

# ARTS ACCESS SOCIETY INC.

**ANNUAL REPORT 1985**

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## AIMS AND OBJECTIVES

### ARTS ACCESS BELIEVES:

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

### THE ARTS HAVE THE POTENTIAL:

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

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

## OBJECTIVES

### THE OBJECTIVES OF ARTS ACCESS ARE:

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

## PROGRAMME GUIDELINES

#### Consultation:

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

#### Demonstration:

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

#### Participation:

- Programmes should provide for the active participation of users/clients and staff wherever possible.

#### Integration:

- Programmes should have the potential for involving people with disabilities within the broader community.

#### Standards:

- Programmes should be of a high professional standard, and conducted by artists who are able to respond to the special needs of individuals and groups.

#### Evaluation:

- Programmes should be evaluated on completion and the potential for further development should be assessed.

## PRESIDENT'S REPORT

Arts Access had a busy and productive year during 1985, involved in the International Youth Year, Victoria's 150th Celebrations, which culminated for the Society in a five day festival held at the Royal Agricultural Showgrounds.

Thank you to all committee members, old and new, and to Dinny Downie and her loyal staff. A special thanks, also, to all artists whose contributions really make Arts Access successful.

Failure to mention our move to 109/111 Sturt Street, South Melbourne, would be remiss, and whilst our refurbishing is stagnant, the extra space and the future potential of the building is undeniable. We have plans to use the space we have and hope to have space for workshops for community use. We also look to being a meeting place for our many artists to exchange ideas and plan their programmes. My personal thanks go to the many people who helped with the move.

During 1985 we held a very successful theatre night at St. Martin's Theatre, where an audience made up of mainly Arts Access members and friends were entertained by Mr. P. P. The evening was a magnificent effort and raised \$1,466 the first step towards more sophisticated equipment in the Arts Access offices.

What does the next decade bring to Arts Access Society? I must admit that I am not sure, but we will accept the challenge. Throughout that time some re-structuring will take place, and under the direction of our Programme Director Jo Caust, the structure of our general committees and management committee will be reviewed to allow us maximum input from the staff of Arts Access during that decade.



In the short-term, 1986 sees us broadening our base within the community theatre world and a major involvement with Senior Citizens' Week—in conjunction with the Department of Premier and Cabinet—and our first seminar with elderly citizens. Our long-term goals include the much asked for training component we have worked towards over the past year—our artists teaching the skills they practice for our Society.

Your continued support, whether financial or practical, is a must for the future of *your* organisation.

Henry E. P. Steel.





## INTRODUCTION

In the eleven years of its existence Arts Access Society Inc. has moved from strength to strength, and consequently from premises to premises. This new home indicates the vital growth of the Society and marks a giant stride towards future developments.

The disabled and disadvantaged groups to whom Arts Access directs its programmes, were well catered for during 1985. There were some 25 separate programmes ranging from creative movement with geriatric patients, to workshops in circus skills with boys in correctional institutions. In addition, the Arts Access 150th five day festival was an outstanding success. The workshops in dance, drama, visual arts and music enabled many community groups and the general public to learn about the work of Arts Access Society. For many, this was the first demonstration of disabled people's work within the community at large.



The year presented some personnel changes, and it is a reflection of the dynamic direction of the executive officer, Mrs. Diana Downie, that despite the changes and the move to new premises, the Society prospers. 1986 promises to be a year in which the arts become even more accessible to those who are disabled and disadvantaged.

I am sure everyone joins me in wishing Arts Access Society continued growth and success in 1986.

*Janette Murray*

## ARTS ACCESS SOCIETY INC. COMMITTEE

<i>Patron:</i>	Lady Murray
<i>President:</i>	Henry E. P. Steel
<i>Vice President:</i>	
<i>Chairman Programming &amp; Ticketing Sub-Committee</i>	Judy Morton
<i>Junior Vice President:</i>	
<i>Chairman 150th Committee</i>	Alan Moor
<i>Treasurer:</i>	
<i>Chairman Finance Sub-Committee</i>	Isi Plack
<i>Chairman Public Relations Sub-Committee</i>	Richard Conigrave
	Elizabeth McDowall
	Russell Field
	Myra Hilgendorf
	Janet Lobban
	Josephine Edwards
	Bryce Hamley
	Ric McCracken

