

## **AIMS AND OBJECTIVES**

Arts Access believes:

- that every person has the potential for creative expression and growth
- that every person has the right of access to the tools of cultural expression.

The arts have the potential:

- to provide experiences and skills which assist people to understand, and to change if desired, the conditions under which they live
- to contribute to the goal of integration, that is, people living within the community as a part of it, not outside and separate from it
- to provide people with pleasurable experiences and opportunities to use leisure in a satisfying manner.

Arts Access is committed to providing access to the arts to those groups and individuals disadvantaged by physical, intellectual, emotional or financial conditions.

### **OBJECTIVES**

The objectives of Arts Access are:

- to provide for people with disabilities experiences and activities covering all forms of art which stimulate and develop individual and collective creativity
- to educate arts organisations, artists and the broader community regarding the needs and the creative potential of disadvantaged individuals and groups
- to assist in making arts venues and resources accessible to people with disabilities
- to assist potential professional artists who are disabled to gain access to arts training facilities and resources
- to act in a consultative capacity to provide administrative resources and management skills to groups and individuals working in fields related to Arts Access.

### **PROGRAMME GUIDELINES**

Consultation:

Demonstration:

Participation:

Integration:

Standards:

Evaluation:

 Programmes should be organised through a three way consultative process between artists, clients and Arts Access; wherever possible directly involving people with disabilities in programme development.

 Priority should be given to pilot and demonstration programmes which can be developed and/or replicated by other organisations.

- Programmes should provide for the active participation of users/clients and staff wherever possible.
- Programmes should have the potential for involving people with disabilities within the broader community.
- Programmes should be of a high professional standard, and conducted by artists
  who are able to respond to the special needs of individuals and groups.
- Programmes should be evaluated on completion and the potential for further development should be assessed.

Cover Photograph courtesy of "Herald"



## INTRODUCTION

I am delighted to continue my association with Arts Access Society. It is very satisfying to see the work and programmes expand and develop to meet the creative needs of a wide range of groups and individuals.

1984 provided exciting opportunities for Arts Access Society to expand its horizons. Links with organisations and individuals working in the field of creativity and disability were extended and strengthened through the participation of representatives of Arts Access Society in two international conferences—The International Seminar on Arts with the Handicapped in Washington, U.S.A. in May, and 'The Healing Role of the Arts' in Bellagio, Italy in September. The Washington conference was followed by a very productive six week study tour

by the executive officer to New York, the United Kingdom and Belgium. These international contacts not only provided valuable information and experience for Arts Access Society, but equally importantly demonstrated the worth and high standards of Arts Access programmes. These continuing contacts with overseas artists, arts therapists and participants will no doubt prove to be mutually beneficial.

A highlight of 1984 was the establishment of the Cartwheel Company, a performance company using puppetry and drama to educate children on issues of disability and to promote and support the integration of people with disabilities into society and everyday life. The work of Cartwheel was recognised by The Queen Elizabeth the Second Jubilee Trust Awards for Young Australians. On November 20th, the company received a special award, the Prince Charles Trophy, which is passed on each year in a ceremony at Government House. In 1985 we can look forward to continuing growth for Arts Access Society with the move to new premises, the appointment of additional staff, in particular an artistic co-ordinator, and the initiatives of programmes which will draw in all Victorians to celebrate the 150th anniversary.



brutte Murray

# ARTS ACCESS SOCIETY COMMITTEE

Patron	Lady Murray
President	Henry E. P. Steel
Vice President Chairman Programming Sub-Committee	Judy Morton
Treasurer Chairman Finance Sub-Committee	Isi Plack
Chairman Public Relations Sub-Committee	Richard Conigrave  Alan Moor Elizabeth McDowall Richard McCracken Russell Field Myra Hilgendorf Janet Lobban

### MEMBERS CO-OPTED TO SUB COMMITTEES

Michael Wansbrough Bryce Hamley Alex Dumas Peter Lawford Louise Philip Catherine Spittle Gerry Devine Lorrie Bains Cliff Judge Cheryl Day

# ARTS ACCESS SOCIETY STAFF

Executive Officer	Diana Downie
Project Officer	Belinda Kirkwood (To May 1985)
Project & Resources Officer	Carey Brickel (From April 1985)
Artistic Co-ordinator	Sandra Heeps (From February 1985)
Office Administrator	Joss Evans
Volunteer Office Assistant	Suzanne O'Dwyer
Community Arts Trainee	Jane Collins
Auditor	Lawrance L. Reilly, R.C.A.
Honorary Solicitor	Henry E. P. Steel, LL.B., B.Comm.
Honorary Financial Advisor	Bryce Hamley, A.A.S.A.
Bankers	State Bank of Victoria
Trustees	Margaret Conigrave Muriel M. Downie Leon N. Haskin



Photographer-James McFarlane

## PRESIDENT'S REPORT

For Arts Access Society 1984 has been a time of assessment and a time of consolidation.

