



# ANNUAL REPORT 1992



Making the Arts Work for Everyone





## ■ Aims and Objectives

Arts Access is an independent organisation creating opportunities in the arts with people disadvantaged by physical, intellectual, emotional or social conditions.

Arts Access is a non-profit organisation funded from a range of government and community sources.

### Arts Access believes:

- ☐ That every person has the potential for creative expression and growth.
- ☐ That every person should have the right of access to the tools of creative expression.

### and that the arts:

- ☐ Provide experiences and skills which give people choices about the way they live;
- ☐ Contribute to the goal of integration by assisting all people to participate in the community's cultural activities;
- ☐ Create opportunities for people to use leisure in enjoyable ways.

### Arts Access objectives are to:

- ☐ Use all forms of the arts to stimulate and develop creativity;
- ☐ Educate arts organisations, artists and the broader community of the needs and the creative potential of disadvantaged people;
- ☐ Assist in making arts venues and resources accessible to people with disabilities;
- ☐ Assist potential professional artists with disabilities to gain access to arts training facilities and resources;
- ☐ Provide advice and management skills to people working in fields related to Arts Access

### Arts Access achieves its objectives by:

- ☐ Managing an Artistic Program consisting of practical arts projects in a variety of locations;
- ☐ Operating a ticketing and information service known as the Entertainment Access Service (EASE);
- ☐ Managing a Resource Unit which provides information, resources and assistance on a variety of arts based issues.

### The Artistic Program

Projects are developed within specific guidelines. All Arts Access projects strive for a high professional standard and emphasise active participation of users, clients and staff. Other important elements are integration within the broader community, consultation between artists, clients and staff and evaluation on completion to assess further potential. Priority is given to pilot and demonstration programs.

### EASE

The Entertainment Access Service, known as EASE, is a low-cost ticketing and information service enabling people to access mainstream arts and recreation events.

### Resource Unit

The Resource Unit assists the general community to develop their own programs and supplies answers to many of the problems associated with initiating arts-based projects.



Arts Access staff (clockwise from far left):  
 Judith Isherwood (Executive Director); Carol Downey (Resource Officer);  
 Dean Michael (EASE Project Officer); Lisa McKay (EASE Bookings Officer);  
 Vivian Carroll (Public Affairs Manager); Rhona Bester (Administrator);  
 Samantha Marsh (Receptionist); Bobbie Hodge (Program Manager).



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## Arts Access Society Inc.

### Management Committee

#### President:

Judy Morton

#### Senior Vice President:

Alan Moor

#### Junior Vice President:

Barbara Champion

#### Treasurer:

Isi Plack

#### Secretary:

Prue Leggoe

#### Members:

Patrick Burroughs  
Margot Capp  
George Fairfax (to September, 1992)  
Peter Hengstberger (from July 1992)  
Cheryl Johnson (from April 1992)  
Laurie Reilly (from July 1992)  
Mark Williams  
Rita Zammit

### Finance Committee

Bryce Hamley  
Patrick Burroughs  
Isi Plack

### Planning & Review Committee

Lynne Bell  
Jedda Bellam  
Jane Trengove  
Rhonda Whitaker  
Rita Zammit

### Arts Access Trust Appeal Committee

#### Patron:

Dame Elisabeth Murdoch AC

#### Chairman:

Creighton Burns AO

#### Members:

Patrick Burroughs  
Barrett Capp  
Barbara Champion  
Dinny Downie  
Ian Haig  
Elizabeth McCallum  
Alan Moor  
Judy Morton  
Isi Plack  
Andrew Porter  
Helen Woods

#### Staff

##### Executive Director:

Judith Isherwood

##### Acting Program Manager

Carey Lai (to April 1992)

##### Program Manager:

Bobbie Hodge (from May 1992)

##### Public Affairs Manager:

Vivian Carroll (from April 1992)

##### Resource Officer:

Carol Downey

##### Finance Consultant:

John Paxinos

##### Administrator:

Rhona Bester

##### Receptionist:

Samantha Marsh

##### Volunteer Office Assistant

Marylou Bacolod  
Margaret Godde  
Bella Greenwald  
Roisin Johnson  
Sue O'Dwyer  
Alison Parsons  
John Pidd  
Jan Smietanka  
Gaye Walsh

#### EASE Project Officer:

Julie-Ann Willems  
(to November 1992)

Dean Michael  
(from December 1992)

#### EASE Bookings Officer:

Lisa McKoy

#### EASE Bookkeeper:

Tasneem Allie

#### EASE Volunteer Assistants:

Bill Benton  
Barbara Kitchen  
Marlene McLean  
John Pidd

### EASE Sub-Committee

Margot Capp  
Jan Doran  
George Fairfax  
Prue Leggoe  
Sue Parkes  
Jane Trengove

#### Cleaner/Handyman/Gardner:

Gary Morgan

#### Auditor:

Lawrance L. Reilly FCA  
(to June 1992)  
John Waters FASA, FCPA, FCIM  
(from July 1992)

#### Honorary Solicitor:

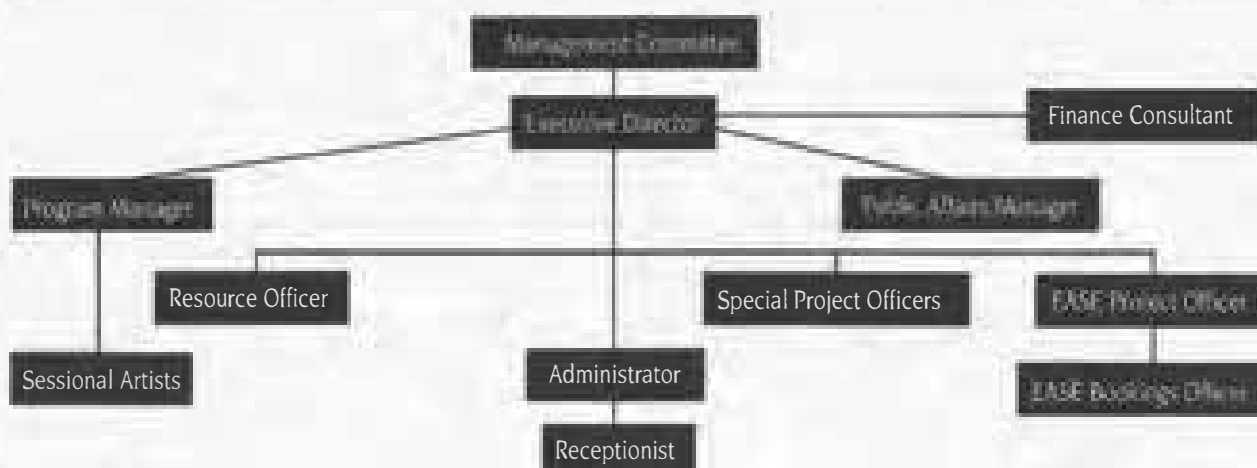
Henry EP Steel LLB, B Comm

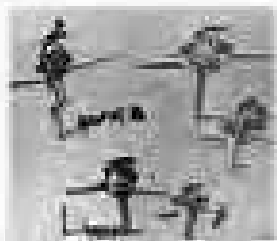
#### Honorary Financial Adviser:

Bryce Hamley AASA

#### Bankers:

State Bank of Victoria  
ANZ Executors & Trustees





## Executive Director's Report

### A Year of Challenges

I'm sure there are few people who would argue that in many ways 1992 was a difficult year.

But while it was far from easy, Arts Access has shown that its ability to remain flexible, responsive and resourceful is its greatest asset, ensuring the organisation continues to create opportunities in the arts with those people in the community who are most severely disadvantaged.

Demonstrating Arts Access' ability to respond to the new demands and changed circumstances of the '90s, many new initiatives took place in all aspects of Arts Access' program in 1992.

One of the most public achievements of the year was the touring exhibition, *Stormy Weather* and the associated involvement in an international art acquisition project. This innovative project featured artworks by disadvantaged artists from throughout Australia, and resulted in 28 artworks being sold to the international pharmaceutical company, SmithKline Beecham for display in its UK headquarters.

Arts Access applauds this initiative from the corporate sector and we will endeavour to promote and develop this concept in Australia in 1993.

Another significant activity was the Healthy Arts Project conducted by artist, Sally Marsden. This project evaluated for the first time, the whole area of arts in the public health system. We hope the results of this project will lead to better developed and managed arts activities within hospitals and community health centres.

Although the year was not easy for many of the groups and individuals working with Arts Access, it is to everyone's credit that creative activities continued to be encouraged and developed in a wide range of communities.

Some of these included arts programs with young people with cystic fibrosis; residents of the recently closed Caloola Centre; disadvantaged young people in the Werribee region; people overcoming alcohol and drug addictions and older adults living with dementia.