<i>Members Co-Opted to Sub-Committee:</i>	Michael Wansbrough
	Alex Dumas
	Peter Lawford
	Cliff Judge
	Cheryl Daye
	Lorrie Baines
	Gerry Devine
	John Pullicino
	Andrew Kay
	John Webb
	Ann Paul
	John Ellis
	Bronwen Barton

## ARTS ACCESS SOCIETY INC. STAFF

<i>Executive Officer:</i>	Diana Downie
<i>Project Officer:</i>	Belinda Kirkwood (To May 1985)
<i>Project &amp; Resources Officer:</i>	Carey Brickel (From April 1985)
<i>Artistic Co-Ordinator:</i>	Sandra Heeps (From February 1985)
<i>Office Administrator:</i>	Joss Evans
<i>Office Assistant:</i>	Linda Smith (To September 1985)
	Michelle Stone (From October 1985)
<i>Ticketing Officer:</i>	Julie-Anne Wettenhall (From September 1985)

<i>Volunteer Office Assistant:</i>	Suzanne O'Dwyer
<i>Auditor:</i>	Lawrance L. Reilly, R.C.A.
<i>Honorary Solicitor:</i>	Henry E. P. Steel, LL.B., B.Comm.
<i>Honorary Financial Advisor:</i>	Bryce Hamley, A.A.S.A.
<i>Bankers:</i>	State Bank of Victoria
<i>Trustees:</i>	Margaret Conigrave
	Muriel M. Downie
	Leon N. Haskin





## INTERNATIONAL YOUTH YEAR

As 1985 was International Youth Year, Arts Access decided to focus on young people in institutions. We also worked with boys from Baltara and Turana Youth Centres. With funding from the Department of Sport and Recreation, programmes were established in Winlaton Training Centre, Allambie Reception Centre, Baltara and Turana.

### WINLATON

Successful drama workshops were run at Winlaton, a centre for adolescent girls. These workshops brought together two groups, one from the lock-up component and another drawn from the hostel.

The programme elicited staff support. The artists, Gill Shaw and Stella Tarrant, developed a very positive rapport with the participants. Despite a regular turnover in the group, they maintained a sense of continuity and enthusiasm.

Drama workshops used games and exercises to combine the teaching of dramatic skills with life skills and clear communication. Through this process the artists were able to provide the participants with a greater understanding of issues that affect their lives. Themes reflected concerns such as status and power relationships—highly relevant themes in the institutions. Artist Stella Tarrant says,

"We worked extensively on building understanding and confidence by focusing on ways to lower, maintain or increase one's power within a situation."

Early exploratory exercises and games were followed by theatrical productions set around a place and theme. These were enthusiastically acted out by participants.



### BALTARA

Baltara is a correctional institution for teenage boys; Arts Access ran workshops in physical skills in the institution throughout the year under the direction of artists Gill Shaw and Rinske Ginsberg.

In the middle of the year a special programme was set up specifically directed towards circus and performance skills. Members of 'West Theatre', John Lane and John Bolton, ran initial workshops in Baltara over a three week period. This was followed by a joining together with Kensington Community School and a group of senior citizens from Holland Park for a two week rehearsal period which led to a number of performances in West Theatre's production "The Dream Cafe," at Kensington Community Centre.

The speed at which the boys acquired the necessary skills in tumbling, juggling and acrobatics was astonishing.

