

ACCESS ARTS INC. (QLD)

2010 ANNUAL REPORT



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Patron's Message

Her Excellency Ms Penelope Wensley AO

The pages of a Government agency's annual report might seem unlikely place to find of Access Arts' success stories of 2010, but works by nine artists from Access Arts' Brisbane Outsider Arts Studio are to be found lighting up the pages of the Queensland Government's *Office of the Public Advocate* Report for 2009-2010.



The vitality and quality of these images are powerful demonstration of the way in which Access Arts' people and programs help to enrich the State's cultural life by encouraging and, in a real sense, liberating the creative energy of Queenslanders living with disability or disadvantage. Among the many other Access Arts success stories in 2010 were collaborations with Indigenous communities across the State, songwriters attending an international music festival, and art works featured in an exhibition at the Shanghai World Expo 2010.

Access Arts achieved these successes despite a particularly busy and active 2010 which included office relocation, a major review of the organisation's strategic direction, development and delivery of new and on-going programs, and the task of securing adequate financial support for the organisation's activities.

As Patron of many arts organisations in Queensland, I know how much hard work is involved in maintaining the momentum and commitment needed to achieve success. I also know how important it is to the State's cultural well-being that all Queenslanders are able to contribute to our cultural wealth in whatever way best suits their individual talents. For that reason I strongly endorse Access Arts' future focus on encouraging the broader arts community to tap into the talent and energy of Queenslanders experiencing disability and disadvantage.

I congratulate Access Arts on its many achievements in 2010 and thank the organisation's executive, staff, Members, volunteers, mentors, partners and donors for so strongly supporting its work. I wish Access Arts an even more successful 2011.

A handwritten signature in black ink that reads "Penelope Wensley". The signature is written in a cursive, flowing style.

Penelope Wensley
Governor of Queensland

President's Report

From a board perspective, 2010 was a mixed year, difficult in some regards, and extremely positive in others.

The area of finances has continued to be of challenge. As with many of our peers, Access Arts is struggling to meet core administrative costs - expenses that continue to rise but aren't necessarily met through our funding arrangements. In order to help reduce our costs, several staff members - following the lead of the Executive Officer - took (and in some instances continue to take) a reduction in hours. The board commends those staff who did so and thanks them wholeheartedly. Your contribution has been very much appreciated.



Victoria Lister
President

Our financial situation has however helped us focus on finding ways to move forward and identify income streams additional to the funding we receive. To help do this, we have now established a Finance Sub-committee for the sole purpose of monitoring our financial performance, accepting budgets, assisting staff with finance-related issues, and generally working to find ways to 'do more with less'. To this latter end, the committee - which consists of several board and staff members - recently enjoyed a very fruitful, forward-looking discussion with our auditor, Brian Tucker. We thank Brian for his valuable insights and input and hope to action these in the next committee year.

The board has also established, possibly for the first time in the organisation's history, a Fundraising and Marketing Sub-committee to design and implement both marketing and a fundraising program, and work on attracting potential supporters to Access Arts. The committee consists not only of staff and board members, but includes two independent contributors with significant experience. Our sincere thanks go to these individuals.

AAI to date has not placed a lot of emphasis on marketing itself as an organisation, and next to none on fundraising, so in many respects the work undertaken here will mark a significant change. Again, the challenge will be to find ways to do more with less as we promote Access Arts to new markets to attract donors. Some of this work has commenced, as noted in the Executive Officer's report, with significant initiatives and events planned for 2011. Members will no doubt be made aware of these as the year unfolds, and we urge you all to let your friends, family and contacts know about these events, and opportunities to contribute, as they arise.

Staff have also commenced marketing disability access audit services to other organisations in the sector on a fee-for-service basis. Efforts to identify and action additional products and services of a saleable nature will be on-going, and in many respects, 2011 will be a time where innovation is key. The arts landscape is shifting and organisations must find clever ways to sustain themselves and Access Arts is no exception.

Finally, I wish to thank my board colleagues for their year of service and look forward to welcoming them to the next - all but one are re-nominating for their roles. So I look forward to working once more with our Secretary Doug Ranie, Treasurer Oddur Augustsson, and Ordinary Members Cate Farrar, Evan Jones and Adrian Berry, who joined us towards the end of last year. Special mention must be made of retiring colleague Peta Schaffer and Adrian, both of whom travelled from Ipswich to attend meetings, and of immediate-past Treasurer Sjivonne Grimsey-Smit who agreed to stay on in the role until we found a replacement. Thank you all for your dedication!

I'd also like to thank Emma and the entire team for making Access Arts happen on a day-to-day basis - and so remarkably well - and congratulate them on their outstanding successes over the past year. And finally, I'd like to thank our Members, all of whom remind us what this organisation is really all about, and many of whom volunteer their time and or make valuable additional contributions to Access Arts.

Executive Officer's Report

2010 has been another year of change and growth for Access Arts. It has been a year for listening and reflection. A year in which we took a step back to take stock of the challenges and opportunities for the organisation and considered how best to maximise our impact with limited resources.