Such programs underline the increasing awareness of the vast creative contribution people with disabilities and people who are disadvantaged can and do make to the community. They prove participation in arts activities can change the way we see ourselves and the way others see us.

During 1992, all other areas of Arts Access' work, including the Entertainment Access Service (EASE) and the Resource Unit were reviewed, resulting in improved service-delivery to the community.

EASE has been operating since 1987 and has grown from distributing 256 tickets in its first year to more than 16,000 in 1992. In further developing its important advocacy role, the year saw EASE staff begin to develop disability-awareness training packages to target a range of workers in the entertainment industry.

The Resource Unit, now in its fourth year, extended its work throughout Victoria with training and staff development work-

shops being a major focus. Following discussions with a range of organisations, the Resource Unit also began to explore the possibilities of providing information and resources on a national level.

Organisationally, 1992 was also a significant year for Arts Access. A new staffing structure and new staff (including Program Manager, Bobbie Hodge and Public Affairs Manager, Viv Carroll) brought valuable new skills to our team, which is dedicated to extending the role of the arts in the community.

One of our landmark activities in 1992 was the establishment of the Arts Access Trust Appeal. Under the chairmanship of Mr Creighton Burns, the Trust Appeal Committee is well on the way to its three year target of \$1,000,000. Many thanks must go to all members of the Committee for their time and effort in the Appeal, the success of which will ensure Arts Access continues to deliver quality programs to meet the needs of the community.

Throughout the year, Arts Access continued to play a major role in the setting up of the national network of arts and disability groups known as DADAA (Disability and Disadvantage in the Arts Australia). In September, I attended and spoke at the National DADAA conference in Queensland and was delighted to see just how extensive is the interest in promoting equal access in the arts for all.

The continued support received from all sections of the community throughout the year demonstrates the high regard in which Arts Access and its work is held. Importantly, the Australia Council's Community Cultural Development Board placed Arts Access on three-year funding, acknowledging our work to be of national significance.

None of the year's achievements would have been possible without the dedication and hard work of Arts Access' staff, artists and committee members and I thank all supporters of Arts Access, including our members, who have supported the year's activities and made it possible for Arts Access to meet the many demands that are made on our services throughout the year.

As I look forward to 1993 being a year of new horizons and exciting new ventures, I invite you to continue your involvement and support of Arts Access in making the arts work for everyone.



Judith Isherwood  
Executive Director

## ■ President's Report

Despite difficult economic conditions, 1992 proved to be a year of enterprise for Arts Access.

Through our artistic program we were able to respond positively and creatively to new opportunities and increasing demands for our services. Among the many exciting initiatives in 1992, was the introduction of an Arts Officer Traineeship involving the Koori community.

The Resource Centre, through staff training programs and other support services, consolidated and extended its role in promoting and facilitating arts activities in a wide range of institutional and community settings.

Proving the demand for its unique service, the Entertainment Access Service (EASE) broke all previous records in its ticketing program.

I am very pleased to report a successful start to the Arts Access Trust Appeal. Enlivened by the support of a competent and active Appeal Committee led by Creighton Burns, it was probably our major venture for the year.

The strength of any enterprise depends on the commitment and talent of its people at all levels. Under the leadership of Judith Isherwood, the Arts Access staff - the core of the organisation - worked as a dedicated team; individually and collectively, members of all our various committees guided and supported the important work of Arts Access; funding bodies, sponsors, donors and individual members provided the solid base for developing our work; and the efforts, abilities and achievements of the artists and participants are, of course, the essence of the Arts Access enterprise.

My thanks to you all for your fine contributions in 1992.

Our fundraising activities and our programs in 1992 brought us new supporters and new contacts - locally, nationally and internationally. In 1993 we will build on these, creating new partnerships to ensure that the arts are truly accessible to all.

*Judy Morton*

Judy Morton  
PRESIDENT



## ■ Patron's Message

People who know of my involvements in community life, will know that I value the principles of social justice - the basic rights of equity, equality of opportunity, participation and access. Arts Access projects exemplify these principles and, as Patron, I am heartened to see the benefits participation in the arts brings to people with disabilities and the most disadvantaged people in our community.

Projects designed for young people are of special interest to me, particularly where youth are at risk from the effects of homelessness, unemployment, drug and alcohol abuse and other socially isolating conditions.

It is pleasing to see that young people in rural and regional Victoria are also being reached by Arts Access projects. The establishment in 1992 of the Werribee Youth Arts Program, which will involve young people in a range of music, performing and visual arts activities, is a much needed response to the isolation and recreational impoverishment of young people in the Werribee region.

I have been greatly impressed by Arts Access' ability to work with such a diverse range of groups, and by its innovative application of new art forms, demonstrated so admirably in the environmental design project with young men at the Turana Youth Training Centre.

Past Arts Access projects often have an enduring legacy. I recall with pleasure, attending a powerful drama production by women at Fairlea Prison some years ago. So it was with great pride that I watched many of the women involved in that Arts Access project perform at the CUB Malthouse this year in, Tell Her That I Love Her produced by Somebody's Daughter Theatre.

As more people with disabilities move out of institutions and with so many socially disadvantaged groups seeking creative recreation opportunities, the role played by Arts Access becomes more important each year.

I congratulate the staff, artists, committee members and the participants themselves on the excellent program of activity outlined in this report, and wish everyone another exciting year of achievements and developments in 1993.



*Jean McCaughey*

Jean McCaughey  
PATRON



## ■ New Directions in 1992

1992 was a milestone year for Arts Access, marked by a new staff structure, the initiation of a major fundraising program, a record breaking year for EASE, plans for new research, projects with new target groups and a cultural exchange program with China.

### Arts Access Trust Appeal

In line with the recommendations of the Planning and Review Committee's Three Year Plan, the Arts Access Trust was established in 1992 with the aim of raising more than one million dollars over three years. Interest generated by the capital fund will be directed to the fixed costs and core operations of the organisation, effectively freeing financial and human resources for the development of more programs and services for people with limited or no access to the arts.

A Trust Appeal Committee comprised of eminent, dedicated and experienced individuals was assembled and by the final quarter of the year, the complex process of setting out to raise substantial donations began - with considerable early success. The William Buckland Foundation approved a grant of \$50,000 with another \$50,000 acting as a 'challenge grant' to inspire other philanthropic trusts to contribute to the appeal.

The Trust has been heralded within Victoria's philanthropic community as a model for other community organisations that depend on substantial annual support from governments, philanthropic groups and private sources.

### EASE

In terms of service provided, it's been a bumper year for the Entertainment Access Service (EASE), demonstrating the importance of the review of EASE operations during 1992. The review has looked at staffing changes, the impact of the demand for tickets on resources and EASE's relationship with BASS. While new directions are being examined, ticketing and advocacy will continue to be a focus of the service. Plans include: the development of disability awareness training programs for entertainment industry staff, and venue assessments will continue, with the range of venues expanding to include regional centres.

### Planning & Review Committee

Each year Arts Access' entire program of activity is reviewed by the Planning & Review Committee to examine the program in relation to the current Three Year Plan and Arts Access' aims and objectives. The committee, which met to review the 1992 program and the proposed 1993 program, included a mix of practising community artists, representatives of appropriate community organisations, interested individuals

and Arts Access staff. Three innovative programming directions that were endorsed by the Committee were:

#### ◦ Chinese Cultural Exchange Program

As part of its important advocacy role, Arts Access is planning a Cultural Exchange Program on arts and disability with China. Negotiations have already begun with organisations in Jilin and Jiangsu Provinces and in Beijing. It is hoped the program will include an exhibition of artworks by artists with disabilities and a range of seminars and workshops focusing on the valuable role the arts play in the lives of people with disabilities.

#### ◦ Research

Research into the effectiveness of arts based programs continues to be a key priority for Arts Access. In 1993, a research and evaluation project is planned with Pleasant View Alcohol and Drug Services Unit to try and determine the value and effectiveness of participatory arts activities with people undergoing rehabilitation programs to overcome alcohol and drug addictions. [See, Healthy Arts Project, in the Artistic Program Details.]

#### ◦ Chronic Fatigue Syndrome (CFS) Project

The ME/Chronic Fatigue Syndrome Society in Victoria have established the first Adolescents Group in Australia for young sufferers of CFS. Arts Access is currently developing a multi-arts project that will assist these young people to communicate issues and concerns that are relevant to others suffering from this illness.

### Public Affairs Manager

The newly created senior staff position of Public Affairs Manager, was filled in April 1992 by Vivian Carroll, who will work closely with the Executive Director, Program Manager and project staff to develop appropriate long and short term promotional strategies for Arts Access, bringing its activities, services and achievements to the attention of the community at local, statewide and national levels. Public Affairs activities in 1992 included the production of a short video and a high-quality colour brochure for the Arts Access Trust Appeal.

