



## **ACCESSIBLE ARTS REPORT - 1988**

**CHRISTOPHER CUMMINGS - ARTS DEVELOPMENT OFFICER**

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- Part 1 Artistic Report (Summary of  
year's activities and evaluation)**
- Part 2 Report on Riverina Project**
- Part 3 Report on RBS Project**
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## **Artistic Report**

**The Australia Council in its standard conditions of grant requires that all grant recipients complete an Artistic Report at the conclusion of the project or activity funded.**

**This Artistic Report provides the Australia Council with valuable feedback and data on subsidised activity and forms part of the grant recipients accountability for the use of public monies.**

**Grant recipients are at liberty to decide on the format of their reports to the Australia Council. The attached standardised format is designed to facilitate the reporting process, and is recommended.**

### Artistic Report Guidelines for Grant Recipients

Grant Recipients should either complete the attached standard report in respect of the grant or present the Australia Council with an Artistic Report which should, amongst other things, contain:

1. A description of the Project or Activities undertaken.
2. An assessment of the Project's successes and failures.
3. Details of all artists participating in the project.
4. Details of documentation of this project (e.g. video, slides, catalogues etc.) and where this documentation is held.
5. Comments on assessment of this project by other people in the project, host organisations, or funding bodies, press criticism etc.
6. Statement on the value and effectiveness of the grant.

The Artistic Report should preferably be typed. Each section should be as brief and as concise as possible. The Report should be accompanied by the following if applicable:

- ☐ Copies of all programs
- ☐ Promotional material (already held by CCDA)
- ☐ Newspaper advertisements
- ☐ Posters
- ☐ Video
- ☐ Manuscript
- ☒ Photographs
- ☐ Tapes
- ☐ Published book
- ☐ Slides
- ☒ Statistics

Please indicate in the boxes above, the material attached to the Artistic Report.



## Artistic Report

Grant Recipient:

Amount of Grant: \$

Board or Program under which funded:

File Number:

Purpose of Grant:

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### Description of Project/Activities undertaken:

Accessible Arts is a special arts project initiated in 1985 by Community Activities Network (hereafter referred to as 'Network'). Its purpose has been to develop ongoing arts based creative activities for people with disabilities throughout New South Wales. In 1988 the task of the Accessible arts project was to maintain its arts development role while taking steps towards removing itself from under Network's auspices, and establishing itself as an independent incorporated organization. To this end, instead of employing an artist-in-residence on the project as in previous years, an Arts Development Officer was employed to undertake these tasks. Enclosed in this report are:

- 1) a report on the success and failures of the project
- 2) details of artists participating
- 3) a statement on the effectiveness of the grant for the community and the artists involved

Because of the complex nature of the Accessible Arts project for 1988, detailed reports of specific arts projects (including documentation and evaluation) is included separately (Reports 2 & 3), as are detailed reports on the progress made toward achieving independent status for Accessible Arts (Report 4) and an orientation trip to Melbourne taken by the Arts Development Officer and partly funded by the CCDU (Report 5). 4



**Assessment of the project's successes and failures**  
(with particular reference to objectives stated in your application):

To the extent that Accessible Arts undertook some very important arts development work for people with disabilities at the community level in 1988 (both in the form of projects it undertook and in the form of information, consultation and promotional work), and to the extent that it generated a tremendous amount of support throughout New South Wales for its activities, the project can be deemed a great success. Again to the extent that the project had made progress toward establishing premises of its own and support for its occupancy it can also be deemed a great success. To the extent to which it had proceeded toward the establishment of an active committee and incorporation however, there were problems.

In terms of the arts development work undertaken by the project in 1988, Accessible Arts carried out two major community based introductory arts programs (see Reports 2 & 3), promoted arts activities for people with disabilities by giving presentations at three major conferences (T.A.D. - 'Switched On'; RBS - 'Technology in Focus'; Downs Syndrome Association - 'Getting There': see Attachment 1), and acted as an advisory service for numerous individuals and organizations. Through all of these activities Accessible Arts demonstrably played an important role in introducing arts activities into the lives of many people with disabilities.

In terms of establishing a material and support base for an independent Accessible Arts, arrangements had been made for Accessible Arts to move out of the Network offices and take up temporary residence at Addison Road Community Centre. Meanwhile, negotiations were in progress regarding the permanent acquisition of premises which would serve as both an administrative and workshop base, and toward acquiring funding and furniture to develop these premises (See Report 5).

In terms of establishing an Accessible Arts committee and undertaking incorporation, there was a problem caused by the absence of the direct involvement of any person with the required knowledge to undertake these things. This is reported on in detail in Report 5.

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**Details of artists participating in the project**

(for details of specific projects see attached reports)

Nina Angelo - visual artist (Terrigal)  
Jim Tyler - visual artist (Gosford)  
Peter Collins - woodturner (Sydney)  
Susan Paxton - movement/dance (Sydney)  
Chrisjohn Hancock - drama (Goulburn)  
June Bennett - ceramics (Wagga Wagga)  
Grant Stead - kitemaking (Coolamon)

N.B. Two of the artists used themselves had a disability, and Accessible Arts' use of them was the first time each had had the opportunity<sup>to</sup> work in a community environment. ^

**Statement on the value and effectiveness of the grant for the community and to your artform:**

\$15,000 is not, for a statewide project like Accessible Arts, very much money. At best such an amount can finance a finite number of disparate projects, but in terms of contributing significantly toward establishing a cohesive continuum of arts development for people with disabilities it is not nearly enough. At best such a grant can be used to introduce a finite number of people to the possibility of activities, but not with effectively supporting those activities (or talents). At worst, because of this situation, it can serve to tantalize people only, with negative effects. Many people with disabilities, angry at never having had (equality of) access to arts activities have their anger and cynicism reinforced, while others have reinforced their negative feelings about themselves at being given the opportunity to try something and then dropped.

Also, although artists can be employed on this amount of money, they cannot be properly supported. This led to some problems when difficulties arose on projects (especially see Report 3).

On the more positive side, Accessible arts was able to provide the opportunity for a small number of community artists to work in new areas of community practice, and especially to provide the opportunity for two artists who themselves have a disability to work in a community context. Without Accessible Arts providing this opportunity these artists may never have had the opportunity to do so. (See Report 2)

Signed \_\_\_\_\_

Individual Grantee Chair  
Chief Executive of organization

G

SEPTEMBER 1988

Ruth  
Will y



# Getting There.



Conference of  
Down Syndrome  
Association of NSW  
'Empowerment'

Macquarie University  
Sept 17-18

Ruth is getting there.  
Will you be there?



# PROGRAMME - SATURDAY 17TH SEPTEMBER, 1988

8.30	REGISTRATION - WSC ROOM 220						
9.30	WELCOME AND INTRODUCTION TO CONFERENCE - E7B LECTURE THEATRE 1						
10.30	MORNING TEA WSC ROOM 220						
11.00	HEARING PROBLEMS E7B LT1 Dr. Tom Havas	DENTAL PROBLEMS & DENTAL HYGIENE. E7B LT3 Lea Hoskins, Toni Scott	RECREATION & LEISURE FOR D.S. PEOPLE. E7B LT2 Christopher Cummings	COMPUTER WORKSHOPS CAA Room 320 & Room 325	COMPUTER DEMONSTRATION 11 am - 11.45 CAA Room 318 Glenda Mathers		
11.40	EYE PROBLEMS IN D.S. PEOPLE E7B LT1 Prof. Billson	NB: REPEAT SESSION ON HEARING DIFFICULTIES E7B LT3 - Dr. Tom Havas	DIETICIAN & NUTRITIONAL PROBLEMS. E7B LT2, Lynette Stewart, Martina Westgarth	COMPUTER WORKSHOPS CAA Room 320 & Room 325	COMPUTER DEMONSTRATION 12 noon - 12.45 CAA Room 318 Carl Parsons		
12.20	GENETICS E7B LT1 Prof. Gillian Turner	NB: REPEAT SESSION ON EYE PROBLEMS. E7B LT2. Prof. Billson	PAEDIATRIC ENDOCRINOLOGIST E7B LT3 Dr. Neville Howard	COMPUTER WORKSHOPS CAA Room 320 & Room 325			
1.00	LUNCH WSC ROOM 220 AND OUTSIDE GRASS AREA						
2.00	PAEDIATRIC QUESTION & ANSWER SESSION E7B LT1 Dr. D. Starte	SEXUALITY FOR D.S. PEOPLE WSC Room 234 Persons who have Down Syndrome to attend. (Limited numbers)	SEXUALITY FOR D.S. PEOPLE - Implications for families/friends WSC Room 311. Ann Rauch	THE ROLE OF PARENTS AS THERAPISTS FOR THEIR CHILD. WSC 232 Barbara Dodd	COMMUNICATION CAMPS AN ALTERNATIVE SERVICE DELIVERY OPTION CAA Room 315 Carl Parsons	COMPUTER WORKSHOP 2.00-2.45pm CAA Room 320 & Room 325 Jan Henderson	
3.00	AFTERNOON TEA WSC ROOM 220						
3.30	PAEDIATRIC QUESTION & ANSWER SESSION E7B LT1 Dr. D. Starte (REPEAT)	METHODS OF EMPOWER- MENT IN THE MEDICAL SYSTEM - FOR & BY PARENTS. CAA Room 315	THE RELATIONSHIP BETWEEN AGE & LANG- UAGE DEVELOPMENT. WSC Room 234. Dr. Truman Coggins	THE CLINICAL EXPERIENCES OF STUDENT SPEECH PATHOLOGISTS. WSC Room 232 Joan Rosenthal	INDEPENDENT LIVING FOR D.S. PEOPLE & INFOR- MATION FOR FAMILIES WSC Room 311. Joy Houston & residents of Queens Rd Hostel	COMPUTER WORKSHOP 3.30-4.15pm Block CAA Room 320 & Room 325 Carl Parsons	
4.30	BREAK						
6.00	BARBEQUE DINNER CSC AREA						



COMMUNITY ACTIVITIES NETWORK

66 Albion Street  
SURRY HILLS  
NSW 2010

TEL: 02)212-3244

RIVERINA MULTI-ARTS WORKSHOPS  
FOR ADULTS WHO HAVE AN  
INTELLECTUAL DISABILITY

Wagga Wagga 4-9 October, 1988

REPORT

Christopher Cummings - Arts Development Officer

Contents

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- B. Arts Activities
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RIVERINA MULTI-ARTS WORKSHOPS  
FOR ADULTS WHO HAVE AN  
INTELLECTUAL DISABILITY

Wagga Wagga 4-9 October, 1988

A. AIMS OF THE PROJECT

1. To give adults with intellectual disabilities who live in the Riverina the opportunity to experience arts activities they had not previously tried.
2. To provide for carers, activities officers etc. who had little or no experience with arts activities, a forum to both learn about such activities and discuss ways of assisting their development.
3. To give an opportunity to artists who themselves have an intellectual disability to experience teaching others and passing on their skills.

B. ARTS ACTIVITIES

- ☒ Ceramics
- ☒ Woodturning
- ☒ Drama
- ☒ Creative Movement
- ☒ Kitemaking
- ☒ Screenprinting

C. LOCATION

South Wagga Public School  
(incorp. Adult Education Evening College)  
Wagga College of TAFE  
Wagga High School

D. ORGANIZATION

Primary co-ordination and programming: Accessible Arts Network

Secondary co-ordination (Riverina co-ordinator): Julia May

People/organizations assisting:

<input checked="" type="checkbox"/> Pam de Costa	Recreation Integration Program Dept. of the Arts, Sport, the Environment, Tourism and Territories
Col Kilhagen	Principal, South Wagga Public School
Robyn Macpherson	Principal, Adult Evening College
Marge Mainwaring	Cootamundra Neighbourhood Centre (President RAM - Regional Forum)
Robyn Webb-Wagg	Community Living Support Service Kurrajong Complex
Noeline Milliken	Disabilities Unit, Wagga College of TAFE
Sandy Santmyers	Wagga Wagga Arts Council/Theatre Journalist



## E. ARTISTS

June Bennett  
Peter Collins  
Chrisjohn Hancock  
Susan Paxton  
Grant Stead  
Jim Tyler

Ceramics (Wagga)  
Woodturning (Sydney)  
Drama (Goulburn)  
Creative Movement (Sydney)  
Kitemaking (Coolamon)  
Screenprinting (Gosford)

## F. SEMINAR SPEAKERS

Dinny Downie  
Marty Burgess  
Robyn Macpherson  
Graham Smith  
David Green  
(absent)

ex Arts Access, Melbourne  
Co-ordinator of TAFE Outreach, Riverina  
Principal, Adult Evening College, Wagga  
Director, Old Brewery Gallery, Wagga  
Dean, School of Visual and Performing Arts RMIHE

## G. FUNDING

NSW Ministry for the Arts  
Australia Council (Community Cultural Development Unit)  
Board of Adult Education

## H. SPONSORS

Kendell Airlines (Aust.) Pty Ltd

## I. ATTENDANCE FIGURES

<u>Workshops</u>		<u>Seminar</u>
Ceramics	41	8
Woodturning	28	
Drama	12	
Creative Movement	12	
Kitemaking	25	
Screenprinting	21	<hr/>
TOTAL	<hr/> 139	8

## J. DEVELOPMENT OF PROJECT

### Selection

The Riverina was selected because

- contacts already existing in the area as a result of a 1987 Accessible Arts field trip
- the knowledge from this trip that there was a dearth of arts activities in the area for the target group

Wagga was selected because of its central location.