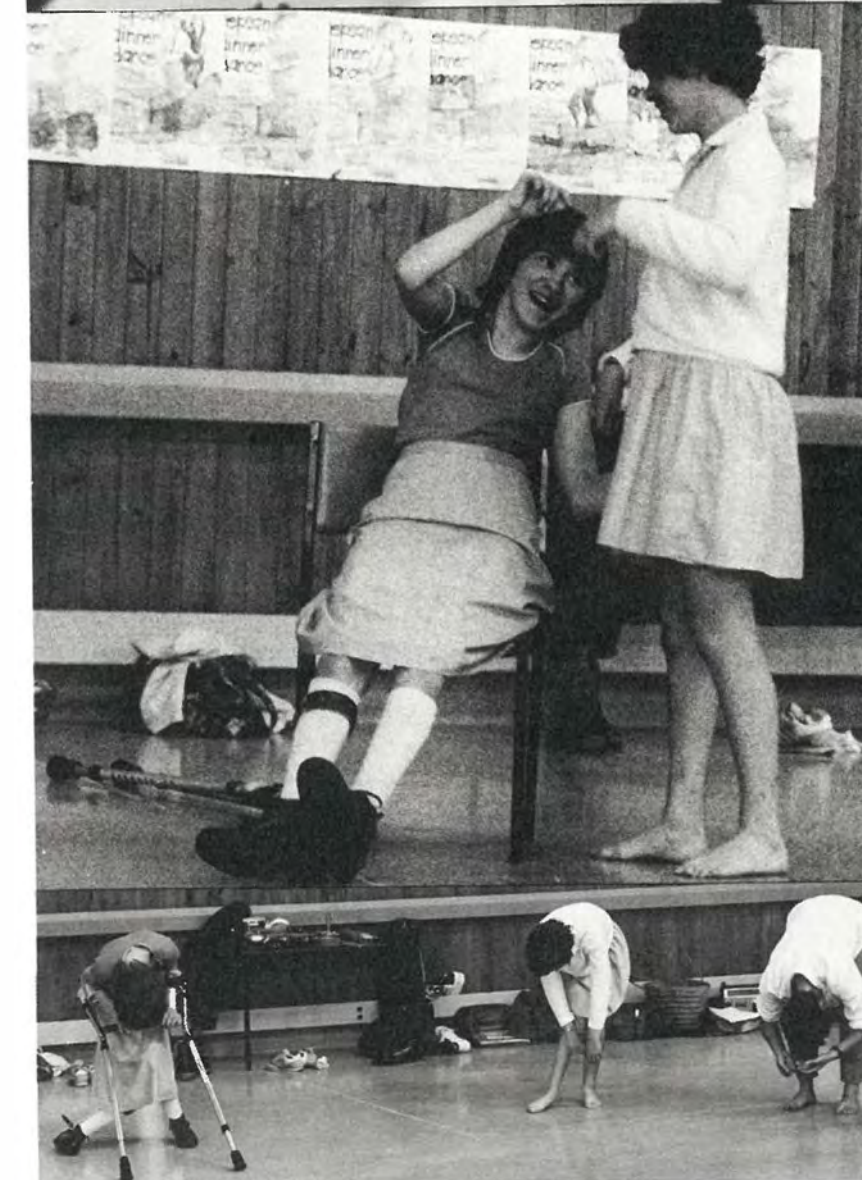
The performance was a thoroughly professional and highly entertaining piece that played to enthusiastic audiences for three consecutive nights. The whole experience provided the Baltara participants with a considerable sense of achievement and satisfaction.

## NEW LONG TERM DEVELOPMENTS

In May of 1985 Arts Access moved to new premises. After several years of overcrowding, our new building gives us an opportunity to spread our activities and provide better resources for our artists and client groups. Plans are being drawn up to improve the building to provide access for the disabled and our own workshop space as well as offering us extra office accommodation.

The new premises also provides us with the opportunity to re-establish a ticketing programme. In 1985 Arts Access was funded through the Department of Sport and Recreation to undertake a pilot project to investigate the availability, usage and accessibility of venues and to investigate the barriers that prevent people from attending community events. These barriers include physical accessibility, cost, lack of accurate and useful information and transport problems.

The first phase of this project, needs assessment, was undertaken by Julie Anne Wettenhall in 1985; in 1986 Belinda Kirkwood will be returning to complete the next phase which is to develop, with the active participation of user groups and management, a policy document and recommendations for action in the future.





## ACTIVITIES

### PARK TOWERS

Arts Access entered a new field when we undertook a programme at the Park Towers Housing Estate in South Melbourne. Unlike many of the institutions we work with, the housing estate is made up of many individuals of differing nationalities, occupations and ages.

Good communications proved to be the vital component in this programme and it took many hours of talking and planning before participants—artists and tenants—understood each other's needs.

The programme currently run at Park Towers brings together a group of women for textile and craft activities. Artists Anne Marie Power, Evelyn Vynhal and Tori de Mestre are running a series of introductory skill based workshops in such areas as fabric printing, applique and hand embroidery. Positive outcomes are already apparent in social terms as the workshops provide a meeting place for neighbours with similar interests to meet and network. The creative talents that are emerging are considerable as participants quickly start to explore techniques and ideas for themselves.