## 1992 - a year of participation

Access is the key to participation in the arts for people with disabilities and people disadvantaged by social conditions and participation is the fundamental aim of all Arts Access' work.

In 1992, participation in Arts Access activities vastly increased - through the operations of the Entertainment Access Service, the Artistic Program, our advocacy role, and through the resourcing of communities to help them create their own activities.

While this increased participation is pleasing, more important factors are: the quality of participation, the standard of services and artistic activities, and the self-advocacy of participants.

Arts Access has established forums for program participants whose valuable insights contribute to the more effective planning, execution and evaluation of projects, and the maintenance of quality.

The EASE Consumers Group contributes to the quality of service provided by the Entertainment Access Service, and special participants' days encourage the expression of ideas, criticisms and suggestions about our artistic program. The Feast of Art, held in November, involved Arts Access staff, project participants, project artists and community workers in a day of activities, discussion, artist presentations and refreshments in a combined forum and celebration of the year's achievements.

Arts Access co-ordinated the launch of Senior Citizens' Week, 1992 at the National Gallery of Victoria, attracting over 1000 people.



The statistics summarised below provide an accurate indication of the nature and level of Arts Access' service.

### DIRECT PROGRAM DELIVERY

Artistic Program	1991	1992
No. of projects	48	36
No. of direct participants	1,780	1,853
No. of other participants (includes support workers & audiences)	8,965	9,099
No. of Artists Employed	102	111
EFT (equivalent full-time)	8.0	8.4

### EASE Program

Tickets provided/participants	12,857	16,509
Subscribers (total)	407	340
-organisations	222	151
-individuals	185	189

### Resource Unit

Visits and serviced enquiries	471	465
Workshop participants	619	747

### Direct Program Participants

Intellectual disability	2,375	2,274
Psychiatric disability	1,945	2,559
Aged	734	1,205
Physical disability	2,762	3,483
Mixed disability	642	266
Disadvantaged	2,898	3,352
Youth	2,801	4,210
Staff, etc	1,099	1,760
Total	15,256	19,109

### General Resources & Consultancy

Project Consultancy (hours)	208	260
Arts Management (hours)	250	200
Interstate/International (hours)	100	130
General Enquiries (number)	6,500	6,760
Training Opportunities (number)	9	4

### Arts Industry & Community Support

(number of committees)	10	12
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In 1992 Arts Access created opportunities for many communities, throughout Melbourne and regional Victoria, to participate in artistic projects. These communities included: senior citizens; elderly people with dementia living in nursing homes; young men in remand; people with psychiatric disabilities living within the community; residents of special accommodation services; men and women undergoing rehabilitation for drug and alcohol abuse; young people with cystic fibrosis; hospital patients undergoing cancer treatment; people with intellectual disabilities living within institutions and in community residences; people with physical disabilities; and many more.

#### Some strengths of the 1992 artistic program identified at the Feast of Art.

"The social activities...the variety of media...visits to exhibitions and post-visit discussions... meeting old friends...exhibiting..."

"I like the variety... two different teachers...teaching us their own way."

- John Shirres, participant in the Saturday Morning Art Classes.

"A young man, with by far the largest proportion of pictures in the calendar, told me that he wasn't really interested in 'Art' but nevertheless felt pretty pleased with himself.

In other words, its not 'Art' that is of value, but something in himself."

- from the Artist's Report on the 65 Roses Calendar, a project with young people with Cystic Fibrosis.

"The process created a bond between artists, counsellor-

advocates and clients. Contact between people has continued since the project finished. Several of the participants have pursued possibilities which arose from contact through the project. These include teaching acrobatics to youths, technical work on other shows, writers' groups, teaching drama."

- from the Artists' Report evaluating Lion Taming for Beginners, a circus skills project with people undergoing rehabilitation for substance addictions.

"Specialised therapy staff identified that psychotic behaviour significantly diminished whilst participants were engaged in the workshops...In some cases this extended beyond workshop participation [to] their general dealings with other Centre staff and programs."

- from the Program Manager's Report following the St.Kilda Community Health Centre Mural Project conducted with people with psychiatric disabilities.

"My sister was the artist. I didn't think I could do it, but I love it!"

"Did I do that? Aren't I clever!"

- participants in the Impressions Project with residents in an Anglican Homes dementia unit.

"Seen together the exhibits are a curious mixture, but standards are high; in fact, the display is vastly superior to the current effort at a nearby public gallery... I doubt if one will find more heartfelt works exhibited along the Gertrude Street precinct this month."

- extract from a review of the Stormy Weather exhibition by Christopher Heathcote, in The Age, May 18, 1992.



## ■ Artistic Program Overview

### Breaking new ground

The Artistic Program continued to be the most extensive element of Arts Access' work throughout 1992, and one of the chief characteristics of the year's program was the innovative nature of many projects.

*Stormy Weather*, for example, was not only a successful exhibition but was also Arts Access' first foray into the marketing of works by disadvantaged artists to the corporate sector.

The Senior Citizens' Exhibition was one of the largest and most public activities Arts Access has conducted with older adults, and both the Environmental Design Project at Turara Youth Training Centre and the Healthy Arts Project broke new ground.

In previous years, a large proportion of Arts Access' projects have been conducted over a defined and relatively short period of time. An exciting feature of the 1992 Program was the range of projects established to run on an annual or extended basis. These long-term projects compliment the short-term initiatives, providing a framework for far-reaching partnerships and extensive networking and resourcing.

For example, funding from the Department of Health & Community Services has enabled Arts Access to establish an ongoing arts project with people with intellectual disabilities in the North-West metropolitan region. This project is structured on a similar model to the Inner Urban Arts Project and provides a wide range of arts workshops and activities.

On the basis of a textile project, initiated through the Oncology Unit at the Royal Melbourne Hospital in late 1991, the Unit undertook a second stage project in 1992. Artist, Claire Humphrys-Hunt continued to work regularly with patients, staff and families in the creation of a new textile banner.

The Werribee Youth Arts Program, supported through the Commonwealth Department of Health, Housing, & Community Services and the Werribee City Council, is another newly established, long-term project. Based on a four term structure, the aim is to provide local disadvantaged youth from throughout the Werribee region with the opportunity to work with both visual and performance artists. Established in late 1992 and becoming fully operational in 1993, the program will enable participants to examine and creatively promote their issues and concerns to the broader community.

Other activities and partnerships that have continued on a long-term developmental basis in 1992 include: the Supported Residential Services Project and the Visual Arts Classes funded through the Office of Psychiatric Services; a range of programs with youth training and remand centres; and the P-art-ICIPATE Expo '92, which brought together many organisations and individuals committed to creating opportunities in the arts with people with disabilities.

*Winter Solstice Festival, Caloola Adult Training Centre, Sunbury.*





## Artistic Project Details

### Caloolo Adult Training Centre

Artists: Lyndsay Mason, Phil Sumner, plus guest artists.

This was a major project for 1992, undertaken over five months and conducted with Caloolo residents and a range of staff. The project was developed in two stages:

(1) a multi-media and performance program and (2) a textile program.

The first stage involved up to 100 participants in weekly skills-development workshops including painting, puppet and costume making, singing, percussion, story-telling and improvisation. These workshops culminated in the presentation of the Winter Solstice Festival, which included an outdoor procession through the grounds of Caloolo and a performance event, involving families and members of the Sunbury community.

The second stage saw the artists continue to work with the participants on a one-to-one basis in the development of individual textile squares that reflected their personal statements and histories. A large scale quilt has been produced from these squares that commemorates the history and lives of the many people who have lived and worked at Caloolo for over a century. It is anticipated that this quilt will be mounted in the foyer of the main administration building, once the transfer of the facilities has been finalised.

With the closure of Caloolo late in 1992 this project was significant in providing residents with an opportunity to develop new skills, increase social networks and celebrate their transition to community residential living.

### Inner Urban Region Arts Project

Co-ordinator: Linda Murrow.

Artists: David Wells, Cathy Poussard, Monica Doyle, Lynden Bobbitt, Rosalie Hastwell, Claire Heywood.

Established in 1991, this major ongoing project involves people with intellectual disabilities living in the inner urban region of Melbourne in an exciting range of music, movement, drama, mime and mask activities. Four terms are run throughout the year at the Linden Arts Centre in St.Kilda, with up to 21 participants attending on a regular basis. Highlights of the year's activities included: an Open Day at Linden in December featuring informal performances and a showing of participants' work, with a chance for families and friends to meet the artists and staff; an 'Arts in Action' staff seminar held early in 1992, which addressed issues relevant to project development with people with intellectual disabilities. Throughout this project an enormous volume of visual art works have been produced and whilst some have been displayed at Arts Access over the year, it is intended that a selection of works will be framed and professionally exhibited in 1993.

### North West Region Arts Project

Co-ordinator: Barbara Doherty.