Emma Bennison
Executive Officer

The year began with the relocation of Access Arts' office from the Brisbane Powerhouse at New Farm to the Queensland Arts Council at Dutton Park in April. Staff and Members have since enjoyed improved access to train and bus services, increased office space and access to meeting facilities amongst other things. Our partnership with Queensland Arts Council continues to develop and we look forward to further strengthening the relationship in 2011. Another benefit of the move has been that our visual arts studio, located at SWARA, is only a short walk away. We continue to enjoy a strong and vibrant partnership with SWARA which was recently illustrated through our participation in the SWARA Spring Fair where our artists performed and sold their art work.

Based on the results of a member survey delivered in late 2009, we developed new strategic and business plans for 2011-13. In addition to confirming the continued demand for our existing programs, we also committed to a stronger focus on improving access to Queensland arts and cultural organisations. We were delighted that on the basis of these plans, Arts Queensland re-affirmed their support of our vision that all Queenslanders are free to participate, create and work in the arts by providing us with triennial funding for 2011-13. We appreciate their support and look forward to continuing to work with them. Further affirmation came when we received glowing feedback from Members regarding our service delivery and passed our full quality assurance audit against the Queensland Disability Service Standards.

2010 was a year of celebration for many of our artists. Two song-writers who were supported by Access Arts to attend the Asia Pacific Wataboshi Music Festival in Korea in 2009 received Australia Day awards. This was a wonderful illustration of how providing opportunities for artists experiencing disability or disadvantage to perform or exhibit work at international arts and cultural events can have local impact and alter community perceptions regarding people with a disability. A number of our visual artists who exhibited their work in exhibitions in Brisbane and regional Queensland received awards and several featured in an exhibition in Shanghai as part of the 2010 World Expo.

We maintained strong partnerships with many organisations. For example, the Creative Recovery project is delivered in partnership with the Centre for Rural and Remote Mental Health to evaluate the impact of visual art on health and well-being of Indigenous participants experiencing mental health issues. This has been extremely successful in the Lockhart River and Aurukun communities, culminating in a recent exhibition at the Tanks Arts Centre. We are seeking funding for it to continue beyond the pilot phase. We also worked in partnership with the Queensland Performing Arts Centre and Vision Australia to deliver audio described performances at QPAC, making them accessible to patrons who are blind or have low vision. Finally, we collaborated with World Stage Productions to deliver Dreamtime Peter Pan over three shows at the Brisbane Powerhouse which provided opportunities for performance artists from Indigenous backgrounds to develop a highly professional and compelling production.

In 2010 we continued to receive generous donations to the SAFE Fund which provides small grants to assist Members to take up professional development opportunities. Seven artists have received grants to support their professional development. The diversity and quality of their work is impressive and I am extremely proud of the fact that this program is providing tangible and lasting benefits for individual artists. We also introduced the Accelerator Fund which supports Access Arts to maintain its core administrative functions, ensuring the organisation is free to do what it does best - deliver innovative arts and cultural programs to communities and to individuals who experience disability or disadvantage.

Several members of our Management Committee, staff, volunteers, Members and friends of Access Arts have made significant donations and we are extremely grateful for your support which has assisted us to achieve the highlights mentioned here.

Finally, on behalf of the Management Committee and staff of Access Arts I would like to thank our 30 volunteers for their diverse range of support during 2010, we simply could not have delivered our programs without you. To our 60 arts workers, mentors and support workers, thank you for working with our Members to deliver stimulating, professional and flexible programs in 2010. Finally, to our 300 Members from across Queensland and beyond, thank you for your continued enthusiasm and support of our work. We welcome your feedback and look forward to continuing to work with you towards your artistic goals whether they be attending a workshop, performing on the world stage or exhibiting your work. We look forward to working with you in 2011 towards our vision that all Queenslanders are free to participate, create and work in the arts.

Treasurer's Report

I wish to acknowledge and thank the outgoing Treasurer Sjivonne Grimsey-Smit who stepped down from the duties of this role and from the Management Committee in June 2010. Sjivonne is focusing on demands of balancing family and work. As an ordinary member new to Access Arts and the Management Committee, the opportunity I was provided to act as Treasurer since mid-year has been enormously rewarding and provided me with the chance to work more closely with the Association's office staff.

Gratitude is also due to the Finance Sub-Committee who met frequently to examine in greater depth the trends of prior month performance and fine-tune the forecasts of future income and expenditure. I especially draw recognition to Jan Spinks in the Finance Officer role. Jan has been indispensable in keeping the Association's Management Committee, furnished with accurate and up-to-date figures throughout 2010.

Year	2010	2009	2008
Overall	(\$39,372) deficit	(\$78,533) deficit	\$ 3,033 surplus
Equity	\$41,302	\$80,674	\$159,207

- Income from grants is reduced when compared with funds provided to the Association in 2009. An increase in donations during 2010 has partly made up for this reduction. This shift is consistent with the strategy adopted by the Management Committee to increase the proportion of income from non-grant sources. A significant pilot project also came to an end in 2009 and in 2010, the organisation has committed considerable time and resources to office relocation and business planning for 2011-13 in order to secure triennial funding from Arts Queensland.
- Prudent monitoring of expenditure - including some short-term changes to hours of a number of Office Administrative positions - has helped contain the overall costs of providing service to the Members of Access Arts. The Executive Officer Emma Bennison has expertly covered this area to ensure that savings decisions on expenses did not adversely affect the quality of support provided to Members; nor were our obligations to funding organisations compromised.
- The cost of relocating the Association's administrative office has impacted on the overall operating result for 2010 – non-recurring expenses associated with data cabling, tenancy exit cleaning, and moving of desks and equipment contributed towards approximately \$14,000.

