

Carol.

Theatre of the Deaf

153 Dowling St, Potts Point, N.S.W. 2011. 357 1200

CHAIRPERSON'S LETTER

A) Proposed 1989 Programme

January 16-27 - Theatre of the Deaf Summer School

This will be a two week residential course open to company members and invited participants. The school will be a series of classes and practical workshops in theatre skills connected to and informed by the company's work.

It will be directed by Carol-Lee Aquiline.

January 30-February 10 - Visual Theatre Workshop.

This workshop will be for company members only.

It will be designed and directed by Carol-Lee Aquiline and Steve Ripley. In addition, we will have a visual theatre teacher from the United States working with us. All the year's work will be informed by this workshop.

February 13-March 9 - Rehearsals of DREAMS, FICTIONS AND FANCIES

This play will be :

1. for adults.
2. performed in a theatre.
3. devised by the company.
4. using a cast of four actors.

March 9-27 - Performance of DREAMS, FICTIONS AND FANCIES.

Venue to be advised - approximately 200 seater.

February 13-March 13 - Rehearsals of WHICH WAY ROUND - a new primary school show.

This play will be :

1. devised by the company, after extensive interviews with teachers and students in 1988. These will be conducted by the Artistic Director.
2. use a cast of three actors.
3. influenced by the Visual Theatre Workshop.
4. connected to a workshop programme.

This play will be available from March 13 until the end of the year (December 15).

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March 20-24 - Re-rehearsal of FIVE STEPS BEYOND.

This play ran for a short time in high schools in 1988 and will return for a longer season in 1989. (End of season 22 September)

June 23-July 7 - Re-rehearsal of SIGNPOSTS by Margaret Bachus.

Returning from 1988, SIGNPOSTS will be available with WHICH WAY ROUND.

July 31-August 25 - Rehearsals of SCREENS by Graham Pitts.

SCREENS will be :

1. written in 1988 through a writer-in-residence programme.
2. for adults and performed in a theatre.
3. using a cast of four actors.

August 28-September 16 - Performance of SCREEN

Venue to be advised - approximately 200 seater.

September 25-October 20 - Rehearsals of new play for high schools.

As yet untitled, the play will be :

1. written by a deaf writer (i.e. Steve Ripley, Carol-Lee Aquiline).
2. use a cast of three.
3. linked to our Visual Theatre Workshop, so it will be our most visual piece for schools. It will almost be a schools' version of DREAMS, FICTION AND FANCIES.
4. connected to workshop programme.

It will be available in schools from October 23 to December 15.

October 23-November 17 - Rehearsals of THE GLASS MENAGERIE by Tennessee Williams.

November 20-December 8 - Performance of THE GLASS MENAGERIE.

Venue to be advised - approximately 200 seater.

Special Notes for 1989.

1. The acting companies for the adult work and our schools shows will be separate. The schools' company will run all year on an ensemble basis and the in-theatre company will be cast on a show by show basis.
2. The position of Assistant Director will be upgraded to Co-director. The Co-director will be responsible for the direction of adult and school shows, Summer School, Visual Theatre Workshop and community liaison activities.
3. With an increase in subsidy, we will be able to engage the very necessary services of an interpreter to integrate rehearsals, company meetings, production meetings etc.
4. There will be a specific workshop programme available tying in to each school production. Schools will be encouraged to accept workshops when booking shows. Where possible, it will be a condition of booking.
5. The Visual Theatre Workshop will be a guide and resource for all productions in 1989.
6. We are hoping to attend the Come Out Festival in Adelaide and also to tour to Melbourne and Geelong during Deafness Awareness Week in 1989. As no definite invitations are as yet forthcoming, this has not been included in the Budget.

B. Artistic and Financial Achievements in 1987

1987 was a year of mixed fortune for the company. It was a year where we hoped for much, and in some areas our work was successful and in others it was not.

In 1987 the company toured NSW schools with two productions. For primary schools we presented THE MOON BETWEEN TWO HOUSES and for high schools BEHIND THE WINDOW.

Towards the end of the year, we mounted a production of DON QUIXOTE by Ernie Grey, for upper primary and high schools at Belvoir St. Theatre. Later this production transferred, successfully, to Rooty Hill RSL.

During the year, the position of Assistant Director was created and then filled by Carol-Lee Aquiline.