Artists: Lyndsay Mason, Neil McLachlan, Alex Pinder, Sue Paxton

Based on the successful Inner Urban Arts Program at the Linden Arts Centre, Arts Access has developed a similar program with people with intellectual disabilities living in the Shire of Bulla and the City of Broadmeadows. Funded through the Department of Health & Community Services (formerly CSV), the project will commence fulltime operations in 1993. The primary participants in

this project are former residents of the recently closed Caloolo Adult Training Centre. Up to 33 participants will attend centres in Glenroy and Sunbury, taking part in a range of creative arts activities. An important element of the project is the community arts development work the project co-ordinator will undertake in 1993. This will involve the co-ordinator working with local communities to expand the range of integrated arts activities in the region.

### Janefield Adult Training Centre Mural Project

Artist: Maria Fillipow.

Based in the Occupational Therapy Unit, Maria undertook a series of practical workshops in drawing and painting, with the aim of creating a large scale mural with the group. The mural has been mounted on the external walls of the Unit and has significantly enhanced the facade.

### Turana Youth Training Centre

Artists: Simon Freidin; Glenri Berrill with assistance from Tony Binning.

A project run in two stages was conducted with young men at Turana Youth Training Centre during 1992.

#### (1) Kite Making Project

Kite maker, Simon Freidin conducted a series of workshops in the Coolibah Unit which involved participants in the construction and decoration of 27 kites of varying size and complexity, all of which were designed to fly.

*Environmental Design Project, Turana Youth Training Centre. The gazebo under construction.*





## (2) Environmental Design Project

This innovative project was the first environmental design initiative undertaken by Arts Access and its success indicates great potential for its application to other settings and communities. The project resulted from the previous research commissioned by Arts Access, which aimed at locating potential arts-based construction projects within the grounds of Turana, as part of the physical redevelopment of the facilities. Landscape designer, Glenn Berjill, with the assistance of Tony Binning, worked with the residents of Poplar House, the high security unit, on all aspects of the gazebo, including planning, design and the final construction which made use of recycled materials. This wooden structure incorporates a barbecue and seating overlooking the existing swimming pool; and provides a relaxing recreational area.

### ☐ Werribee Youth Arts Program

Co-ordinator: Bronwyn Evans

This new initiative, to be implemented in 1993, will be a 12 month arts program with disadvantaged youth in the Werribee region. In late 1992, the Arts Access co-ordinator, in conjunction with the City of Werribee, undertook a project research and design phase. The program will involve young people in a range of arts-related activities designed to increase the participants' awareness of at-risk lifestyle issues, and develop their capacity to make healthy life choices.

### ☐ The 65 Roses Calendar

Artists: Elizabeth Newman and Jane Trengove, with John Campbell and Chris Dyson.

This visual arts project, co-ordinated in conjunction with the Cystic Fibrosis Association of Victoria, provided a creative framework for young people with CF to explore and promote their ideas and concerns. From the extensive range of art works generated during the Saturday morning art classes, the *65 Roses 1993 Calendar* was produced and given a major launch at Werribee Park Mansion late in 1992.

### ☐ Making a Mark

Artist: Charles Farrugia.

Initiated by the Nepean Centre, this project involved a series of Saturday morning art classes, targeting local residents with physical disabilities in the Frankston region. The aim was to provide creative arts activities specifically for residents who lacked access to other local programs. Artworks created by the participants will be presented at local community venues in 1993.

### ☐ Lion Taming For Beginners

Artists: Donna Jackson, Paula Dowse.

Agencies: CREST/WESTADD, Moreland Hall, City Mission (North Melbourne).

This theatre and music performance project involved clients and staff from three Victorian alcohol and drug rehabilitation agencies, in the creation and production of a performance piece, *Lion Taming for Beginners*. The production explored issues related to substance addiction, rehabilitation and re-integration into community life. The artists conducted skills-development workshops across 20 weeks

in acrobatics, percussion, script writing and improvisation. Three public performances were held to an audience of almost 200 health professionals, health workers, clients, family, friends and students.

### ☐ Koori Women's Textile

Artist: Claire Higney.

Claire Higney is the director of Needleworks, a community-based textile arts company in Glasgow, Scotland. Arts Access, in conjunction with the Neighbourhood Arts Unit of the City of Melbourne, co-ordinated a one-day workshop with Claire and a group of women from Winja Ulupna, a Koori drug recovery house based in St.Kilda. The group produced an outstanding banner exploring contemporary and historical Koori themes. This banner has been sent to Glasgow as part of a major international exhibition, *Threads of Life*, which will be co-ordinated by Needleworks in March 1993.

### ☐ St.Kilda Rooming House Project

Artists: Jedda Bellham, Martin Fox.

During 1992, an initial planning stage was conducted for a creative arts project to operate in 1993 with tenants of rooming houses in the St.Kilda area who lack access to appropriate social and recreational services. The planning stage has involved local tenants, artists, community service agencies and the City of St.Kilda.

### ☐ Impressions Project

Artist: Claire Humphrys-Hunt.

Co-ordinated with Anglican Homes for the Elderly, Claire undertook seven weeks of visual arts and textile workshops with participants with dementia based at a residential centre. The group explored the theme of 'nature', producing two large screenprints, plus a series of smaller textile works based on the theme of 'hands'. The artworks are now proudly displayed in the public areas of the centre.

### ☐ Senior Citizens' Treasures Exhibition Project

Co-ordinator: Helen Simonsen.

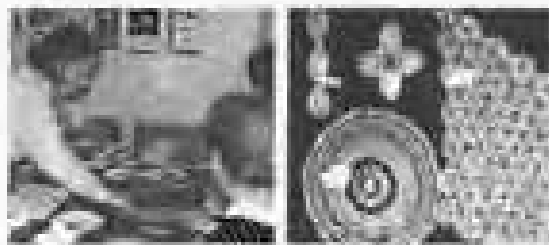
Curator: Stuart Koop.

This significant exhibition entitled, *Imagination and Invention in Everyday Life*, was held as part of Senior Citizens' Week 1992. The exhibition was held in the Access Gallery of the National Gallery of Victoria and presented art and craft works made by 37 older adults from across metropolitan Melbourne. The works presented were drawn from 20 satellite exhibitions throughout Melbourne, co-ordinated by local councils and community agencies in association with Arts Access. Works included a range of traditional art and craft forms and media; plus other forms including toy making, knitting and inventions. The exhibition was launched by the Premier of Victoria, the Hon. Joan Kirner.

### ☐ Senior Citizens' Week Launch

Co-ordinators: Noelle Curry, Jedda Bellham

In conjunction with the Senior Citizens' Exhibition, Arts Access also co-ordinated and produced the public launch of Senior Citizens' Week 1992 in the Great Hall of the National Gallery of Victoria. Attended by more than 1,000 people, the event included



performances by a number of older performers and the announcement of the Senior Citizen of the Year Award.

#### ☐ Victoria Lodge

Artist: Roger Alsop

This program was initiated with the Richmond Fellowship, a community-based agency which manages a number of residences and programs for people with psychiatric disabilities. Roger conducted a recreational project which involved a series of ten music and singing workshops for 12 participants. The participants enjoyed the range of musical styles and songs offered, which spanned from the 1930s through to rock and roll and contemporary.

#### ☐ Supported Residential Services (SRS) Project

Project Co-ordinator: Jemma Bellham.

Artists: John Rasmussen, Jeanette Kearns, Claire Teisen, Alex Pinder.

Following the completion in 1991 of a three-year project with supported residences (formerly known as Special Accommodation Houses) in the western metropolitan region, this project shifted its focus in 1992 to the St.Kilda-South Melbourne area where 20 SRS houses are located. The 1992 project involved two components:

(1) The establishment of an information and service network, enabling residents and workers to better access facilities, resources, activities and key contacts in the area.

(2) An extensive music program. Three artists conducted workshops in dance, movement, music-making, singing, improvisation and performance, involving up to 140 residents and staff, across five houses. Further sessions were also held at neighbourhood houses and drop-in centres. These workshops culminated in two highly successful public concerts involving a combined audience of 200 people.

Following the outstanding response to this 1992 initiative, Arts Access plans to continue the program in this region and establish long-term partnerships and activities with local agencies and services.

#### ☐ St. Kilda Community Health Centre Mural

Artist: Claire Humphrys-Hunt.

This project involved a series of visual arts workshops, over a period of 18 weeks, with local St.Kilda residents who attend the Centre's psychiatric services program. Claire and the participants created a vibrant five-panel mural painted on the inner courtyard wall and spanning some 20 metres. The group chose a theme reflecting their suburb - St Kilda's seaside and street life. The mural and the Centre's new Youth Health Bus were jointly launched by Commissioner Brian Burdekin, of the Federal Human Rights and Equal Opportunity Commission, and the Victorian Minister for Health, the Hon Maureen Lyster.

