

A n n u a l R e p o r t 1 9 9 3



ARTS
Access

*Celebrating 20 Years of Participation, Innovation and Excellence
1974-1994*



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Arts Access Society Inc. 1993

Management Committee

President:
Judy Morton

Senior Vice President:
Alan Moor

Junior Vice President & Secretary:
Barbara Champion

Treasurer:
Isi Plack

Members:
Patrick Burroughs
Margot Capp
Neville Drohan (March to December 1993)
Peter Hengstberger
Cheryl Johnson
Laurie Reilly
Mark Williams
Rita Zammit

Finance Committee
Patrick Burroughs
Bryce Hamley
Isi Plack
Laurie Reilly

Planning & Review Committee
Maria Filippow
Neville Drohan
David Juriansz
Judy Morton
Rita Zammit

Arts Access Trust Appeal Committee

Patron:
Dame Elisabeth Murdoch AC

Chairman:
Creighton Burns AO

Members:
Patrick Burroughs
Barrett Capp (to August 1993)
Barbara Champion (to April 1993)
Dinny Downie
Ian Haig
Alan Moor
Judy Morton
Isi Plack
Helen Woods
Neville Drohan (March to December 1993)

Legal Adviser
Elizabeth McCallum

Arts Access Trust Advisory Committee

Creighton Burns AO
Dinny Downie
Bryce Hamley
Judy Morton
Laurie Reilly
HEP Steele LLB, B.Comm

Staff

Executive Director:
Judith Isherwood

Program Manager:
Bobbie Hodge

Public Affairs Manager:
Vivian Carroll

Resource Officer:
Carol Downey

EASE Project Officer:
Dean Michael

EASE Bookings Officer:
Lisa McKoy

Finance Consultant:
John Paxinos

Office Administrator:
Rhona Bester

Receptionist:
Samantha Marsh

Volunteer Office Assistants:

Bela Greenwald
John Pidd
Jan Mietanka
Nerida Weller
Robert Thwaites
Gaye Walsh

EASE Volunteer Assistants:

John Pidd
Anna Smith
Roisin Johnson
Claire Mathews
Robert Thwaites
NADRASCA Volunteers:
Ann Parrot
June Patterson
Andrew Milne
Darren Kilner
Angelo Zarro
Danielle Meylan

EASE Sub-Committee
Margot Capp (to June, 1993)
Barbara Champion
Jan Doran
George Fairfax
Peter Hengstberger (from July 1993)
Linda Jamieson (from June, 1993)
Sue Parkes (to October, 1993)
Jane Trengove

EASE Consumers Group
Trevor Chappell
Jan Doran
Victor Drew
Alan Dunsmuir
Irene Dunsmuir
Janice Jenkins
Margaret Lester
John Pidd
Debra Simons
Jane Trengove
Bea Wallace

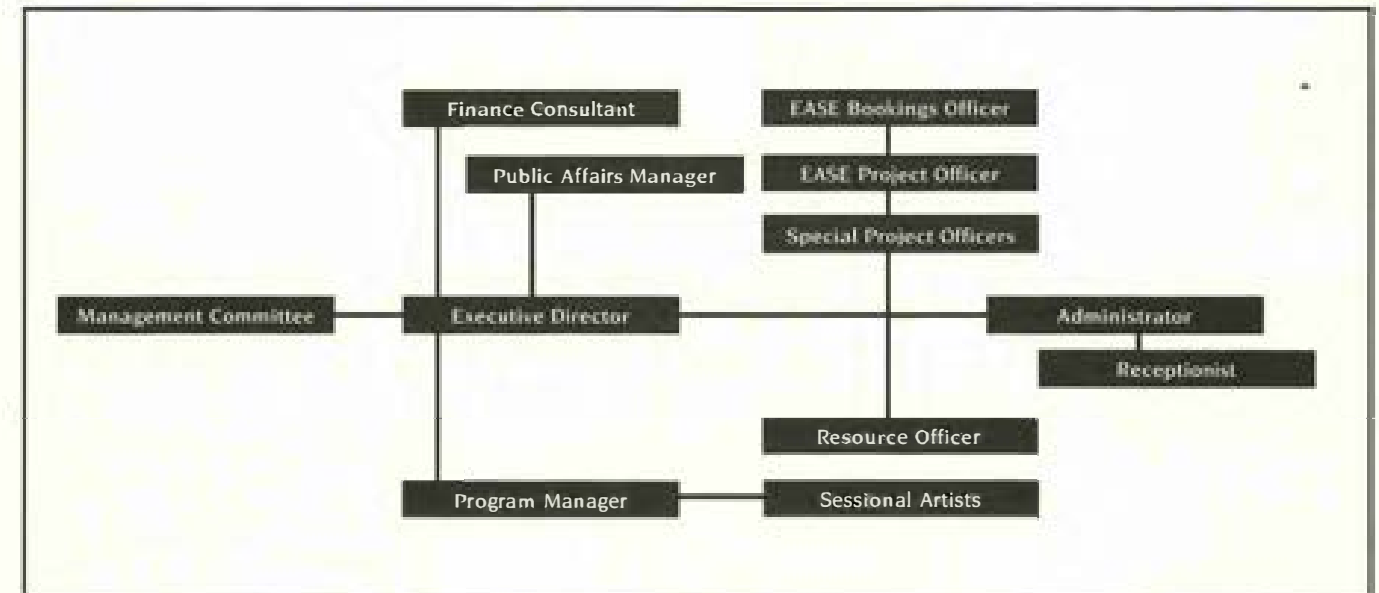
Cleaner/Handyman/Gardener
Garry Morgan

Auditor:
John Waters FASA, FCA, FCIM - Waters,
Williams & Co.

Honorary Solicitor:
Henry EP Steel LLB, B.Comm

Honorary Financial Adviser:
Bryce Hamley AASA

Bankers:
ANZ Executors & Trustees
Commonwealth Bank
Maquarie Investment Management Ltd



Arts Access Staff 1993. Clockwise from back: Vivian Carroll (Public Affairs Manager); Judith Isherwood (Executive Director); Samantha Marsh (Receptionist); Rhona Bester (Administrator); Lisa McKoy (EASE Bookings Officer); Bobbie Hodge (Program Manager); Dean Michael (EASE Project Officer); Carol Downey (Resources Officer).



President's Report

As we move into 1994, our 20th Anniversary Year, I note with some pride the growth of Arts Access from its beginnings as a one person project in 1974, steadily finding its place in the emerging community arts movement, to become the broadly based, well recognised organisation that it is today.

Arts Access' commitment to cooperation and partnership was reflected in the initiatives of the Artistic Program, including the Community Arts Development Program, and the China Cultural Exchange Development Program; the staff training conducted through the Resource Unit; and the advocacy work of the Entertainment Access Service, exemplified by the forum for entertainment venue managers and promoters, which focussed on the new Disability Discrimination Act.

Arts Access continues in its efforts to establish an independent financial base through the Arts Access Trust. The Appeal Committee, under the chairmanship of Creighton Burns, was successful in gaining funds and new supporters for Arts Access. I urge all members and friends of Arts Access to continue to participate in and support our fundraising efforts in the coming year.

A significant era in the evolution of Arts Access ended in January, 1994 with the departure of Judith Isherwood. Judith joined Arts Access in 1988 and in five and a half years made a tremendous contribution to our development and prosperity, first as Development Officer, and for the past three years as Executive Director. Her skill and dedication have left Arts Access with a sound basis for future development. Our thanks and best wishes go to Judith as she takes up her new position of General Manager of the Melbourne Fringe Network.

We now look ahead to Arts Access' next stage of development with incoming Executive Director, Helen Bowman, the former Education and Training Manager and Acting Director of Open Channel, who takes up her position in April, 1994.

Finally, I congratulate and thank all the people who have contributed to Arts Access over the past year - staff, artists, committee members and sponsors - all of whom make up the partnerships that continue to be so successful in creating new opportunities in the arts.



Judy Morton

Judy Morton
PRESIDENT

Patron's Message

It is my good fortune in my first year as Patron of Arts Access, that so many of the outstanding initiatives undertaken by the three major programs exemplify my personal interests and my empathy with the aims of this organisation.

In the Artistic Program, I was particularly pleased to see the completion of the excellent booklet, *Healthy Arts*. As the daughter of a country doctor (who later became a district health officer), I grew up in a family where health issues were part of the daily conversation. *Healthy Arts* will do much to promote the benefits the arts can bring to health care for patients, medical and nursing staff and our hospital environments.

Within the comprehensive work of the Resource Unit, I was pleased to note the demand in regional Victoria for training workshops. My experience as a teacher of music, both privately and within secondary schools, has shown me the importance of extending peoples' understanding of the role the arts play in all arenas of life. Training that assists artists, students, educators and policy makers to increase their understanding of issues in the arts related to disability and social disadvantage is crucial to the wider promotion of access and participation of all people in cultural life.

Having enjoyed a life in the arts as a performer and teacher of music, and in sport as a competition tennis player, I can only wish that everyone in our community had the opportunity for involvement in the cultural activity of their choice. EASE - the Entertainment Access Service is to be congratulated for its continued fine performance as a provider of low cost tickets - and most importantly, for its advocacy of access issues to the entertainment industry and sporting and recreation bodies.

I have been impressed by the way Arts Access' wide ranging programs are achieving the overall aim of creating opportunities in the arts with the most disadvantaged people in the community, and I am proud to see a Victorian arts organisation playing a leading national role in the promotion of this exciting field of community development.