We were joined by a new Administrator, Liz Marshall, who comes to us from Musica Viva. Also the acting ranks increased by two new deaf actors.

THE PRODUCTIONS

THE MOON BETWEEN TWO HOUSES by Suzanne Lebeau.

The company premiered this show in 1986, and we brought it back for another season in 1987. It had two further changes of cast, and went through a process of refinement, so that by the end of the year we were happy with it. The play was able to run for the year.

The company also developed a follow-up workshop for this show, and this proved popular with schools. The workshop extended the themes of the show through a series of practical activities.

We toured the play in Adelaide during the Come Out Festival. There we were to meet up with the writer, Suzanne Lebeau, who fortunately expressed her satisfaction with our efforts.

BEHIND THE WINDOW by Tony Strachan and the Company.

This play was devised by the company with Tony Strachan and musician Charlie Chan. It was directed by our new Assistant Director, Carol-Lee Aquiline.

The process of writing and rehearsing evolved from a series of interviews between the writer and members of the company. From interviews and improvisations, Tony and the company developed a script that looked at the lives of three deaf people. The play seeks to give its audience a real understanding of the "deaf" experience, and at the same time challenge the assumption that the only thing that deaf people are qualified to talk about is deafness.

BEHIND THE WINDOW is a documentary style and uses a series of jokes, short scenes, storytelling and musical interludes to entertain and educate its audience.

The strong response it draws in schools is testament to the successful collaboration between the writer, actors, director and musician.

DON QUIXOTE - ONE FANTASTIC KNIGHT by Ernie Grey.

This was a production in which much hope, effort and company resources was invested. It was seen as a chance to really develop our visual style, and also offer a different theatrical experience to both performers and audience.

The script was chosen because of the opportunities it afforded for improvisation and experimentation with visual styles.

The play received, to put it mildly, a very "mixed" reaction. The critics and the audience were very divided in their response. Where one damned it, another raved. It suffered at the box office and was a very depressing experience for the company.

It failed to reach its objectives for the following reasons :

1. A confusion in rehearsal between visual style experiments and script translation.
2. A script that needed lots of work. It had been developed over a four year period by its Melbourne company who knew it inside out. This devised script was pertinent to them, but not to us.
3. A cast and crew not drawn together in an ensemble and working towards a single objective.
4. A tight rehearsal schedule.
5. The Belvoir St. Theatre had major structural problems, i.e. the roof sagged during our production week and then nearly collapsed half way through the season. This led to a closure of the theatre and a subsequent loss of bookings, preparation and performer confidence.
6. The production style and design did not suit the Upstairs Theatre. We were much more "at home" when we transferred to the Downstairs theatre.

Basically it was the wrong script at the wrong time. The fact that we produced any sort of show and then we were able to successfully produce it at Rooty Hill RSL was a credit to the resilience of the company.

It failed to draw a significant audience because :

1. The schools found it difficult to organise and attend because of the problems of getting students to travel to and from the performance venue.
2. Our schools market was not big enough to support this show.
3. The play had low audience recognition.

OTHER ACTIVITIES

Summer School

The 1987 Summer School followed the pattern of previous years, but for the first time we were able to stretch it to a two week run.

It was successful both as a visual theatre course and a place for us to find potential new members of the company. One of the people we were interested in was able to join us later in the year.

The school benefited from direction by Steve Ripley and Carol-Lee Aquiline. Their overseas experience made a big difference to the quality of the course.

Company Workshop Programme

After the Summer School, the company went into three weeks of workshop and discussion. The Director and the company's most experienced performers had time to talk and examine the year's work, and also consider the short and long term aims of the company. The agenda included future Summer Schools, community liaison, future planning, casting procedure, working with deaf and hearing actors and skills development. A number of initiatives followed on from this time.

Friday afternoons were set aside for company workshops in style and skills. These continued throughout the year and the tutors included Clair Crowther, Tony Strachan, Julia Cotton, Sian Newey, Lucky Fordelli and Charlie Chan.

Assistant Director

Carol-Lee Aquiline, a long-time member of the acting company, was appointed to this position. This proved to be a successful venture.

Her work fell into the following areas :

1. Direction of BEHIND THE WINDOW and performance in the company's in-theatre shows.
2. Community liaison - here Carol spent a lot of time renewing and developing the company's contact with the deaf community.