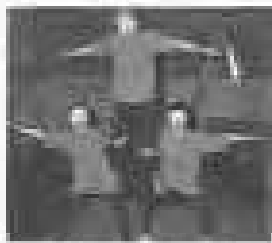
#### ☐ Arts Access Studio Saturday Morning Art Classes

Artists: Evelyn Vyhna, Claire Humphrys-Hunt.

In its second year of operation this series of open visual arts classes in the Arts Access Studio, for people with psychiatric disabilities, continued to prove both popular and successful. Evelyn and Claire conducted three terms of classes and introduced participants to a wide range of techniques and media in art forms such as sculpture, drawing, painting, printing and life drawing. Participants from these classes were contributors to the Bedrooms and Other Places exhibition.

*The former Premier of Victoria, the Hon. Joan Kirner launched the exhibition, "Imagination and Invention in Everyday Life", during Senior Citizens' Week, 1992.*





☐ Mordialloc/Cheltenham Community Health Centre  
Artist: Megan Evans.

Megan conducted a series of 10 visual arts classes for 12 participants, held at the Health Centre on Saturday mornings, introducing participants to a range of media and techniques in painting and drawing. The centre plans to mount the works as part of a local exhibition.

☐ Horizons Community Centre, St Albans  
Artists: Rosalie Hastwell, Heather Graham  
Trainee: Renald Portelli.

This project involved two stages in which (1) music and movement classes and (2) visual arts classes, were undertaken with participants from the north-west metropolitan area.

(1) Rosalie Hastwell co-ordinated a nine week term of music and movement which included sessions in dance, musical instruments, percussion, singing and involved ten participants.

(2) Heather Graham co-ordinated an eight week course of art classes covering a range of basic techniques in painting, drawing and printmaking. This stage of the project included a training component in which Renald undertook further skills development through the planning, co-ordination and delivery of a creative class session.

☐ Northwest Community Resource Exchange, Coburg  
Artist: Heather Graham.  
Trainee: Peter Hannaford.

Heather presented an eight week course of art classes covering a range of basic techniques in painting, drawing and printmaking. This project also included a training component in which Peter undertook further skills development through the planning, co-ordination and delivery of a creative class session.

☐ Bedrooms and Other Places Exhibition  
Co-ordinator/Curator: Heather Graham.  
Trainee: Margaret Godde.

This major exhibition project drew on artworks produced during four of the Office of Psychiatric Services funded projects outlined above. Twenty-four works in a variety of media were presented by 15 participating artists, plus further works from Larundel Psychiatric Hospital's Arts Program.

The theme emerged from an exercise in which participants were asked to paint or draw their bedrooms from memory and resulted in dramatic, highly personal responses. The final exhibition demonstrated a diversity of artistic skills and experience, highlighting the strength of the personal visions of each participant. The exhibition attracted positive radio and press coverage and a number of works were sold.

This project also included a training component in which Margaret worked with the co-ordinator in the preparation, mounting and hanging of the exhibition, held in the foyer of the Ministry for the Arts in South Melbourne.

☐ Royal Melbourne Hospital, Oncology Unit  
Artists: Geraldine Pollock, Claire Humphrys-Hunt.

This visual arts project was established early in 1992 and the artists worked with patients, staff, and families through the Unit to produce a four panel textile mural featuring scenes from the participants' lives. The success of this project has led the hospital to extend the creative program in the last half of 1992 and into 1993. Claire Humphrys-Hunt has continued to work with a range of participants on a new and large textile work based on the theme 'the tree of life'.

☐ Healthy Arts Project  
Researcher/Writer: Sally Marsden.

This innovative project aims to research and report on arts projects undertaken within the public health system across Australia. During 1992, Sally Marsden undertook a research phase, leading to the production of a publication and educational information package for national and international distribution in 1993. Emphasis will be placed on stimulating hospitals and health professionals to initiate and support the arts in their own setting. The long term aim is to develop self-sustaining arts programs within the public health system.

☐ Trainee Arts Project Officer  
Trainee: Karen Clarke-Edwards

Following Arts Access' earlier successful involvement in Koori programs, a training position was created in 1992 to provide an opportunity for a member of the Koori community to develop a range of arts administration and management skills. The trainee also explored potential arts opportunities with a range of Koori communities that will be followed up in 1993.

☐ Stormy Weather Exhibition  
Co-ordinator: Jane Trengove.

Curators: Jane Trengove and Juliana Engberg.  
Participating Artists: Geoffrey Anderson, Richard Bell, Elizabeth Boyd, Maure-y-n Brees, Monica Burns, Ed Burton, Valerio Ciccone, Sue Elliot, Terry Garnett, Geoff Golding, Selwyn Hoffman, Mavis Holmes, David Kingsley, Lazlo Kulics, Tim Laurence, Ruark Lewis, David McDiarmid, Michael Norris, John North, Warwick Page, Ada Bird Petyarre, Bruce Plant, Jane Trengove, Marshall White, Anne E Wulff.

Galleries: Monash Studios Exhibition Space, Collingwood; Warnambool Art Gallery; Mildura Arts Centre; Judith Pugh Gallery, Fitzroy.

This major touring exhibition of visual and multi-media artworks was an outstanding achievement for Arts Access in 1992. Conceived with the aim of assisting the professional development of disadvantaged artists, the 25 selected exhibitors, some from Queensland, NSW and Tasmania, represented a wide range of arts experience. The final selection of 50 artworks featured a diversity of art forms including, painting, drawing, photography, sound collage and computer graphics.

*Stormy Weather* opened in Melbourne on March 2, then toured to Warnambool and Mildura, closing on April 27. The considerable interest shown by the public and the media, led Arts Access to organise a final showing from May 19 - June 6, at a private gallery in Fitzroy. *Stormy Weather* provided an opportunity for the community to see high quality contemporary works by disadvantaged artists, acknowledging the valuable contribution these artists make to the



cultural life of the community. The exhibition, which was funded by VicHealth, in association with Life. Be In It, was seen by close to 4,000 people throughout Victoria. A further significant development from this project was Arts Access' success in marketing works from the exhibition to the corporate sector at an international level. [See, Arts for Interiors/SmithKline Beecham Project, below.]

#### ☐ Arts for Interiors/SmithKline Beecham Project

*Co-ordinator:* Jane Trengove

During an international search for works by disadvantaged artists, Arts for Interiors, the British art broker, purchased 26 visual art works from the 'Stormy Weather' exhibition for their client SmithKline Beecham, the international pharmaceutical company. The works are the major Australian contribution to a global collection installed at SmithKline Beecham's headquarters in London. Arts Access is now actively promoting the concept of such specialist art collections, using the success of the Arts for Interiors Project as a model for Australian art brokers and corporate collectors.

#### ☐ DADAA

For two years, Arts Access has been actively involved in the establishment of the national network, Disability and Disadvantage, in the Arts Australia (DADAA). DADAA's role is to advocate for better access to, and increased opportunities in, the arts for people with disabilities and people disadvantaged by social conditions.

In October, Arts Access organised a statewide meeting of organisations and individuals, which led to the formation of a Victorian DADAA Committee. Arts Access Executive Director, Judith Isherwood, was one of two Victorian delegates to DADAA's National 'Artability' Conference held in Brisbane in November. Judith presented papers and contributed to discussions about the role, philosophy, initiatives and the national structure of the new network. Arts Access continues to be involved in the development of DADAA at a national and statewide level.

#### ☐ P-art-ICIPATE Expo 92

*Artists & Guest Speakers:* Jemma Bellham, Maure-y-n Brees, Luciano Giardina, Jenny Harrington, Julie Higginbotham, Verne Krastins, Chris McAuliffe, Pam Sullivan and the New Directions Dance Company, Rhonda Whitaker.

This event was developed and co-ordinated by a committee of community managed arts and disability organisations and individuals including Arts Access, the Yooralla Society, the Glenhuntly Centre, Milparinka ATS and Arts Project Australia. The 1992 P-art-ICIPATE event was designed as an Expo and although smaller in scale, proved to be just as successful as the P-art-ICIPATE Conference in 1990.

For three years P-art-ICIPATE events have focussed on the special interests of people with disabilities, encouraging a high level of participation. These activities required no previous artistic experience. During the Expo, some 80 participants, artists, support workers and family enjoyed workshops, seminars and information sessions. Workshops were held in drawing, creative movement, ceramics, printmaking, drama, and sound poetry. Seminars held on the media and resourcing for arts projects were well attended, providing opportunities for participants to discuss a range of issues and concerns.

#### ☐ Artist to Artist Forum

*Guest speakers:* Linda Murrow, Evelyn Vyhna, Rosalie Hastwell.