- Unfortunately, despite the many benefits of the office relocation, the annual overhead of rent for the Association's administrative office remains static at \$42,500, an increase of \$27,000 from the peppercorn rent of \$15,000 the Association paid at the Brisbane Powerhouse before they increased our rent in 2009. Restrictions are placed on the manner in which money supplied by our funding organisations can be disbursed. The restrictions either limit (or forbid entirely) the use of grants to address this increased recurring cost. Accordingly, the Management Committee has committed itself to focusing our efforts in 2011 to source additional non-grant income that will assist the Association in covering administrative overhead costs. We consider this to be vital to the long-term viability of Access Arts Incorporated.

Whilst the loss recorded in 2011 is significant, we have reduced the loss recorded at the end of 2009 by half in spite of the above-mentioned relocation costs and rental increase. I am confident that we have the strategic processes in place to ensure the organisation can record a strong result at the end of 2011.



Quality Assurance

Access Arts is funded by Department of Communities, Disability Services (DS) and must comply with the DS Quality Service Standards.

In line with this system, Access Arts was audited by Global-Mark and received re-certification against the ten service standards, in September 2010. This provides us with a regular opportunity to update and improve our quality systems, and ensures our continued compliance.

Thank you to Members who were involved in the audit interviews and feedback. You provided valuable feedback to the auditors about the services that Access Arts provides to help us improve our delivery and processes.

Feedback was consistently positive and we were particularly pleased to learn of the arts and cultural opportunities and events Members participate in as a result of reading our newsletters.

We welcome feedback and suggestions from Members in order to improve our quality system. Access Arts' Policies and Procedures, which are the basis for our quality system, can be accessed via our website:

www.accessarts.org.au/quality_assurance.htm.

The forms relating to and referenced in these policies are available in hard-copy and accessible formats upon request from Access Arts Inc. Individual policies, procedures and forms are also available in Braille, audio and large print formats on request.

Community Arts Workshops

Access Arts' community arts workshops provide Members with a supportive, inclusive and creative environment to engage with various art forms, encouraging positive social interaction, a strong sense of community, and artistic expression of each individual.

This year we have offered dance, drama, drumming and visual arts workshops, where Members have developed both confidence and skills, often taking part in the exhibitions and performances that were a result of the workshops.

Dance: at Pathwayz Hall, Windsor

Saturdays, 4 x 8 week terms (Term 1 to 4) – average of 6 participants per workshop



Photo by Joelene Rusling 2010



Photo by FenLan Chuang 2010

Drama: at Pathwayz Hall, Windsor

Thursdays, 2 x 8 week terms (Term 1 & 2) – average of 4 participants

Thursdays, 1 x 13 week term (Term 3) – average of 10 participants



Photo by Emma Galea 2010



Photo by FenLan Chuang 2010

Drumming: at SWARA, Dutton Park

Fridays, 4 x 8 week terms (Term 1 to 4) – average of 23 participants per workshop



Photo by Emma Galea 2010



Photo by FenLan Chuang 2010

Visual Arts: at SWARA, Dutton Park

Wednesdays, 4 x 8 week terms (Term 1 to 4) – average of 6 participants per workshop

Thursdays, 1 x 8 week term (Term 4) – average of 3 participants per workshop

Nuts About Art group, (delivered in partnership with the Belmont Private Hospital): Wednesdays, 15 weeks (Aug to Nov) – average of 3 participants per workshop



Photo by Joelene Rusling 2010



Photo by Zane Trow 2010

Professional Development Report

Access Arts assists Members with professional development in the arts sector in a number of ways. Professional development planning is offered to all Members, and Members are encouraged to update their professional development plan yearly. In doing this, Access Arts has had discussions with many Members to identify and progress their plans and goals.

The following services are available to Access Arts Professional Development Members:

Consultation - assisting an individual or group of individuals to clarify and address immediate concerns by following a systematic process

Career Coaching - enhancing a person's competencies in a specific skill area by providing a process of observation, reflection, and action

Communities of Practice - to improve professional practice by engaging in shared inquiry and learning with people who have a common goal

Mentoring - to promote an individual's awareness and refinement of his or her own professional development by providing and recommending structured opportunities for reflection and observation

Reflective Feedback - to support, develop, and ultimately evaluate through a process of inquiry that encourages understanding and articulation of the rationale for arts practice

Technical Assistance - to assist individuals and their organisations to improve by offering resources, information and supporting creative industry networking

The program has expanded on previous years through the offering of group development in photography and performance script devising. This has facilitated the delivery of focussed career and skills development in a collaborative atmosphere; group work in this way delivers a mentorship style service to a small group. Two other group mentorships have also been initiated in partnership with Micah Projects and their auspice of (1) the Forgotten Australians Network and ongoing drama workshops & (2) a group of Aboriginal Artists. These two groups meet and discuss the development of their work in a non-competitive but critical environment.