This contact is important for the support it gives, and also finding potential new members of the company.

She was also able to develop :

1. A library storytelling project.
2. Follow up workshops for the MOON BETWEEN TWO HOUSES.

Administrator

Our long time Administrator, Priscilla Shorne, resigned from the company and was replaced by Liz Marshall. Liz has brought new energy and skills to the company. Her connection with the company is a great boon to us.

Summary

1987 was, thus, a mixture of success and failure for the company.

We were able to maintain the high quality of our schools work and also able to develop a much more active workshop and community liaison programme. BEHIND THE WINDOW, in its style and process, took us in a new direction. It is probably one of the most direct and honest shows the company has produced.

The one area we did not grow in was our in-theatre work. DON QUIXOTE did not develop the style and audience that we had hoped for - and it certainly did not carry on from WAITING FOR GODOT in 1986.

Unlike previous years, we had to carry a deficit at the end of the year. That it was so small is a credit to the company's ability to work within very tight budgets.

C. ALTERATIONS TO THE 1987 PROGRAMME

There have been no alterations to the revised programme and budget for 1988.

1988

So far 1988 has been an artistically strong year for the company. The year has seen us involved in the following:

1. Summer School.
2. Adult season.
3. Re-mount of BEHIND THE WINDOW.
4. Rehearsal and production of SIGNPOSTS.
5. Company Workshop Programme.
6. Performance Programme.
7. Appointment of two new actors.
8. Further activity in our community liaison.

SUMMER SCHOOL

This year's school, has been one of our most successful. For the first time we were able to make it residential and held it at the North Rocks Deaf School. There was good accommodation for all participants.

This aspect of the School brought a consequent rise in the quality of work presented by students and staff.

The school was directed by Carol-Lee and tutors included Greg Radford, Silent Partners, Steve Ripley, Perry Quinton, Margi Brown-Ash, Patrick Mitchell and Trevor Johnston.

ADULT SEASON

The company presented a "double bill" at the Seymour Centre in March.

SGANARELLE by Moliere.

THE LADY OF LARKSPUR LOTION by Tennessee Williams.

Carol-Lee Aquiline, in her first main stage Sydney production, directed the Moliere and Patrick Mitchell was responsible for the Williams piece.

This season was artistically a great success. It drew glowing reviews and good response from its audience. We were able to "blood" a new director and include new company actors.

The whole company was on stage with both the Artistic Director and the Administrator "voicing" for both productions. This had a positive effect on morale and also the Administrator had a direct experience of the style of the company.

Unfortunately the audience did not match our efforts. People stayed away and we took the show off one week early.

The main reasons for its failure are :

1. It is difficult to build an audience in Sydney. It is particularly so for a company like ours where most of our work is done in schools. Few people outside schools have knowledge of our work.
2. We did not follow on from the 1986 success WAITING FOR GODOT.
We were not able to produce an adult show in 1987, so whatever audience following developed after GODOT was not maintained. We had to start again in 1988.
3. We found it very hard to book a theatre and had to accept a March booking at the Seymour Centre.
This booking came about because of a cancellation, so we grabbed it.

Unfortunately it placed us in competition with Bicentennial events, the Sydney and Adelaide Festivals and other theatre activities on in Sydney and a theatre audience that was very stretched. We got lost amongst all of this.

4. The company's name proved to be a much bigger problem than we thought. Many people were and are still convinced that we perform for deaf people only. We do not. Our work is prepared for both a deaf and hearing audience.

5. The scripts suited us well and two good productions resulted. Unfortunately, the plays were not well known, and did not attract many people.

The FACE TO FACE season was basically a case of obscure plays being done by an obscure company.

This experience has led us to a deal of soul searching and thought. There will be changes in the way we present ourselves, our name and how we find a place in the Sydney theatre market.

SCHOOLS PRODUCTIONS

1. A remount of 1987's BEHIND THE WINDOW. This show will tour NSW and Melbourne schools in the first half of the year.
2. A new acting company was put together for SIGNPOSTS by Margaret Bachus.

This play, from the United States, has proved to be popular with both the schools and the actors. It involves music, dancing and a very strong design.

We now have a schools company of six permanent actors - 5 deaf and 1 hearing. Four of them are new and committed to the schools work of the company.