The week of 4- 9 October was selected because it freed workshop venues for our use (it being the second week of the school holidays)

## PLANNING

- 17-21 June: visit Wagga, meet with interested people from throughout the Riverina, discussion of type and nature of project, study of possible workshop and co-ordination bases, accommodation and catering.
- early August: appoint local co-ordinator, contract artists, arrange seminar speakers, media, mail-out.
- mid August: main publicity mail out
- early September: arrange deal with Kendell (to fly Dinny Downie from Melbourne)
- 9 September: follow up mail out
- 12-15 September: publicity tour - Wagga, Albury, Wodonga, Corowa, Griffith

## K. EVALUATION

The project was very successful in terms of the objectives set out for it. The most immediate successes were:

- attracting the right target group: people attended from throughout the Riverina (coming in from as far as Wodonga, Griffith, Young and Coleambally) with nearly all participants having had little or no experience in the arts - furthermore those who attended represented a wide range of levels of intellectual disability
- developing possibilities of future arts development in the area: a number of people who attended showed definite interest in pursuing further arts activities, either by enrolling in mainstream activities (eg. 4 people inquired re the TAFE ceramics course) or by developing activities themselves (eg. enquiries were made of Accessible Arts regarding artists living in the Riverina who could hold further workshops)
- providing opportunities for development of artists with disabilities: two of the artists employed to conduct workshops were themselves people with intellectual disabilities - neither artist had previously had the opportunity to work with others to pass on their skills
- discovering a high degree of talent with possibilities for commercial development: two participants in particular showed exceptional talent, one of whose work is being mooted for commercial development by Accessible Arts (see Attachment No.1)

One of the most important aspects of the week was not only what was presented and achieved but how. The project was developed specifically to give maximum freedom (access) to participants in the workshops to try out activities and make their own decisions as to their feelings toward them. Participants had freedom of choice in which activities they would try, and all artists responded flexibly to the demands made by them. This included adapting working methods to respond to the ability of development of each individual participant.

Despite this adaptability each workshop nevertheless had a specific structure decided upon by the artists (in consultation with myself) beforehand. Each workshop was organized so that all of those who participated would take away something tangible from it - whether something materially tangible in the case of screenprinting (own print), woodwork (wooden spoon), kitemaking (kite) and ceramics ('piggy' bank),



or emotionally/physically tangible in the case of drama and creative movement. Each workshop was designed so that all those who participated would leave having clearly achieved something.

The skill of the artists in creating this experience was of a high standard of excellence - especially considering the often wide range of abilities that had to be related to in a single workshop. Furthermore all artists were highly skilled and effective in - stimulating the imaginations of all participants, so that what was achieved and produced was experienced by the participants as being of their own invention.

The importance of these experiences cannot be over-emphasized as they clearly had a direct bearing on what was achieved in terms of interest in the arts and future activities. The way the week was organized, and the skill of the artists, produced an extremely positive atmosphere which pervaded the whole week, and it was very clear that all participants without exception enjoyed their experience and had fun. (naturally some favoured some activities more than others.) It is the enjoyment involved and the satisfaction of achieving something of your own creation (self-expression) which is the basis of community arts activities and which will, more than anything else, leave people with the desire to become involved in further arts activities. The truth of this was evidenced in participants' responses to the week and their expressed desire to further engage in arts activities. (See Attachment No.2)

This positive aspect of the week extended also to the two artists who themselves had an intellectual disability. Both underwent a noticeable change over the week, with their confidence in their own abilities as artists and as communicators growing markedly. (Their own feelings on the week are recorded in the artists reports) The importance of affording opportunities for these artists to gain access to widen areas of skills development again cannot be over-stressed. Both of these artists were approached regarding future work possibilities.

The positive atmosphere also applied to the seminar. For most who attended it was their first 'look' at arts activities, their value, and ways of setting them up. For all who attended, because of the expertise and occupational diversity of those who spoke, it was a very rewarding and informative day with all who attended expressing great interest in developing future activities. It was a shame David Green was unable to speak, but his part on speaking on arts funding was taken by myself.

Special mention must be made of the support given to Accessible Arts by the local community. Not only did those concerned with the arts, education and intellectual disability fields very quickly become involved, but the media were also very supportive and Kendell Airlines were very quick to offer their support. Accessible Arts was also extremely fortunate in gaining the service of Julia May - a freelance artist and teacher resident in Wagga - as co-ordinator in the Riverina. Her efforts contributed significantly to the week's success.

The disappointing side of the week was the numbers that attended. This was unfortunate but, in the circumstances, unavoidable. The original mail out, sent mid August specifically to give workshops and other agencies time to make arrangements to be free to attend, failed to reach its destination. This seems to be both because delivered mail was not received by, or passed on to, the relevant people, and because a large bundle of mail simply never arrived at its destination. When this became apparent in early September, a second mail out and a publicity trip was hastily organized. By the time this occurred, however, it was too late for many people to



make the necessary arrangements to attend. It was unfortunate that more people could not take advantage of the week and it was also unfortunate that, as a result of the lower than anticipated numbers, not all of the scheduled classes could occur.

One thing that occurred which may or may not be related to this, is that when setting up the project the most requested arts activities were the performing arts, but during the week these were by far the least attended classes. No particular reason was obvious for this, although several suggestions were made including the less materially tangible nature of the classes and the confrontationist nature of the activities that occur in them. (N.B. All those who participated in these classes enjoyed them immensely, usually returning for more if they were able.)

In summary I believe that the project was a very effective one in meeting its objectives, and in developing access to arts activities for adults with intellectual disabilities who live in the Riverina. The workshop/seminar format and workshop structure and organization I believe were of a kind that achieved maximum effectiveness in accessing and communicating the experience of the arts to those who attended. Having now introduced this experience to so many people, it is now imperative that Accessible Arts supports its future development however it can.

## L. RECOMMENDATIONS

1. That a follow-up program to build upon this week be held in 1989.  
Although people left the week with a desire to pursue further activities, the available expertise is still small and a smaller 'shot in the arm' program is vital. A weekend camp combining both arts workshops and discussions on how to develop activities in local areas would be advantageous.
2. That in any future similar program a Project Officer be employed  
Despite the efforts of all involved, it was probably best that larger numbers did not attend. Our resources to deal with them both in the organization stage and the week itself would probably not have been adequate.
3. That more effective monitoring procedures be applied to advertising and publicity  
I feel that such things as mail-outs must be more closely monitored so that any mail not reaching its destination can be more quickly effectively responded to.
4. That similar programs be held in similar under accessed areas  
Given the wide lack of recognition to the arts needs of adults with disabilities throughout New South Wales, regionally based generalist introductory courses are probably the most effective way to begin awareness in this area of activity.
5. That attention be given to developing the commercial potential of Diane Barbie's work  
It is felt that Diane's work is of a very high standard and of a style that would be attractive to the commercial fabric print market. Diane is unable to fend for herself and it would be a tragedy if works were simply lost. No mechanism at present exists to prevent this happening. Accessible Arts should investigate both the potential for development, and mechanisms to both facilitate this development and protect Diane's interests.
6. That attention be given to developing Grant Stead's use as a community artist  
Grant would be a very good arts resource in his area (of Coolamon). He has already been invited to display his kites at various events, but it would be of great benefit to the community if he could have access to ways of further developing his skills as a kitemaker and working with the community to teach his skills.



19 NOV 1988

P.O. Box 280,  
KOORINGAL N.S.W. 2650

31st October, 1988

Dear Christopher,

I have been asked to extend to yourself and the Network a big "thank you" on behalf of the people of the Riverina. The amount of time and effort put into making the Accessable Arts Workshop in Wagga Wagga such a great success is very much appreciated by all.

There has been a tremendous amount of positive feed back from the people who attend the workshop both during the week and for the busy weekend schedule.

As you are aware, the experience gained by people with an intellectual disability in attending such workshops is invaluable in so many different areas. Experience, motivation, choice, self esteem, worth and the opportunity to create an art form of their very own and actually see the finished product is just so important.

People with disabilities need reinforcement and opportunities to consolidate what they have been introduced to. They have been introduced to a variety of Art's activities and are now asking for a follow-up workshop. The people who attended the workshop have been highly motivated through your efforts and are looking very positively at the prospect of another Accessable Arts Workshop in the very near future.

The importance of recreation and leisure is playing an increasing role in the daily lives of people with an intellectual disability. They need to be given the opportunities to experience. Without having experienced an activity in the practical sense they cannot make a choice. To be able to choose a recreation or leisure activity which they enjoy gives them so much more in their lives. As we have experienced here the people with an interest in a leisure activity are happier, communicating more and producing with more enthusiasm in work related areas. If these people have a feeling of worth in the community then the community will certainly have a feeling of worth in them.

Thank you once again and I hope that the Network's programme for 1989 will include a follow-up workshop for the people of the Riverina.

Kind regards,

*Kate M. Webb*

Community Living Support Service.



51 Muckleay St  
Wagga  
9-10-88.

Christopher,

I enjoyed the activity very much. Sorry  
not doing any activity with you? I have been going  
and have love it so I am going to try to get into  
as next year.

See you next time.  
from Joanne Sheather.

# THE *14/5/88* PROJECT

130 COWPER STREET, GOULBURN, N.S.W. 2580. PHONE (048) 21 7140, 21 6432

REPORT TO ACCESSIBLE ARTS NETWORK ON THE  
RIVERINA CREATIVE ARTS WORKSHOP WEEK  
4-9 October, 1988  
South Wagga Public School

Community Artist - DRAMA - Chrisjohn Hancock

My first reaction to the week was one of disappointment and frustration over the lack of participants wishing to be involved in the drama and creative dance workshops. Of the seven workshops in Drama planned, only two were run. This was through no fault of the organisers for many people had expressed interest in these sessions prior to the week.

At the first drama session I spent time relaxing the group, working on flexibility, imaginative games, balance and co-operation skills. This session culminated in two wonderfully improvised presentations based on stories adapted from fairy tales chosen by the group. There were 7 participants.

Five attended the second session. Two of these students were elderly sisters. Ball games, flexibility, relaxation and co-operation skills prevailed with the session finishing with a blindfold adventure and story making.

The large age range of both groups created complex dynamics and placed diverse expectations on the session. All activities became brief introductions to different aspects of the drama curriculum. The most rewarding time of the week was spent meeting and getting to know the participants and joining in the other workshops available to them.

The success of the week for me was that all participants seemed thrilled at their achievements and wanted these opportunities to continue or at least happen again. Hopefully they will have been activated sufficiently to bring about changes in their area so that they will be provided with access to more recreational activities usually only available to the wider non-disabled community.

## Recommendations for future workshops:

- \* that all sessions are conducted at the same venue
- \* that more community activities (i.e. excursions to galleries or an evening performance or simply a meal in a pub/restaurant) are organised for the participants
- \* that a planning session, outlining objectives and goals for the event, happens for all workshop leaders before the event.



21 NOV 1982

18-11-88.