Individual Mentorship & Support Projects

The Professional Development Day Services Program, funded by the Department of Communities, Disability Services offers support to up to sixteen artists who have the potential to build a career in the arts, or artists already working professionally who want to improve their existing skills. This program is open to people who experience a disability living in the Greater Brisbane Region. It is tailored to meet individual needs and could include a combination of individual mentoring, skills development and training opportunities in any art form.

Indigenous professional development program

This program is also for artists who have the potential to build a career in the arts, or artists already working professionally who want to improve their existing skills. Funded by the Federal Department of Health and Aging, this program is open to people who identify as Indigenous, of any age, from anywhere in Queensland.

These programs have supported 20 artists across 2010 in career and skill development services. These have ranged from young artists working regularly on multimedia and computer art skills through to regular advice on tertiary and vocational study for older artists, assistance with grant application writing, assistance with exhibition and gallery submissions, budgeting, industry network development, screenplay development and appraisal, brokering performance opportunities at conferences and offering hands-on technique and skills development in an art practice.

SAFE Fund

The SAFE Fund provides fast, flexible funding of up to \$1,000 to individual artists or unincorporated groups wanting to take up professional development opportunities. Access Arts has had numerous meetings with artists to explain the SAFE application process and assist them with developing their project or preparing their application. Six emerging artists experiencing disability or disadvantage received a grant from the SAFE Fund for assistance with their professional development. Awarded grants included:

- Grant to a visual artist to hold a solo exhibition
- Grant to a singer to acquire sound equipment and thereby extend performance opportunities
- Grant to a photographer for equipment and thereby extend exhibition and commission opportunities
- Grant to a visual artist for tuition and art materials

Professional Development Forum

Access Arts hosted a professional development forum in February to enable Members to discuss and have input into the development of Access Arts' strategic plan, 2011-13. This forum was linked by live Skype to regional Members.

Creative Respite Options Program

This program provided an opportunity for up to 6 families to participate in respite with a creative focus. Delivered in partnership with Life Without Barriers, this program was open to parents aged over 65, or over 45 if they identify as Indigenous, who are caring for a person with a disability. Examples of creative respite activities for 2010 participants included:

- a program of entry-level drawing activities
- animation and computer music training
- art and craft activities including making mobiles, painted plaster moulds, lead lighting, beads, photo collages, woodwork, making musical instruments and greeting cards.
- participating in Access Arts workshops
- music activities focussing on percussion.

Thanks

Sincere thanks are extended to all mentors and artists working in the professional development program, and especially to the Access Arts Members taking part, who consistently display an unwavering commitment and dedication to extending their creative practice.

Visual Arts Report

2010 has been an outstanding year for members of the Brisbane Outsider Artists' Studio (BOA). Throughout the year, Members continued to exhibit their work widely in a range of exhibitions and receive recognition for their work, as well as participating in a number of significant community events and projects. These events and projects have resulted in a variety of professional development opportunities for Members.

Access Arts' relocation from the Brisbane Powerhouse at New Farm to the QLD Arts Council at Dutton Park, at the beginning of 2010, has offered new partnership opportunities with both QLD Arts Council and SWARA. Access Arts continues to develop a strong partnership with SWARA, as the BOA Studio program and Community Visual Arts Workshop program continue to operate from there. Access Arts collaborated with SWARA management to present a very well received exhibition showcasing the works of BOA Studio Members and participants from the Community Visual Arts Workshop program at the SWARA Spring Fair in October.

Access Arts has developed and maintained a number of other partnerships over the year. These partnerships have supported the professional development of Members through further exhibitions, sales of work, receipt of awards, mentoring opportunities and commissions.

Twelve artists from the BOA Studio were represented in the 2010 Art from the Margins Exhibition, among other local, regional and interstate artists. Three BOA Members received Commended Awards, one received a Wesley Mission Brisbane Major Award, with another Member receiving an Urban Smart Projects Award.

This is a significant achievement for the artists and Access Arts would like to acknowledge and thank Art from the Margins for providing this valuable opportunity for all the artists involved. Now in its third year, this exhibition is an initiative of Wesley Mission Brisbane (WMB) and provides a valuable professional development program in the form of a professionally managed exhibition, mentoring, awards and acquisition program for artists experiencing disadvantage.

In celebration and recognition of Disability Action Week, the works of six Members from the BOA Studio were represented in Art Works, an exhibition at the Umbrella Studio of Contemporary Arts in Townsville. Three of these artists received awards for their works in this exhibition.

In addition to these events, BOA Artists have continued to exhibit work in a range of exhibitions, including:

- Ergon Energy Ceramic Art Award
- Kingaroy Art Gallery – Disability Action Week Exhibition
- Shanghai World Expo Exhibition
- An Evening with Access Arts Exhibition
- Schizophrenia Awareness Week Exhibition
- SWARA Spring Fair Exhibition

BOA studio Members were involved in several community events throughout the year, including the West End Live Event, which was part of the Brisbane Festival and the SWARA Spring Fair exhibition, which featured over 26 artists and 50 works. NAIDOC Week, Disability Action Week and Mental Health Week celebrations were held across the state and studio Members were involved in events and celebrations in the Brisbane region, their works were represented exhibitions in regional areas of Queensland, such as Townsville at the Umbrella Studio of Contemporary Arts and at the Kingaroy Art Gallery.