I congratulate Arts Access staff, the project artists, funding bodies and project participants on their collective achievements in 1993 and look forward to seeing more creative partnerships evolve in 1994.



Lesley McGarvie

Lesley McGarvie
PATRON

Executive Director's Report

Many of us who work in the arts recognise that participation in cultural activities enriches and enlivens all aspects of community life. In challenging economic times, however, organisations like Arts Access are increasingly being asked to justify what we do and to evaluate the effectiveness of our programs.

Not an easy task. How do you measure an increase in a person's self-confidence and self-esteem? How do you determine the worth of someone feeling good about their achievements?

Looking back over the diverse range of programs run during 1993, I am struck by the enormous impact of Arts Access' programs on the communities in which they took place. They changed the physical environment of the setting through the creation of permanent artworks; they changed the social environment by providing an avenue for interaction; they changed people's perceptions of what is possible for both themselves and those around them; and they changed the way people feel about the community in which they live.

This year one project, of which I am especially proud, attempted to document some of these effects. The Healthy Arts project, coordinated by Sally Marsden, culminated in the production of a booklet discussing and promoting the value of arts programs within the public health system. The booklet has generated national interest and will be launched for distribution Australia wide in April 1994.

The development of the cultural exchange program with China also has at its heart the promotion of arts and creativity as vital ingredients in people's lives. Further developments with this initiative will take place in 1994.

Elsewhere in this Annual Report are details on the many community based programs run during 1993. An outstanding feature is the number that involve groups not previously involved in Arts Access activities. Programs involving adolescents suffering chronic fatigue syndrome, disadvantaged young people living in the Werribee region; and residents of rooming houses in the St Kilda area, have all demonstrated the way involvement in the arts can change people's lives for the better.

Arts Access' impact in the broader community was greatly enhanced in 1993 through the Resource Unit and the Entertainment Access Service. For example, the Resource Unit significantly developed its Training and Advocacy role and is currently investigating the possibilities of providing a national information service. The Entertainment Access Service totally reviewed its activities and is now looking to new areas of development such as the possibility of establishing a Companion Service for individuals with limited means of attending events.

An important development this year was Arts Access' role in the national network DADAA (Disability in the Arts, Disadvantage in the Arts - Australia). The growing status of this network as a lobbying and advocacy body was supported in 1993 by Arts Access which took on the role of coordinator. This important role will continue in 1994.

One of the most important organisational activities this year was the Strategic Planning process undertaken by committee members, staff and close associates of Arts Access. This planning process sought to envision the organisation's direction into the 1990's and beyond. Issues including Arts Access' growing national significance, the need to increase our public profile, and the development of fundraising strategies will all have a real impact on the security and effectiveness of Arts Access in the future.

On a more immediate front, many thanks must go to Arts Access members and friends who supported our first film night. Its success has prompted us to plan for more in 1994. The production of a series of cards featuring artworks by past program participants have also been well received.

As this is my last report for Arts Access, I would like to extend a special thanks to the staff and committee members of Arts Access for their dedication and commitment to this challenging field and wish them all the very best for the future. Arts Access has come a long way over the past decade and has the potential to continue its development into the 90's and beyond.

A special thanks also to the many artists who have chosen to work in this area. Without their talents and enthusiasm Arts Access would not be the success it is today.

I urge you all to continue your interest in Arts Access' work. Your support will ensure that everyone in the community has the opportunities, the encouragement and the resources to be actively involved in the arts.



Judith Isherwood

Judith Isherwood
EXECUTIVE DIRECTOR

20 Years of Participation, Innovation & Excellence

While its organisational structure and working methods may have changed in twenty years, Arts Access' central aim remains the same - to increase participation in the arts in partnership with the most disadvantaged people in the community, thereby expanding opportunities for cultural involvement for everyone.

"Arts Access is important to me because it is so difficult to break into the mainstream arts establishment.

Working with a disability, it's easy to get brushed aside by people who you need for assistance, but who are 'too busy' to get involved with you. The art world is notorious for this. Arts Access has given me opportunities to exhibit; the chance to be involved in projects; contact with other artists; and has kept my enthusiasm for art going when it was difficult without support. At times, my involvement with Arts Access has been the only way I have maintained progress as an artist with a disability."

Bruce Plant - Painter and Writer

"Arts Access has always had a committed and passionate staff with a professional attitude to artists with and without disabilities - which is what Big Bag is all about. Being regionally based, networking is important to us, so its good to have links with Arts Access, which is active statewide and nationally. The music video we produced with Arts Access in 1989 was the first of its kind in Australia. Apart from the terrific media exposure, the experience gave us confidence and new skills in writing, production, marketing and promotion."

Rob Gador - Director of Big Bag, the 'disability fuelled' rock band based in Geelong

"Arts Access is the embodiment of a vision - a vision of the centrality of the arts and creativity to everyone's life, a vision shared by all of us in the arts."

Jill Reichstein - Lance Reichstein Charitable Foundation

**20th
Anniversary
1974 - 1994**

"Through EASE - the Entertainment Access Service, our young people have been able to gain access to events they would not normally have the opportunity to experience. Apart from having a fantastic time, these events have provided an incredible opportunity to broaden young peoples' perceptions of the arts. Congratulations on your 20th Anniversary and thank you for your continued support of our participants."

Doug Parker - Administrator, Crossroads, Salvation Army Homeless Youth Network, St Kilda

"Arts Access has made an immeasurable contribution to the quality of life and care of many of our patients. The inspirational model arts program initiated with Arts Access at Larundel Hospital in 1987 is now managed by artists employed on site by NEMPS. The role played by the current Arts Access Program - it still bears Arts Access' name - in the quality care of people with psychiatric illness, is highly valued by patients, their families, and the medical and nursing staff."

Chris Gibbs - Chief Executive Officer, NEMPS (North Eastern Metropolitan Psychiatric Services) Health & Community Services

"I have great respect for Arts Access' efficiency and effectiveness and its excellent track record in achieving desired outcomes. Its management skills and commitment to forward planning make it a model for others. Equally impressive is the organisation's responsiveness to new issues and opportunities; a willingness to take the next steps needed to take its work in new directions."

Paul Clarkson - Director, Arts Victoria

**Making the Arts
Work for Everyone**



1993 More opportunities, more participation

Participation. That's the key aim of Arts Access' three major programs. In order to maximise the level and the quality of cultural participation for people with disabilities and people disadvantaged by social conditions, a range of program initiatives are required that will build cultural opportunities over time, on many fronts.

For instance, in 1993 the Resource Unit conducted training for a range of arts and community services workers, who will generate future artistic activity within their communities. Through its advocacy and lobbying the Entertainment Access Service assists all people with disabilities to access mainstream entertainment, whether or not they are EASE subscribers. The Artistic Program continued to reach new communities and consolidated its operations through an increased number of long-term programs, effectively providing more project weeks for participants.

Greater community understanding of the many issues related to cultural access for special needs groups will assist the creation of more opportunities for cultural participation. Arts Access is promoting the arts and disability sector extensively through public advocacy, projects such as the *Healthy Arts* book, its national role in the DADAA network, and internationally through initiatives such as the China Cultural Exchange Development Program.



Top: Cast of the "Heavens Above Cafe, and participants in the 1993 Feast of Art.

Above: The SRS Mixed Media Exhibition, St. Kilda at the Gardens Festival 1993.

Program Delivery

The figures summarised below provide an overview of the nature and level of Arts Access' program and service delivery in 1993.

Artistic Program

No. of projects	33
No. of project weeks	338.8
No. of direct participants	476
No. of other participants (includes support workers & audiences)	3,858
No. of Artists Employed	55
Equivalent full-time	8.8

EASE Program

Tickets provided/participants	15,625
Subscribers (total)	358
- organisations	255
- individuals	206
Forum participants	30

Resource Unit

Visits and serviced enquiries	400
Workshop participants	300
Information/advocacy (consultations)	230

Direct Program Participants

Intellectual Disability	1,235
Psychiatric disability	2,530
Aged	501
Physical	3,211
Mixed disability	88
Disadvantaged	3,049
Youth	3,787
Staff, etc	1,938
Total	17,574

General Resources & Consultancy

Project Consultancy	
& Arts Management (hours)	775
Interstate/International (hours)	579
General Enquiries (number)	7,200
Trainees (number)	1
Student Placements	2
Volunteer Placements	9
Arts Industry & Community Support (number of committees)	8

Artistic Program

Introduction

Arts Access' artistic projects are often cited as models of community development in the arts, particularly our long term programs. Over time, these programs maximise their effectiveness for participants and cultivate creative partnerships with host organisations, funding bodies, businesses and community supporters - partnerships that are necessary for the maintenance of quality arts programs with people with special needs.

Project details in this annual report are necessarily brief, but on pages 14-15 we include an extended report on one long term initiative, the St Kilda Supported Residential Services Program, looking at common factors involved in Arts Access projects, including the developmental, consultative, and creative processes.

Much of the success of Arts Access' artistic program is due to its dedicated team of professional project artists. Their unique mix of creative, interpersonal and management skills make our artistic projects relevant, vital, and enjoyable. Each artist must be capable of planning and coordinating viable artistic projects that embrace all the needs and features of a participant group - whether they are homeless youth, frail elderly people, patients with life-threatening illnesses, or people with specific disabilities. They are the key to the success of our Artistic Program.