### WILLSMERE HOSPITAL

Throughout 1985 Heather Hill took movement workshops at Willsmere Hospital. During this time she worked within a number of different wards—the main areas being in rehabilitation and activities.

Much of her work concentrated on elderly patients. The impact on the aged people was an improved physical well-being but more importantly it provided mental and emotional stimulation and contact. The programme was a continuation of the work of Naomi Aitchison in 1984, and involved close liaison with music and arts therapists. Staff workshops have also been continued. The importance to Willsmere of these programmes is evidenced by their continuing financial support for the workshops.

### MENTAL HEALTH

Drama sessions continued at Clarendon Clinic under the direction of Meredith Rogers. Through the development of a wide range of activities such as drama games, relaxation, scene construction, improvisation etc., the group grew in self-confidence and esteem. From this a real social cohesion occurred and in time this enthusiastic and innovative team felt confident enough to put on a performance of their work at the Peppercorn Club. The group continues to flourish.

Drama workshops were also run in three other clinics—Glenhuntly, Malvern and Camberwell—by artists Meredith Rogers, Michael Wansbrough and Ian Cuming.



## 150TH FESTIVAL

In recognition of 1985 being Victoria's 150th anniversary, Arts Access ran a festival drawing together people who have been associated with the Society over the years.

In March, Sandy Heeps was appointed Artistic Director responsible for co-ordinating the festival. She chose the theme of "Sharing," to demonstrate the things people have in common, rather than their differences, and gathered together a team of artists to establish workshops prior to the festival.

Out of these emerged many visual pieces on the sharing theme created by children and adults from special schools, institutions and hospitals. These were used to decorate the festival space and created a most impressive environment for the event.

The festival was held at the Expo Pavilion at the Royal Agricultural Showgrounds in Victoria, which provided a stimulating and exciting space in which to display the pieces.

The main components of the festival were a photographic display and a student art exhibition from Yooralla Balwyn, Glen Waverley Special School and Janefield; the Arts Access "Hands, Feet and Faces" exhibition was a display and had workshops run by artist Sue Trytell.

Two full days were spent organising the space. The first day was hectic but exciting. Children from Marillac House, Yooralla Balwyn, Glen Waverley Special School, some elderly people from Mount Royal along with staff, artists, Arts Access staff and friends worked extremely hard. During this time the sharing concept was physically and psychologically established. A caring and co-operative foundation was set for the following days.

The festival was formally opened on 7 November, by the Hon. Race Mathews MP, Minister for the Arts, who made the first mark on a piece of material which was to become part of the large community sculpture under the guidance of Laurel Frank.

Thina Parker and Rose Marie Sculz were responsible for the two open visual arts workshops which ran each day; they took all-comers and produced printed and knotted fabric pieces for the community sculpture.

One of the features of the festival was the growth of the sculpture, which symbolised the creative, co-operative force of the festival. Like the festival it had a structure,

but the eventual outcome, the exact shape and dimensions and impact were hard to predict.

Participatory workshops were in progress throughout the festival and covered the areas of music, drama, movement and visual arts.

A number of community groups provided performance pieces. Young people from Northcote CYSS gave us some thought provoking moments with a performance about the effect of drugs on people's lives. The Braybrook High School Band entertained with a variety of pieces, and probably the highlight of the festival was a performance by the Kingsbury group who entertained a large audience with drama pieces created by themselves with the help of artists Jo Barrkman, Susie Dee and Liz Sadler.

The success of the festival is best described in the words of June McLoughlin, School Principal of Kindilan Centre, who attended on the opening day.

"The first day of the Arts Access Festival 1985, is memorable for 10 people from Kindilan. On arrival outside the Expo Building we somehow infiltrated, on the street corner, the final riotous rehearsal of the "Policewomen's Band" (from West Theatre) and were offered drumsticks and baton in turn until all had participated in that remarkable music-making. Later, while slowly viewing the exciting craft exhibition "Hands, Feet and Faces," and the display of wonderful art work of students from Yooralla, Janefield and Glen Waverley, we peeped in at the music and movement workshop in the courtyard and the intriguing dramatic games upstairs. We enjoyed watching others like us participating and this quietly prepared us for involvement in a percussion workshop later on.