A component of the BOA studio program focuses on professional development in the form of industry and gallery visits. Each term, studio Members visit exhibitions by emerging, mid-career and established artists at galleries throughout Brisbane. This year studio Members have visited nine exhibitions at the Gallery of Modern Art, (GoMA) and QLD Art Gallery, by local, national and international artists.

This year has seen a continued focus on achieving the goals and strategic direction of the BOA Studio. One of the goals of the studio is to identify formalised career pathways for long term Members to progress towards. Several Members have successfully completed further study in the visual art field, while others are working towards this as a personal goal.

Increasing the artistic profile of Members from the BOA Studio is also a major goal. This year, BOA Studio Members' involvement in quality exhibitions, significant community events, projects and partnerships, as well as the receipt of awards, have all assisted in achieving this.

Access Arts extends our thanks to the BOA Studio Members for their ongoing commitment to their artistic practice and to the volunteers and relief staff who have supported the program during 2010.



BOA Studio Member Troy Cowley
Photo: Jasmin Jacobson



BOA studio Member Michael Mulvey
Photo: Jasmin Jacobson



BOA Studio Member Peter Hughes
Photo: Jasmin Jacobson



BOA Studio Member Alex Crombie-Van Ewyk
Photo: Jasmin Jacobson

Creative Recovery, FNQ

2010 has been a year of significant developments for the Creative Recovery project in Far North Queensland. Funding availability and community support has resulted in the further expansion of the project into two more remote Indigenous communities and the launch of a major exhibition of artworks created in the workshops. Following is a snapshot of the major achievements for the year:

Lockhart River

The program continues to engage a dedicated group of participants in weekly visual arts workshops. Local artist, Patrick Butcher, runs the workshops and has been assisted by community members Emma Hodges, Vivienne Moses and Kirsty McWilliams. The artworks produced in the workshops are predominantly group designed and painted. Patrick encourages the participants to explore a variety of techniques to represent their connection to country, feelings and future dreaming. The works selected for the Work In Progress exhibition showcase the participants' journey to social and emotional wellbeing over the past two years of engagement on the project. The evaluation of the pilot project in Lockhart River is continuing and has now been expanded to include comparative data compiled in the other communities engaged in the expanded program, a report is due to be published by June 2011.



Photo by Michelle Leenders



Photo by Michelle Leenders



Photo by Michelle Leenders

Aurukun

The second stage of the Aurukun extension involved a two week artist residency in the HACC Shelter with women elders assisted by artist Gina Allain and Aurukun Arts Centre Manager Guy Allain. There were six artworks chosen for the Work In Progress exhibition which were produced during the residency and show the enormous talent and potential of these elder emerging artists. The women expressed interest in continuing to develop skills and experience in producing artworks and were keen to explore working in large formats, so another arts residency was organised to produce a women's mural on the local shop wall next to the men's mural which was completed in 2009. The women requested Gina to again facilitate the residency. The women collaboratively developed the design for the mural and interpreted their stories and totems into the finished mural art work. They were often joined by other female family members and friends, but took total ownership of the artistic outcomes of the project. The Elder women ranged in age from 63 to 87, some had serious physical and social emotional wellbeing issues, but they continued to be engaged on the project and totally committed to completing it. The local community were extremely complimentary about the mural and happy to see these female Elders produce work of such high quality. The women themselves commented they felt extremely proud when people asked them about the work and happily fielded many requests for photos and information. A documentary has been produced of the residency and will be launched in the community in March 2011.



Photo by Gina Allain



Photo by Gina Allain



Photo by Gina Allain

Mornington Island

With further funding secured by the Centre for Rural and Remote Mental Health Queensland (CRRMHQ) through the Pathways to Resilience program, we were able to extend Creative Recovery with a change of emphasis to enterprise development using creativity. Creative Livelihoods evolved and entered into a partnership with GhostNets Australia for a two week residency on Mornington Island, with artists Sue Ryan and Marion Gaemers. The aim of the partnership was to engage elder women weavers from Mornington and Bentinck Islands in mentoring young women in traditional weaving practices utilising recycled ghost nets collected from the area by the rangers. Ghost nets are discarded fishing nets which pose a huge environmental risk to local sea life.

The GhostNets Australia project involves collecting the material and using it to create baskets, placemats, pillows, armbands and bags which can be marketed and sold to generate income for the local Indigenous people. Some of the baskets and sculptural pieces also featured in the Work In Progress Exhibition

Doomadgee

Doomadgee State School was a major partner in the mural project implemented in November this year with over 150 school aged children getting involved along with a number of local artist's all descendants from the Waanyi and Gangalidda peoples. Ngooderi Community Services Aged Care Hostel provided the venue and organised the preparation of the wall. Traditional Knowledge Revival Pathways filmed the event and engaged school children in the making of the documentary. This paved the way for supervised interaction between Elders and students. Elders who were residents at the home were delighted to have students visit and participate in cultural activities.

The arts facilitator had students work in pairs of six using samples of traditional dreaming totems to decorate the wall. Students were encouraged to work independently with some assistance given by both the arts facilitator and CRRMHQ staff. The process used to design the mural was informal with all ideas valued equally; it was important that the mural was not too stylised and that students were able to own the art work.