24 LOUGHAN ST.  
COOLAMON. N.S.W. 2701.

DEAR CHRISTOPHER,

Just a few lines to let you know about my thoughts and feelings of the week. Well - to start off the week it was a challenge for me because I wasn't aware of some of the disabled people that I'd be teaching. After ~~everything~~ the first three hour period everything seemed to go fairly smooth after that. The first period made me look back and think to how lucky I am to be able to do what I like best which is kite making and kite flying. After making the kites the best part was taking the students out to the flying field to test the kites out. The students seemed to really really enjoyed themselves. It was a fun week not only for me but for the students as well. Meeting the other tutors was great to. The highlight of the week was the get together saturday night for tea and talking about the week with the other tutors and the sing-a-long. What do you mean by the kites have now suffered inner city flight? Perhaps my driving needs to be improved? Did your kite get caught in a tree or t.v. antenna? The weather has been cold down this way it's like winter again. thank you very much for the photo's you sent me they are very good. here's you have a very merry christmas and a happy new year. I hope this finds you in good health. My uncle told me that you can get the eye copy- copy from FM2 Wagga Wagga if you are interested if you can get it from the following address: FM2 HQA BOX 26008 ROORINGAL 2650. They hope to hear from you soon you soon. Please excuse mistakes.

YOURS SINCERELY.  
GRANT STRAD.

Marrickville,  
25-10-88.

Access Arts: Report  
Creative Arts Project, Wagga Wagga,  
October 1988.

Overall the project was a great success, in as much as all students involved became absorbed in the activities offered, and received a great deal of personal satisfaction from their achievements in the individual workshops.

Unfortunately the Creative Movement & Drama components were <sup>more</sup> poorly attended than the others. Nevertheless within the workshops I conducted there was enormous rapport between participants. These were perhaps the only workshops in which the students reacted with each other, rather than just the teacher, and it was an opportunity for them to bounce off the ideas of other students. Such group work is important to both stimulate participants and to weld a group coherently & trustingly. <sup>rep</sup> Despite the low attendance, I would therefore still urge that Accessible Arts Network include such a component, or similar component (eg Theatre Games) in any future projects it plans to run. I suggest also, that it would be beneficial for all students to participate in such a workshop for a short period - say 40 mins, before each session of practical activities. This, I think would work in both a residential workshop or one similar to that run at Wagga Wagga.



ACCESSIBLE ARTS  
MULTI-ARTS WORKSHOP FOR INTELLECTUALLY DISABLED

How do I get into these things?!!!!!! I begin to think my life is governed by chance, but how glad I am that this came along. My background in working with groups and with the disabled is limited to voluntary organisations such as the Girl Guides Association and Riding for the Disabled, but I discovered a skill in working in these areas.

I had decided last year that I would develop a lifestyle built around my painting and craft interests. My sister, knowing this and as the Curator/Education Officer of the Wagga Regional Art Gallery had asked me to take a sport and Recreation Department sponsored ceramics holiday workshop for children. The workshop was popular and successful, but there were no adequate facilities. In fact, we had our fabricating sessions in the Gallery in the middle of a David Schlunke exhibitions of paintings. You can imagine that at times my heart was in my mouth, with floppy brushes of slip waggling around! The final session of firing and decoration was in my back yard. It was fortunate that a) it wasn't very hot weather and b) that it didn't rain, because I have no shelter there from the skies, especially for fifteen children.

With this experience in mind, as well as considering the plight of free-lance teachers with no facilities, not counting the childrens' services, I was easily able to form a proposal for a Public Accessible Workshop in Wagga Wagga, as all presumed options such as schools are not suitable as there is no storage space. In the process of developing the project, I contacted various groups and agencies in Wagga Wagga to ask for their reactions to the idea. Among the replies I received was one from Pam Da Costa, the very hardworking Integration Project Coordinator in Wagga. In that she expressed a great deal of interest in the idea, and hoped that it would develop into a reality.

I wasn't totally surprised that she told me about a meeting in Wagga to discuss an art project for the Intellectually disabled. She explained that she had rung me because of my letter and the possible connection between the projects later. The meeting was very interesting, but at that time I really could not see that I had any input, except as the representative of a resource possibly available in the future.

Imagine my surprise when Christopher Cummings, the Arts Development Officer for Accessible Arts, rang me weeks later to ask if I would be the Regional Coordinator (Who, me?!) As it happened, I was available and felt confident that I could supply the services likely to be needed.

Poor Christopher! As the Workshop approached, I've felt blanket publicity on the media

would be beneficial, so I booked interviews on radio, television and in the papers in three areas. Of course, he is very good at it, and the media were very helpful, expressing an interest in doing follow-up pieces on the workshop itself.

In the last issue of Network News, I had contributed a piece on Grant Stead the kite-maker, and I know June Bennett, the ceramics teacher, quite well. The other tutors I met just before the workshop, and it all seemed very exciting, with people from Sydney (including Judy Finlason from Network) descending on my humble home on the Monday before.

There was a wonderful feeling at the workshop, very open. An amusing side-light was the attraction of the kitemaking sessions to the younger ladies in the client group. Grant found himself quite a hit, and was very mature when handling the situation.

Our great discovery (besides meeting everyone new) was that Dianne Barby was a prolific artist given the opportunity. Her artwork is published on this page - how wonderful it is. We all felt that she could find a commercial outlet for her work, especially as she is middle-aged (44 years old) and would benefit from extra income (wouldn't we all?!)

The spin-off for me was firstly that I discovered new areas that I feel confident in and secondly that Network felt confident to offer me further training in OOSH service. Also I will be catering for the Regional Training for Vacation Care Workers in the Riverina in Wagga in December (see last issue of Network News).

As I said at the beginning, "How do I get into these things?") No regrets, though....

JULIA MAY

Wagga Wagga

October, 1988



ACCESSIBLE ARTS NETWORK

# RIVERINA CREATIVE ARTS PROJECT

4-9 OCTOBER 1988 • WAGGA WAGGA

REPORT ON SCREEN PRINTING WORKSHOPS

BY JIM TYLER

## SCREEN PRINTING WORKSHOPS

A total of seven workshops were held with class sizes ranging from one to ten which made it possible for me to give each student some individual attention.

There was a range of artistic ability found among the students. Nearly all the students believed that they would not be able to get satisfactory results.

However, with encouragement and a positive first experience their confidence increased and they needed far less help with the second and subsequent exercises.

I found that with some groups I had to "shift gears" several times to modify the degree of difficulty of the exercises so that the work planned was not too intimidating for the students.

Most students found stencil cutting difficult but were prepared to try and were prepared to seek help for intricate cutting.

Some of the things used to create images on paper or fabric were hands which were traced around with a pencil onto paper and then cut out; leaves, grasses, off cuts of paper, pictures cut from magazines and original designs. One regular attendee at the workshops tried some monoprinting and potato printing.

I used story telling in most workshops in an attempt to gain rapport and to get the message across that screenprinting need not be a very complicated subject.



Workshop No 7 was interesting in that two of the students were from the sheltered workshop. They had seen screen printing done before at the sheltered workshop but had not done any themselves. They were very keen to try and under direction were able to manage all stages of the printing process.



STUDENTS PREPARING STENCILS

## DRAWING TALENT

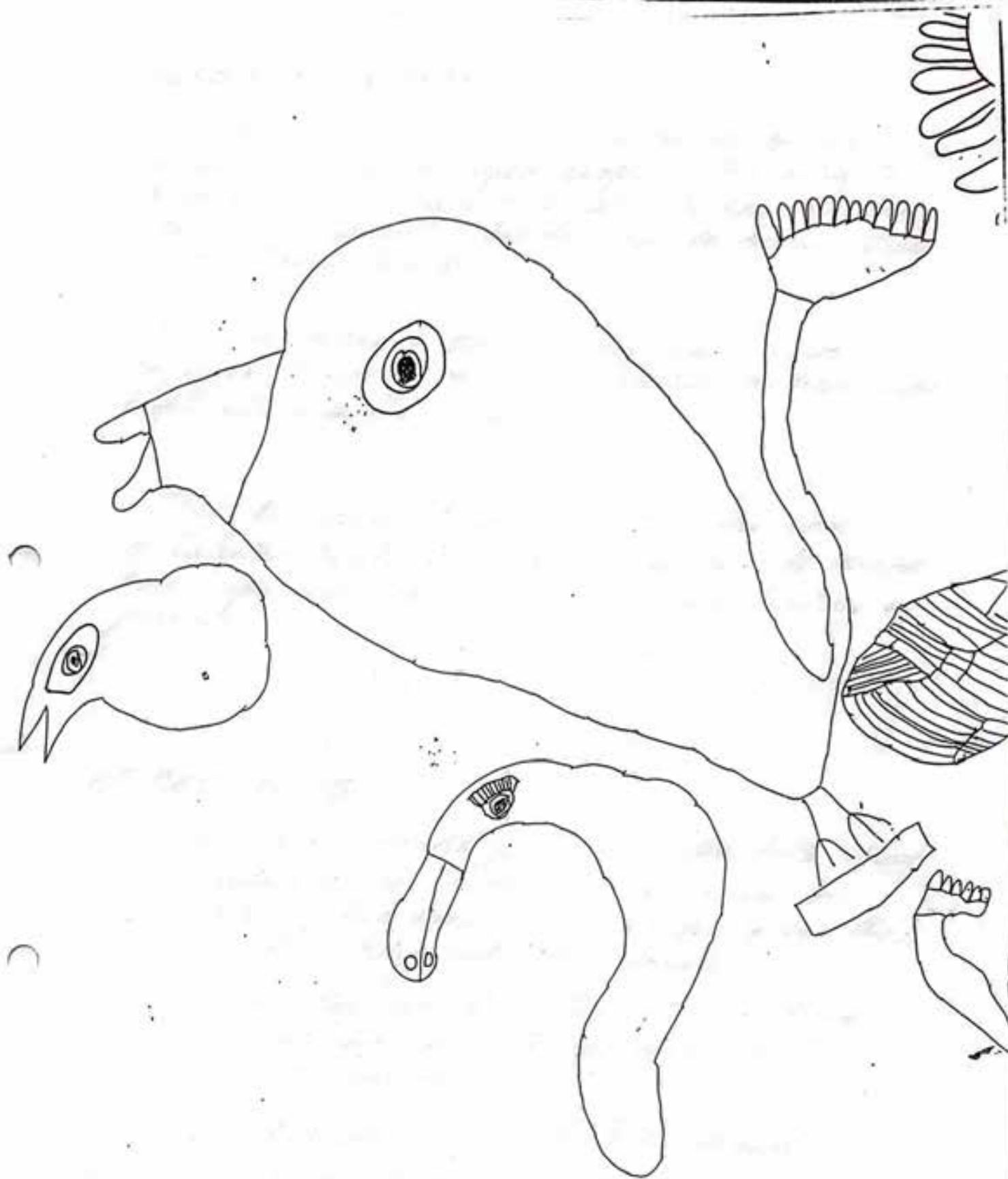
Two students showed unusual ability with drawing. Diane Barby produced a seemingly endless number of delightful pen drawings of animals and birds. Her work might well be marketed for her and used in the textile industry if someone or a group of people could be found to look after her interests. I telephoned the Arts Law Office recently and gathered that it is possible to protect her interests and artistic work legally so that her work is not exploited.

Clive Crean produced a number of drawings of vintage cars which might also have potential for development in the textile industry.



JODIE POSING FOR THE CAMERA.





DRAWING BY DIANE BARBY OCT. 1988

## RECOMMENDATIONS

- That an arts/crafts facility be set up for the intellectually handicapped people of the area to use and that a board of trustees be established to encourage talented people and to protect their interests and talents.
- That a suitably trained arts/crafts worker be employed to work with the intellectually handicapped people who use the facility.
- That the possibility of marketing the work of talented people be investigated so as to benefit those people and perhaps the Arts/crafts facility in general.

## APPRECIATIONS

My special thanks go to Accessible Arts Network and in particular to Christopher Cummings the Co-ordinator of the workshops for giving me the opportunity of working with these people.

I thank too all the students for their willingness to learn new things and for the experiences we shared.

In conclusion I would like to thank my fellow tutors for their support and assistance when they had time available.



## Creative arts workshops for disabled in Riverina

The Sydney-based Accessible Arts Network will hold a week of creative arts workshops for intellectually disabled young adults living in the Riverina from October 4 to October 9.

"Hands on" experience will be provided in ceramics, kitemaking, drama, woodturning, screenprinting and creative movement.

In addition to practical activities, the week will also include a seminar on art and intellectual disability with keynote speaker Diana Downie and addresses by prominent local speakers representing the areas of art, adult education and leisure/recreation.

Yesterday the arts development officer for Accessible Arts Network, Mr Christopher Cummings, said the week of workshops was a pilot project and would be "as practical as possible."