Joining the procession of folk following the extraordinary "Policewomen's Band," we sat down to be thoroughly captivated by their hilarious performance. Short concentration spans lengthened considerably as made-up faces, musical instruments, eggs, mops, plates and brightly coloured bloomers bounced around before us in items superbly able to help some relax and forget their natural shyness.

After lunch Ken Vatcher gave us a fabulous percussion workshop. It was a great demonstration of gradually increasing awareness, participation and joy and was a very special time for us. The whole day was full of wonder, pleasure and exciting participation and was, without a doubt, well worth our two hour drive each way. Thank you for inviting us to join in Sharing."





## ARTISTS INVOLVED IN THE 150TH FESTIVAL

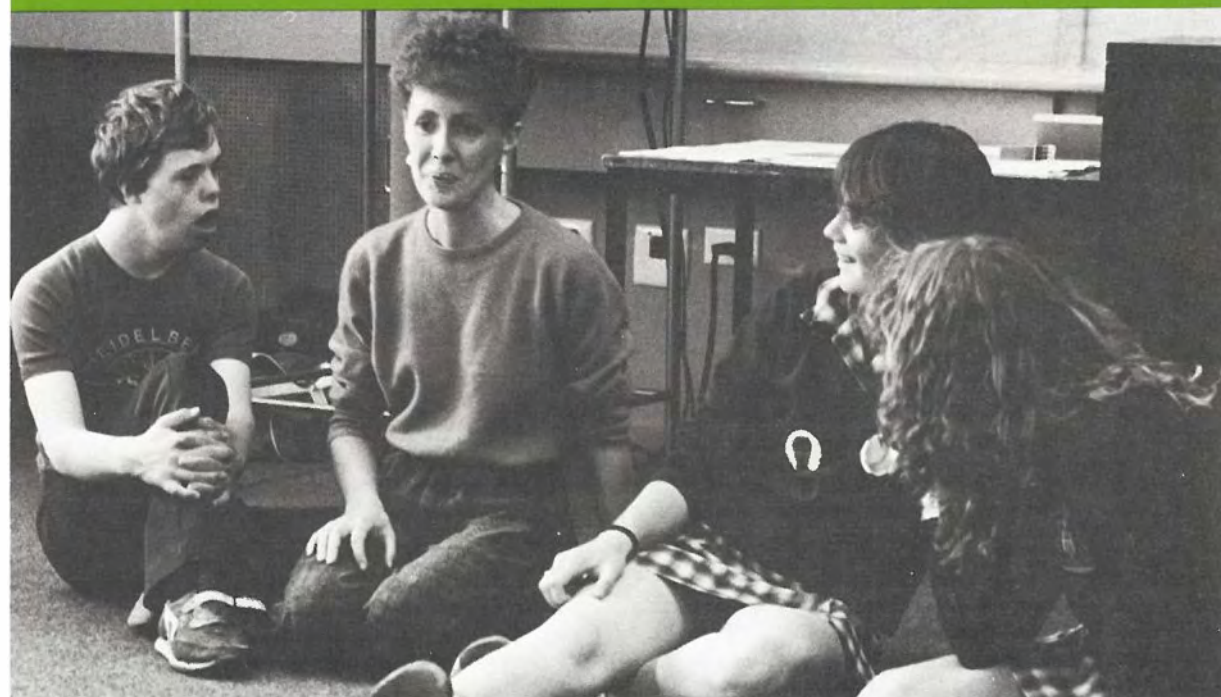
Jo Barrkman  
Bob Burton  
Susie Dee  
Laurel Frank  
Helen Martineau  
Tori de Mestre  
Trina Parker  
Anne Marie Power  
Liz Sadler  
Sylvia Staehli  
Rose Marie Sculz  
Sue Thytell  
Pam Turner  
Ken Vatcher

## 150TH COMMITTEE

Alan Moor (*Chairman*)  
Isi Plack  
Janet Lobban  
Judy Morton  
Bronwen Barton  
Ron Smith







## INTEGRATION

The aim of all Arts Access activities is to contribute to the integration of disabled groups into the wider community. With government moves towards deinstitutionalisation, programmes such as those run by Arts Access, develop positive links between the individual, institutions and community based groups, assisting the integration process.

### Kingsbury Centre

One of the most ambitious programmes undertaken by Arts Access in 1985 was the Kingsbury Project which brought together a diverse group of young people whose lives and attitudes had been formed by vastly contrasting abilities and experiences. The project involved 25 students from four schools—Heidelberg Technical School, Preston East Technical School, Heidelberg Special Developmental School and Preston Special Developmental School—and students from the Taurus Unit in Kingsbury—a residential centre for the intellectually disabled.