The school was able to release students throughout the week. Teachers spoke about the need for further activities within school grounds. It is hoped that once the PCYC becomes operational in January 2011 an arts program will be included in their calendar of activity. This will also provide the Centre with the opportunity to develop the concept of Creative Livelihoods further.

The Exhibition – A Work In Progress

The Work In Progress Exhibition was launched at the Tanks Arts Centre, Cairns during the Creating Futures Conference in September 2010. The launch was attended by over 130 conference delegates, invited guests and sponsors, including Access Arts' Executive Officer, Emma Bennison. Seith Fourmile of the Gimuy Wallabarra Yidinyji people gave a stirring welcome to country and entertained the guests upon arrival and the opening was officially launched by Lockhart River artist Patrick Butcher. The exhibition is a celebration of the creative outcomes from a continuation of an innovative partnership between Queensland Health and Arts Queensland which began two years ago with the inaugural Healing Journeys Exhibition. This was the initial step in the development of an ongoing strong partnership, which has become increasingly important as the role that art and creativity can play in social and emotional well-being becomes an integral part of mental health promotion.

The theme of the exhibition centred on ideas of how recovery – of land and person – is linked to well-being and encouraged by social connectedness. It examines “what makes us (“us” being land, sea and people) feel better”. The title, Work In Progress suggests the notion of an ongoing journey, as our research has shown that there is no end point to recovery - it evolves as circumstances and environments challenge and change.

Over the past two years it has become evident that meaningful engagement in creative pursuits not only contributes to the well-being of the participants, it also offers opportunity for the development of niche enterprises and employment in remote communities. The artworks in this exhibition were extremely well received with purchase enquiries being made of four pieces. Although the aim of this exhibition was not to make a profit from sales, this unexpected outcome has added further to the conviction that a market exists for the art products of these projects.

The Work In Progress Exhibition marks an important milestone in the development of the Creative Recovery model. The project team are embarking on the next phase of the transition to Creative Livelihoods which will embrace the enterprising capabilities of the project to contribute to livelihoods and economically benefit the participants in the project. People in remote Indigenous communities have very few opportunities to achieve financial stability and meaningful employment and using their creativity is a way of engaging some members in the community in activities which may lead to developing a niche enterprise. It is timely to consolidate the work of Creative Recovery and to strategically plan a business case to maximise the opportunities inherent in this creative process, thus the development of the Creative Livelihoods model to expand this valuable initiative and seek sustainability.

WORK IN PROGRESS



Photo by Michelle Leenders



Photo by Michelle Leenders



Photo by Michelle Leenders

Conference Presentations / Professional Development

March – Project Officer, Michelle Leenders, attended a seminar held in Brisbane by the Australia Business Arts Foundation on seeking funds through Philanthropies. Networking and information sharing was very valuable to further the initiative beyond the currently funded stage

September – Michelle and RAMH Psychiatrist Geri Dyer delivered a presentation at the Creating Futures: *Harnessing Creativity and Social Enterprise for Mental Health*

and Well-being Conference in Cairns hosted by CRRMHQ. We subsequently wrote a Paper for the peer reviewed supplement Journal of Australian Psychiatry.

November – Michelle and Geri delivered a presentation at the 2nd International Art of Good Health and Well-being Conference in Melbourne hosted by Arts and Health Australia. We were invited to submit a Paper about our work for the peer reviewed International Arts and Health Journal – due May 2011.

Acknowledgments

The ongoing success of Creative Recovery / Creative Livelihoods would not have been possible without the efforts and support of a wide range of individuals and organisations. We would particularly like to thank the communities of Lockhart River, Aurukun and Mornington Island, and all the sponsors and partners including: Centre for Rural and Remote Mental Health Qld, Access Arts Inc., Traditional Knowledge Revival Pathways, GhostNets Australia, Arts Queensland, Queensland Health, Department of Communities – Disability Services Mental Health branch, Mental Health Week and Cairns Regional Council.

Indigenous Projects

In 2010, Access Arts supported a range of Indigenous projects. These included Professional Development for emerging Indigenous artists, arts and cultural workers (see Professional Development report); Aboriginal and Torres Strait Islander Disability Network of Queensland; Dreamtime Peter Pan theatre project; Digital Storytelling training; and consultancies with Indigenous elders.

Digital Storytelling Training

Access Arts partnered with Link-Up Qld to deliver training in Digital Storytelling. The one-day session provided an overview of the stages of pre-production, production and post-production, using the cameras and equipment that Link-Up Qld already owns, as well as some of Access Arts' equipment.

This session provided a basis for Link-Up Qld staff to train their colleagues in Digital Storytelling and camera techniques to enable them to capture their clients' stories digitally.

Access Arts also provided information and referrals to Link-Up Qld for their "Sustaining Connections" art initiative in 2010.

DREAMTIME PETER PAN

Background of Project

The project Dreamtime Peter Pan is a participatory theatre project that culminates in a performance (entitled the same) working with young people experiencing some form of marginalisation in their communities. The project is mainly funded by World Stage Productions with support from Access Arts Inc, Queensland Arts Council, Brisbane Powerhouse, and Aboriginal Centre for Performing Arts.



Photo by Hana Alhadad



Photo by Frankie Ho

The project was conducted in four distinct phases: (1) Outreach Theatre Workshops; (2) Auditions; (3) Creation/Rehearsal for a production; and (4) Three performances in Brisbane city at the Brisbane Powerhouse on 26th and 27th November 2010.