Over the past few years, thanks to the efforts of our staff, the support of funding agencies and the skills of our artists, Arts Access programmes have expanded greatly.

Because of the rapid growth, it was decided that a comprehensive review and evaluation should be undertaken. In September Arts Access Society commissioned Robert 'Bomber' Perrier of the Murray River Performing Group to review and evaluate our activities and organisation. The study, jointly funded by the Reichstein Foundation and the Australia Council, was based on observation of our work and interviews with staff, committee members, programme participants, artists and the disabled communities.

The report identified three major needs:

- The need for a clear sense of direction;
   the need for greater artistic input into
- Arts Access programmes; and 3. the need for greater input from disabled groups.

The Arts Access Society management committee responded positively to the report. As a result of the report the Society has produced a clear statement of the principles and objectives guiding our work

A decision was taken to create a new staff position for 1985, artistic co-ordinator, to be responsible for the development and implementation of artistic policy of Arts Access Society which includes input from disabled groups. As always, Arts Access Society owes a debt of gratitude to its staff, artists and all participants, for both paid and voluntary

input into our successful operations. A special acknowledgement is appropriate for the work of our project officer over the past four years, Belinda Kirkwood. We wish her every success for her future career.

During 1984 we said farewell to Cartwheel, who became an independent Theatre Company in November 1984, and welcomed Victoria's 150th. We anticipate an exciting year ahead culminating in a spectacular festival as part of the 150th Celebrations. I feel I must give special thanks to the many other people involved in our other programmes over the year without whose help the work of Arts Access Society would not be possible. Henry E.P. Steel



SCHOOLS COMMISSION

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 of that offered to mainstream schools. The zoo provided a stimulating environment for both artists and children and the workshops opened the eyes of staff from the centres as to what could be achieved. "I thought I had an excellent introduction to dancing but having experienced this dance project it has changed my mind.. In no more than five sessions several of our pupils gained an expertise that was astonishing to watch. It seemed to spring from themselves effortlessly and it was

> Vice Principal Victorian School for Deaf Children

full of joy."

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,



Photographer-Judy Hall



Photographer-Judy Hall

## **REACHING OUT**

QUEENSLAND

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.

#### 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.

International interest in Australia was keen and some of the people the executive officer met on the trip have visited Australia to see our work in action. The trip provided fruitful discussion between many people representing a wide variety of arts forms.

## 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 professionsdoctors, 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 exchange and the promotion of creative opportunities for people with disabilities.

ACTIVITIES



Photograph courtesy of "Melbourne Age"



Photographer-Judy Hall

## **ACTIVITIES**

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

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. A programme working with older people was initiated as a community based project in the Western suburbs. Up to twenty people resident in council flats regularly attended movement and relaxation activities. Two things happened, other residents from the flats started to visit the workshops as did residents from adjacent flats. 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. One legacy of our work at Pentridge was a piano we donated specifically for use of the women.

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.

Workshops involving resident artists, artists with special skills and local disabled people provided a learning experience and a base for future involvement between the arts centre and disabled people.

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 each artist brings to the projects. There is a growing number of artists working in this area and Arts Access organised two artists days in March and December to enable our artists to share their information, experiences and skills.



Photo by SHUKRI



Photographer-James McFarlane

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 adaption 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;

- in training seven long-term unemployed young people in puppetry and theatre skills.
  in developing related social skills
- and self-esteem.
- in educating large numbers of children in issues of disability and in promoting integration.
- in establishing a fully professional, highly skilled performance company.

Crowning Cartwheel's success in 1984 was recognition through the Queen Elizabeth II Silver Jubilee award for Young Australians. The full company received their award in a ceremony at Government House where proceedings were enlivened by an impromptu performance/demonstration by the puppeteers. The worth of Cartwheel's work received further recognition by the Victorian Arts Council which contracted the company to undertake an extensive two month state-wide schools tour in 1985.

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.