Four professional artists Susie Dee, Jo Barrkman, Liz Sadler and Tony Hargreaves, worked with the groups using drama, music and storytelling as a means of bringing the participants together in an atmosphere of fun. Such activities provided the possibility of real self-fulfilment by giving participants a means of demonstrating their potential amongst their peers.

The weekly workshops also provided an opportunity to dispel many misconceptions about disability as able worked with disabled and friendships developed.

The progress achieved within these groups was

demonstrated by the wonderful performance they gave at the 150th Festival in November.

### Hoppers Crossing

This programme involved younger children from Heathdale College and Hoppers Crossing Special Developmental School. Run by artists Helen Martineau and Sylvia Staehli, the workshops used dance and movement to stimulate interaction between the two groups.

The programme was highly successful in developing mutual understanding:

"Over the duration of the programme the Heathdale children have grown to understand the disabled children's specific problems. They have acquired an ability to empathize and take responsibility when assisting the Hoppers Crossing children."

Helen Martineau

Workshops held on this programme were filmed by Peter Lawford and this video has now become a useful demonstration tape for further work of this nature.

### Kindilan

Artists Zandie Acton, Greg Stebbing and Ian Cuming used their respective skills in movement, music and puppetry to work at Kindilan, a residential centre for intellectually disabled people. The programme incorporated children from Mornington Community School and young people from Hastings EPUY providing the opportunity for shared experiences.

## FUTURE DIRECTIONS

### Senior Citizen's Week

As a lead up to Senior Citizen's Week in March 1986, Arts Access, sponsored by the Department of Premier and Cabinet, ran a series of special programmes.

Two groups of artists worked with two separate elderly populations. The first involved four professional actors—Jo Barrkman, Cas Anderson, Karen Paton and Steve Smith—who worked with residents of Mount Royal Hospital. Using interviews with a number of residents, based on the older peoples' life experiences and memories, the artists created a theatre piece to illustrate aspects of their working life in the 1930's and 40's, and their retirement.

The other group, with artists Shelley Scown and Michelle Howard, worked with older men and women in St. Kilda on a movement and music programme, which taught these people to be leaders of arts workshops for the seminar held in March.

Both these programmes came together to form part of a seminar on March 18 called "Older People and the Arts." The seminar, aimed at professional carers and occupational therapists, highlighted particularly the importance of creative activities for older people and had practicing artists as guest speakers and concentrated on specific skills such as drama, movement, visual arts and music.

### Larundel Hospital Arts Project

Following the inspiration of the Manchester Hospital Arts Project in the United Kingdom—an in-house arts project—it is proposed to establish a similar scheme at a metropolitan hospital—Larundel. Arts Access will introduce an innovative scheme, an arts residency, that will be based on the drama and visual arts skills of two artists. Their brief will be to bring creative experiences to all members of the hospital—psychiatrists, nurses, therapists, cooks, cleaners, patients and families. It will be a project that is developed, and finally owned by all members of the hospital.

### Staff Workshops and Training

Over the past few years, the question "what happens to the participants when the programme ends?" has been asked more frequently.

The few staff workshops organised in 1985 elicited an enthusiastic response. For many it gave participants an insight into new and creative methods of working as well as giving them the confidence to use their own creativity in new ways.

Because our resources are limited, it is vitally important to provide training for staff so that our programmes are not just an isolated experience for individuals, but one that can be taken up and developed within the school or institution, after our artists move on.

In 1986, special effort will be made to include staff development in all programmes and a series of special workshops will be organised with funding from the Schools Commission.





## PROGRAMME DETAILS

### Melbourne Zoo Project

Lynden Nicholls  
Al Wunder  
Rinske Ginsberg

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

- Yooralla Balwyn
- Larmer Special School
- Coburg Helping Hand
- Heidelberg Special Developmental School
- Broadmeadows Day Training Centre
- St. Pauls School for the Blind

### Aardvark

Anne Marie Power  
Tori de Mestre

Threads and textile workshops for adolescents with intellectual disabilities in the Dandenong-Pakenham region.