"The week is meant to be two things, first a practical

introduction to arts activities to adults who have intellectual disabilities, and second a fun time when people can meet others and experience the sheer joy of creating something through

the arts," Mr Cummings said.

"The workshops are for young adults who just want to come in and have a go."

"The variety of workshops offered will enable people to choose activities that appeal to them."

Workshops will be conducted at morning and afternoon sessions from Tuesday October 4 to Sunday October 9 at South Wagga Public School and Wagga College of TAFE (the latter location for ceramics and woodwork only).

Registration forms and further information are available from the coordinator, A.A.N. Creative Arts Project, PO Box 171-S, South Wagga 2650 (phone 217663).



Christopher Cummings

Robyn Macpherson	Adult Evening College, Wagga
Col Kolhagen	South Wagga Public School
Noeline Milliken	Disabilities Unit, Wagga College of TAFE
Robyn Webb-Wagg	Independent Living Unit - Kurrajong Complex
Pam de Costa	Recreation Integration Program, Department of the Arts, Sport, the Environment, Tourism and Territories
Sandy Santmyers	Wagga - Wagga Arts Council - Theatre Journalist
Marge Mainwairing	Cootamundra Neighbourhood Centre

all the Seminar Speakers who have generously donated their time  
and

**KENDELL AIRLINES**

(AUST) PTY. LIMITED

for their support

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Accessible Arts Network gratefully acknowledges the support of the Community Cultural Development Unit of the Australia Council, and the NSW Ministry for the Arts.

♦ ART ♦

and

# INTELLECTUAL DISABILITY

(for adults)

A VIEW FOR THE RIVERINA





MEETING HELD AT THE PARAPLEGIC AND QUADRIPLAGIC ASSOCIATION OF N.S.W. CENTRE  
AT HOMERUSH.

ON THURSDAY 8TH FEBRUARY 1990 AT 10.30AM.

PRESENT: LOUISE LESCHI. THE SPASTIC CENTRE.  
ROBYN WALLACE. PARAQUAD.  
SUE DUCKWORTH. DEPT. SPORT, RECREATION AND RACING.  
CHRISTINE SHAKESBY. DEPT. ASS. FOR DANCE EDUCATION.  
JOE LOVES. A.N.D.A.  
SUE JAMES. A.N.D.A.

Robyne Wallace opened the meeting and welcomed all present then handed over to Joe Loves, Director of the Australian National Dance Association, to background and outline the purpose of the meeting.

Joe Loves advised that following the visit in 1989 of Corrie Van Hugten, A.N.D.A. made an application for assistance under the 1989-1990 Programme for People with Disabilities.

This was approved on 20th December 1989 with a grant of \$9000.

The purpose of the grant is to conduct a project which will encourage wheelchair users to participate in wheelchair ballroom dancing. This will be achieved by running a series of seminars/workshops and demonstrations by an expert in the field and the production of a video and/or other promotional material.

It had to be noted that the project should cover as many States and Territories as possible.

The Australian National Dance Association (ANDA) should liaise closely with relevant National and State/Territory organisations with a major interest in various disability groups on the conduct of this project.

The project should offer opportunities for integration between people with disabilities and regular members of the ANDA and, in future the ANDA should promote integrated activities and continue to offer integrated participation for people with disabilities in its programmes.

#### Commonwealth Government Programme Objectives.

In providing assistance towards the provision of recreation opportunities for people with disabilities the Commonwealth Government has the following objectives:

To disseminate information on recreation for people with disabilities and to encourage the development of information networks within and between the States.

To promote equity of access to recreation opportunities at the local or 'grass roots' level for all people with disabilities.

To promote community awareness of the needs and abilities of people with disabilities and to encourage their acceptance as participants in community recreation activities; and

to promote the co-ordination of recreation policy and development for people with disabilities at Commonwealth, State and local levels and between government and non-government bodies.

After outlining the proposal of bringing Corrie Van Hugten back to Australia Joe Loves said that the support and success of the programme depended in the first instance that it would have the support and approval of at least those present.  
This was unanimously given.

Dealing with the grant that had been proposed, he stated that the major obstacle in accepting same was that no provision had been included for the international and national travel cost of bringing Corrie Van Hugten and her partner to Australia and as ANDA in 1989 had already outlayed over \$7500 in the first visit of Corrie Van Hugten, he did not consider he could commit the Association to the same cost and in this regard, some other financial support would have to be sought.

Various proposals were put forward such as seeking support from the State Government and sponsors.  
It was resolved that this would be investigated.

It was also agreed that any sponsorship would be acknowledged by all participating in the project.

At this point in time, a video was shown, taken in Holland, of disabled persons participating at a special ballroom dance event.

The meeting in general discussed the following matters:

1. The State and National promotional efforts that each of the organisations present could provide.
2. Other cost-saving factors that could be shared would be printing, stationery, promo literature and also the preparation of promo video of the material taken from Corrie Van Hugten's last visit and made available by television stations, ANDA's National Championships at the Sydney Town Hall and the tape from Holland.

Joe Loves advised that in the initial planning of the programme for 1990, the month of October had been discussed with Corrie Van Hugten and the period was to be a minimum of four weeks and a maximum of six weeks.

Robyn Wallace proposed that this first visit could principally be for N.S.W. with other state representatives invited to attend.

Other views were expressed that the personal contact with Corrie Van Hugten, who is an excellent communicator, might be of more advantage visiting each of the states providing such travel arrangements could be made and would not be too exhausting for Corrie Van Hugten.  
This was to be further investigated.

The matter of her accommodation and sustenance was also discussed and Sue James outlined what ANDA had done during her last visit and made the recommendation that was generally approved that she should have shared accommodation with her physio-therapist which would allow her some privacy.

Sue Duckworth offered to assist ANDA in the preparation of documents to be forwarded to Canberra including the Budget and a meeting was to be set up next week.

Joe Loves was to enquire whether October was still suitable for Corrie Van Hugten and her partner.



Christine Shakesby, representing the Australian Association of Dance Education, considered that all physiotherapists be advised of any seminars and workshops as it could be of interest in their field.

It was resolved that a further meeting be held within a few weeks after all parties had time to ascertain their organisational roles in the project and what support could be forthcoming.

The meeting closed at 12.40PM.

CONTACTS.

ROBYN WALLACE.

THE PARAPLEGIC & QUADRIPLEGIC ASSOCIATION OF N.S.W.  
33-35 BURLINGTON ROAD, HOME BUSH, N.S.W. 2140.  
PHONE. 02 764 4166.

LOUISE LESCHI.

THE SPASTIC CENTRE.  
100 ALLAMBIE RD, ALLAMBIE HEIGHTS, N.S.W. 2100.  
PHONE. 02 451 9022.

SUE DUCKWORTH.

N.S.W. DEPT. OF SPORT, RECREATION & RACING.  
2ND LEVEL, 105-153 MILLER STREET, NORTH SYDNEY, 2060.  
PHONE. 02 923 4300.

CHRISTINE SHAKESBY.

AUST. ASSOCIATION FOR DANCE EDUCATION.  
CLEVELAND STREET, SYDNEY, 2000.  
PHONE. 02 221 4857.

JOE LOVES.

A.N.D.A. DIRECTOR.  
28 GORDON RD, LONG JETTY, N.S.W. 2261.  
PHONE. 043 320 326.

SUE JAMES.

A.N.D.A. SECRETARY.  
764a PITTWATER ROAD, BROOKVALE, N.S.W. 2100.  
PHONE. 02 932 114.

TACTILE ART WORKSHOPS  
FOR PEOPLE WHO ARE BLIND  
OR PARTIALLY SIGHTED

SYDNEY, GOSFORD, MAITLAND

(INCLUDING RBS TECHNOLOGY IN FOCUS WEEK)

AUGUST - NOVEMBER, 1988

REPORT

CHRISTOPHER CUMMINGS - ARTS DEVELOPMENT OFFICER

CONTENTS

- A. AIM OF THE PROJECT
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- I. RECOMMENDATIONS
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## A. AIM OF THE PROJECT

The tactile art workshops were a series of innovative workshops developed to introduce tactile screenprinting to adults who are blind or partially sighted. Although the screenprinting technique employed was no different to traditional screen-printing technique, a 'puff-print' was used which, when heated, rose to provide a tactile outline or silhouette of the design screened. It was hoped that, if enough interest was shown by the participants, we would be able to both find enough support for the classes in the various locales for them to continue independently of Accessible Arts with community support instead, and perhaps develop a commercial aspect to the workshops as well.

## B. BACKGROUND

The idea for the project developed out of discussions held by Nina Angelo with officers of the Royal Blind Society, after a one-off workshops held in 1987. Much support was given to Nina by Pru Jobling, Activities Resource Officer with the RBS, who was instrumental in both the development and running of the project. (See Attachment A for details of initial meeting between Pru and Nina)

## C. ARTIST & ARTFORM

Nina Angelo: tactile screen-printing (braille art)  
Location: Sydney, Gosford, Maitland

## D. Funding

CCDU (Australia Council)  
Ministry for the Arts  
Board of Adult Education

## E. SPONSORS

Colourmaker Industries  
NEHOC (Aust) Pty Ltd.

## F. ATTENDANCE FIGURES

	Total
Sydney	12
Gosford	27
Maitland	14

## G. REPORT

The first workshop was actually held in July in Sydney. Trish James, a braille instructor with RBS who had attended the 1987 workshop, suggested that a number of interested participants meet at her home on a Saturday. This occurred and a further workshop was held the following Saturday. Unfortunately those who attended (six in all) had already made a prior commitment to a BAE serving course for August and part of September. However, they were very keen to continue the workshops, and suggested that they recommence in September.

The next workshops to start were those in Gosford. Nina had organized for Red Brick Studios, a community art venue to be used, and a meeting was held there with the managers, representatives of Gosford Council, the RBS and myself to discuss details. These included times, dates, fees, publicity and transport for participants. The first workshop was held on 2 August.

From the beginning there were problems with this workshop. There seemed to be a hold-up in getting information out to the target group despite mail outs to the media and appropriate community groups. Also there seemed to be a disastrous breakdown in communication between community workers at the council and other community groups, especially with community transport. This was such a problem I had to go up to Gosford personally to mediate between groups. In the end there were a couple of people showing keen interest in attending, but these were mainly very aged people attending for social reasons and not the primary group we were hoping to attract at all.

The final workshop to begin was that at Maitland. This began on 6 September. It took much longer to set this one in motion because of a difficulty in getting a suitable studio location. A meeting was held at the RBS Newcastle offices with representatives of Newcastle council, the Hunter Regional Arts Association and the RBS in July. Maitland TAFE was suggested by Maureen Tredinnick (HRAA), but it was some weeks before we could see it because of prior commitments, and also because of uncertainty within TAFE.

These workshops had a tremendous amount of pre-publicity thanks to the efforts of Sharon Boucher of the Newcastle RBS office. Sharon also had personally contacted a number of interested participants. Unfortunately Sharon, who had done so much in setting up the workshops, left Newcastle in mid September and again serious breakdowns in communication between community groups involved began to occur and hamper attendances. This time, however, because of other commitments, I was unable to see to then personally and rectify the situation. I did attend the last workshop and spoke to those who attended - who included representatives of various community groups - and a great interest and desire to continue the workshops was expressed by all.

The difficulties experienced in organizing these workshops were compounded by the tragic occurrence of Nina Angelo's house burning down in early September. This caused great difficulties for Nina in undertaking the workshops, and certainly prevented her from dealing with the problems that were occurring. She was unfortunately unable to restart the Sydney workshops and continue the Maitland workshops, where her place was taken by Jim Tyler.

Despite all of these difficulties, however, many worthwhile things came out of the workshops. People who attended were often amazed that they could participate in an activity such



as screeprinting, and were terribly excited at being able to experience and 'do' a new artform. The Maitland workshop even provided some Christmas card designs, which were developed into both tactile and non-tactile Christmas cards for Radio 2RPH (Radio for the Print Handicapped - see attachments for cards).

Special mention must be made in regard to these workshops of Annette Donohoe, a Leisure Instructor with DCS & H, who provided invaluable support and assistance throughout the various problems that occurred during this project.

## H. EVALUATION

This project was definitely a case of stretching meagre resources too far. The undertaking of such an extensive project without a project officer was too ambitious as was clearly indicated by our inability to deal successfully with crises and major problems when they occurred. Trying to contend with these was an enormous drain on both my time and energy.