3. In 1988 we have developed a much stronger Schools Workshop Programme and schools are booking it heavily. Our tutors are Carol-Lee Aquiline and Steve Ripley - they present classes in sign language, visual theatre, deaf culture and body language.

COMPANY WORKSHOP PROGRAMME

Friday afternoon workshops have begun and so far we have had classes in deaf culture (the whole company attended these), sign language, music, acting and Restoration Comedy.

PERFORMANCE WORK PROGRAMME

The company will be involved in a "performance work" course. This will be a series of classes and workshops that will continue throughout the year. The course will be concerned with two questions:

1. What is a performer?
2. What is the language of our performance?

The actors will be involved in the preparation of short pieces that seek to answer the above questions. They will not directly connect with the TIE work but will inform and broaden the actors approach to their daily performances.

SCHOOLS MARKETING

We have been finding it difficult to book our shows in schools this year. This is due to :

1. Schools are heavily involved in Bicentennial activities.
2. The ever increasing competition for bookings in schools.
3. Schools are looking for product that is more connected to the curriculum and less interested in shows with social interest.
4. Schools are also looking for performances that have more direct audience involvement - hence the increase in workshop bookings.
5. Although \$2.50 seems consistent with most TIE companies, schools are resisting the prices we are charging.

Our short term answer to this, is to set up tours outside the Sydney Metropolitan area, i.e. Melbourne, South Coast of NSW and Queensland.

N.B. It is worth noting that perhaps the whole concept of TIE should be addressed.

Administrators and Artistic Directors are meeting to revise the whole concepts of performances in schools.

ASSISTANT DIRECTOR

We have been unable to employ Carol-Lee Aquiline on a full time basis this year. Budgetary considerations have forced us into this and it is a situation that we have found difficult to work with.

In the limited time we have had her, a lot has been achieved. As well as directing shows and running workshops, Carol-Lee has been able to connect with deaf organisations in Melbourne and help set up a tour for us there.

INTERPRETER

The extra subsidy provided to employ an interpreter has proved a bonus. We have not been able to employ a full time interpreter - the subsidy plus whatever we could add does not stretch that far. We have been able to employ interpreters much more and this has had a terrific effect on our meetings, rehearsals and workshops.

SUMMARY

So in 1988, we are artistically healthy but financially we have some problems.

Our ability to survive financially is dependant on :

1. The increase in actors' salaries and our ability to pay them.
2. Finding more work in an already glutted market.
3. Our ability to attract sponsorship - never easy for a small company like ours.

We do aim to break even at the end of the year.

D. SPECIAL PURPOSE GRANTS

In 1987 and 1988 we have received a series of special grants.

For 1987 we received a special grant to have six writers work with the company, each over a one week period. So far we have had Jennifer Paynter, Lissa Benyon, Tobsha Learner, Pieter Aquilia and Graham Pitts. We have one more to come and so complete the grant.

In 1988 we received a grant from the Literature Board to have Graham Pitts work with us as writer-in-residence. Graham has already spent some time with us and officially joins us in October.

The Music Board also granted support for Charlie Chan to work as musician-in-residence. Charlie has begun work with us. She has conducted workshops with each actor, written music for our adult and schools shows and also begun work on the development of a musical piece with the company.

E. INCREASE IN SUBSIDY

In 1989, the company will be celebrating its tenth year of operation. This year will not only be an important marker in terms of survival, but also a time when we must step beyond the "beginnings" that we have made in previous years.

These "beginnings" cover all aspects of our operation - from performance to training to community contracts and to development of our performance style.

I say "beginnings" because we have not moved beyond initial work in each of the above aspects - we have got each of them to a point where growth and development is needed.

We can see and, indeed, have demonstrated what we could be capable of, if we removed certain constraints. Those constraints have been low funding, a limited pool of skilled deaf performers and limited identity in both our schools and in-theatre work.

Last year we talked about it being necessary to concentrate on developing our resources, people and skills. Within the limit of a very tight budget, we have done this. We have developed a new theatre-in-schools company of six actors who are young, talented and committed to the schools work of the company. There are now a number of deaf actors who have left the company but are available for in-theatre performances and workshops. We at last have a reasonable pool of actors!

These actors have been and will continue to be trained and developed - we have run a consistent programme of skills classes covering all aspects of an actor's training.

We have learned a lot, some of it through hard lessons, about what styles of work we could attempt and then how we would market this work to an audience.