### Nepean

David Wells  
Vicki Jones  
Solange Pinget  
Steven Wilkinson

Movement and music workshops with children with physical and/or intellectual disabilities from –

- Nepean Special School
- Frankston Special Developmental School
- Neranga Special School

### Westernport Region

Zandie Acton  
Greg Stebbing  
Ian Cuming

Drama, music and craft with young people from four Westernport region centres –

- Kindilan
- Mornington Special Developmental School
- Mornington Peninsula Community School
- Hastings EPUY

Ian Cuming

Craft and puppetry workshops with intellectually disabled adolescents from Kindilan Centre.

Jane Edwards

Music workshops with intellectually disabled young people from Kindilan Centre.

Solange Pinget

Movement workshops with children with intellectual disabilities at Dromana Special Developmental School and Mornington Special Developmental School.

Ian Cuming

Drama and puppetry workshops with two centres –

- Mornington Special Developmental School
- Mornington Community Centre

### Hoppers Crossing

Helen Martineau  
Sylvia Staehli

Integration music and movement workshops with young children from Hoppers Crossing and Heathdale Christian College (primary).

### Victorian School for the Deaf

Lynden Nicholls  
Al Wunder

Movement and dance activities with young deaf children.

### Willsmere Hospital

Heather Hill  
Sian Roberts

Creative movement workshops with elderly disturbed people in a number of wards.

### Allambie Reception Centre

Gill Shaw  
Stella Tarrant

Drama, story-telling and physical skills with children 9-14 years.

Steven Wilkinson  
Vicki Jones

Music and movement workshops with young children 6-9 years.

### Baltara

Gill Shaw  
Rinske Ginsberg

Drama and physical skills workshops with young adolescent boys.

John Bolton  
John Lane

Workshops in circus and drama skills with adolescent boys within the institution and integrating with participants from Kensington Community School and West Theatre.

### Footscray Psychiatric Hospital

Greg Stebbing  
Allan Walker

Music workshops with outpatients at Footscray Community Centre

### Turana Youth Training Centre

Gill Shaw  
Zandie Acton

Physical skill workshops with young offenders.

Terry Danzig  
Rosemary Danzig

Magic and mime workshops with a drama base for young offenders.

### Mont Park Hospital

Helen Martineau

Series of movement workshops for psychiatric patients.

### Glenhuntly Rehabilitation Centre

Meredith Rogers

Drama workshops with adults suffering from psychiatric disorders.

### Prahran Parish Mission

Bronwen Barton

Short series of staff development workshops with a drama base.

### Park Towers

Evelyn Vynhal

Visual arts workshops with young tenants, leading to a mural.

Evelyn Vynhal  
Tori de Mestre  
Anne Marie Power

Series of craft-based workshops with women from the housing estate.

### St. Vincent's Boys Home

Helen Sky  
Zandie Acton

Workshops in physical and drama skills with emotionally disturbed boys.

### Kingsbury

Susie Dee  
Jo Barrkman  
Tony Hargreaves  
Ian Cuming

Drama integration programme for intellectually disabled adolescents and secondary students.

- Heidelberg Special Developmental School
- Heidelberg Technical School
- Preston Special Developmental School
- Preston East Technical School

### Malvern Clinic

Michael Wansbrough

Drama workshops at a community based centre for schizophrenic adults.

### Camberwell Clinic

Ian Cuming

Drama workshops with mentally disturbed adults.

### Winlaton

Gill Shaw  
Stella Tarrant

Year long series of drama workshops with young female offenders.

### Hands, Feet and Faces

Jan Ross-Manley

Travelling 'hands on' craft exhibition based in centres and institutions with accompanying craft workshops

- McCallum House

### Marillac House

Rose Marie Sculz

Fabric workshops with emphasis on banners for emotionally disturbed girls.

### Tally-Ho Training Centre

Helen Philip  
Cath Dyson

Video and drama workshops with adolescent boys.