Artistic Program Details

China Cultural Exchange Development Program

In March 1993 Arts Access' Executive Director, Judith Isherwood, and Program Manager, Bobbie Hodge visited China to begin discussions for the development of a Cultural Exchange Program with China's Jilin and Jiangsu provinces. Their consultations with national and provincial disability and arts organisations revealed great interest in Arts Access' proposals for a program of artist-in-residency exchanges, artistic workshops, and touring exhibitions of works from Chinese and Australian artists with disabilities.

The 17 day 'bridge building' tour in March, took in Jilin and Jiangsu provinces, and the national capital, Beijing. The visit informed Arts Access' understanding of Chinese arts practices and the structure of support and services for people with disabilities in China. In both provinces Judith and Bobbie visited schools, universities and community organisations which include the arts as a major part of their programs with people with disabilities. The staff of these organisations were keen to learn of the creative models and approaches used by Arts Access in undertaking arts projects with people with disabilities.

Arts Access has since hosted delegations from Jiangsu (November 1993) and Jilin (February 1994). These visits acquainted our Chinese colleagues with the scope of Arts Access' work, and the overall field of



Delegation from Jiangsu Province, China with Judith Isherwood at North East Metropolitan Psychiatric Services, Mont Park Campus.

art and disability in the Australian context. The delegations visited a range of arts, disability and health agencies in Melbourne.

Arts Access' visit to China was funded by the Community Cultural Development Board of the Australia Council. The Department of Premier & Cabinet and Arts Victoria provided funding for the Melbourne visits by the Jilin and Jiangsu delegations. Arts Access also thanks the following organisations and individuals for their support in the development of this program:

China: Jilin Province Disabled Persons Federation; Jilin Foreign Cultural Exchange Association; Jiangsu Province Disabled Persons Federation; Jiangsu Provincial Department of Culture, Division for Foreign Affairs; Suzhou Union of Disabled People; Peter Brown, Australian Embassy, Beijing; Chinese Federation of Disabled People.

Australia: Mr Han Jin Song, Victorian Representative of the Jilin Foreign Cultural Exchange Association; Arts Project Australia; Arts Training Victoria; City of Melbourne; Community Arts Network Victoria; Consulate General, People's Republic of China, Melbourne; Footscray Community Arts Centre; Linden - St Kilda Community Arts Centre; New Directions Dance Company (Milparinka); Vic Health Access Gallery/National Gallery of Victoria; North East Metropolitan Psychiatric Services; Perkins Art Centre, Kew Cottages; Royal Victorian Institute for the Blind; Yooralla Society.

Royal Melbourne Hospital

Artist: Claire Humphrys-Hunt

'The Tree of Life', was the inspiring theme chosen for a large textile work produced within the Oncology Ward of the Royal Melbourne Hospital in late April 1993. Patients, outpatients, family, friends, and nursing and medical staff developed the textile works in collaboration with visual artist, Claire Humphrys-Hunt. The textile 'trees' feature leaves drawn by individual patients and decorated so as to tell stories and express positive aspects of patients' lives. The project received the full support and enthusiastic co-operation of oncology nursing staff, who gained valuable first hand experience of the benefits the arts can bring to patients who are facing life threatening illnesses and undergoing traumatic therapies.



North West Hospital - Greenvale Campus

Artist: Jenny McCarthy

In late 1993, artist Jenny McCarthy commenced workshops with older adults in the hospital's Greenvale Campus occupational therapy and rehabilitation program. Finished artworks will be mounted in the public areas and corridors of the hospital. Funded through the North West Hospital, the project involves patients, program staff, family and friends and will continue into 1994.

HM Metropolitan Reception Prison

Artist: Aemonn Scott

In 1993 Arts Access developed a multi-media arts program with long-term male prisoners at HM Metropolitan Reception Prison. Visual artist, Aemonn Scott's first project was a large scale mural created with prisoners in D Division. The mural, based on the theme of 'Sporting Heroes and Heroines' will be mounted in the new activities centre in the prison complex. Aemonn then conducted workshops with prisoners in Unit 4, K-Division, creating a series of up to ten smaller works for mounting in the Unit's recreation area.

Melbourne Juvenile Justice Centre

Artist/Landscape Architect: Glenn Berrill

Environmental design has emerged as an art form with great potential for Arts Access programs. Following the success of an environmental design project in 1992 at the former Turana Youth Training Centre, in 1993 plans were developed for a series of projects on a significant scale as a major part of the long term redevelopment of the Turana site. The new complex, Melbourne Juvenile Justice Centre, was officially opened in late 1993. Glenn Berrill, a professional landscape architect and designer, was engaged by Arts Access to identify the potential for site-specific artworks and permanent facilities. Glenn's report identified a range of opportunities for individual projects including the design and construction of an amphitheatre (completed in 1993), a community playground, site-specific sculptures and a range of outdoor furniture. Arts Access will continue to work with the Juvenile Justice Section/Health & Community Services, towards the implementation of further design projects.

Parkville Youth Residential Centre

Artists: Sally Marsden, Rob Gador

Visual artist, Sally Marsden and musician, Rob Gador undertook a range of creative activities with young men and women at the Centre. Rob provided a range of instruments that enabled individuals to explore techniques of contemporary youth music, including sampling and recording. Sally conducted workshops including jewellery, sculpture and photography. Given the success of this initiative, the centre staff are seeking to extend a creative arts program into 1994.

Right: The Community Arts Workshop at the SRS Mixed Media Exhibition was popular with families visiting the St. Kilda Gardens Festival.



Malmsbury Youth Training Centre

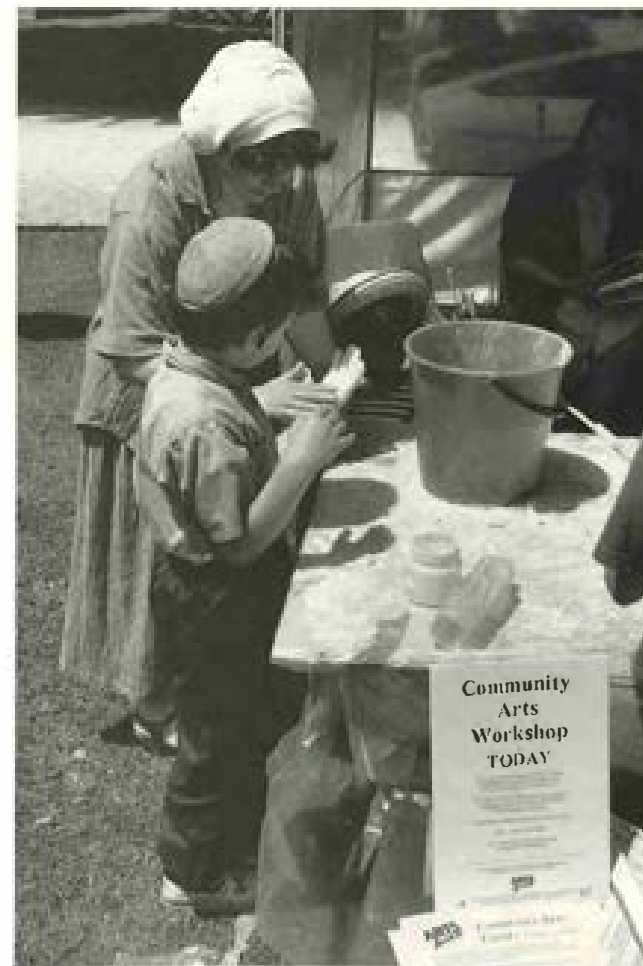
Artist: Jeff Stewart

Established in late 1993, artist Jeff Stewart collaborated with the TAFE staff at Malmsbury to undertake a visual arts program and develop the arts facilities room. Jeff conducted workshops with trainees in drawing, painting, graphic design and screen printing. A number of murals have also been produced to enhance the art room. This project will continue into 1994.

Making a Mark Exhibition

Artist/Curator: Charles Farrugia

A selection of paintings and drawings by people with physical disabilities formed the basis of the Making a Mark exhibition, held at the Frankston City Library in early 1993. The exhibition developed from a project co-ordinated by Arts Access in late 1992, and was instigated by the Nepean Centre for Physically Handicapped. The Making a Mark Project involved local young people with physical disabilities living in the Frankston/Westernport Region in seventeen weeks of Saturday morning art classes. Artist, Charles Farrugia worked with participants to develop their skills in drawing, painting, collage and mixed media. The artworks in the exhibition represented the range of media and themes explored by the group.





Above: Textile panel completed during the "Tree of Life" project at the Oncology Ward of the Royal Melbourne Hospital.

■ ME/Chronic Fatigue Syndrome Society Victoria

Artists: Marianne Bragge, Julie Raffaele

STUFFED, is the acronym of a support group established in Melbourne for young people suffering myalgic encephalomyelitis (ME) otherwise known as chronic fatigue syndrome (CFS). In 1993, Arts Access established a video and media arts project with the group. It is believed that STUFFED is the only support group of its kind in the world. The production of the video is an exciting initiative that will demonstrate the creative talents of young people debilitated by the physical and social effects of this little understood illness. The young participants were keen to explore issues for young people with ME/CFS through video, a medium capable of reaching many isolated young people across Australia. The project is due for completion in 1994.

■ Werribee Youth Arts Program

Coordinator: Bronwyn Evans

Artists: Sue Anderson, Megan Evans, Swee Leng Lim, Dennis Smith.