Certainly one of the major mistakes in setting up this project was an assumption that community service organizations, once put into contact with each other in relation to a specific project, will continue to self-manage their roles in regard to that project. This is definitely not so, as was evidenced in both Gosford and Maitland. Constant supervision is required to contend with both general inertia and local politics.

The numbers in both Gosford and Maitland were both disappointing. This was due, I think, to :

- i) failure of publicity to be passed on by community groups
- ii) difficulties caused by failure of community transport services to operate successfully
- iii) the fact that this was a totally new and innovative project probably meant that people were hesitant in taking part

A further problem was the lack of clear definition between the roles of artist and the Accessible Arts officer - specifically with regard to responsibilities involved in project planning and maintainance. The confusion surrounding these responsibilities further compounded the difficulties encountered in the project.

## I. RECOMMENDATIONS

1. Any future project of a similar nature should not be attempted unless a project officer is available, and the roles of this officer and the artist(s) involved are clarified.

2. That more personal attention is given to publicizing the project; ie. that various community organizations are approached personally and asked to assist with dispersing information.

3. That Accessible Arts give careful consideration to becoming involved in organizing transport again. This is clearly a 'hot potato' and the amount of time involved in organizing it against benefit should be weighed.

4. In future projects of this type, rather than simply running 'workshops', the workshops should be leased on a specific community project eg. a quilt celebrating 25 years of the RBS, or perceptions of the Hunter by people who are visually impaired. This should provide a focus for the people to be there rather than simply an 'art workshop'.

#### J. TECHNOLOGY IN FOCUS

Royal Blind Society 24-27 August  
Tactical Screenprinting/Computer Graphics

For the first time since its inception in 1984 the RBS Technology in Focus Week this year featured a section on leisure. This was largely due to the work Accessible Arts had been involved in, particularly through Pru Jobling of the RBS, in opening up the RBS to the importance of Accessing creative arts activities to people who are blind or partially sighted.

The Accessible Arts display was a prominent feature of the week (see attached letter). It featured Nina Angelo, Annette Donohoe and Pru Jobling displaying tactile screen-printing techniques, including transferring computer graphics. Assistance was also provided by members of the Sydney tactile screenprinting workshop. NEHOC Australia, sponsors of the tactile art workshops, were also represented as a result of their association with Accessible Arts. The week also saw the first 'airing' of Accessible Arts' new display unit, purchased with funds donated by the Disability Advisory Unit of the Premier's Department.

The feeling of the organizers was that Accessible Arts display was perhaps the most popular of the week, and certainly an enormous amount of interest was shown.





REPORT ON NETWORK ACCESSIBLE ARTS WORKING PARTY

In particular, the special meeting held on the 10th February, 1988 at Network, Albion Street, Surry Hills.

Enclosures: Invitation, Agenda, Statement by  
Community Artist, Nina Angelo,  
and Minutes of the Meeting.

At this most recent meeting, the Accessible Arts team stressed the need for more commitment to the arts from disability agencies, and for more accessibility to arts programmes and facilities for people who are disabled.

The Network Accessible Arts team has been working to promote the arts for people who are disabled, and has expressed interest in working with the R.B.S. to establish on-going programmes. Nina worked with R.B.S. clients at the recreation week, held at Turramurra in 1987 for the 30 - 50 age group, where she conducted a workshop in tactical painting and screen printing (which Nina calls "Braille Art"). Many arts programmes offer people who are visually impaired enjoyment and fulfilment as well as an opportunity for self-expression and exploration of creativity. Nina has outlined these benefits in her attached statement.

Also emphasised at the meeting was the need for more dedication towards arts projects involving people who are disabled. This support should come from funding bodies, arts organisations, and local community groups. There is a need to provide people who are disabled with opportunities to pursue creative arts projects as more than "passive recreation". For this reason, I recommended the R.B.S. Vocational Services team should be approached to be part of the new accessible arts sub committee.

Commitment to special projects such as the Network Creativity Camp; the special production "Emerald City" at the Sydney Opera House; special consideration for people who are visually impaired at the new police and justice museum and other museums and galleries; arts/crafts employment programmes through The National Employment initiatives programme; and the organisation of a special exhibition at the Powerhouse Museum can highlight the abilities and talents of people who are visually impaired, as well as facilitate interaction, integration, and promote the work of the R.B.S.



REPORT ON NETWORK ACCESSIBLE ARTS WORKING PARTY

Nina has established links with the Powerhouse Museum to develop an exhibition focussing on people who are disabled working in the arts within the community. It is envisaged the exhibition would include workshops, displays, interactive exhibits, and information exchange. Nina felt the R.B.S. May be interested in being the focal point of the exhibition, and help work towards promoting the arts for people who are disabled. I suggested the Technology in Focus week may be able to tie in with this exhibition.



Pru Jobling  
Activities Resource Officer

2.2.1988  
PJ:SV



ROYAL BLIND SOCIETY  
OF NEW SOUTH WALES

4 Mitchell Street, Enfield NSW  
PO Box 176 Burwood NSW 2134  
Telephone (02) 747 6622  
Telex: RBS AA74732  
Fax No: (02) 747 5993



14th June, 1988

Ms Pat Manser  
N.S.W. Board of Adult Education  
Level 14 - ADC Building  
189 - 193 Kent Street  
SYDNEY      NSW      2000

Dear Pat,

cc The attached application supported by the Royal Blind Society is for funding through the Community Learning Initiatives grant from the Board of Adult Education to implement an accessible arts project involving people who are blind, or visually impaired in arts activities.

The proposed project would initially involve people who are blind or visually impaired in the regions of the Sydney metropolitan area, the Central Coast, and the Hunter Region for a period of six months. The programme would include skills development workshops in arts such as tactual screen printing, wood and fabric sculpture, clay work, mask making, and computers and technology in the arts. We envisage the programme would foster an interest in the arts, and that the project would develop to include a broad range of arts activities.

p Other objectives of the project are to promote creativity, self expression, and self confidence, and to encourage self direction in arts activities for people with visual impairments. Associated activities within the programme will include visits to exhibitions and performances, attendance at seminars on professional development and marketing, and participation in courses on arts appreciation, community arts, and arts administration. Participants in the course will also be encouraged to participate in community projects, and develop their skill towards employment opportunities.



MS PAT MANSER  
14th June, 1988

Assistance will be provided where possible by the Royal Blind Society to the Accessible Arts team through recruitment of students and tutors, advice and assistance to tutors, promotion of the project, and encouragement to participants to develop their skills and commitment to arts activities,

The primary aims of the project are to involve people who are blind or visually impaired in a variety of arts activities to enable them to explore their creative potential. It is envisaged that the participants will develop new skills, opportunities and confidence to better prepare them to participate in arts activities and employment in the general community.

Should you require further information from the Royal Blind Society regarding this application, please contact me at the above address, or by phoning (02) 7476622.

I hope this application is successful, and look forward to your reply.

Yours sincerely,

Pru Jobling  
Activities Resource Officer

PJ:sv  
encl.



# Can you help out with some furniture?

GOSFORD Tenants Association is looking for furniture to equip a new office.

Chairman Fred Tarring said the new office at 168 Gertrude St, North Gosford, was referred to as the 3 Generation Centre.

It would help the elderly, mothers and children by allowing them to have a place to meet and enjoy life.

They need just about everything; tables, chairs, settees, an urn, cups, curtains, games, paint — you name it.

If you have these or any other items lying around in the garage give them a call on 24 6819.

## Looking out for pioneers

THE Women's Pioneer Society of Australasia, which was founded in 1929, is looking for women interested in joining.

The society aims to bring together the women descendants of our early pioneers.

Information: 24 6060 or 24 2270.

## Workshops for blind

THE first in a series of art workshops has been organised for those who are blind or partially sighted today.

Organised by the Accessible Arts Network, the workshop

## AROUND TOWN THIS WEEK

WITH COLIN LINDSAY



will be held at the Redbrick Studios, 297 Henry Parry Dr, Gosford between 10am and 1pm.

Terrigal visual artist Nina Angelo will conduct the workshop for a \$5 charge including all materials and tuition.

Information: Pru Jobling, Royal Blind Society (008) 42 4359 toll free or Ann Martin at Gosford Council on 25 8381.

## 30 years for Youth Club

CONGRATULATIONS on the 30th anniversary of the Central Coast Youth Club!

Formal celebrations are planned for early November.

What is important to the club is the number of people who remember and appreciate the positive influences that the club has strived to pass on over the years as a part of its policy.

If you can help, or would like to take part, call 24 6100 between 1.30am and 9.30pm.

## Dog Show is on Saturday

THERE won't be a self-respecting dog around for miles when the Central Coast Cat Club holds its 28th Annual Show in Gosford Show-ground's Dwyer Pavillion on Saturday.

There will be about 500 of the state's best long and short hair pedigree moggies on show at this official Bicentennial event.

The show will be open from 1pm, after the judging has taken place.

## Probus has turned one

TERRIGAL Probus Club celebrated its first anniversary recently at Kantara House, Kincumber.

Information: 43 1641 or 84 2638.

## School turns 60 years old

SPEAKING of anniversaries, Kulnura Public

School will celebrate its 60th birthday on October 15.

Teachers and pupils are planning a big birthday bash!

Information: 76 1264.

## Greening group meets

CC Greening Committee held its annual general meeting and elected president Joan Doney, vice president Robyn Elkin, secretary Robert Payne, treasurer Mary Thompson.

During the past year several tree plantings have taken place and there will be another at Pearl Beach towards the end of August.

Information: 24 5020.

## VIEW News

DEEPWATER'S last meeting was attended by 80 members who donated a large quantity of food to The Smith Family.

Meetings are held on the third Monday of the month and on August 19 a bus has been organised to take members to Flemington Markets for the day.

Information: 42 4724.

★ ★ ★ ENDEAVOUR'S next meeting will be on August 10 at the Ettalong War Memorial Club at 11am. Guest speaker will be Penny Dale from the Department of Social Security.

Information: 41 1723 or 43 1386.

## Meetings

COPACABANA Prop.

# BULK PAINT





13 SEP 1998

## Blind can have career in art, pottery, and screen printing

### Workshops for the sight-impaired at Maitland Tech

Blind and visually-impaired people can still have a career in creative arts such as pottery and screen-printing, according to organisers of a new course at Maitland Technical College.

Tactile art workshops for the visually-impaired will be held at Maitland Technical College every fortnight for the next 14 weeks — with each session lasting three hours. Tactile art is art that can be felt.

The workshops are a joint project of the Accessible Arts Network and the Royal Blind Society. The first one was held yesterday under the direction of two college students.

Artist Nina Angelo who will run the classes could not attend the first one because of a fire at her home.

Her assistant Annette Donohoe, a leisure degree student at Kuringai College, took the first class yesterday and explained the purpose of the workshops.

The idea is to teach people with sight disabilities art as which can be felt,' she said.

They can then use the skills they learn as a recreational activity or even to make money through printing T-shirts or making pottery.

The first class looked at 'puff' painting, using special fabric paint on cloth and using a heat gun to raise the screen-printed image.

Annette is helping out with the workshops as a field placement, part of her work towards her degree.

Another college student, Kerry Wilcock, is also helping as part of her degree course in social science and welfare.

The cost for attending each workshop, from 1 pm to 4 pm, is \$5 although people who cannot afford this can still attend. Transport will be provided if needed.

For more information about the workshops is available from Sharon Boucher on 293361 or Maureen Tredinnick on 338202.



• Annette Donohoe at back, shows Noeline Watson, of Paterson painting fabric you can 'feel' at Maitland TAFE's art class for the visually impaired.



N'LE Post  
27/7/88

# Braille art workshops for visually impaired

BRAILLE art is one of the activities on offer in a series of tactile arts workshops for the blind or partially sighted to be held in the Hunter during August.

The workshops will be undertaken by Visual Artist Nina Angelo, who has worked extensively with disability groups throughout NSW.

Her workshops have already been enthusiastically received by sight-impaired people.

Other activities in the workshops include mask making and fabric sculpture.

Developed by the Accessible Arts Network with support from the Royal Blind Society and local organisations, the workshops are designed to introduce participants to the creative arts.

Workshops will be held in Maitland and transport will be available.

For further information contact the Royal Blind Society on 29-3361.