STATEMENT OF INCOME & EXPENDITURE FOR YEAR ENDED 31.12.85

INCOME:

Grants Received			
• Federal	71,224		
• State	162,440		
• Other	6,165		
Corporate Donations	2,925		
Members' Subscriptions	1,470		
Interest Received	7,966		
Other Income	2,038		
Trust Donations	17,000		
		<b>Total Income</b>	271,228

EXPENDITURE:

Programme Costs			
Artists' Fees	142,835		
Materials	9,767		
Travelling Expenses	4,197		
Other	5,262	162,061	
Administration Costs			
Advertising for Staff	1,857		
Bank Charges	253		
General Expenses	1,698		
Insurance-General	991		
- Workers Comp.	1,852		
Meeting Expenses etc.	2,384		
Postage	2,003		
Printing & Stationery	2,777		
Repairs & Maintenance	1,065		
Salaries	74,541		
Seminars & Conferences	55		
Subscriptions	262		
Telephone	2,630		
Travelling & Entertainment	4,998		
Office Cleaning	1,035		
Car Costs	3,737		
PR/Promotions	2,916		
Light & Power	1,870		
Rental	8,752		
Depreciation	522	116,198	
			278,259
			\$7,031
			Deficiency for year ended 31st December 1985

BALANCE SHEET AT 31ST DECEMBER 1985

Deficiency in Funds:		
Balance at 1 January 1985		18,456
Add deficiency for 1985		7,031
		<u>\$25,487</u>
Represented by:		
Current Liabilities		
Sundry Creditors	14,937	
Subscriptions in Advance	220	
Grants Received in Advance	<u>26,199</u>	41,356
Deduct:		
Current Assets		
Cash on Hand	200	
Cash at Bank	10,685	
Interest Accrued	<u>289</u>	
	11,174	
Fixed Assets		
Equipment at cost less depreciation	<u>4,695</u>	15,869
		<u>\$25,487</u>

AUDITOR'S REPORT

AUDITOR'S REPORT

I report that I have audited the books and accounts of the Arts Access Society Incorporated for the year ended 31st December, 1985. In carrying out my audit it was not practicable to positively confirm all membership subscriptions, donations and sundry takings beyond accounting for amounts received as shown by the book and records of the Society.

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



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





## ACKNOWLEDGEMENTS

Australia Council  
Community Welfare Services  
Department of Premier and Cabinet  
Department of Youth, Sport and Recreation  
Mental Health Division, Health Commission of Victoria  
Ministry for the Arts  
Ministry of Housing  
150th Secretariat  
Severely Handicapped Division, Schools Commission

Ansett Wridgways  
ANZ Executors and Trustees Co.  
Arnott Brockhoff Guest  
BP Australia  
Jack Brockhoff Foundation  
Cadbury Schweppes Pty. Ltd.  
Genevieve Curtains  
Barrie M. Griffiths  
Rosemary Goode  
Leon Haskin  
Hillview Quarries Pty. Ltd.  
Ross Hinkley  
IPEC  
Jill Crane Transport Pty. Ltd.  
Scobie & Claire MacKinnon Trust  
Fiona MacDowall  
Dame Elizabeth Murdoch  
Myer Stores Ltd.  
Lance Reichstein Charitable Foundation  
State Bank of Victoria  
Vulcan Australia Ltd.  
Wilcon Distributors  
Woolworths (Vic.) Ltd.

### Special Thanks

Stuart Cunningham  
Barry Haycroft  
Peter Lawford  
Carolyn Lewens  
Ken Readwin

## ACKNOWLEDGEMENTS— 150TH FESTIVAL

Australia Council, Crafts Board  
Department of Property and Services  
Education Department, Film Library  
Ministry for the Arts  
Victoria's 150th Celebrations Committee

Aspen Yarn  
Associated Wholesalers  
Braybrook High School Brass Band  
Mark Brickel  
Lin Celli  
Coburg Community Theatre  
Colorcraft  
Jenni Cooke  
Charles Crespo  
Stuart Cunningham  
Shaun Davison  
Cheryl Daye  
Cindy Deschamps  
Diana Downie  
Michael Downie  
Muriel Downie  
Nick Downie  
Dulux Paints  
Expo Hire  
Bill Finnan  
Geometrics  
Leon Haskin  
Barry Haycroft  
IPEC  
Jones Workware, Seymour  
Peter Lawford  
Melba Textiles  
Northcote C.Y.S.S.  
Suzanne O'Dwyer  
Pahran Parish Mission  
Preston East Technical School  
Russell Radcliffe  
Neil Rankin  
Ken Readwin  
Lance Reichstein Charitable Foundation  
R.M.I.T. (Students from Media Studies)  
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Arts Access Society Inc.  
109-111 Sturt Street South Melbourne 3205 Australia  
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