Youth Worker: Lisa Brandt

The Werribee Youth Arts Program (WYAP) was a major 12 month initiative of Arts Access, involving socially disadvantaged young people throughout the Werribee municipality in exciting arts projects at a number of regional locations. The participants were attracted to a range of enjoyable, creative skills development workshops in visual, environmental and video arts. The program was also designed to increase participants' awareness of health and lifestyle issues and to develop their capacity to make healthy life choices. The program was enthusiastically supported by the Werribee Youth Support Network and forged links with other local youth support agencies. Projects completed during the program were:

• Mural - Laverton Fitness Centre

Artist, Sue Anderson engaged participants in visual arts workshops based at the Centre, exploring a theme of water and sea life. A number of separate images - shoals of fish, octopus, dolphins and other creatures of the deep - were mounted on a wall facing the Centre's swimming pool, forming a colourful mural.

• Mural - Werribee Railway Station

Participants explored themes and images of popular youth culture with artist, Megan Evans. Images were transferred in large scale onto a wall of the railway underpass and developed during ten weeks of painting. The mural's completion was celebrated at the nearby Station Cafe, a youth venue providing employment and training support. The mural proceeded with the enthusiastic cooperation of the Victorian Public Transport Corporation.

• Video - Hoppers Crossing

Video artist Dennis Smith, based at Hopper's Crossing, involved participants in all aspects of video production leading to the completion of a 13 minute videotape exploring recreation, leisure and transport issues for young people in the area. The video also provides information about youth services available through the City of Werribee.

• Totem Poles - Wyndhamvale

Visual artist, Swee Leng Lim worked with young people at Wyndhamvale, producing 'totemic' artworks on SEC power poles near the local shopping square. Participants identified their own themes and subject matter for painting on seven power poles. This public art project attracted a strong, supportive response from friends, family and local shoppers.

The City of Werribee and the Werribee Youth Network provided advice, support and guidance during the development of the program.

■ Creative Arts Program (South)

Coordinator: Linda Murrow

Artists: Maria Filippow, Rosalie Hastwell, Claire Heywood, Cathy Poussard, David Wells, Debbie Williams.

This major annual program involves people with intellectual disabilities who live in the southern metropolitan region. The program offers an exciting range of music, movement, drama, mime and mask activities. Four terms are run throughout the year at the Linden-St. Kilda Arts Centre, with up to 21 participants attending on a regular basis each Friday. 1993 highlights included:

- Participation in the 'Drum Out' event, a percussion parade along The Esplanade, St. Kilda, during the 1993 St. Kilda Festival.

- Exhibition of art works at Central Bayside, an Adult Training Centre in Cheltenham.

- Completion of a major sculpture, 'Beatrice the lizard.' Beatrice has since resided at Gawith Villa, Adult Training Centre in Armadale, before being displayed at the Conservatory, St. Kilda Botanic Gardens.

This major program is funded by Southern Region/Intellectual Disability Services, Health & Community Services. In 1994 the program will expand to include Saturday morning sessions at the Arts Access Studio.

■ Creative Arts Program (North West)

Coordinator: Barbara Doherty

Artists: Cate Acin, Jedda Belham, Kereen Ely-Harper, Kerry Gilmartin, Anni Green, Julie Higginbotham, Jenny McCarthy, Neil McLachlan, Katie McRae, Rachel Mackay, Ingrid Maganov, Lyndsay Mason, Beth Matthews, Vivienne Mehes, Nerida Minty, Sue Paxton, Alex Pinder, Claire Teisen, David Wells, Llewellyn Whishart, Annie Whyte.

This is Arts Access' second major creative arts program designed for people with intellectual disabilities, and funded by Health & Community Services (H&CS). Established in 1992, the program offered a diverse range of arts opportunities for participants living in the north-western metropolitan region. The program was based at venues in Sunbury and Glenroy, with workshops in a variety of art forms over two mornings each week. A primary aim was to provide extensive community access and a diversity of arts options in the region. The Glenroy program also hosted the popular 'Dance-Up!' sessions on Wednesday nights. These highly energetic, creative dance 'jams' attracted twenty people each session. 1993 highlights included:

- The Heaven's Above Cafe - a combined cabaret and art exhibition held at the Goonawarra Community Centre. The hour long cabaret show involved magic, juggling and comedy performed to an invited audience of 40 people, with displays of ceramics, paintings, drawings and collage works.



- A selection of artworks from the Sunbury group was displayed in an art competition at the Sunbury Show Day, and later exhibited at the Sunbury Library.

- The Gorgeous Gala - an afternoon of performances and presentation celebrating the completion of the Glenroy program, involving participants, artists, friends and families.

From 1994, the program will be relocated to the H&CS Western region, featuring a workshop program known as 'Art Day,' based at the Kingsville Community Centre in Spotswood.

■ Community Arts Development Program

Coordinator: Heather Graham

Artists: Maria Filippow, Claire Humphrys-Hunt, Penelope Lee, Jane Trengove.

The aim of the Community Arts Development Project is to develop community-based arts opportunities for people with disabilities, concentrating on working with groups at a local level. In Coburg, the coordinator is assisting the development of local partnerships through the establishment of a steering committee comprised of representatives from local disability groups and service providers. The committee aims to establish local arts activities and services with the support of the Coburg Council. The coordinator also ran a series of arts workshops with people with psychiatric disabilities in conjunction with two day support centres - The Exchange in Coburg, and Bromham Place in Richmond. The workshops supported the technical and creative development and professional artistic independence of the participants, and is a suitable model for programs at other centres. This program will continue in 1994. See also Community Linking Project, in the report of the Resources Unit, page 22.



Above: Music, singing, magic, juggling, comedy and dance were enjoyed at the "Heaven's Above Cafe", initiated by The Creative Arts Program (North West).

Inside an Artistic Program:

The St Kilda Supported Residential Services (SRS) Program

Supported residential services (SRS) are privately owned residential facilities providing accommodation and personal care services for disabled and older frail adults. Many SRS residents have psychiatric disabilities, drug and alcohol related problems, or live in extreme social isolation with limited opportunities for community, cultural or social involvement.

In 1992, with 20 SRS operating in the St Kilda area, Arts Access established a three year program to develop and promote the creative and recreational interests of SRS residents. The program is funded by Psychiatric Services, Health & Community Services.

Program Coordinator, Jedda Bellham first identified and documented existing services provided by all local agencies and organisations involved with the SRS. She also examined the composition of residents in each SRS and their networks and services. Then followed the design and implementation of a range of introductory arts projects, including music and performance workshops and events, which sought to extend local arts activities.

In 1993, Jedda continued partnerships with service agencies and developed two specific arts projects. Ceramicist, Katie McCrae undertook an eight week series of workshops with 'housebound' residents of Alma House and Scottsdale House. Visual artist, Claire Humphrys-Hunt was based at the Sacred Heart Mission and worked with residents of nine other SRS who travelled to the Mission each week to produce two large mural panels. The mural, which features the neighbourhood of St Kilda as its theme, was mounted in a communal area at the Mission.

The program coordinator works with the artists to solve the practical difficulties posed by some workplaces, transport problems, and personal issues arising with some participants. It is the role of the artist to design projects that build on the needs and interests of the participant



Mural Project, Sacred Heart Mission St. Kilda.

group. The selection of art form is important. Many participants in the St Kilda SRS Program have limited manual or physical function, experience degrees of memory loss, and may have erratic, or difficult social behaviours. Ceramics was found to be a good medium for people with no previous artistic experience, who had "the shakes" due to medication, or who were particularly anxious. The Mural project, which involved drawing and painting, required greater manual dexterity. The process of each person

focussing on small sections of the mural nurtured the skills of those with previous visual arts experience. SRS managers subsequently observed that many participants were better able to concentrate, were calmer, or more 'grounded'.

By mid 1993 a great deal of activity had been generated. The SRS Program had sparked interest among an increasing number of local SRS managers and local service providers, leading to new independent arts initiatives in the area.

Arts Access programs often include public performances or public exhibitions, which provide clear goals and a considerable sense of achievement for participants. The Mixed Media Exhibition was planned in conjunction with the St Kilda Garden and Multicultural Festival. Held in a marquis the St Kilda Botanic Gardens, the exhibition featured more than 70 artworks selected from the Arts Access projects and from eight others operating in the area. The Arts Access artists also held an open Community Arts Workshop which attracted great interest from families and enhanced the community integration aims of the SRS project. An estimated 8000 people attended the Garden Festival, providing a constant flow of traffic through the exhibition and considerable community exposure for the participants' work.

As part of her studies student, Ruth Whittingham documented the progress of the mural project at Sacred Heart Mission. Ruth provided weekly support to the mural project and prepared a successful sponsorship proposal for the Mixed Media Exhibition.

Sponsorships in cash or in-kind services are valuable sources of support for Arts Access projects. In this case the Salvation Army provided a bus and driver for 12 weeks; local real estate agents, Whiting & Co Pty Ltd funded the cost of a marquis and signage for the exhibition; and Pratt Industries/Visyboard supplied mounting boards. Such a mix



Top: Ceramics Workshops. Above: Mixed Media Exhibition

of support is characteristic of Arts Access' partnership approach to community development in the arts.