The plan for 1989 is to answer the problems of marketing, performance style and identity.

We need an increase in subsidy to support expansion in the following areas :

SALARIES

A. We face a large increase in salaries for our actors. The company will be looking at covering increases from \$25.00 to \$80.00 per week.

This becomes even more important because of our intention to maintain a full time acting company for our theatre-in-schools work. We wish to continue this policy for the following reasons:

- a) We can maintain a continuity of performers and production.
- b) It allows us to have both TIE companies running two shows each - which will lead to variety in what we have to offer our schools market.
- c) We can attract new deaf performers with an offer of one year's work. They are more willing to make the necessary commitment to become part of the company if they can be offered long term employment.

- d) We have been placing our younger members on year long contracts because this allows an ongoing training programme thus giving us the time to build their skills. These skills are not only connected with quality of performance but also with their knowledge of company philosophy, sign language and deaf culture. It is the only way we can mount a meaningful nurturing process.

B. We will be upgrading Carol-Lee's position to that of Co-Director and making it a full time position.

In 1988 she has worked on a part time basis (because of budgetary constraints) and this has led to a series of problems in terms of planning time, rehearsal and the lack of continuity in community liaison work.

Carol-Lee has made a strong contribution to both the artistic and administrative work of the company. She has directed successfully, for both our schools and adult audiences. She demonstrates a developing confidence in these areas.

The appointment of a deaf Co-director opens up the possibility of a deaf Artistic Director. This would seem a logical move to the company's future direction. If this is to be a serious goal, and we think it should be, then we must have her full time so that we can properly develop her skills in this area.

C. The rise in the salaries of the Artistic Director and the Administrator are in line with salary increases throughout the company. At the moment we pay quite low salaries for these positions.

IN-THEATRE WORK

Our request for an increase in subsidy in this area will dramatically increase our output.

In previous applications we have talked about the importance of in-theatre performances in our overall work.

For 1989, we have planned a season of three plays in a subscription series. We do this for the following reasons:

- a) By having three plays available we will be able to build an audience. Rather than doing one play every one or two years, we will present three plays around which we can build a concerted marketing campaign. This campaign plus a regular activity will enable us to build an audience, educate and develop them.

In only doing one play we find an audience and then we lose them because we do not follow up with another show.

In a tough competitive market, we would look towards establishing a subscriber audience through a regular and varied in-theatre season of three plays.

- b) By having three shows we will not have to throw "all of our eggs into one basket" as we have done in the past with only one production per year. This has resulted in a series of unreal expectations within and outside the company.
- c) We can provide a consistent body of work for our older, more experienced actors who no longer wish to cope with the rigours of theatre-in-schools performances. This will benefit actors like Steve Ripley, Colin Allen, David London, Carol-Lee Aquiline and Jean St. Clair. We will lose these people to other industries if we cannot offer acting work.

The plays will have small casts, small budgets and short runs. This is so that we can contain costs to a minimum.

Play I DREAMS, FICTIONS AND FANCIES will be devised by the company and will push the visual skills of the company.

We often talk about how visual we are, but we really have not gone beyond simultaneous sign and voice translation.

We need to go beyond this if we are to find a purely visual theatre that does not rely on the understanding of a language (either sign or voiced English) to be comprehended.

Productions such as Kim Carpenter's AN IMAGINARY LIFE and Handspan's FOUR LITTLE GIRLS have inspired our thinking in this area.

Play II SCREENS will be our first in-theatre production written by an Australian writer. It will be generated from a writer-in-residence programme in 1988 with the assistance of a deaf writer, who will work with Graham Pitts. It would be similar in genre to plays like THE ENERGY IN HIS HANDS and CHILDREN OF A LESSER GOD. These are both plays that have concerned themselves with the deaf experience, but have found a wide audience.

Play III THE GLASS MENAGERIE will see the company maintaining its commitment to producing "classics". We have demonstrated our ability to produce successful seasons of classic works (i.e. MAN EQUALS MAN, WAITING FOR GODOT, SCANARELLE, THE WINTER'S TALE).

This play will give us much to work with in terms of style and content. Its theme will be heightened by a production using simultaneous voice and sign translation.

VISUAL THEATRE WORKSHOP

We have set two weeks aside so that we can actually get "stuck" into some real work on our visual theatre style.