# CARTWHEEL THEATRE COMPANY

Artists involved, role and period of involvement Martin Christmas
Artistic Director from May 1984 Russell Field Co-ordinator until May 1984 Karen Hadfield Trainee Co-ordinator from February Helen Madden-Hallett Performer from October 1983 Peter Mason Performer from June 1984 Alan Davies Performer from October 1984 Francis Moylen
Performer from November 1983 Stephen Myers Performer from November 1983 Ruth Burdekin Performer until May 1984 Ron Castle Performer until May 1984 Louise Philip Script for 'Fair Play' until March 1984 Andrea Osman Movement Workshops until March Jo-anne Weir Voice Workshops until March 1984 Lesley Forsyth Performer until May 1984

Cartwheel Committee
Elizabeth McDowall (President)
Judy Morton
Lachlan Wishart
Louise Philip
Ric Thompson
Gail Pritchard
Elaine Harris

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year of steady growth and innovation for Arts Access. For the past three years Arts Access has

been operating from two small offices and we have been hiring space for special projects on an ad hoc basis, in North Melbourne, Abbotsford, Brunswick and Footscray. With an increase in staff numbers and demand for storage space for materials created by Arts Access programmes, it was decided in 1984 that the search for new premises was of paramount importance. By the end of the year we had located appropriate premises at 109-111 Sturt Street, South Melbourne. Negotiations with the Victorian College of the Arts to lease these premises are

continuing. The location, close to major arts facilities such as the Victorian College of the Arts, the National Gallery, and new Arts Centre and the Y.M.C.A. arts building, will provide useful support for our work. We will also be working on developing links with the local community and the local council.

Focusing on the issues of access we intend to introduce a pilot programme to encourage greater use of existing arts resources by groups who do not normally use them. A six month ticketing project will investigate issues limiting people's access to the theatre, cinemas, galleries, etc. and will develop changes to encourage and enable people to attend community events and to make venues more accessible.

As our activities have expanded, an increased demand for Arts Access' programmes has been created. To meet these demands is clearly beyond the scope of any one organisation, therefore in 1985 we will be concentrating on expanding our activities in support, training, and development of artists, groups and staff members within institutions. For this reason an important initiative in 1985 will be establishing a resource bank and developing documentation of programmes. In celebration of Victoria's 150th anniversary, Sandy Heeps, our newly appointed artistic co-ordinator, will be drawing together a number of programmes to demonstrate our work and to give maximum participation.



Photographer-Judy Hall



Photographer-Judy Hall

### **PROGRAMME DETAILS**

MELBOURNE ZOO PROJECT

Lynden Nichols Andrew Morrish Jane Collins

Dance and movement workshops with children and young adults with physical and/or intellectual disabilities. Six centres participated during the year.

 Sunbury Training Centre
 Rosamond Special School-Footscray Victorian School for Deaf Children

Preston Special Developmental School

Northcote-Preston Helping Hand Association

Kew Cottages

**AARDVARK** 

Scott Ramsay Judith Scott Roy Hann

Community based drama workshops for adolescents and adults with intellectual disabilities in the Dandenong-Pakenham region.

**NEPEAN** 

Vicki Jones David Wells Steven Wilkinson

Movement and music workshops with children with physical or intellectual disabilities. Children involved from

Nepean Special School

Frankston Special Developmental School

Naranga Special School

**KINDILAN** 

Ian Cuming Zandie Acton Drama and puppetry workshops with children from three Westernport region centres

Dromana Special Developmental School

Mornington Special Developmental School

**HOPPERS CROSSING** 

Sylvia Staehli Darren Casey Integration movement and music workshops with young children from Hoppers Crossing Special Developmental School and Heathdale Christian College (Primary).

Werribee Craft Centre

Pottery workshops with children from local Special Developmental Schools.

DOWN'S SYNDROME ASSOCIATION

Patel Walker Andrew Holborn Vicki Jones Hilary Nichol Janice Ladds Kay Gunn

Regular movement workshops with Down's Syndrome children throughout Melbourne–Footscray, Broadmeadows, Ashwood, Knox and Eltham.

FOOTSCRAY COMMUNITY ARTS CENTRE

Greg Stebbing Jane Collins

Music and movement activities for adolescents with mild intellectual disabilities from

the Footscray Work Preparation Centre.

June Chomley Jane Collines

Dance and movement workshops for adults from Chis-lon Spastic Centre.

Cheryl Nicholson

Series of pottery workshops for staff/workers from nearby centres for people with

**CLARENDON CLINIC** 

Meredith Rogers

Drama workshop at community-based facility for emotionally disturbed adults.

**PARKVILLE PSYCHIATRIC UNIT** 

Terry Dansic Rosemary Dansic Magic, mime and illusion workshops with drama base for emotionally disturbed



Photographer-Judy Hall

## **PROGRAMME DETAILS**

WILLSMERE Naomi Aitchison Sian Roberts

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Creative movement workshops with elderly disturbed people. This programme ran consistently for 2 days each week.