This program has demonstrated the many benefits arising from a sustained arts program. Over time, participants have more opportunities to experience a range of art forms, acquire skills and maintain a sense of personal achievement and development. Ongoing promotion of the program ensures that the wider community will gain an appreciation of the many benefits such programs bring. Over three years the potential for stimulating new arts initiatives with local SRS is being maximised through the cultivation and reinforcement of partnerships, infrastructure, and resources that are essential to sustaining arts programs in community settings.

On completion in 1994, Arts Access will review the development and outcomes of the of the program, and following appropriate research, will establish a further program in a new region. The program will leave a sound model for future SRS arts programs in the area. In 1992 the City of St Kilda initiated a music project for three SRS. Modelled on the Arts Access SRS Music Project, it was the first Council-funded SRS arts project.

■ Young Street Clinic

Artist: David Juriansz

Musician, David Juriansz undertook an extensive 16 week collaborative project with Young Street Clinic clients and staff. Young Street Clinic is a community-based psychiatric service, under the Frankston/Mornington Peninsular Hospital. David conducted a series of skills workshops ranging from instrument playing, composition and songwriting, to arranging and recording, culminating in a final Christmas performance at a local community centre. An audio cassette, *Psychotic Mix*, presents the range of songs and music created during the project. It is accompanied by supporting promotional material and is distributed by the clinic. Clinic and hospital staff are planning, with the artist, to extend this project into 1994.

■ Lewisham Road Rooming House

Artist: Claire Humphrys-Hunt

In late 1993 Arts Access collaborated with the Prahran Community Housing Inc. to establish a pilot visual arts project with residents of a rooming house in Lewisham Road, Prahran. Artist, Claire Humphrys-Hunt conducted a range of workshops in drawing, painting

and printing. The group produced large-scale textile prints for mounting in the communal lounge areas, as well as Christmas cards and decorations. Arts Access plans to further develop the project in 1994.

■ The Sightless Visionaries

Coordinator: Heather Graham

The Sightless Visionaries is an informal group of visual artists who are, or have been, associated with Arts Access projects. Arts Access supports the creative and professional development of this group through the co-ordination of a number of events including exhibitions, discussions, and gallery visits. 1993 highlights were:

- The Art Salons - an opportunity for artists who live and work in socially isolated circumstances to bring examples of their work, discuss personal artistic interests, and share in the work and ideas of others while enjoying a stimulating social event.
- The Art Maps Workshop - using collage techniques, each artist produced a highly visual 'map' tracking the origins of their artistic interest and where it may be going. Again, discussion was an important component of the event.

- A visit to the Van Gogh Exhibition at the National Gallery of Victoria.

■ Trainee Arts Project Officer

Trainee: Colin McKinnon

This trainee position is providing an opportunity for a member of the Koori community to develop a range of arts management skills. Trainee Arts Project Officer, Colin McKinnon and Program Manager, Bobbie Hodge have liaised with a range of Koori cultural programs, groups and artists and Colin has collaborated on specific Koori arts projects. These have included a pilot visual arts project with artist, Bill Brunette and participants from the Enmaraleek Association in Broadmeadows; project development with the Aboriginal Community Elders Services in Brunswick; and liaison with the Bogong Moth Festival at Mt Beauty.

■ Song Writing Workshop

Musicians/Songwriters: Chris Falk, Rob Gador, Rhonda and Nadine Grovenor, Rosalie Hastwell, and Kavisha Mazzella.

A practical workshop aimed at musicians and artists working with a range of communities including

people with disabilities, and people disadvantaged by social conditions. The workshop, Good Songwriters Don't Write Songs In a Vacuum, explored new and collaborative approaches to song writing, working with non-musicians, and developing multi-media projects. The workshop was produced by the Community Arts Network in partnership with Arts Access.

■ Guest Artist Workshop: Jeff Thomson

Known as the 'corrugated iron man of Australasia,' New Zealand artist, Jeff Thomson works with one of the most common building materials - corrugated iron. His sculptures appear in galleries and public places across Australia and New Zealand. Thomson conducted a two day open workshop, at the Arts Access Studio, with artists with psychiatric disabilities. The two day workshop concentrated on developing ideas in screen printing and sculpture.

■ Puppetry Research Project

Researcher: Andrew Hansen

This research project investigated the feasibility of developing a new puppetry production targeting Victorian child-care centres. The study examined the use of puppet theatre as a creative



medium for increasing awareness, within Victorian child-care centres, of issues concerning children with differing abilities. The study was commissioned by Playworks, a Victorian agency which supports and promotes the inclusion of children with disabilities in local child-care services. Puppeteer, Andrew Hansen researched and prepared the report for Arts Access.

■ DADAA Network

Over the last three years Arts Access has played an important role in the development of the national network, Disability in the Arts, Disadvantage in the Arts Australia (DADAA). The role of DADAA is to advocate at state and national levels for better access and increased opportunities in the arts for people with disabilities and people disadvantaged by social conditions. DADAA comprises organisations and individuals working in the field of arts and disability/disadvantage throughout Australia. In 1993, Arts Access took on the role of co-ordinator of the national DADAA network, assisting in the consolidation of the network Australia wide. The Victorian Committee has commenced a series of consultations with individuals and community sectors to survey cultural needs and interests. This research will provide the basis for future advocacy and lobbying strategies.

■ Healthy Arts

Researcher/Writer: Sally Marsden
Editor: Vivian Carroll
Designer: Phil Lukies.

The Healthy Arts Project is an initiative of national significance that aims to stimulate hospitals



and health professionals to initiate and support the arts in their service settings, with the long term aim of assisting the development of self-sustaining arts programs within the public health system. During 1992, artist Sally Marsden undertook a research phase, which led to the production in 1993 of a 24 page booklet, *Healthy Arts - a guide to the role of the arts in health care*. Highlighting exemplary creative projects undertaken across Australia, the booklet promotes the benefits the arts can bring to patients, staff and hospital environments. *Healthy Arts*, the first publication of its type in Australia, will be launched nationally in April 1994. It will be distributed to key hospitals, health agencies and arts organisations throughout Australia and overseas.

■ Feast of Art

Coordinator: Heather Graham

The 'Feast' is a day of celebration for participants in Arts Access artistic projects. It features performances, displays of artwork, opportunities to contribute comments on Arts Access activities and ideas for future projects. This annual event is an enjoyable, effective way for a wide range of project participants and other interest groups to contribute to Arts Access' project planning and review process. Among the 40 people in attendance in 1993 were: The Turnabouts, a dance troupe from Kew Cottages; members of the ARBIAS group; participants in the North/West Creative Arts Program; and members of the Sightless Visionaries.

Projects Funded through Psychiatric Services, Health & Community Services

The ongoing support of Psychiatric Services, Health & Community Services, has enabled Arts Access to continue this program, which services communities with psychiatric disabilities whose access to local artistic activities is limited. Arts Access established a number of new initiatives across metropolitan Melbourne under this program in 1993.

■ Arts Access Studio Saturday Morning Art Classes

Artists: Claire Humphrys-Hunt, Jane Trengove, Evelyn Vyhna.

In its third year of operation this series of open classes is held on Saturday mornings at the Arts Access Studio, and continued to prove popular with participants from throughout Melbourne. Within this 24 week program, the facilitating artists conducted one term each, encouraging participants to develop their skills in sculpture, drawing, painting, printing and life drawing.

■ Moorabbin Textiles Project

Artist: Rose Marie Szulc

This project was based at the Southern Community Mental Health Services Centre in Moorabbin. Textile artist, Rose Marie Szulc conducted workshops with

local women with psychiatric disabilities who regularly attend the Centre. The group undertook workshops in textile design, fabric making and printing.

■ Thursday Writers

Artist: Bev Roberts

The Thursday Writers Project, marked the return of writing as an Arts Access project medium. The project targeted residents with psychiatric disabilities living in northern suburbs and was based at the Holden Street Neighbourhood House in North Fitzroy. Writer, Bev Roberts worked over two terms of workshops, focussing on creative writing and poetry.

■ Prahran Community Health Centre

Artists: Bev Roberts, Ev Vyhna.

Established in collaboration with the Prahran Community Health Centre, this pilot program was designed for people with psychiatric disabilities who attend the centre. Writer, Bev Roberts and visual artist, Ev Vyhna undertook a series of multi-media workshops to provide participants with the opportunity to explore new creative media and techniques.

■ St.Kilda Supported Residential Services (SRS) Program

See Inside an Artistic Project, page 14.

ARTS Access

EASE-Entertainment Access Service

One of Arts Access' most significant achievements is the ongoing success of EASE - the Entertainment Access Service. Since 1987, EASE has assisted people with disabilities, and people disadvantaged by social conditions, to attend mainstream entertainment and sporting events - creating thousands of opportunities for cultural involvement each year.

EASE achieves its aims by:

- providing a low-cost ticketing and specialised seating service;
- distributing information about access to venues and facilities;
- advocating to, and liaising with, the entertainment industry, government agencies and the community, on access policies and related issues.

In 1993 EASE maintained a high level of service for its subscribers and initiated important advocacy work through its working groups and forums.

The EASE Ticketing Service

In recent years, the EASE Ticketing Service has experienced surges of growth in turnover, reflecting

the demand for its service and the growing support for EASE within the entertainment industry. Ticket distribution maintained a high level - with some months totalling record sales. Approximately 16,000 tickets for a wide range of events - including theatre, music, dance and sport - were distributed to individual subscribers and organisational members.