ROYAL BLIND SOCIETY  
OF NEW SOUTH WALES

4 Mitchell Street, Enfield NSW  
PO Box 176 Burwood NSW 2134  
Telephone (02) 747 6622  
Telex: RBS AA74732  
Fax No: (02) 747 5993



1st August, 1988

Ms Nina Angelo  
Community Artist  
P.O. Box 12  
TERRIGAL NSW 2260

Dear Nina,

We are now at a stage where arrangements for the Technology in Focus (T.I.F.) programme at the R.B.S. are coming together. I am writing to confirm arrangements made through Accessible Arts Network to include a Tactual Screen Printing/Computer Graphics demonstration in the programme.

The Tactual Screen Printing/Computer Graphics Workshop will be one of the highlights of the programme, and it is expected that the project will receive a high media profile during the morning of the opening of T.I.F. on Wednesday, 24th August. Because we would like to have the demonstration operational before Wednesday's 10 a.m. official opening, we hope you would be able to set up any equipment on the Tuesday before. It is important to have any electrical equipment, particularly computers, set up in advance to ensure no problems related to electrical connections occur during the exhibition. R.B.S. staff will be available to offer any assistance you may need in setting up the equipment.

As previously agreed, payment of \$100 per day to you will be shared between Accessible Arts Network and the R.B.S. We anticipate you will be involved in the programme for a full day on Wednesday 24th, and on Saturday 27th - 10 am to 4 pm. We have included Accessible Arts Network, Colormaker Industries and Nehoc Australia in our register of sponsors.

Please contact me if you have any enquiries regarding the T.I.F. programme.

Yours sincerely,

*Jane Warne*  
Jane Warne  
Co-ordinator  
LOW VISION & RESOURCE SERVICES

JW:sv





TECHNOLOGY IN FOCUS '88

The Royal Blind Society thanks the following organisations for supporting Technology in Focus '88.

ACCESSIBLE ARTS NETWORK

APPLE COMPUTERS AUST. PTY LTD

ASHTON TATE PTY LTD

ASSOCIATION OF BLIND CITIZENS

JIM BRADLEY

Te  
CRASHS MUSIC

CANON AUSTRALIA PTY LTD

COLORMAKERS INDUSTRIES

CONNECT INTERNATIONAL

DEPARTMENT OF TECHNICAL  
AND FURTHER EDUCATION

EPSON AUSTRALIA PTY LTD

IBM AUSTRALIA PTY LTD

H. KRAUSE & ASSOCIATES

MINISTRY OF EDUCATION (VIC)

NATIONAL FEDERATION OF  
BLIND CITIZENS OF AUSTRALIA

NEHOC AUSTRALIA PTY LTD

OPTEK SYSTEMS

PAGES HIRE CENTRE

PFAFF AUSTRALIA PTY LTD

PULSE DATA INTERNATIONAL  
(formerly Wormald Sensory Aids)

QUANTUM TECHNOLOGY PTY LTD

RETINITIS PIGMENTOSA  
SOCIETY OF N.S.W.

ROBOTRON PTY LTD

SHARP CORPORATION OF AUST. LTD

SOFTWARE ALTERNATIVE PTY LTD

SOFTWARE SUPPLIERS PTY LTD

TECHNICAL AID TO THE DISABLED

TELECOM AUSTRALIA

TYPEQUICK SYSTEMS

2RPH - RADIO FOR THE  
PRINT HANDICAPPED



TECHNOLOGY IN RECREATION

(GREEN)

Tactual Screen Printing (not Friday)  
Computerised Sewing Machines  
Electrical Spinning Wheel  
Talking Computers for Games and Hobbies  
Walkie-Talkie for Use in Water Sports  
Computerised Music System

TECHNOLOGY IN EDUCATION

(RED)

Mou. Jatten Brailier  
Braille to Print Systems  
Talking Typewriter  
Talking Computers and Talking  
Portable Computers for  
Student Needs  
Braille Printers  
Bulletin Board Access

TECHNOLOGY IN EMPLOYMENT

(BLUE)

.C.R.s (Print Reading Machines)  
Talking Computers for:  
- keyboard training  
- word processing  
- data base  
- telephone directory  
- spreadsheets  
Tactual Printout for Graphics Package  
Talking Portable Computers:  
- Eureka  
- Keynote  
- Toshiba  
Talking Switchboard System  
Voice Mail Services  
Voice Recognition Systems (Wed and Fri)



TECHNOLOGY IN THE HOME

(YELLOW)

Talking/Large Print Computers for:

- recipes
- addresses and phone numbers

Microwave Ovens

Talking Bathroom Scales

Talking Calculators

Talking Clocks and Watches

Range of Equipment for Use in the Home

LOW VISION EQUIPMENT

(BROWN)

C.C.T.V. Read/Write Systems

Large Print Displays for Computers

Electronic Portable Reading Aid

Range of Magnifiers and Low Vision Equipment

ROYAL BLIND SOCIETY  
OF NEW SOUTH WALES

4 Mitchell Street, Enfield NSW  
PO Box 176 Burwood NSW 2134  
Telephone (02) 747 6622  
Telex: RBS AA74732  
Fax No: (02) 747 5993



10th November 1988

Christopher Cummings  
Arts Development Officer  
Accessible Arts Network  
66 Albion Street  
SURRY HILLS 2010

16 NOV 1988  
DATE REC'D  
SENT TO Judy ✓  
Chris toph  
ARTIST TAKING  
'in'

Dear Christopher,

On behalf of the Royal Blind Society and also as a member of the Accessible Arts Sub-committee I would like to thank you for your untiring work through Accessible Arts Network to promote creative arts for people with disabilities.

The tactile arts workshops, and your involvement in "Technology in Focus" this year have opened up some new possibilities for people who are blind or visually impaired to become involved in creative arts. The RBS would appreciate ongoing support from Accessible Arts Network to develop new programmes and also to improve access for people with visual impairments to arts activities within the community.

We hope funding is available for Accessible Arts Network in the future to continue broadening opportunities for people with disabilities to become involved in creative arts. We also hope Accessible Arts Network can continue to be involved in developing arts programmes and introducing new skills to increase the arts options available for people with disabilities.

The RBS provides a recreation service based upon client request, the work of Accessible Arts Network in the past few years has broadened the possibilities available to people with visual impairments, and we hope Accessible Arts will have the funding in the future to continue this work. Projects we would see as being possible with assistance from Accessible Arts Network would be:

- 1) Involvement with Technology in Focus for 1989 - development of new ideas, participation in the exhibition, and to act as a resource for information and ideas.
- 2) Continuation of the tactile arts workshops which were set up this year - as these workshops are a relatively new idea, more time is needed for development and evaluation for future possibilities.





Page 2

Christopher Cummings  
Arts Development Officer  
Accessible Arts Network  
66 Albion Street  
SURREY HILLS 2010

10th November 1988

3) Textile Arts workshop - through the assistance of local crafts people, the spinners and weavers group, and the local Arts Council, it may be possible to establish a 5 day textile arts workshop in the New South Wales Central Tablelands as an ongoing event. This could also possibly be opened up to a broader range of people who do not easily have access to these types of programmes.

4) Dance, movement and spatial awareness classes incorporated into the Vocational Services bridging course.

Please use this letter of support if necessary with your funding application. I hope your applications for funding are successful and that Accessible Arts Network will be able to continue its commitment to promoting creative arts for people with disabilities.

Yours sincerely,

  
Pru Jobling  
Recreation Officer

PJ:cm

ACCESSIBLE ARTS NETWORK AND ROYAL BLIND SOCIETY TACTILE ARTS  
PROJECT

2ND AUGUST - 22ND NOVEMBER, 1988.

REDRICK STUDIOS  
HENRY PARRY DRIVE  
GOSFORD, N.S.W.

AIM To introduce tactile forms of visual arts to people who are blind or visually impaired.

OBJECTIVES

1. That the workshops are to be for the participants' enjoyment.
2. Introduce participants to new artforms to broaden their artistic horizons.
3. Demonstrate that visual artforms available for sighted people can be adapted for those with impaired vision.
4. Tap into new technology available in art material and practices.
5. Open possibilities for vocational options using the creative arts.
6. Train workers in the field of disability to new and innovative Art and Craft skills available.

PARTICIPANT INFORMATION

There were three regular participants attending the workshops, all of whom were previously or recently sighted, one young man and two women in their late 60's. All lived in the local area but were dependent upon Community Transport to attend the workshops.

The young man, who lives with his parents, had recently lost his sight as a result of a head injury. His previous leisure interests had been of a physical nature, he had no previous experience in the arts/crafts field. His referral to the workshop came from Commonwealth Rehabilitation Services.

The women, who lived in a retirement village, had partial and deteriorating sight. Their previous leisure interests had included arts/crafts activities. Their referral to the workshop came from the Royal Blind Society.

PROGRAM INFORMATION

There were eight workshops of three hours each over four months.

The introductory workshops were structured to demonstrate that visual images could be translated into tactile forms and to give the participants immediate results to feel and take home.

This was done through the medium of screen printing using "puff" paint, which enabled the participants to feel the picture. The Artist then took the participants step by step through the process of screen printing which then enabled them to have a finished product of professional standard. From this point, in the subsequent workshops, participants were encouraged to explore their own creative ideas in this art form and others of their choice.



As the participants gained confidence in their skills, encouragement was given for them to explore "mainstream" arts/crafts activities and to explore the vocational possibilities for their products.

### OBJECTIVE OUTCOMES

1. That the workshops are for the participants' enjoyment.

The first measurement of the participants' enjoyment was their continued attendance over the four month period.

Positive outcomes that contributed to this enjoyment were for the two women. Through the tactile screen printing they were more able to come to terms with their disability as friends and relatives recognised the products from the workshops as 'professional' and placed orders for these to be used as gifts. This led to a noticeable increase in self-esteem.

For the young man, the benefits were that he was able to discover previously untapped skills and to participate in his local community activities and gain the confidence to continue ceramic classes in the local area.

2. Introduce participant to new artforms to broaden their artistic horizons.

The participants came to the workshops with preconceived ideas of "appropriate" arts for their disability (basket weaving mentality). The first task for the Artist was to break down this barrier by presenting finished products that could be felt rather than only seen and of a professional standard.

The second step was to demystify the arts process i.e. that only creative people could produce "artistic" products. The success of this step was able to be measured by -

- (a) the participants when friends and family requested copies of their art works for gifts etc.;
- (b) the participants requesting further involvement and workshops in this area and other artforms not touched in this workshop. (woodwork, collage, fabric sculpture).

3. & 4. Previously screen printing was recognised as an art form only available to sighted people. The development and use of "puff paint" in conjunction with an artist identifying that the two processes could be utilised to bring visual images to the sight-impaired through a very simple process was the catalyst for these workshops. Support was needed from Royal Blind Society and makers of the paint "Colormakers Industries" to bring these workshops to fruition.

The success of this process led to the desire by both artist and participant to further experiment with the possibilities of mastering other art forms i.e. ceramics, fabric sculpture etc.

5. As the screen printing process is indeed a vocational option as well as an art form, doors were opened in both areas, i.e. designing and printing greeting cards, tee shirts, place mats, pillow cases etc. for personal use by the participants and as a cottage craft to be sold through markets, fetes etc.
6. One Leisure Studies student from Kuring-gai College of Advanced Education was the artist's assistant throughout these workshops - using these as a place to learn new skills, i.e. working with sight-impaired clients and



learning new art forms and becoming aware of new technology in the arts which could be translated for use with many other disability groups.

### IN SUMMARY

1. The continuity of these workshops lost their impetus when the Artist in residence suffered a personal tragedy and with the resultant loss of her energies in the project at that time. This impetus was picked up again in the latter weeks of the workshops. The positive outcomes were tempered by this fact.

This, however, did not affect the needs which were very obvious judging by the enthusiasm of the participants. The demystification of the art process was highlighted by the participants comments regarding the simple processes of screen printing. Where they had always thought it a complicated and intricate skill, they now discovered a rewarding and simple art form which they will continue as a hobby at home and have stated interest in buying equipment for this purpose.

In the case of the young man involved, his enthusiasm and willingness to further continue and explore new art forms by joining an integrated ceramics class on a continuing basis.

Through this workshop, he has also developed an interest in Community Arts by volunteering to act as a helper for the Holiday Activities program run by Coastlink. It has brought out a community spirit which was untapped until this time.

There were problems which impinged upon the possible number of participants attending. These were transport and distance involved. Also publicity appeared to be aimed more at the elderly. From statistics available from Council 300-odd young people have a visual impairment on the Central Coast. These people were the original target group for these workshops. Unfortunately, there was no response from them. This could be due to lack of adequate publicity, the communication of the purpose and scope of the workshops and the timing of the workshops which would leave out school aged and working people.