The entire project was conducted from 10th October 2010 to 11th December 2010.

Devised by Hana AlHadad, Toby Gough and John Kielty.

Produced by Hana AlHadad

Directed by Toby Gough

Original music by John Kielty

Description of Dreamtime Peter Pan – the project and production

The project Dreamtime Peter Pan adapted the classic Scottish tale of Peter Pan first published in 1911 by J.M. Barrie and set it in a modern Australian urban environment, exploring multiple art forms collaboratively conceived by the facilitators (significant others) and participants. The production “Dreamtime Peter Pan” is a culmination of the project that fuses contemporary dance, hip-hop dance and music, traditional Indigenous dance, Cuban salsa, clowning, shadow puppetry, video projection, mime, storytelling, original music and singing, as well as audience participation.

The performers of “Dreamtime Peter Pan” were young participants – aged 16 to 25 years – living in Brisbane, and included the new Indigenous students from the Aboriginal Centre for Performing Arts (ACPA), young Pacific Islanders, Maori/New Zealander participants from the hip-hop dance society called the Zenith Dance Company, and young Indigenous acrobats – aged 16 to 30 years – from a small town on the Kuranda range above Cairns called the Blackrobats Youth Circus Troupe, as well as young children aged 10-14 years drawn from various schools across Brisbane to be part of the chorus. The music for the production was written by singer/song-writer/actor John Kielty and performed by local Australian musicians and music students from Aboriginal Centre for Performing Arts.



Photo by Frankie Ho



Photo by Frankie Ho



Photo by Hana Alhadad



Photo by Frankie Ho



Photo by Frankie Ho

Aims and Objectives of Dreamtime Peter Pan project

A primary objective of the Dreamtime Peter Pan project was to train and build the capacity of young Indigenous performers, trained by professional theatre, music and dance practitioners, with the aim of creating a performance that will tour around cities and rural areas in Australia, as well as in arts festivals nationally and internationally.

The project is designed to work in communities where young people experience social conflict and social identity problems with the aim of tackling issues such as lack of confidence, substance abuse and bullying, with the aim to bridge understanding, encourage issues advocacy, build capacity and empower.

Benefits of Participation

The participants showed a huge increase in their confidence in performance and creating new styles of physical theatre and storytelling. Being involved in this multi-art form and multicultural production in a professional theatre, the group has expressed newfound zeal and determination to create new work that does not have to fit the stereotype of an Indigenous cultural show.

Speaking text and creating dramatic landscapes on stage for the first time expanded their performance vocabulary. The cast members who had not previously worked with Indigenous performers stated that their preconceptions had been changed by the professional and disciplined approach of the Blackrobats, which led to a positive change in their original bias. Their vision of themselves and their creativity has been inspired. Their performance discipline increased and they displayed excellent abilities to cohere socially amongst a multicultural performance group. They were very willing to interact with others and exchange skills. The success of the project has excited us, as the production company, on the future performance possibilities of Dreamtime Peter Pan, and we are keen to develop our relationship further with them in developing the show for the future.

Intended Future Directions for Dreamtime Peter Pan

The Dreamtime Peter Pan project intends to continue its work in urban and remote communities, as well as to tour schools in Queensland. It is also intended to tour the production of "Dreamtime Peter Pan" in festivals and venues across Queensland, nationally and internationally.

Access Arts Events

Access Arts utilises an innovative and unique approach to reciprocal partnerships with individuals, metropolitan and regional Queensland communities, interstate and international arts, cultural and disability organisations. These partnerships are instrumental in producing quality exhibitions, performances, projects, workshops and professional development outcomes.

Events:

Community Showcase – Showcasing performances and art work from Access Arts' entry-level workshop program - Pathwayz Hall, Windsor – 19th June 2010

Evening@AccessArts – Showcasing performances and art work from Access Arts Professional Development program and Brisbane Outsider Artist studio – Queensland Arts Council/Access Arts, Dutton Park – 2nd December 2010

Performances:

Brisbane Post School Options Expo – Hip Hop demo workshop – Brisbane Convention Centre – April 2010

Fete de la Musique – King George Square – IF vocal quintet – 21st June 2010

QUT Disability Action Week – Drumming and Piano performances, and Stall - Gardens Point & Kelvin Grove – 8th & 9th September 2010

Blue Roo Theatre Co – Sugar Cane Ball – Judith Wright Centre - 14th & 15th October 2010

My Dream – QPAC - October 2010

Dreamtime Peter Pan – Brisbane Powerhouse, Visy Theatre – 26th & 27th November 2010

Workshops with Partners:

Deaf Services Qld – Youth Arts Program – Screen Printing, Photography, Visual Arts – January 2010

Queenslanders with a Disability Network (QDN) – Cervical Cancer Awareness Visual Arts workshop – 12th March 2010

Girl Power (Department of Communities, Disability Services) – Dance demo workshop – 26th May 2010

Step Outside Studio – Visual Arts workshops at Nambour Hospital Mental Health Unit – 12 week program – September to November 2010

Events with Partners:

Playback Theatre – workshops and performance – April – June 2010

Under the Radar – Stall and audio-visual presentation – Metro Arts, Brisbane – 9th September 2010

Disability Action Week – information stall - Inala Gallery – September 2010

Footprints Inc, Drumming and high-tea workshop – Newstead – 9th October 2010

RBWH Community Links Day – Stall and small exhibition for Mental Health Week – RBWH, Herston – 13th October 2010

Young Carers Project: Family Fun Day, Drumming workshop – Sunnybank Hills – 18th October 2010

SWARA Spring Fair, 23rd October 2010

West End Live, Brisbane Festival- Sunday 19th September 2010.