Recognising the cultural significance of sport, and the fact that sporting venues are also sites for major concert events, EASE has continued to negotiate ticketing arrangements with sporting venues and liaise on the development of access policies. In 1993, EASE distributed tickets to the Ford Tennis Australian Open and team tickets for two NBL basketball teams, the Melbourne Tigers and the North Melbourne Giants. EASE hopes to expand upon these developments in 1994.

In response to the growing demand for EASE services and the increased turnover of members, a tightening of membership eligibility procedures was introduced to ensure that only people meeting EASE eligibility criteria can make use of the ticketing service. 'Book by' dates have also been introduced to enable EASE staff to distribute tickets to subscribers before a performance date.



EASE staff Lisa McKay and Dean Michael maintained a high level of service in ticketing, advocacy, promotion and policy development in consultation with EASE consumers and working groups.



Venue Assessments

Over the years EASE has conducted assessments of arts, entertainment and sporting venues to ascertain the level and quality of physical or sensory access for people with disabilities. The assessments also include information on aspects of venue staff service, seating plans, facilities for patrons, and useful hints on public transport, local parking, stairways and lifts. These assessments are published in the quarterly newsletter, *Ease*. A major re-assessment of venues listed in the two editions of the *Melbourne Venue Guide* was conducted to update information on the venues.

Audio Description

EASE continues to act as the contact point for booking audio description performances. Audio description, which is produced by the Association for the Blind, allows people with vision impairment to enhance their experience of theatre performances. Patrons are provided with a headset that allows them to receive a limited broadcast by trained 'describers' positioned in a booth within the theatre. All important non-verbal activities on stage - key movements of the performers that may not be visible to the patron - are described, allowing patrons to share the subtleties of the story. In 1993 audio descriptions were offered for Melbourne Theatre Company productions at the Playhouse; *Joseph and his Technicolour Dreamcoat* at the State Theatre; *42nd Street* at Her Majesty's; *Scrooge* and *Phantom of the Opera* at the Princess Theatre.

Publications

The monthly *EASE Ticket Update* is distributed in time for subscribers to have the most current information by the start of each month. The quarterly newsletter, *Ease*, provides more detailed information about selected entertainment events, news of EASE advocacy work, forums, member activities, EASE committees, short articles on issues affecting EASE subscribers, and regular venue access updates. From mid-1993 EASE subscribers have also received a bi-monthly bulletin, *Arts Update*. This publication of Arts Access' Community Arts Development Project provides regular information on practical arts activities available in local communities.

In 1993 EASE services assisted and encouraged the cultural participation of its individual subscribers and others who were reached through EASE's 200 member organisations, including disability support groups and community service organisations, such as:

Anglican Homes for the Elderly
Association for the Blind
Good Shepherd Youth & Family Service
People Living With AIDS - Positive Living Centre
Salvation Army
Schizophrenia Fellowship
Spastic Society of Victoria
and many more.



Marilyn Richardson in *The Merry Widow*, just one of the many quality entertainments available to EASE subscribers in 1993.

Small photos above, from left: Lenny Henry; Circus Oz; Alladin; Kibbutz Contemporary Dance Co.

EASE Committees

Two major committees assist the planning and development of EASE activities. The EASE Sub-Committee and the EASE Consumers Group.

The EASE Sub-Committee monitors the work of EASE and makes recommendations to the Arts Access Management Committee on new directions for the service. Possible future directions identified by the EASE Sub-Committee include the development of strategies for those subscribers who choose to be able to purchase their tickets directly from venues; the promotion and development of training on disability issues for venue staff; and encouragement for venues to promote their access features to the general public.

The EASE Consumers' Group represents the interests of EASE subscribers and other consumers of entertainment in Melbourne. It is particularly concerned with access to venues and related service issues. In 1993 the Consumers Group examined subscribers' experiences of staff service and facilities at venues, including appropriate disabled parking facilities and advocated for better access at specific venues.



Advocacy

EASE maintains regular contact with events promoters and venue managers to negotiate ticketing arrangements and to consult on appropriate access policies. EASE also brings to the attention of the entertainment industry leading issues related to general service provision that directly effect people with disabilities and people disadvantaged by social conditions.

In 1993 in response to the implementation of the Commonwealth Disability Discrimination Act, EASE initiated the Venue Managers and Promoters Forum, held at the Art Access Studio in late November. The forum introduced the Disability Discrimination Act to more than 30 industry representatives and outlined its implications for the entertainment industry.

This highly successful forum led more venues in Melbourne to consider planning for the development of new Disability Access Policies. The forum also provided the opportunity to thank industry representatives for their support of EASE, and to impart a broader understanding of the scope of the EASE service from the perspective of individual consumers, the entertainment industry, and community groups.

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Comments from EASE Subscribers:

"The seats - front row - were fantastic and the performers were wonderful. They involved our young people with great success, and this is not easy to do with emotionally troubled adolescents. Consequently the night was a great success all round."

Denise Gavin, Banksia Unit, Travancore following a night out at the musical, *Five Guys Named Moe*.

"Just a short note on behalf of myself and the young people in our program to say thankyou for the opportunity to attend the Wendy Matthews concert. It is very rare for the young people in our program to get such an opportunity. A good night was had by all. Thanks again."

Kristen Blundy, Youth Housing Worker, North Richmond Youth Accommodation Program, Society of St. Vincent de Paul.



EASE introduced The Disability Discrimination Act to members of the entertainment industry at the Venue Managers and Promoters Forum, held at the Arts Access Studio.

The Resource Unit

The Arts Access Resource Unit is a vital instrument in the development of community-based arts programs with special needs groups in Australia. Now in its fifth year, the Resource Unit provides information, resources and assistance on a variety of arts-based issues relevant to people with disabilities and people disadvantaged by social conditions.

The function of the Resource Unit is to:

- maintain and develop the Resource Centre, a major reference library of printed and audio-visual materials on the arts as they relate to disability and social disadvantage;
- provide an information and consultancy service to assist communities in establishing their own arts activities;
- manage a training program for agency staff, service providers and students in health, community services, education and the arts.
- operate the Arts Access Studio - a low cost, accessible venue suitable for exhibitions, seminars and performances;
- initiate research and resource development projects based on identified needs.

The Resource Collection

The collection is the core of the Resource Unit, holding nearly 2000 items, demonstrating the tremendous expansion of artistic activity within the disability, health and community services sectors. The

collection is open for public inspection during office hours and is frequently consulted by students, artists, agency workers, researchers and others.

The collection is also a barometer of new and emerging issues, reflected in the concerns of significant new materials obtained from both local and international sources. The issue of access to and within museums and galleries is going through a revival of interest in Australia, particularly with the implementation of the Disability Discrimination Act in 1993. The collection holds many resources that place the issues of access and discrimination in a cultural context, and which form a valuable body of literature related to policy development.

Artistic Project Reports

The collection also holds all reports written on completion of Arts Access artistic projects. Each report is a detailed account of the establishment and progress of an individual project, providing useful information on the artistic process, evaluation of the progress and outcomes of projects, with photographic documentation, and comments from participants and staff of host agencies. They are invaluable tools for artists and host agencies wishing to gain insight into the practicalities of conducting arts projects with special needs groups.

National Networking Project

In 1993 Arts Access conducted the first stage of a project which will investigate the feasibility of the future national operation of the Arts Access Resource



The Resource Centre holds a major Australian collection of printed and audio-visual materials on the arts and disability/disadvantage.

Centre as the national repository of resource materials on the arts and disability/disadvantage. This would extend the comprehensive resource collection to interstate groups which have no comparable local facility. In 1993 the project investigated the establishment of a national information base and effective means of disseminating information and materials. The project, which will continue to be developed in 1994, is reinforcing Arts Access' contacts within the arts and disability sector nationally.

Training and Advocacy Program

The role of the Resource Unit is to assist groups to independently plan and manage their own arts programs. Staff training workshops have proven to be a valuable means of achieving this objective and continue to be a major activity, particularly in regional Victoria, where the Unit will focus on the formulation of staff development packages for regional services and regional workshops that introduce or extend arts activities.

The Resource Unit also provides advocacy through day to day contact with members of the community who consult with the Resource Officer in person, by letter or telephone. Information sessions for tertiary students in the arts, community services, disability and allied health studies create valuable links and promote an awareness of resources available to students moving into the workplace.

STAFF TRAINING WORKSHOPS 1993

The Art of Reminiscence (I and II): A popular series that emphasised the aim of tapping people's creative potential by providing verbal and non-verbal means of expression for remembrance across all age groups.

Malmsbury and Parkville Youth Training Centres: Youth Training Officers took part in staff development workshops focussing on artistic opportunities. Held in conjunction with artistic programs concurrently operating at the units. Artist: Sally Marsden.

Multi Arts and Music & Movement: Two-day workshops for agency staff working with people with intellectual disability. 60% of participants were from country Victoria, confirming the need for development of resources in regional areas and leading to:

Wodonga: A two day workshop for 18 intellectual disability workers. With many residents having left the Mayday Hills Hospital there is a need for more information about arts activities for former residents and other special needs groups.

Salé: A day program in visual arts and drama for 18 intellectual disability workers and 12 aged care staff. Workshops for psychiatric services staff, and aged care workers have been requested for 1994.

Comments from workshop participants:

"Time out to think and plan is really valuable. To do this with others from different places is a real bonus."
 "Great workshop. The atmosphere was very relaxed and supportive."
 "I surprised myself by finding it so easy to join in the activities."