This forum was developed specifically for community artists, working across all art forms, to discuss issues and examine work practices and approaches related to arts programs for communities with special needs and people with disabilities. The aim was to provide the basis for identifying needs and directions in the professional development of artists working within these communities. The forum was co-ordinated in conjunction with the Community Arts Network and was attended by 16 artists. The outcomes of this forum will contribute to the planning of a further series of training sessions for artists in 1993.

#### ☐ Community Linking

*Co-ordinator:* Heather Graham.

The Community Linking program continued to be an important Arts Access activity during 1992. [For details see the **Resource Unit** report on page 19.]

*The Supported Residential Services Project involved workshops in music-making, dance, movement, singing, improvisation and performance.*





## Entertainment Access Service - EASE

The Entertainment Access Service is Arts Access' largest project. Since its establishment in 1987, EASE has played a leading role in improving access to Melbourne's entertainment events for a wide range of disadvantaged groups and individuals.

EASE's work falls into two categories - ticketing and information services; and advocacy, undertaken by all EASE staff.

EASE's ticketing operations have expanded enormously since 1987. In its first year, EASE distributed 256 tickets to eight events. In 1992, more than 16,500 tickets were distributed to hundreds of different theatre and cinema shows, concerts and events.

This phenomenal growth clearly indicates the huge demand from people with disabilities for accessible entertainment. It also sends a clear message to the entertainment industry that there is vast scope for the development of new audiences - if issues of access and affordability are addressed in a constructive, positive way.

Such growth, however, has put great strains on EASE's financial and human resources and, while Arts Access remains firmly committed to the service, a review process is now being undertaken to consider future structures, operations and sources of funding. The newly-formed EASE Consumers' Group will be actively involved in this process. The group, comprised of frequent users of EASE, will provide

*The Australian production of "Blues in the Night", just one of hundreds of entertainments enjoyed by EASE members during 1991-92.*



direct feedback on access issues at venues, and provide valuable input to the long-term development of EASE activities.

### Publications

Information provision is an increasingly important aspect of EASE's work. Each month, a ticket information bulletin, *EASE Update*, lists what's on around town, what shows EASE has tickets for, and what shows are on the horizon. The quarterly *EASE Newsletter* also provides information on available shows, with further information about venue access and facilities, how to use BASS and venue ticketing services, and news about EASE initiatives. To further develop the newsletter, it is planned that in 1993 issues-based articles relating to the entertainment industry will be included.

At the beginning of 1992, the second edition of the *Melbourne Venue Guide* was launched by the Minister for Community Services, the Hon. Kay Setches. Produced in association with the ACROD Mobility and Access Committee, the *Melbourne Venue Guide* is a significant publication which emphasises the rights of all people to attend entertainment events with dignity and with the maximum of ease.

In 1989, 2000 copies of the first edition were distributed throughout Victoria. In 1992, more than 5,000 copies of the second edition were sold - including 30 to BASS staff. Overwhelmed by the response, ACROD and EASE staff are now discussing complimentary publications, such as a cinema guide.

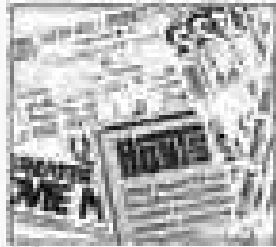
### Venue Assessments

As part of its growing advocacy role, EASE staff continued assessments of access and facilities at entertainment venues during 1992. Major assessments were completed for the Exhibition Buildings and the MCG's Southern Stand. EASE staff also contributed to the development of a draft access policy for the Sidney Myer Music Bowl.

### Audio Description

This year people with visual impairment have been enjoying audio descriptions at an increased number of theatre performances. Using a small transistor and earpiece provided by the Audio Description Service, patron's can hear trained volunteers describe the action on stage when there is no sound. All bookings for this service are made free of charge through EASE, which has actively promoted the service since 1991 when it was pioneered in Australia by the Association for the Blind, with sponsorship from the Rotary Club of Hawthorn.





More shows and individual sessions were audio-described in 1992 and these performances were quickly booked. A questionnaire distributed by EASE to assist in evaluating the service revealed there is a high demand for audio description of musical productions and for matinee sessions. The service is generally only available at Melbourne Theatre Company productions at the Playhouse of the Victorian Arts Centre, but will be available in 1993 at the Princess Theatre for the final season of *Phantom of the Opera*.

### Theatre Companions

This is another exciting new scheme from the Association for the Blind being promoted through EASE. Many vision-impaired theatre lovers who want to use the Audio Description service find it difficult to get to theatres independently. A volunteer listed with the Theatre Companions scheme accompanies a visually impaired person to a venue and EASE helps by providing the ticket for the companion. The scheme has developed through support workers, volunteers and care teams in a range of community based agencies. The friendships and networks evolving through the service will hopefully spread far and wide.

### New Project Officer

The close of 1992 saw major staffing changes. Project Officer, Julie-Ann Willems, who led EASE through a major stage of development for two and a half years, handed the reins to Dean Michael in December. Book-keeper, Tasneem Allie also moved on, while Bookings Officer, Lisa McKoy took on book-keeping as part of an expanded job description. In

line with the staffing changes, new booking hours (Monday to Thursday, 10am - 4pm) were instituted.

"My husband and I would like to thank you so much for allocating us the seats I requested for the Neil Diamond concert...My husband is suffering from a degenerative disease called keratoconus which may eventually lead to blindness. He currently has 25% overall vision left. It was such a magnificent feeling for me to see him enjoy the concert so much as life is slowly becoming a blurred mass of shapes for him and he is only 30 years old. It is wonderful to know that so many public and private establishments are readily catering for individuals with disabilities in or society. Once again we truly appreciate the special seat allocation and the concert itself was SUPERB!!"

-Angelo and Olga Deltiglio.

[Following the concert held at the National Tennis Centre, Melbourne]

"I am 80 years of age and feeble to a certain extent, also very deaf (I wear two hearing aids). My daughter-in-law took me to three things I think. *Iolanthe* - absolutely superb, and I really enjoyed the two Mozart operas. You supplied me with lovely seats, where I could hear and see everything. Every good wish for the splendid work you are doing."

-Isabel Watson.

"Thankyou for the tickets for the *Carols by Candlelight* Service. I'm sure my son, Russell, will be thrilled to be able to see and hear it this year - especially as we saw nothing last year as everyone was standing in front of us!"

- Mrs Isobel Barnard, Ashburton, Vic.





## ■ Arts Access Resource Unit

In 1992, the Arts Access Resource Unit made an outstanding contribution to the overall achievement of Arts Access' objectives by providing information, resources and assistance on a variety of arts-based issues relevant to people with disabilities and people disadvantaged by social conditions.

Now in its fourth year, the Resource Unit:

- maintains the Resource Centre, a major reference library of printed and audio-visual materials on the arts as they relate to disability/disadvantage;
- provides an information and consultancy service to assist communities in establishing their own arts activities;
- manages a workshop program for staff working with Arts Access' target groups;
- manages the Access Studio - an accessible venue used for exhibitions, seminars and performances;
- manages the Community Linking Project.

In 1992 the significance of the Resource Unit's role was given particular recognition by interstate community groups, which have endorsed a proposal that the Resource Centre become the national repository of resource materials on the arts and disability/disadvantage. Such a move would extend this valuable resource to interstate groups which have no such facility and would improve the range of materials in the collection. Arts Access will continue to examine the proposal, believing the Resource Centre to be a vital instrument of development for community based arts activities in Australia.

The Resource Unit has continued to contribute to research projects such as Sally Marsden's, Healthy Arts Project, and in 1993 will establish a research committee to initiate further investigations and evaluations of arts projects within the disability and disadvantage sectors.

### The Training and Advocacy Program

This program continued to be a priority area for the Resource Unit and involved a range of creative and informative workshops and forums, with positive outcomes for an increasing diversity of participating groups and individuals.

Resource Unit co-ordinator, Carol Downey attended a five day, Train the Trainer course in June, providing Arts Access with a qualified trainer under the Training Guarantee Act. The Unit is now even better equipped to design and provide specialised, professional training packages.

This year, the workshop program focussed on staff who work in the psychiatric and aged-care areas, attracting 161 participants. The response to these program planning and hands-on sessions indicated there is a great need for materials, practical experience, and on-going contact.

A major workshop involved 52 staff who work with people with intellectual disabilities. It highlighted the objectives and activities of Arts Access' Inner Urban Arts Project and increased staff awareness of the value of participation in the arts by people with intellectual disabilities.

The Bendigo region was a major user of Resource Unit services in 1992, with seven agencies receiving information sessions, workshops and consultancy. It is hoped these agencies will continue to collectively build their regional arts services and make more effective use of locally available resources. This experience demonstrated the capacity of the Resource Unit to support the Arts Access objective of developing arts activities for disadvantaged groups in regional Victoria.