FLOYD LODGE

Sian Roberts June Chomley Movement workshop at Williamstown council flats for older people.

SPOTSWOOD PRIMARY SCHOOL Sian Roberts June Chomley

Integration project-local older adults and young children sharing dance and music

ALLAMBIE RECEPTION CENTRE
Jacque Robinson
lan Curning
Zandie Acton Kim Beissel Mary Good

A two month intensive drama and story-telling project with many children from 9 to

Gilly Farrelly

**BALTARA** Gill Shaw Stella Tarrant

Physical skills and drama workshops at institution for young adolescent boys.

**FAIRLEA PRISON** 

Maud Clark Stella Tarrant

Drama workshops for women's prison.

Clowning workshops with younger children.

Greg Sneddon Music workshops incorporating training for film music composition.

PENTRIDGE-WOMEN'S SECTION Maud Clark Stella Tarrant

Drama and music workshops.

WESTERN SUBURBS ATTENDANCE CENTRE

John Lane Victoria Marles Bob Thornycroft

Greg Sneddon

Drama and physical skills workshops with adult offenders.

HANDS, FEET & FACES

Workshops artists Anne-Marie Powers Greg Stebbing

Travelling 'please touch' craft exhibition based in community centres and schools/institutions with accompanying craft workshops geared to the desires of individual groups. Centres hosting exhibition

Footscray Community Arts Centre

• Denham House, Hawthorn

TICKETING

Low cost free ticket for community groups and institutionalised people.

"Oliver"

Victorian College of the Arts School of Dance performance in Geelong

Moscow Circus

ARTS ACCESS SOCIETY

STATEMENT OF INCOME AND EXPENDITURE FOR YEAR ENDED 30TH JUNE, 1984

Arts Access   Grants Received   116,619   Administration Fees   55,903   Access   56,903   Access	01111211	AT OF INCOME AND EAR ENDITORET OR	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	
Section	1983	INCOME		
Theorem	45,338 1,515 2,275 280	Grants Received Administration Fees Members Subscriptions Interest Received	55,400 810 1,393 2,544	
Grants Received Schools Programmes	131,073	'Theorem'		
Schools Programmes		Cartwheel		
EXPENDITURE   277,258	131 073	Schools Programmes Performance Fees Holiday Programmes	7,287 2,002 1,794 	
## Style="background-color: red; color: wheel; color: whee			100,772	277 258
131,073       Cartwheel Programmes       100,492         Administration:       547         2,244       Advertising       547         250       Audit Fees       250         77       Bank Charges       -         23,760       Consultants Fees       25,340         — Depreciation       138         1,164       General Expenses       750         Insurance       2,716         457       Meeting Expenses, etc.       470         924       Postage       1,129         1,681       Printing & Stationery       2,545         23       Repairs & Maintenance       247         — Royalties       125         22,978       Salaries       19,715         220       Seminars & Conferences       353         47       Subscriptions       72         67       Telephone       151         2,243       Travel & Entertainment       3,394         56,189       57,942	200,071	EXPENDITURE		211,200
2,244       Advertising       547         250       Audit Fees       250         77       Bank Charges       -         23,760       Consultants Fees       25,340         - Depreciation       138         1,164       General Expenses       750         54       Insurance       2,716         457       Meeting Expenses, etc.       470         924       Postage       1,129         1,681       Printing & Stationery       2,545         23       Repairs & Maintenance       247         - Royalties       125         22,978       Salaries       19,715         220       Seminars & Conferences       353         47       Subscriptions       72         67       Telephone       151         2,243       Travel & Entertainment       3,394         56,189       57,942				
-	250 77 23,760 1,164 54 457 924 1,681 23 22,978 220 47 67 2,243	Advertising Audit Fees Bank Charges Consultants Fees Depreciation General Expenses Insurance Meeting Expenses, etc. Postage Printing & Stationery Repairs & Maintenance Royalties Salaries Seminars & Conferences Subscriptions Telephone	250 25,340 138 750 2,716 470 1,129 2,545 247 125 19,715 353 72 151 3,394	
\$6,791 Deficiency for the year \$11,968	243,165	Total Expenditure		289,226
	\$6,791	Deficiency for the year		\$11,968