Development of style has always been limited by the fact that we are always trying to experiment within a rehearsal period. Both experimentation and rehearsal are compromised and sometimes lead to failure (this is particularly true of DON QUIXOTE which never received the development and then rehearsal that it needed).

These two weeks will look at visual style beyond our successful combination of voice and sign. We will have time to look at extensions we can make on the sign language that we use. We will look for something that has its roots in sign language, but should not become a quasi-mime or dance.

Company members, Carol-Lee Aquiline and Steve Ripley, have strong skills in this area. These skills have been developed by work here and in the U.S.

An overseas tutor (with experience in working with deaf professional actors) will be a necessary part of this workshop. I say "overseas" because outside this company, there is no one else here skilled in the sort of work we will be looking at.

This tutor will bring the necessary skills and objectivity to assess where we are and where we can go.

The workshop will be an important extension to our training/skills programme. The company is and has been developing a range of performance skills over the past couple of years. This workshop will be a time to move on from specific skills training and start to concentrate on format and style.

Finally, the workshop, if only for two weeks, will give information, ideas and a range of responses which can all be used later in our productions.

PERFORMANCE COSTS AND MARKETING PROGRAMME

In 1989, we will hold our school ticket prices at \$2.50. This is due to the fact that schools have been finding it difficult to get this sort of money out of their students. If we were to go higher, then our bookings would be less.

The schools market has become very competitive and it is becoming difficult to sell out a whole year of performances. Hence we have been conservative in our performance estimates. Experience in late 1987 and 1988 has shown us that one performance per day per show is about what we might reasonably expect.

We will be making changes to our programmes through changes in content and style - our programme will search for more connections to the school curriculum, and also have more developed follow up workshops and teaching aids.

The company will increase its marketing budget to better tackle the schools market; we will be looking to link up with other TIE companies in an effort to compete more successfully with other organisations selling shows to schools.

SUMMARY

If the "beginnings" we have made in our operations, both artistically and administratively are to mature, then we must have the resources to move beyond them.

We are looking to develop our services to schools, our in-theatre work, our identity and our audience. In nine years, a lot of basic work has been done.

We must be able to have a company that makes decisions on quality and development and not on what can be salvaged and maintained.

F. CHANGES IN SCALE OF OPERATION

In 1989 we will be :

1. Mounting three in-theatre productions.
2. Mounting four theatre-in-schools productions.
3. Working on a more developed workshop programme.
4. Utilising two companies - one performing in schools for the full year and the other, cast on a show by show basis, will be working in theatres.

G. OPTIONS IN ORDER OF PRIORITY

1. The work as planned.
2. Full time theatre-in-schools company.
3. In-theatre productions plus necessary use of an interpreter leading to in-theatre productions.
4. Visual Theatre Workshop.

H. FUNDRAISING

The Theatre of the Deaf is very active in seeking funds from private and commercial sources.

We have an extensive mail-out campaign which is followed by a phone call and visit by company members.

Donations already this year include a small amount from the Sidney Myer Fund to purchase a number of TTY's ("deaf telephone").

There are also fundraising events organised through the Australian Elizabethan Theatre Trust.

I. ADMISSION PRICES

In 1988 we are charging \$2.50 per head for performances in schools. For workshops we charge \$3.00 per head.

For our in-theatre season, we charged \$17.50 with a concession of \$12.00.

In 1989, we will maintain our school prices and will be looking at cutting our ticket price to an average of \$12.00 for in-theatre work.

J. MARKETING

For our schools work we rely heavily on posted material followed by a series of phone calls.

This has proved effective in the past, but in 1989 we will be re-assessing this method.

In 1989, we hope to join with other funded TIE companies, and set up a combined marketing agency. This will be a more efficient way of marketing ourselves and enable us to compete with other organisations.

For our in-theatre work we employ the services of various promotion agencies and also the Trust's publicity office.

We will be re-thinking our marketing as we need to present a much clearer identity to our adult audience. We will be developing a new name and image.

K.

IN-HOUSE TRAINING FOR COMPANY MEMBERS

During January 1988, the company had a Summer School for its company members. The school presented a series of classes in acting, sign language, movement, dance, direction and mime.

The company's regular Friday afternoon workshops have begun and are now a permanent part of the company routine. So far we have had workshops in deaf culture, music, theatre style (Restoration Comedy) and movement.