Overall, the participants and artists alike learnt a lot. There is a need for the continuation of similar projects (but who's going to run them?...) We see this question being of great importance and needs to be addressed.

Also other artists and workers in the field need to be shown these new and innovative skills so they can continue to pass them on in the community.

Recommendations for future innovative workshops are: some form of personal contact should be made with the target group i.e. letter outlining aims of workshops and eliciting some form of response, even if this means follow through by phone. This could take time and energy but would generate an ongoing interest through the participants.

C.A.E.'s, T.A.F.E. etc. training workers in the field of special populations should incorporate innovative creative art skills into their syllabus and be able to use art workshops as a training base. This is seen as an immediate need.

If Accessible Arts is to continue running projects such as these we recommend that the Arts Development Officer or Project Officer co-ordinate



with the artists , the sponsoring body and any tertiary institution using the workshops ofr training and ensure that the program is properly planned and executed. The artist's role is just to train and be the artist.

NINA ANGELO  
ARTIST IN THE COMMUNITY  
ENGINEER OF THE IMAGINATION.

ANNETTE DONOHUE  
LEISURE SKILLS INSTRUCTOR

**TRIP TO MELBOURNE TO  
VISIT ARTS ACCESS AND ATTEND THE 'FUNDRAISING  
AND THE ARTS' SEMINAR**

**15-22 NOVEMBER 1988**

**REPORT**

**CHRISTOPHER CUMMINGS - ARTS DEVELOPMENT OFFICER**

**CONTENTS**

**PROGRAM  
REASON FOR TRIP  
ACTIVITIES DURING TRIP  
REPORT  
ATTACHMENTS (FROM SEMINAR)**



REASON FOR TRIP The trip was intended to allow me the opportunity to visit Arts Access in Melbourne. This was for purposes of job orientation. Arts Access is far more established than Accessible Arts - being in existence since 1974 - and it was felt that a visit there to gather information regarding their method of operation would be beneficial to me - and Accessible Arts - at the period of our development. It was also felt that attending the Fundraising at the Arts seminar would also be beneficial.

ACTIVITIES DURING TRIP Of the six working days I spent in Melbourne I spent two and a half with Arts Access; either in their office or visiting projects they were involved in. I spent two further afternoons at the Victorian Community Arts Network offices and the Footscray Community Arts Centre, a day in Bendigo with Siggy Nowack at the Loddon Campese Computer Resource Centre, and two days at the Fundraising and the Arts conference.

Arts Access I contacted Kate Brennan (Executive Officer at Arts Access) in August when the idea of a trip was first mooted, and she responded immediately both by suggesting that I attend around the 16 November so that I could attend their management committee meeting, and providing me with a proposed program of activities (see attached letter). This initial program only changed marginally when I arrived, and included a visit to Larundel Hospital to view a project that was occurring there.

VCAN I called upon VCAN to both make networking connections with the people there and to gain information regarding the relationship between VCAN and Arts Access. I also spent some time viewing resource material they had which may be of interest to Accessible Arts.

Siggy Nowack I visited Siggy for two reasons. First is because of the work he has been doing in developing the use of computer technology in creative arts pursuits (see enclosed booklet), and second because of his connections with Apple Computer and his support for our attempts to gain sponsorship from them.

Footscray Community Arts Centre I visited the Arts Centre because of our known intentions of setting up an arts centre. I spoke with Tony , who is an assistant director at the centre. (I caught up with Fiona Moore, Director of the Centre, at the Fundraising conference)

Fundraising and the Arts (see attached agenda and lists of participants and speakers)

## REPORT

The primary benefit of the trip was the information I received concerning the role of committees and the relationship between them and people employed by the organization; in particular the executive officer(s). This topic featured heavily both in my visit to Arts Access, and in the agenda for the seminar I attended. The information clarified greatly our own situation with Accessible Arts and our transition to being an independent incorporated body. It clarified the triangular relationship between the Network executive, the A.A. sub-committee and the Arts Development Officer, and did so within the perspective of the roles and responsibilities of each of these within current legal requirements and arts practice. It certainly made clear to me the need to develop a board that had people with individual expertise in finance, marketing, arts and disabilities, and who were all very aware of their roles and responsibilities as board members. It made me very aware that while the existing Accessible Arts had many people experienced in the Arts or disabilities fields, it lacked people with strong finance and marketing skills, and experience in running committees.

The second benefit of my trip was to gain a far greater understanding of the direction current arts practice is taking in regard to administration and specifically with regard to funding. I found an interesting correlation between what was being said at the seminar regarding the changes in both public and private funding, and what was occurring at Arts Access. It was clear in both instances that public funding bodies were trying to push arts bodies more into seeking private sector funding (although this was only being hinted at at Arts Access). It reinforced my belief that seeking private funding was the way for an organization such as Accessible Arts to go - BUT - it must have strong support from the public sector to do this effectively.

The third benefit was a reaffirmation of the general feeling in Accessible Arts - certainly my feeling - of what sort of organization Accessible Arts should be. Arts Access is a tight organization running excellent programs and doing excellent work, but it is definitely running programs for people with disabilities rather than focussing upon developing the arts skills of people with disabilities to run their own programs. This causes some problems with the notions of 'integration' and 'empowerment'. The people at Arts Access were aware of this, and it is currently receiving some discussion. It was also clear that, with changing government policies, they were receiving some slight pressure from funding bodies to review their method of functioning. I firmly believe that the two pronged focus of running introductory programs on one hand and running/encouraging skills development programs on the other, both in a community context, should be the direction Accessible Arts should take.

The fourth benefit was gaining an understanding of Arts Access's structural method of operation as regards both running and financing projects. Arts Access receives core funding in the region of \$140,000 jointly from the CCUD, the Victorian Ministry for the Arts and DCS & H. This amount does not, however, cover their administrative costs. To make up the difference, Arts Access seeks funding from various sources to run projects, and withholds one-third of all project money for administrative purposes. This means that (roughly speaking) only one-third of Arts Access's overall budget is spent on artists and materials. Also, roughly 98% of Arts Access's budget is public sector funded.



To end this report I would like to thank the CCDU of the Australia Council for making funds available for me to travel, and the staff at Arts Access for both their time and generous assistance.

# ARTS

## Access

109-111 Sturt Street, South Melbourne, Vic. 3205 Australia. Telephone (03) 699 8299 Fax (03) 690 4925

Our ref: KB/SHD/484

5th September, 1988

Mr Christopher Cummings  
Pressible Arts Network  
1 Albion Street  
SURREY HILLS 2010

Dear Christopher,

I am writing to outline possible arrangements for your visit to Arts Access on 15th and 16th November.

Attached is a suggested programme for the two days which may be of value to you. As I mentioned our "Art Party" - Childrens' Exhibition will be on view in conjunction with the Bi-Centennial Travelling Exhibition November 6th - 12th.

Please confirm arrangements with me as soon as they are definite at your end.

I look forward to hearing from you.

Yours sincerely



Kate Brennan  
EXECUTIVE DIRECTOR

enc.

Patron: Mrs Jean McCaughey.

Donations of \$2 and over are tax deductible. Registered under the provision of the Hospitals and Charities Act 1958.  
Exempt from Victorian Probate and Federal Estate Duty. Supported by the Australia Council and the Victorian Ministry for the Arts.  
Arts Access Society is Incorporated in Victoria under the Incorporations Act of 1981.





These cards were produced for Radio 2RPH by Accessible Arts Network. They were designed by visually impaired artists using a tactile screenprinting technique



These cards were produced for Radio 2RPH by Accessible Arts Network. They were designed by visually impaired artists using a tactile screenprinting technique





**REPORT ON RE-STRUCTURING OF  
THE ACCESSIBLE ARTS PROJECT**

**MAY - DECEMBER 1988**

**CHRISTOPHER CUMMINGS - ARTS DEVELOPMENT OFFICER**

**CONTENTS**

- 1. Background**
- 2. Report**
- 3. Recommendations**

## 1. BACKGROUND

By the end of 1987 it had been realized by both the artist employed on Accessible Arts for that year and the Network management committee that the demand for services from the project was much greater than Network and the project in its then current format in developing community based creative arts activities for people with disabilities in New South Wales it was necessary to develop an appropriate structure to cohere and provide support for activities initiated by Accessible Arts. (See 1987 Report to Australia Council) It was decided by the Network management, therefore, that Accessible Arts should be restructured from being a project run by Network to being an independent organization. To this end Network approached the CCDU and requested that funds granted for the employment of an artist-in-residence for 1988 be used instead to employ an Arts Development Officer (hereafter ADO) to undertake this restructuring. This was agreed to by the CCDU.

## 2. REPORT

The ADO was employed in May. Basically his tasks were divided into two areas: on the one hand the maintenance of Accessible Arts as an active arts body, and the other the restructuring of this body from being the project of another organization to being its own organization. (See Attachment 1 for job description) Prior to the employment of this officer an Accessible Arts sub-committee of Network had been established to assist the ADO in this restructuring process.

An immediate difficulty faced by the ADO was that the grant application for the Ministry for the Arts (who had previously co-funded the project with the Australia Council) had to be submitted in May. This did not allow enough time for the comprehensive formulation of policy or activities for 1989 required on the application. The ADO therefore assessed what would be required in work and time to get Accessible Arts from point A (a project of Network) to point B (an incorporated organization in its own premises). The time required was assessed at a year and a half; ie. by the end of 1989. A meeting was then called with the Ministry and the CCDU to discuss these proposals, fundamental to which was time to allow an Accessible Arts committee to form which could take effective control of its activities, and both funding bodies appeared to concern with them. Funding applications to both the Ministry and the CCDU were made on this basis. (See Attachment 2 for proposals presented with funding application)

In the following months till the end of 1988 a dichotomous situation developed with regard to Accessible Arts' restructuring. On one hand a great deal of community support was generated and positive steps were made toward gaining both premises and funding for their upkeep, while on the other both the formation of a committee and incorporation proceedings became bogged down.

In the first instance negotiations had been conducted with the Department of Housing, the Heritage Council and Marrickville Council to gain a leasehold possession of the Old Marrickville Town Hall as an administrative and workshop base. This historic building, which has a permanent conservation order on it, would have made an ideal community based arts centre for Accessible Arts to operate from. Architectural services for renovation of the building had been donated by Professor Peter Webber of Sydney University and the Disabled Housing Unit of the Department of Housing, negotiations for funding it had begun both with DCS & H and with the development of fundraising strategies for the



private sector, and office furniture and equipment had been offered by the state government.

In the second instance, Accessible Arts was experiencing difficulties with the incorporation process due to the absence of direct involvement in these proceedings by any person with the required knowledge to undertake them. Neither the ADO nor any member of the Accessible Arts sub-committee had (or proffered the service of) the knowledge to contend successfully with the situation. This led to problems within Accessible Arts as a small but outspoken minority of the sub-committee, frustrated with the problems, continually refused to co-operate with either the ADO or the rest of the committee in working together to resolve the situation, with very negative results on the incorporation process.

In November the ADO made a trip to Melbourne (partly funded by the CCDU), to visit Arts Access and attend an industry seminar. As a result of this visit the situation regarding incorporation was clarified for him, as were the actions required to deal with it. (See Report 5 for details) On returning to Sydney these actions began to be taken, but before they could be effectively carried out Accessible Arts received news that the Ministry for the Arts - in a decision not to provide any funding for disability groups - had cut Accessible Arts' funding for 1989, and the Australia Council had provided \$15,000 for project funding only. This constituted a funding crisis for Accessible Arts, as no funds were provided to employ an administrator and Network could no longer undertake that role. In the event the Arts Development Officer finished with Accessible Arts on 30/12/88, and what remains of the Accessible Arts sub-committee is now continuing on into 1989 with the intention of running projects and working toward incorporation. Their relationship with Network is that of an independent body which utilizes Network for fund management purposes.

### 3. RECOMMENDATIONS

It remains to be seen whether those people still involved with Accessible Arts will be able to operate effectively in 1989. Perhaps strength will come out of adversity. They are currently planning a Creativity Camp to be held in March. Funds for this had already been provided by the CCDU, and whether they will be able to successfully gain funding after that date is not known at this time. Even if funding is obtained it is quite probable it will not be for an organization developing arts activities at the community level throughout the state.