Outcomes from staff training workshops included:

- one agency established in-house training
- an existing program was extended to incorporate a variety of artforms
- one service planned to set up 'sensory' rooms for its clients
- at another agency, clients' artworks and the benefits of arts activity were promoted to staff and management
- a training centre proposed to seek funding for community artists to run arts programs during trainee's 'free time'.

Social Disadvantage Research

Louise Merrett, a research student at the RMIT Department of Social Work, was attached to Arts Access, through the Resource Unit, on a 14 week research project examining definitions of social disadvantage and the effects of disadvantage on access to cultural activities. Her completed discussion paper led to draft guidelines that will inform Arts Access' program planning and review processes, and will also assist the promotion of Arts Access' work with socially disadvantaged groups to all sectors of the community.



Training and Staff Development Workshops are a major service offered by the Resource Unit.

■ Resource Unit (Continued)

Community Linking Project

In 1993 this project was modified and renamed the Community Arts Development Project. It now concentrates on working in specific localities to develop the range of arts opportunities available to people with disabilities, by working with local groups, service providers and local government to stimulate new local initiatives. For details of the Community Arts Development Project see **Artistic Program Details**, page 13.

Arts Access Studio

The Arts Access Studio is a multi-purpose venue suitable for a variety of arts-based activities including exhibitions, performances, seminars and rehearsals. The priority is for use by artists with disabilities or those disadvantaged by social conditions, however other groups and individuals, including major arts and media organisations, are regular hirers. The Studio is also a key facility for Arts Access events such as the Resource Unit's staff training workshops, artistic projects, in-house meetings, and special events.

Studio Coordinator, Jane Trengove oversaw new growth in bookings, and improvements to Studio facilities including the installation of a track lighting system, vertical blinds, external paintwork, and improvements to the courtyard garden area.

In 1993 the Studio hosted eight visual art exhibitions; rehearsals for six performing arts companies; launches and readings during the Melbourne Writers' Festival; more than ten workshops or training seminars; plus drawing and singing workshops.

In December the Arts Access Studio hosted an exhibition of colourful expressionist works on paper by Miro Sindik, a participant in the Sightless Visionaries artists group. Where possible Arts Access supports the development of emerging artists associated with its various programs through appropriate exhibition and training opportunities.

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Staff training programs can be designed to meet the needs of professional artists or agency staff who wish to integrate the arts into their service, whether it is a community service agency, disability support service, nursing home, prison or youth training centre.

■ Statement of Income and Expenditure

For the Year Ended December 31st, 1993

	INCOME		EXPENDITURE	
	1993 \$	1992 \$	1993 \$	1992 \$
GRANTS				
Department of Health & Community Services	335,900	255,083	Salaries	153,815 139,062
Australia Council	38,092	29,562	Advertising -- General Costs	51 3,199
Drug & Alcohol Rehabilitation Funding	—	8,270	Bank Charges	88 251
Arts Victoria	60,443	56,000	Computer Costs	589 1,633
Local Council	2,712	1,438	Couriers	28 42
Department of Planning & Development	10,300	—	Cleaning	3,070 3,192
Health Promotion Foundation	—	23,000	Depreciation	29,335 26,769
Older Person's Planning Unit	1,025	—	Electricity/Gas	3,368 3,065
Other State Grants	—	17,335	Gifts	15 22
Sport and Rec	16,194	—	Insurance	2,568 2,249
Total Grants	464,666	390,688	Hospitality	921 829
			Mags, Journals & Periodicals	306 183
OTHER INCOME			Meeting Expenses	822 554
Corporate & Other Donations	—	18,354	Motor Vehicle Expenses	3,988 3,481
Organisation Fees	19,409	34,470	Postage	5,061 4,485
Commissions	19,727	18,938	Printing and Stationary	3,894 4,833
Sales - Project Materials	3,771	3,146	Public Relations	6,179 3,669
Trust Donations	25,517	46,348	Rates and Taxes	449 353
Project Income	16,561	14,489	Rental	30,837 30,837
Interest Earned	11,259	9,080	Repairs and Maintenance	3,958 4,153
Membership Subscriptions	4,110	4,705	Seminars and Conferences	1,110 1,576
Donations	453	5	Secretarial Services	210 235
Staff Contributions	143	—	Staff Amenities	899 616
Sale of Artwork	—	208	Subscriptions	776 623
Trust Account Commissions	—	484	Telecom	7,458 7,413
Miscellaneous Income	4,245	958	Travel Expenses	1,074 832
Development/EASE Recovery	—	10,292	Project Expenses	273,005 264,213
Trust Income	6,262	—	EASE Program	64,943 62,144
Total Other Income	111,457	161,477	TOTAL EXPENSES	598,817 570,513
TOTAL INCOME	576,123	552,165	SURPLUS/(DEFICIT)	(22,694) (18,348)

■ Auditor's Report

• Scope

I have audited the financial statements of the Arts Access Society Inc. for the financial year ended 31st December, 1993 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.

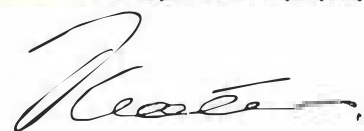
Balance Sheet

As at December 31st, 1993

	1993	1992
	\$	\$
CURRENT ASSETS		
Deposits at Call	218,154	172,416
Petty Cash	200	200
Sundry Debtors	2,073	-
EASE Ticket Debtors	11,690	15,545
Cash at Bank	976	70,762
Trust Account	-	255
Prepayments	8,870	655
Total Current Assets	241,963	259,833
LESS CURRENT LIABILITIES		
Sundry Creditors	9,969	7,938
Provision for Holiday Pay	15,978	7,915
Provision for Public Appeal Costs	-	6,262
Grants Received in advance	157,363	183,588
Capital Grants Unexpended	1,000	-
Other Creditors	(5)	3,358
Total Current Liabilities	184,305	209,061
WORKING CAPITAL	57,658	50,772
ADD FIXED ASSETS		
Leasehold Improvements - at Cost	92,983	89,131
Less: Accumulated Depreciation	(85,308)	(68,675)
Motor Vehicles - at Cost	15,811	15,811
Less: Accumulated Depreciation	(7,116)	(4,744)
Office Equipment - at Cost	71,580	62,148
Less: Accumulated Depreciation	(43,165)	(33,827)
Artists Equipment - at Cost	7,210	6,310
Less: Accumulated Depreciation	(2,885)	(1,893)
Total Fixed Assets	49,110	64,261
LESS NON-CURRENT LIABILITIES		
NET ASSETS	106,768	115,033
REPRESENTED BY:		
Retained Surplus - Prior Years	(10,626)	7,722
Surplus/(Deficit) This Year	(22,694)	(18,348)
Capital Grants - Prior Year	125,659	125,659
- This Year	14,428	-
	140,087	125,659
Total Member's Funds	106,767	115,033

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 December 31st, 1993 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 February 16th, 1994, the Arts Access Management Committee made the following resolution in adopting the financial accounts of the Society for the year ended December 31st, 1993:

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, 1993 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: February 28th, 1994

Statement of Cash Flows

For the Year Ended December 31st 1993

Cash flow from operating activities.

	1993	1992
Receipts:		
Grants	171,160	156,840
Project Income	378,491	369,593
Other Income	26,472	25,732
Total Income	576,123	552,165
Operating Expenses	569,482	543,744
Net cash provided from operating activities	6,641	8,421
Cash flow from investing:		
Increase (decrease) in creditors	2,031	(2,326)
Decrease (increase) in debtors	3,855	601
Decrease (increase) in prepayments	8,215	(4,173)
Increase (decrease) in grants in advance	(26,225)	(83,220)
Net cash provided (used) from investing	(12,124)	(89,118)
Net increase (decrease) in cash on hand	(5,483)	(80,697)
Cash at beginning of financial year	93,457	174,154
Cash at end of financial year	87,974	93,457

Notes to and Forming Part of the Accounts

for the Year Ended December 31st 1993

Statement of Significant Accounting Policies

The accounts have been prepared in accordance with applicable Statements of Accounting Concepts, applicable Accounting Standards issued by the Australian accounting bodies and the requirements of the Associations Incorporations Act (Vic). The Accounts have been prepared on the basis of historical costs and do not take into account changing money values, or, except where stated, current valuations of non-current assets. The accounting policies have been consistently applied, unless otherwise stated.

(a) Income Tax

The Society holds an exemption and therefore is not liable to income tax on any surplus that accrues.

(b) Fixed Assets

The depreciable amount of all fixed assets are depreciated over their useful lives commencing from the time the asset is held ready for use. The carrying amount of fixed assets is reviewed annually by directors to ensure it is not in excess of the recoverable amount of these assets. The recoverable amount is assessed on the basis of expected net cash flows which will be received from the assets' employment and subsequent disposal. The expected net cash flows have not been discounted to their present value in determining the recoverable amounts.

Motor Vehicles

Motor vehicles are recorded at cost and are depreciated using the straight line method over their estimated useful lives of 10 years.

Leases

Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

(c) Moneys Held for Specific Purposes

Unexpended grant or trust income in respect of specific projects and activities are treated as deferred income (a liability) at year end to enable matching with related expenditure in subsequent financial years.

(d) Employee Benefits

Provision is made in respect of the Society's liability for annual leave and long service leave at balance date. Long service leave is accrued in respect of all employees with more than ten years service with the Society. Contributions are made by the Society to an employee superannuation fund and are charged as expenses when incurred. The Society has no legal obligation to provide benefits to employees on retirement.