Conferences / Seminars / Presentations:

Presentation at Flying Arts network / induction meetings

Presentation at Vision Australia

Presentation at Neami

Presentation at Art Bites – Brisbane City Council

The 2nd Australasian Conference on Child Death Inquiries and Reviews - co-hosted by the Department of Communities and the Commission for Children and Young People and Child Guardian – Piano Performance by Access Arts Member - August 2010.

Pathways 2010 - Creating space for people with disabilities in Tertiary Education conference – 2 Access Arts Members performed, on piano and performance poetry - December 2010.

Training:

Workshop Staff Induction Training – February 2010

Management Committee Induction

Disability Awareness Training – Arts Organisations – September 2010

Digital Storytelling Training – Link-Up QLD – June 2010

Partners

Aboriginal and Torres Strait Islander Disability Network of Queensland	Guide Dogs Qld
Accessible Arts, NSW	Indigenous Elders
Art from the Margins	JUMP National Mentoring Program
Arts Access Australia	LifeTec
Arts Access Victoria	Link-Up Qld
Arts & Health Consortium	Mental Health Assoc Qld
Arts Nexus	Mental Health Week
Arts Qld	Micah Projects/Historical Abuse Network
ArtSupport Australia	Monte Lupo
Breakaway Inc	Nielson Properties
Brisbane Post School Options Expo	New Farm Neighbourhood Centre
Brisbane Powerhouse	Playback Theatre
Cairns Regional Council	Queensland Arts Council
Cassowary Coast Regional Council	Queenslanders with Disability Network
CentaCare	Qld Performing Arts Centre
Centre for Rural and Remote Mental Health, Queensland	QUT
Community Links Day	Reclink
Creative Recovery, FNQ	ROPE -Redcliffe
Crossing Divides Inc.	Shanghai Disabled Persons Federation
The Culture Concept	Stanthorpe Art Gallery
Deaf Services Qld – Youth Arts Program	Step Outside Studio
Disability Action Week	SWARA
Department of Communities, Disability Services	Tableland Regional Council
Enable Lifestyle Support Spiritus, Roma	Tanpopo-no-ye (Nara, Japan)
Flying Arts	Toowoomba Regional Art Gallery
Footprints Inc.	University of Qld
Girl Power (DSQ, Mt Gravatt)	Vision Australia
Griffith University	Vulcana Womens Circus
	World Stage Productions
	Young Carers

Access Arts Volunteers

Access Arts would like to extend a big thank you to all of our hard-working volunteers. Without you, Access Arts' workshops, programs, events and office would not run effectively.

In 2010, approximately 30 volunteers helped out with our workshops, events, programs, mail-outs, office administration and our move from New Farm to Dutton Park.

We were pleased to work with Mental Health Association Qld in their 'Skilling Queenslanders for Work' program, and Vision Australia's 'Stepping Forward' program to provide work placements in 2010. We also partnered with QUT, to provide placement opportunities for their Primary Education, and Creative Industries students, and UQ through the Health Science department.

2010 Management Committee

Governor Penelope Wensley – Patron

Victoria Lister – President

Doug Ranie – Secretary

Sjivonne Grimsey-Smit – Treasurer (former)

Oddur Augustsson – Treasurer (current)

Adrian Berry – Ordinary Member

Cate Farrar – Ordinary Member

Evan Jones – Ordinary Member

Doug Ranie – Ordinary Member

Peta Schaffer – Ordinary Member

2010 Access Arts Staff

Emma Bennison – Executive Officer (current)

Jasmin Jacobson – Visual Arts Coordinator (current)

Angela Jaeschke – General Manager (current)

Julie Jones – Membership Services Officer (current)

Marissa Ker – Professional Development Coordinator (former)

Zane Trow – Professional Development Coordinator (current)

Nick Reilly – IT Administrator (current)

Emma Galea – Project Officer (former)

Joelene Rusling – Community Arts Administrator (current)

Jan Spinks – Finance Officer (current)

61 casual employees in Access Arts' workshops, professional development programs, projects and events.

Access Arts would like to acknowledge our funding partners for 2010:

Queensland Government: Arts Queensland; Department of Communities - Disability Services.

Federal Government: Department of Health and Ageing - Office of Aboriginal & Torres Strait Islander Health – Queensland.

Donors and supporters of Access Arts Inc.

Access Arts Inc® (Queensland)

ABN: 82 066 160 761

8 Lochaber St

Dutton Park Q 4102

PO Box 6495

Fairfield Qld 4103

Phone: + (61 7) 3844 5897

Local Call Cost: 1300 663 651 (for regional callers)

Web: www.accessarts.org.au

Email: info@accessarts.org.au

Patron: Ms. Penelope Wensley Governor of Queensland