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# **ARTS ACCESS SOCIETY**

### **BALANCE SHEET AS AT 30TH JUNE, 1984**

1983	1984		4	
9,111	Deficiency in Funds Balance as at 1st July, 1983 Add. Insurance Claims	2,32 69 3,01	9	
6,791 \$(2,320)	Deduct Deficiency for year	11,96 \$8,94	8	
	Represented by:			
2,127 35,781 37,908	Current Liabilities Sundry Creditors Grants Received in Advance	3,372 41,163 44,53	35	
37,500	Deduct	1,,00		
100	Current Assets Cash on Hand Cash at Bank-Cartwheel	100 6,496 25,634		
39,972	Cash at Bank Royalties Prepaid Interest Accrued Sundry Debtors	1,375 677 60		
	Fixed Assets	34,342		
156	Equipment at Cost less depreciation	1,244		
\$(2,320)		35,58 \$8,94	6	

### **AUDITOR'S REPORT**

Ireport that I have audited the books and accounts of the Arts Access Society for the year ended 30th June, 1984. In carrying out my audit it was not practicable to positively confirm all membership subscriptions, donations and sundry takings beyond accounting for amounts received as shown by the books and records of the Society.

Subject to this reservation in my opinion the foregoing Balance Sheet is properly drawn up so as to exhibit a true and fair view of the state of the affairs of the Society and the accompanying Statement of Income & Expenditure is properly drawn up so as to exhibit a true and fair view of the Income and Expenditure for the year.

L. L. REILLY F.C.A. Chartered Accountant

# **ARTS ACCESS SOCIETY**

STATEMENT OF INCOME AND EXPENDITURE FOR HALF YEAR ENDED 31ST DECEMBER, 1984

INCOME	\$	\$
Arts Access: Grants Received -Federal -State -Other Corporate Donations Members Subscriptions Interest Received Other Income Cartwheel-Sales of Tickets, etc.	21,017 58,606 1,935 2,045 910 2,192 610	87,315 <u>24,729</u> 112,044
	NOCER MINOCENCE	
EXPENDITURE  Arts Access Programme Costs: Artists Fees Material Travelling Expenses Project Officer Other  Cartwheel Costs Administration: Advertising Bank Charges General Expenses Insurance-GeneralWorkers Comp. Meeting Expenses, etc. Postage Printing & Stationery Repairs & Maintenance Salaries Seminars & Conferences Subscriptions Telephones Travelling & Entertain. Depreciation	42,907 991 1,830 3,472 929 35,542  602 37 260 25 1,229 1,290 733 790 106 28,182 445 85 283 1,747 64 35,878  Total Expenditure	121,549
	iotai Expenditure	2221010

10,813 1,308

Deficiency for half year ended 31.12.84

Excess of Cartwheel expenditure over receipts Surplus of other Art Access operations

Represented by:

15

\$9,505

\$9,505



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## **ARTS ACCESS SOCIETY**

### **BALANCE SHEET AT 31 ST DECEMBER, 1984**

Deficiency in Funds Balance at 1 July 1984 Add Deficiency for half year		8,949 9,505
And Deliciency for tian year		\$18,454
Represented by: Current Liabilities		<del>sàmminum</del>
Sundry Creditors Grants Received in Advance	2,670 86,227	\$88,897
Deduct:		400,021
Current Assets Cash on Hand	100	
Cash at Bank	68,199	
Interest Accrued	924	
Fixed Assets:	69,223	
Equipment at Cost less Depreciation	1,220	\$70,443
		\$18,454

#### **AUDITOR'S REPORT**

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L. L. REILLY F.C.A. Chartered Accountant

**ACKNOWLEDGEMENTS** 

Victorian Ministry for the Arts

Community Arts Board, Australia Council

Crafts Board, Australia Council

Department of Youth, Sport and Recreation

Mental Health Division, Health Commission of Victoria

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Victorian Ministry of Employment and Training

Federal Department of Foreign Affairs

Severely Handicapped Division, Schools Commission

Lance Reichstein Charitable Foundation

S & C Mackinnon Trust

The Myer Foundation

St Vincent de Paul

City of Williamstown

ICI Australia Ltd

IPEC Pty Ltd

CSR Limited

G.J. Coles & Company Limited

The Shell Company of Australia Limited

Sportsgirl Michael Edgley International

Victorian College of the Arts

Barrie M. Griffiths Pty Ltd

Elizabeth McDowall

Department of Community Welfare Services

Sir Cecil Looker

United Carpets Pty Ltd

Brash's

Broken Hill Proprietary Co Ltd

Rockefeller Foundation

Carnegie United Kingdom Trust

Special thanks to

Rosemary Godde C. John Coe Margaret Hiep Ric Thompson Robert Perrier John Pullicino Gillian Sweetland



Arts Access Society 109-111 Sturt Street South Melbourne 3205 Telephone (03) 6998299

Donations of \$2 and over are tax deductible

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