Our deaf culture workshops were attended by all members of the company in order to better understand the language and culture that we are working with.

Throughout the year the company will be involved in a series of "performance classes". Actors will look at the role of the performer and the language that we use. They will culminate in a series of demonstration pieces at the end of the year.

There will also be comprehensive sign language classes for all of the company.

The administration is also encouraged to attend courses in relevant skills.

L.

EQUAL EMPLOYMENT OPPORTUNITIES

The permanent company currently consists of six women and four men which includes a female Administrator, Assistant Director and Administrative Assistant.

Our scripts have been and continue to be by men, but we are actively seeking female writers. Our Writers Project has involved five women and one man.

Traditionally, the company has been managed by hearing people; it is now changing with the appointment of Carol-Lee Aquiline as Co-director. The continued services of an interpreter is essential to this process.

Hence we continue to discriminate positively.

M.

INDIRECT BENEFITS

The Theatre of the Deaf pays commercial rates for its rehearsal rooms, offices, accounting services, publicity and workshop materials. We do receive some benefit from lower charges. These savings are transferred to our activities.

N. INDIRECT BENEFITS TO OTHER ORGANISATIONS

The company can provide free workshops and performances for the Adult Deaf Society in NSW.

When the company is on tour it provides the above services to whatever deaf societies, deaf clubs and amateur deaf groups are available in each locality.

O. SERVICES TO YOUNG PEOPLE

1. Theatre-in-schools performances.
2. Workshops in non-verbal communication and visual theatre.
3. Work experience for deaf and hearing students.
4. Tuition for young people interested in theatre.
5. Employment for young deaf people.
6. Advice, support and organisation for young deaf performers searching for work.

This includes acting as an agent in negotiation of fees for any outside commercial work.

P. BENEFITS TO THE COMMUNITY

1. Theatrical performances in a unique art form.
2. An accessible cultural experience that can be performed in any part of Australia.
3. An understanding that a deaf community exists and how it operates. A "voice" for the deaf community, another cultural group in our "multicultural society". A breaking down of the myth that deaf people are handicapped.
4. An understanding of non-verbal communication and visual theatre through performances and workshops.
5. An avenue for the talents of deaf people in their work as performers, directors and teachers.
6. Employment and training of deaf artists as theatre professionals.

For the deaf community :

1. A chance to represent the needs and potential of the deaf community.
2. A way of making theatre accessible to the deaf community and encourage its participation.

Q. Grants requested for subsidised divisions of the Trust will be sufficient to meet their cash-flow requirements. The Board is satisfied that the reporting and control systems now in place and regularly reviewed together with the current executive staff of the Trust, are adequate to effectively manage subsidies requested for 1989.

R. The Trust has in place adequate insurance cover for its complete range of activities and reviews the level of cover continually based upon forecast budgets and asset movements.

- S. Directors of the Trust are appointed by its members. Membership is open to the public and financial members are entitled to vote on those issues covered by the Trust's Articles of Association.

There have been no changes to the Trust's Memorandum and Articles of Association and there are no amendments proposed.

- T. As attached.

- U. There were 9989 members of the Trust as at 1 January 1988, who were entitled to a vote.

- V. The Auditors of the Trust are :
Pannell Kerr Forster
Chartered Accountants
20-22 O'Connell St
SYDNEY NSW 2000
Mr Clive Sergeant
Partner Tel: 233 3455

- W. We are aware that this application "flies in the face of economic reality".

We are also aware of our responsibilities to our work and also in 1989, to ten years of hard work.

Any dreams, ambitions, "lights on the hill" that we have wanted to pursue have constantly been trimmed by the limits of existing on a very small budget.

We are constantly making "beginnings" in all aspects of our operation, but we never move beyond them. We have basically presented the same programme of work for the last three to four years.

This experience becomes frustrating as we come up against problems that we do not have the resources to answer. It becomes difficult to remain committed and focused on the company's work. We do start to take risks where we should not, to want to take three steps in development rather than settle for two.

For the company to continue in a positive fashion we have to make changes to our identity, our performance style and content, the way we market ourselves both in schools and for the general public.

We basically have become alot "louder" in what we do. The 1989 plan is a way of doing this.

THE THEATRE OF THE DEAF

Andrew Briger,
Chairman