The Resource Unit hosted and participated in the Supported Residential Services (SRS) Working Party throughout 1992. The objective of this group is to increase recreation options for SRS residents by effecting change at a policy level. During this process the Resource Officer collated valuable information on model projects, practitioners and networks in this field.

The Artist-to-Artist Forum provided the basis for a program planned for 1993, which will aim to meet the professional development and networking needs of community artists.

### Valuable outcomes resulting from Resource Unit workshops and consultancy in 1992 included:

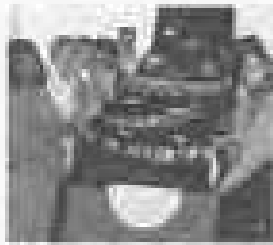
- a six week drama project at a psychiatric service day centre;
- a drama project with a men's group in Footscray;
- a creative movement program at the Sunshine Day Hospital;
- a training program with community workers in the Supported Residential Services program;
- an art group for people with intellectual disabilities;
- the employment of artists on independent projects.

#### Comments from workshop participants:

"A very full and productive day. Well organised - quality speakers."

"I enjoyed the hands-on activity, which was neither threatening nor competitive. The flowing of ideas was quite exciting."

"Totally professional presentation. Wonderful preparation and set-up."



### What were the three most useful things about the Forum?

"Inspiration and ideas; increased enthusiasm; networking."

"Learning new ideas; sharing ideas with others; participating in activities"

"Working in a group and watching the flow of ideas create a wonderful end result; motivation; awareness of so many materials to use."

*- From participants in the forum, Creative Arts and Older People conducted with the Loddon-Campaspe Older Adults Recreation Network*

### The Community Linking Project

This far reaching project was established in 1989 to provide information and to link disadvantaged individuals into locally-based activities. Since that time, Community Linking Officer, Heather Graham has successfully introduced hundreds of people to a range of arts classes, workshops and activity sessions. In 1992, due to a lack of funding, this highly valued and effective service was scaled down to provide basic information on arts activities and networks, and to develop a limited number of supported activities.

The year has been a turning point for the project, prompting Arts Access to re-evaluate the project's directions and activities. A number of funding options have been explored and in 1993 the project will direct its energies into working with local community providers to increase the range of activities available to people with disabilities, and ensure the effective promotion of these activities by reaching all disability networks. An important vehicle for this activity in 1993, will be a monthly bulletin, **Arts Update** to be distributed through key networks, assisting information provision about local arts and recreation activities.

### Access Studio

Usage of the Access Studio continued to grow in 1992 under the direction of co-ordinator, Jane Trengove. In line with Arts Access priorities for the Studio, the year saw an extended use of the venue for exhibitions, performances, seminars and rehearsals.

Although the priority use of the Studio continues to be people with disabilities and people disadvantaged by social conditions, other community groups and individuals were regular users of the venue.

Jane is placing an emphasis on developing a varied program of arts-based activities with a diverse range of user groups.

For example, the Writers' Festival (part of the Melbourne International Festival, in September) became an excellent showcase for the Studio, which proved itself to be a flexible space, accommodating crowds at readings and launches, including live music from a string quartet during the international launch of Martin Cruz-Smith's novel, *Red Square*.

Promotion of the Studio, which will proceed into 1993, has included the targeting of groups and networks, direct-mail information, the development of community radio announcements, contributions to relevant newsletters and articles for local newspapers.

A capital works grant from Arts Victoria will enable upgrading of the Studio with the installation of a track lighting system, efficient heating and improvements to the courtyard garden area. A set of elegant wooden frames is now available for use by exhibitors and can be leased to outside groups.

In 1992, the Studio Co-ordinator's role was extended to include curatorial practise. Over the years Arts Access has built a collection of visual art that requires proper cataloguing and storage when not in use. A plan press, perfect for storing works on paper, has been installed and the new studio frames have been used to mount pieces from the collection for display throughout the offices.

*A staff training workshop designed for CSV intellectual disability workers, held at the Arts Access Studio.*



# Statement of Income and Expenditure

Year ended 31st December 1992

## INCOME

## EXPENDITURE

	1992 \$	1991 \$		1992 \$	1991 \$
<b>GENERAL INCOME</b>			<b>Salaries</b>	123,062	106,933
Dept. Health & Community Services			Advertising - General Costs	3,199	285
- Salaries	96,002	94,380	Bank Charges	251	68
- Rent	30,838	30,838	Computer Costs	1,633	502
Arts Victoria	56,000	56,000	Couriers	42	56
Total General Income	182,840	181,218	Cleaning	3,192	3,010
<b>PROJECT INCOME</b>			Depreciation	26,769	26,645
DEET		41,800	Electricity & Gas	3,065	2,830
Drug & Alcohol Rehabilitation Fund	8,270		Gifts	22	355
Dept. Health Housing & Community Services		1,075	Insurance	2,249	1,800
Australia Council (CCDU) Project	11,000	11,000	Hire Purchase Charges		79
Australia Council (CCDU) LY	2,820	2,000	Hospitality	829	896
Australia Council (CCDU) General	15,742	24,180	Magazines, Journals and Periodicals	183	20
Arts Victoria		2,000	Meeting Expenses	554	680
Local Council	1,438		Motor Vehicle Expenses	3,481	3,644
Victorian Health Promotion Foundation	23,000		Postage	4,485	4,795
Dept. Health & Community Services	93,267	49,308	Printing and Stationery	4,833	5,695
Older Person's Planning Unit		5,390	Public Relations	3,669	3,562
Other State Grants	17,335	2,485	Rates and Taxes	353	396
Health Department/OPS	33,901	33,915	Rental	30,837	30,837
Sport & Recreation		11,500	Repairs and Maintenance	4,153	4,292
Corporate and Other Donations	32,199	2,664	Seminars and Conferences	1,576	2,684
Organisation Fees	34,470	57,778	Secretarial Services	235	
Commissions	18,938	17,941	Staff Amenities	616	792
Sales - Project Materials	3,146	2,156	Subscriptions	623	696
Trust Donations	33,503	84,309	Telecom	7,413	7,828
Sundry Project Income	3,203	1,023	Travel Expenses	832	1,406
User Pays	5,497	7,677	Project Expenses	280,213	301,424
Workshop Fees	5,789	1,530	EASE Program	62,144	63,297
Total Project Income	344,593	358,656	<b>TOTAL EXPENDITURE</b>	<b>570,513</b>	<b>575,507</b>
<b>SUNDRY INCOME</b>			<b>SURPLUS / (DEFICIT)</b>	<b>(18,348)</b>	<b>(6,325)</b>
Interest Earned	9,080	18,875			
Membership Subscriptions	3,705	4,550			
Other Income	11,947	5,883			
Total Other Income	24,732	29,308			
<b>TOTAL INCOME</b>	<b>552,165</b>	<b>569,182</b>			

## Auditor's Report

### • Scope

I have audited the financial statements of the Arts Access Society Inc. for the financial year ended 31st December, 1992 being the Statement of Income and Expenditure, Balance Sheet and the Notes to and forming part of the Accounts. The Society's directors are responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of these financial statements in order to express an opinion on them to the members of the Society.

My audit has been conducted in accordance with the Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements were presented fairly in accordance with Australian accounting concepts and standards so as to present a view which is consistent with my understanding of the Society's financial position and the results of its operations.

The Audit opinion expressed in this report has been formed on the above basis.

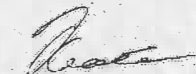
# Balance Sheet

As at 31st December 1992

	1992 \$	1991 \$
<b>MEMBERS' FUNDS</b>		
Retained Surplus - Prior Years	7,722	14,047
Surplus / (Deficit)	(18,348)	(6,325)
Capital Grants	125,659	105,791
- Prior Years		19,868
- This Year		
	<u>125,659</u>	<u>125,659</u>
<b>Total Members' Funds</b>	<u>115,033</u>	<u>133,381</u>
<b>REPRESENTED BY CURRENT ASSETS</b>		
Deposits at Call	172,416	150,603
Petty Cash	200	200
EASE Ticket Debtors	15,545	16,145
Cash at Bank	70,762	23,351
Trust Account	255	247
Prepayments	655	4,828
	<u>259,833</u>	<u>195,374</u>
<b>ADD FIXED ASSETS</b>		
Leasehold Improvements	89,131	89,131
Less: Accumulated Depreciation	(68,675)	(52,491)
	<u>20,456</u>	<u>36,640</u>
Motor Vehicles - at Cost	15,811	15,811
Less: Accumulated Depreciation	(4,744)	(2,372)
	<u>11,067</u>	<u>13,439</u>
Office Equipment - at Cost	62,148	58,491
Less: Accumulated Depreciation	(33,827)	(26,560)
	<u>28,321</u>	<u>31,931</u>
Artists Equipment	6,310	6,310
Less: Accumulated Depreciation	(1,893)	(947)
	<u>4,417</u>	<u>5,363</u>
<b>Total Fixed Assets</b>	<u>64,261</u>	<u>87,373</u>
<b>TOTAL ASSETS</b>	<u>324,094</u>	<u>282,747</u>
<b>LESS CURRENT LIABILITIES</b>		
Sundry Creditors	7,938	10,130
Accrued Expenses	-	134
Provision for Holiday Pay	7,915	7,469
Provision for Public Appeal Costs	6,262	27,907
Provision for Future Development - EASE	-	10,292
Grants Received in Advance	183,388	91,772
Project Reallocation Fund	993	697
Art Acquisition Fund	(5)	445
Trust Donations - Discretionary Allocation	2,570	520
	<u>209,061</u>	<u>149,366</u>
<b>NET ASSETS</b>	<u>115,033</u>	<u>133,381</u>

## • Audit opinion

In my opinion, the foregoing Balance Sheet and the Notes to and forming part of the Accounts present a true and fair state of the financial position of Arts Access Society Incorporated as at 31st December, 1992 and the accompanying Statement of Income and Expenditure is properly drawn up so as to exhibit a true and fair view of the revenues and expenses for the year.