Application of Grants

For the year ended December 31st, 1993

The application of grants and donations received during 1993 is detailed below. It is not however, a comprehensive breakdown of all funding received for projects in 1993, as it does not include projects funded through organisations, workshop fees or user pays. Project funds carried forward to 1994 are transferred as Grants in Advance.

General Grants		\$			
Arts Victoria	General Operating Grant	58,800	City of St.Kilda	St.Kilda SRS Project	500
	Capital Works/Arts Access Studio	4,000	Flora & Frank Leith Charitable Trust (from '92)		
Health & Community Services (Vic)				China Cultural Exchange Development Project	1,000
	Operational costs and rental	131,715	Truby & Florence Williams Charitable Trust		
	Minor works/equipment	8,157		Strategic Development Program	3,000
Psychiatric Services			The Fletcher Jones Foundation		
	Minor works/equipment	1,371		Donation	500
TOTAL GENERAL GRANTS		204,043	Sylvia & Charles Viertel Charitable Foundation		
Project Grants				Community Arts Devel. Prog. Transfer to '94	15,000 (8,645)
Australia Council (CCDU)					6,355
	Non Performance Groups Program	25,875			
	China Cultural Exchange Development Project	5,000			
	Brought forward from '92	12,810			
	Transfer to '94	(6,569)			
		37,116	RE Ross Trust	St.Kilda SRS Project Spent in '92 Transfer to '94	8,125 (945) (6,178)
Commonwealth Department of Health, Housing, Local Government & Community Services					1,002
	Werribee Youth Arts Program	33,925	Stegley Foundation	Trainee Arts Project Officer Spent in '92 Transfer to '94	19,800 (7,100) (4,695)
Health & Community Services (Vic)					8,005
	Psychiatric Disability Programs	32,460			
	Malmsbury/Parkville	10,000			
	Creative Arts (South)	54,425			
	Creative Arts (North West)	80,657			
	Brought forward from 1992	5,474	Felton Bequest	Greenvale/NW Hosp. Proj. Transfer to '94	5,000 (3,035)
	Transfer to '94	(14,093)			1,965
		168,923			
Dept of Sport & Recreation			The Sunshine Foundation (from '92)	K Division	4,000
	EASE	20,000			
	Transfer to '94	(3,500)	William Angliss (Vic) Charitable Fund (from '92)	Healthy Arts Project	500
		16,500			
Department of Planning & Development			Reichstein Foundation		
	Turana Redevelopment Project	10,300		Chronic Fatigue Syndrome Transfer to '94	5,000 (5,000)
Arts Victoria					0
	Community Arts Devel. Prog.				
	Art Ability Workshops	2,000			
	Transfer to '94	(357)			
		1,643	The Queen's Trust	Chronic Fatigue Syndrome Transfer to '94	4,000 (4,000)
Arts Victoria					0
	China (Vic) Delegation	700			
	Transfer to '94	(700)			
		0	Playworks	Puppetry Feasibility Study	2,700
Department of the Premier & Cabinet (Vic)			Victorian Trades Hall Council		
	China (Vic) Delegation	700		Trainee Arts Project Officer	1,000
	Transfer to '94	(700)	Young Street Clinic	Mornington Peninsula Hospital	2,000
		0	Royal Melbourne Hospital (from '92)		
				Tree of Life/Oncology Unit	3,632
City of Werribee					
	Werribee Youth Arts Program	6,980			
	Transfer to '94	4,268			
		2,712			



Acknowledgments

Arts Access sincerely thanks the following government agencies, community organisations, companies and individuals for their generous assistance and support during 1993:

Funding

Commonwealth Government

The Community Cultural Development Board of the Australia Council, the Commonwealth Government's arts funding and advisory body.

Commonwealth Department of Health, Housing, Local Government and Community Services

- Disability Services
- Services for Families with Children

State Government

Health & Community Services

- Psychiatric Services
- Juvenile Justice Branch
- North West Region, Intellectual Disability Services
- Southern Region, Intellectual Disability Services
- Department of Arts, Sport & Tourism (Victoria)
- Arts Victoria
- Sport & Recreation Victoria

Department of Planning & Development
Department of the Premier & Cabinet

Municipal

City of Werribee
City of St.Kilda

Philanthropic Trusts

The William Angliss (Vic) Charitable Fund
ANZ Executors & Trustees
The William Buckland Foundation
The Fletcher Jones Foundation
The Flora and Frank Leith Charitable Trust
The Howard Norman Trust
The Queen's Trust
The Lance Reichstein Charitable Foundation
The R E Ross Trust
The Stegley Foundation
The Sunshine Foundation
Sylvia & Charles Viertel Charitable Foundation
Truby & Florence Williams Charitable Trust

Organisations

North West Hospital
Playworks
Victorian Trades Hall Council
Young Street Clinic

In-kind Sponsors & Supporters

The Armstrong Street Foodstore

Craftsman Press (Peter Ingham)
Functional Flowers
J&F Printing
Linden-St.Kilda Arts Centre
Dan Murphy Cellars
Museum of Victoria (Louise Whiting)
Myer Stores
Pratt Industries /Visyboard
Roadshow Film Distributors
Samuelson Talbot & Partners (Robin Goodall & Emanuel Sclar)
Spicers Paper (Brian Longmore)
The Strategy Team
Typographical Services/TypoMac (Graham Berry)
Village - Rivoli Cinema
Whiting & Co Pty Ltd
Windsor Hotel
Luscombe & Partners Advertising (Kevin Luscombe, Nick Trumble, Sandy Leggo)
City of Werribee

Individuals

John Coe, Phil Lukies, Maria Filippow
Lorraine Jordan, Jenni Stokes, Louise Merrit

Entertainment Access Service - EASE

Arts Access thanks the following companies, organisations, promoters and individuals for their support of EASE in 1993:

Adrian Bohm Productions
Advantage International
Anthill Theatre Company
Alfred Brash Soundhouse
Australian Contemporary Ensemble
Chamber Made Opera
Malcolm C. Cooke
Clifford Hocking Pty Ltd
Circus Oz
Duet Productions
Edgley Ventures
Elston, Hocking & Woods
Fair Dinkum Road Company
FEIPP!
Flying Pig Theatre Company
Frontier Touring Company
Good As Gold (NZ)
Gordon Frost Organisation
Greater Union/Village Cinemas
Green Mill Dance Project
Hit Productions
Hocking, Vigo & Gerrand
Hoyts Cinemas
Independent Cinemas
Melbourne Comedy Festival
Melbourne International Festival
Melbourne Tigers Basketball
Melbourne University Review
Melbourne Workers' Theatre
Michael Coppel

Ross Mollison Marketing
Moomba
Helen Montagu Productions
New World Productions
North Melbourne Giants Basketball
Playbox Theatre Company
Princess Theatre Productions
Royal Agricultural Society of Melbourne
Royal Melbourne Philharmonic Society
Sandy Beach Centre
Somebody's Daughter Theatre
Soup Kitchen Theatre
Theatreworks
The Australian Ballet
The Australian Ballet School
Australian Chamber Orchestra
The Australian Opera
The Australian Pops Orchestra
The Bell Shakespeare Company
Cameron Mackintosh Pty Ltd
The Comedy Club
The Ford Australian Open
The Last Laugh Theatre Restaurant
Melbourne Symphony
The Melbourne Theatre Company
The Victoria State Opera
Universal Theatres
Victorian Arts Centre Trust
Leigh Warren Dancers
Woolly Jumpers Theatre Company

Arts Access also thanks the management and staff of the following venues and ticketing agencies:

Athenaeum Theatre
BASS Victoria
Comedy Theatre
Flinders Park - National Tennis Centre
Gasworks - Anthill
Geelong Performing Arts Centre
Her Majesty's Theatre
Her Majesty's Ballarat
Myer Music Bowl
Royal Exhibition Building and Conference Centre
Russell Street Theatre - MTC
Sandy Beach Centre
Sports and Entertainment Centre
St Martins Theatre
The CUB Malthouse
The Princess Theatre
The Victorian Arts Centre
The Victorian Arts Centre - Art in Education
Universal Theatre
West Gippsland Arts Centre

ARTS Access

Celebrating 20 Years of Participation, Innovation & Excellence, 1974-1994

Arts Access is a non-profit, community-based arts organisation committed to creating cultural opportunities in partnership with people with disabilities and people disadvantaged by social conditions.

Pleased join us.

You can play a role in Arts Access' ongoing work by becoming a financial member or by making a donation. Your support will ensure that our work continues to involve more people with more creative programs and services each year.

Membership is a direct and highly valued form of support. Annual membership is open to individuals and organisations - and is tax deductible. Members receive the quarterly newsletter *Access* - featuring news of Arts Access' activities and useful information about developments within the arts and disability sector - and invitations to attend special events associated with Arts Access' annual programs.

Donations can be made directly to Arts Access or to the **Arts Access Trust** - an innovative capital fund that is building an independent source of income for future research, administration and model programs. Donations of \$2 or more are tax deductible.

To make your donation, register for membership, or to find out more about our activities contact:

The Executive Director

Arts Access

109 - 111 Sturt Street

South Melbourne, Victoria 3205

Phone: (03) 699 8299 Fax: (03) 699 8868

TTY: (03) 699 8497



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***Making the Arts
Work for Everyone***