John L. Waters FASA, FCPA, FCIM - Waters, Williams & Co.

At their meeting on the 17th February, 1993, the Arts Access Management Committee made the following resolution in adopting the financial accounts of the Society for the year ended 31st December, 1992:

In the opinion of the Management Committee of Arts Access Society Incorporated:

(a) The Statement of Income and Expenditure, the Balance Sheet and the Notes to and forming part of the Accounts are drawn up so as to give a true and fair view of the result of the Society for the year ended 31st December, 1992 and the state of the affairs of the Society at that date. (b) At the date of this statement, there are reasonable grounds to believe that the Society will be able to pay its debts as and when they fall due

Dated 17th February, 1993



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## ■ Application of Grants

Year ended 31st December 1992

The application of grants and donations received during 1992 is detailed below. It is not, however, a comprehensive breakdown of all funding received for projects in 1992 as it does not include projects funded through organisations, workshop fees or user pays. Project funds carried forward to 1993 are transferred as Grants in Advance.

### GENERAL GRANTS

Arts Victoria

Dept Health & Community Services

	\$
Salaries	56,000
Rent	96,002
	30,838
Total General Grants	182,840

### PROJECT GRANTS

Australia Council (CCDU)

Brought forward from '91	2,820
General Programs	25,000
Transfer to '93	(9,258)
Healthy Arts Project	11,000
	29,562

Health Department (OPS)

SRS Project	14,956
Psych Programs	18,945
	33,901

Drug & Alcohol Rehab Fund

Lion Taming for Beginners	8,270
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Dept Health, Housing & Comm. Services

Werribee Youth Arts Project	17,118
Transfer to '93	(16,043)
	1,075

Dept Health & Community Services

Caloola ATC Arts Program	6,000
Inner Urban Arts Program	55,950
NW Region Arts Program	35,017
Janefield Mural Project	2,295
Juvenile Justice Programs	10,000
Turana YTC	2,300
Transfer to '93	(18,295)
	93,267

Older Persons Planning Unit

Senior Citizens' Week Exhibition and Launch	17,335
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SmithKline Beecham (UK)

Stormy Weather Exhibition & Arts for Interiors Project	32,199
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Vic Health Promotion Foundation

Stormy Weather Exhibition	23,000
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The Stegley Foundation

Trainee Project Officer	19,800
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Howard Norman Trust

General Programs	200
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Flora & Frank Leith Trust

General Programs	3,000
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The Lance Reichstein Foundation

Caloola Arts Program	10,600
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The William Angliss Charitable Fund

General Programs	1,500
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The R E Ross Trust

Rooming House Project	8,125
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The Fletcher Jones Foundation

General Programs	500
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The Sunshine Foundation

K Division Project	4,000
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ANZ Executor's & Trustees (from '91)

Janefield Mural Project	2,885
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Perpetual Trustees (from '91)

Resource Unit	1,000
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Buckland Foundation (from '91)

Bedrooms & Other Places	6,725
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Myer Foundation (from '91)

Community Linking	1,248
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Trust Donations Transfer to '93

	(26,080)
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	33,503
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Total Project Grants	272,112
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## Acknowledgements

Arts Access would sincerely like to thank the following organisations, companies and individuals for their generous financial assistance and support during 1992:

The Australia Council through the Community Cultural Development Unit

Commonwealth Department of Health, Housing and Community Services

- Disability Services  
- Services for Families with Children

Arts Victoria

Health & Community Services (Victoria)

- Office of Psychiatric Services  
- Drug Rehabilitation and Research Fund

Ministry of Ethnic, Municipal and Community Affairs

- Older Persons Planning Unit

### Philanthropic Trusts

The William Angliss (Vic) Charitable Fund

The Flora and Frank Leith Charitable Trust

The Stegley Foundation

The Sunshine Foundation

The Fletcher Jones Foundation

The Howard Norman Trust

The R E Ross Trust

The William Buckland Foundation

The Lance Reichstein Charitable Foundation

The Stegley Foundation

ANZ Executors & Trustees

The Victorian Health Promotion Foundation

### Organisations & Individuals:

SmithKline Beecham UK

City of Werribee

Life, Be In It

St Kilda Community Arts Centre

Yooralla Society - Ian Edlin

Milparinka Parkville - Pam Sullivan

Arts Project Australia

### In-kind Sponsors:

Graham Berry (Typographical Services)

Robin Goodall (Inkwell Studios)

Peter Ingham (Craftsman Press)

Brian Longmore (Spicers Paper)

Windsor Hotel

GTV Channel 9

Navigator Films

Raleigh Paper

### EASE

EASE & Arts Access would like to thank the following companies, organisations, promoters and individuals for their support in 1992:

ACM Promotions

Back to Back Theatre

Adrian Bohm

Bharatam Dance Company

Bill Mordey's Classic Promotions

Buddy Holly Production Company

Business Arts Connection

Chamber Made Opera

City of Melbourne

Clifford Hocking Pty Ltd

Colin McLennan & Associates

Discurio

Duet Productions

Edgley Ventures

Elston, Hocking & Woods

FEIPP

Frontier Touring Company

Garry Van Egmond

Greater Union/Millage Cinemas

Hoyts Cinemas

Independant Cinemas

Kevin Jacobsen Productions

Melbourne International Festival

Melbourne Tigers Basketball

Michael Coppel

Moomba

New World Productions

Next Wave Festival

Nostalgia Productions

Park Entertainment

Paul Dainty Corporation

Playbox Theatre Company

Prophet Promotions

Royal Melbourne Agricultural Society

Royal Melbourne Philharmonic Society

Somebody's Daughter Theatre

State Orchestra of Victoria

The Australian Ballet

The Australian Ballet School

The Australian Chamber Orchestra

The Australian Opera

The Australian Pops Orchestra

The Bell Shakespeare Company

The Cameron Mackintosh Organisation

The Comedy Club

The Dennis Smith Entertainment Organisation

The Ford Australian Open

The Last Laugh Theatre Restaurant

The Melbourne Symphony

The Melbourne Theatre Company

The Victoria State Opera

Woolly Jumpers Theatre Company

We would also like to thank the management and staff of the following venues and ticketing agencies:

Athenaeum Theatre

BASS Victoria

Comedy Theatre

Flinders Park - National Tennis Centre

Geelong Performing Arts Centre

Myer Music Bowl

Russell Street Theatre - MTC

Sandy Beach Centre

Sports and Entertainment Centre

St Martins Theatre

The Longford Cinema

The CUB Malthouse

The Melbourne Cricket Ground

The Palais Theatre

The Princess Theatre

The Victorian Arts Centre

The Victorian Arts Centre - Art in Education

Universal Theatre

# ARTS *Access*

Arts Access is a non-profit organisation committed to creating opportunities in the arts with people disadvantaged by physical, intellectual, emotional or social conditions.

## Why not join us?

Membership of Arts Access is open to individuals and organisations and is tax deductible.

By becoming a member of Arts Access you will be helping our programs reach more people. Members receive regular copies of the quarterly newsletter *Access* with details of our activities, plus invitations to attend public performances or exhibitions associated with our projects.

If you are interested simply contact us at:

**Arts Access**

**109 - 111 Sturt Street**

**South Melbourne, Victoria 3205**

**Phone: (03) 699 8299 Fax: (03) 685 5112**

Donations of \$2 and over are tax deductible.

This Annual Report has been produced with the generous assistance of:

Robin Goodall (Inkwell Studios)

Graham Berry (Typographical Services)

Peter Ingham (Craftsman Press)

Brian Longmore (Spicers Paper)



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Work for Everyone*