My recommendation therefore - in terms of the development of Accessible Arts - is to wait and see whether first, this group can stay together and second, what type of organization they develop. If they develop an organization which is not effective throughout the state in developing arts activities for people with disabilities, then other avenues must be explored. If they do, then they must be given every support.

# Community Activity Centres **NETWORK**

66 Albion Street    SURRY HILLS    NSW    2010

Telephone    02) 212 3244

## **JOB DESCRIPTION - ARTS DEVELOPMENT WORKER, ACCESSIBLE ARTS**

The aim of this position is to consolidate and follow up the work undertaken by the Accessible Arts Network project over the past two years and work towards the establishment of this project as an independent organisation.

The Development worker will be employed by the Management Committee of Network and work with the Accessible Arts Sub-committee regarding project development.

### Duties will include:

- liaise with sub-committee, organise meetings and follow up action to be taken in co-operation with members of the sub-committee, Network staff and artists.
- To establish links with Community Artists and Arts organisations concerning Accessible Arts.
- To establish links with Community Artists and Arts organisations concerning Accessible Arts.
- To encourage organisations, institutions, community programmes to actively involve people with disabilities in community arts programmes.
- To liaise with TAFE, other training bodies in the development of training for artists, carers, health related professionals, recreation workers, etc.
- To assist with the co-ordination and follow up of special projects being undertaken by Network's artists.
- To liaise with groups regarding the development and funding of projects for people with disabilities.
- To liaise with government departments and other agencies for space to establish a permanent base for Accessible Arts.
- To establish links with people with disabilities and organisations involved in disability services.
- To prepare a submission in co-operation with the sub-committee for ongoing funding from arts bodies and other appropriate sources.
- To undertake country travel as indicated.
- To prepare monthly reports for the sub-committee and other special reports as required.

April, 1988



November Tuesday 15th

9.30am	Programme briefing
10.00am	Arts Access Programmes 1988
11.00	Carey Brickel, Project Officer
12.00	Tony de Hiestra (Art Party)
2.00-4.00pm	Entertainment Access Service (EASE)
3. - 5	Chris Hilton, Project Officer
4.00pm	<del>John Paxinos</del> <del>Kate Brennan, Executive Director, Arts Access</del>

November Wednesday 16th

10.00-1.00pm	Possible programme visits
1.00pm	Lunch
2.00pm - 4.00pm	Financial Management - John Paxinos Kate.
3.00pm	Kate Brennan
5.00-7.00pm	Arts Access Management Committee meeting.

November Tuesday 15th

9.30am Programme briefing

10.00am Arts Access Programmes 1988  
Carey Brickel, Project Officer

11.00 Tony de Miestra (Art Party)

12.00

2.00-4.00pm Entertainment Access Service (EASE)  
Chris Milton, Project Officer

3. - 5 John Paxinos  
Chris Milton

~~4.00pm Kate Brennan, Executive Director, Arts Access~~

November Wednesday 16th

NO

10.00-1.00pm Possible programme visits

1.00pm Lunch

2.00pm - 4.00pm Financial Management - John Paxinos Kate.

3.00pm Kate Brennan

5.00-7.00pm Arts Access Management Committee meeting.



## SEMINAR SPEAKERS

- PENNY AMBERG - has been involved in arts management for 15 years. As Executive Officer with the National Arts Industry Training Committee she was involved in developing training packages for the arts industry. She is a member of numerous advisory committees for arts organisations and is Director of the Australian Contemporary Music Development Company. She has recently been appointed General Manager of Export Music Australia.
- CHRIS MANGIN - has managed a range of companies in the fields of dance, drama and music. He has considerable experience in international cultural exchange and has been with the Australia Council since 1985. He has worked in both the commercial and subsidised sectors of the arts.
- GREG TEPPER - has worked in the film industry for many years and has been involved in government funding of film since 1972. He has worked in the Australian Film Commission, the Victorian Film Corporation and was Deputy Director of Film Victoria until 1987.
- VERONICA ROBSON - has had much involvement with arts organisations and their support at the local government level. Town Clerk since 1975, he is also Chairman of the Victorian Association of Performing Arts Centres (VPAC), and treasurer of local arts organisations.
- BOB TAYLOR - is an accountant who has specialised in arts administration for the past 15 years. He was Head of Finance at the Australia Council for 14 years before he joined Film Australia. He has much experience in salvaging companies which have run into financial difficulties, most notably the Sydney Dance Company.
- BERNIE STEWART - is an accountant with experience in arts administration at the state level. He was Secretary of the Ministry for the Arts before he took up his present position in 1979. He is responsible for the coordination of all management services and the provision of government resources to the arts in Victoria.
- MARTIN CARLSON - was formerly Deputy General Manager of the Victorian Arts Centre Trust. He has considerable experience in corporate fundraising for the arts and expertise in management consultancy. He is currently Chairperson of St Martins Youth Arts Centre.
- LENTON PARR - is an artist with many years of arts teaching experience. As Head of the National Gallery of Victoria Art School and Director of the Victorian College of the Arts, he has offered much to arts teaching in Victoria. He was Chairman of the Victorian Tapestry Workshop for 10 years and has been on various state and local gallery councils over the years.

- NOEL BLACKBURN - has been in the entertainment industry for 35 years. He was General Manager of J.C. Williamson then Edgeley's before becoming Business Manager of the Melbourne Theatre Company. He is currently a consultant to "Army Tattoo '88".
- SUE NATTRASS - has worked in theatre management and production for 25 years. She was General Manager of J.C. Williamson before becoming Theatre Operations Manager and subsequently Deputy General Manager of the Victorian Arts Centre Trust. She has been a member of various arts boards including 4 years as Director of Playbox Theatre Company.
- ROBERT GINN - has considerable experience in theatre management and production both in Australia and America. After 8 years with J.C. Williamson he started up his own company, Robert Ginn Pty Ltd. which has been responsible for many of the live theatre and television productions in Australia recently. He has been with Spoleto since 1987.
- TONY ADAIR - has been with Shell for the past 16 years and has had much involvement with arts organisations both within Shell and as an individual. He is on the Board of Playbox Theatre Company and is a Committee Member of the State Orchestra of Victoria.
- MARK SASSELLA - has worked in arts and corporate affairs management. After working with the Moomba Festival he moved to BP Australia as its Public Affairs Manager. He then joined the Australian Industry Development Council before moving to Wang in 1987. He is a member of the Board of the Australian Centre for Photography.
- DOUGLAS BUTLER - has been in the public affairs area in banking for the last 12 years. His Community Affairs role includes looking after sponsorships and donations. He is a Trustee of the Victorian State Opera Foundation and was previously a member of the Board of the St Martins Youth Arts Centre.
- GEORGE FAIRFAX AM - has considerable experience in senior level arts management in Australia. He has been General Manager of the Victorian Arts Centre Trust since 1980 and has been Chairman of the Producers' and Directors' Guild of Australia, member of the Board of the Australian Ballet School and President of the Council of the Victorian College of the Arts.
- PAUL CLARKSON - has been Director of the Victorian Ministry for the Arts since 1980. He was previously responsible for corporate sponsorship of the arts program with the Comalco group of companies. He is currently on the boards of a number of arts organisations including the Victorian College for the Arts, the Spoleto Melbourne Festival Foundation and the Melbourne Moomba Festival.
- ANTONY JEFFREY - is an arts consultant with much experience in the arts in Australia. He was Director of the Music Board of the Australia Council before becoming Commercial Manager of the Australian Opera. He is currently General Manager of the Australian Chamber Orchestra and consultant to the Australia Council's Enterprise Program.



## SEMINAR TIMETABLE


MONDAY 21 NOVEMBER (DAY 1) CHAIRPERSON: Paul Clarkson,  
Director, Victorian Ministry for the Arts

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8.45am REGISTRATION

9.30am KEYNOTE ADDRESS: Penny Amberg,  
Ex- Executive Officer, National Arts Industry Training Committ

Penny will be talking about the role of training and how it affects all areas of the arts. She will discuss the numerous ways in which training can be understood and the various training opportunities available.

0.30  MORNING TEA

1.00am PART A: ARTS FUNDING, GOVERNMENT FUNDING PROGRAMS

Chris Mangin  
Director  
Performing Arts Board  
Australia Council

Chris will be discussing policy development at the federal level, the areas of responsibility of a federal arts funding body and what is looked for in assessing applications.

Greg Tepper  
Deputy Director Programs  
Vic Ministry for the Arts

Greg will be discussing the role of the state in arts funding as it links to government strategy initiatives, partnerships between funder and user and ways organisations can broaden funding sources.

Vern Robson  
Town Clerk  
City of Warrnambool

Vern will discuss the role of local government in arts funding and support, how it can develop more opportunities and the relationship between state, federal and local funding bodies.

2.30  LUNCH

2.00pm PART A: ARTS FUNDING PROFESSIONALISING THE APPROACH

Bob Taylor  
Finance Manager  
Film Australia

Bob will be advising organisations about things to do and not to do, from the perspective of the funder, as well as pitfalls and lessons in financial programs

Bernie Stewart  
Deputy Director Resources  
Vic Ministry for the Arts

Bernie will discuss proper planning, monitoring and review of programs, particularly for organisatio seeking or in receipt of a financial report.

3.00pm AFTERNOON TEA

DAY 1 Cont'd

3.30pm PART B: THE ROLE OF MANAGEMENT ROLES AND RESPONSIBILITIES OF BOARDS

Bob Taylor  
Finance Manager  
Film Australia

Bob will discuss the mechanical responsibilities of board members as well as the legal and moral responsibilities.

Lenton Parr  
Artist and  
board member

Lenton will talk about the operations of the board and its interrelationships with the government and various funding bodies.

Martin Carlson  
Chairman  
St Martins Arts Centre

Martin will discuss the active role that board members can take with an organisation by developing closer links to its operations and personnel.

5.00pm CLOSE OF DAY

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DAY 2 CHAIRPERSON : Martin Carlson

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9.00am PART C: BOX OFFICE INCOME AND PRIVATE SUPPORT BOX OFFICE PROJECTIONS,  
LEAD TIMES AND PROGRAMS

Noel Blackburn  
Arts Consultant

Noel will be looking at what's involved in box office, projects, income and budgetary sense.

Sue Nattrass  
Deputy General Manager  
Victorian Arts Centre

Sue will examine projections and lead times as they relate to programs, and risk-taking as it relates to operations of a company.

Robert Ginn  
General Manager  
Spoleto Melbourne

Robert will talk about private support and other income as it relates to Spoleto and other projects, as well as adjustments to programs on resource base.

10.30am MORNING TEA

11.00am PART C: BOX OFFICE INCOME AND PRIVATE SUPPORT PRIVATE AND CORPORATE SPONSORS

Tony Adair  
Public Affairs Manager  
Shell Co. Australia

Tony will offer a global perspective of a corporate organisation and its sponsorship policies, as well as the characteristics of Shell sponsorship.

Douglas Butler  
Manager Community Affairs  
Westpac Banking Corp.

Douglas will look at numbers of applications received and the infrastructure required to handle them, and the recognition of the sponsorship dollar.

Mark Sassella  
Corp. Marketing Manager  
Wang Australia Ltd

Mark will focus on sponsorship to enhance the administrative function of an organisation, and the recognition and measure of effectiveness of that money

1.30pm LUNCH



DAY 2 Cont'd

2.00pm PART D: FUTURE DIRECTIONS NEW DEVELOPMENTS AND APPROACHES

George Fairfax AM  
General Manager  
Victorian Arts Centre

George will offer a personal view of where he considers arts management and funding is heading.

Paul Clarkson  
Director  
Ministry for the Arts

Paul will talk about the changing nature of arts funding at the state level and the implications this may have for organisations.

Antony Jeffrey  
Senior Partner  
Business Arts Connection

Antony will give a brief background on private sector funding in Australia, and will discuss the Enterprise Program. He will also look at an Advocacy Program for Australia.

3.30pm AFTERNOON TEA

4.00pm OVERVIEW

4.30pm DRINKS

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## LIST OF SEMINAR PARTICIPANTS

Eleanor Downes, Administrator, MAINSTREET THEATRE  
Paul Summers, Artistic Coordinator, WOOLLY JUMPERS INC  
Kris Jones, Company Manager, WOOLLY JUMPERS INC.  
Kate Durham, Public Programs Coordinator, VICTORIAN TAPESTRY WORKSHOP  
Stephen Martin, Treasurer/Manager, TASMANIAN SYMPHONY CHAMBER PLAYERS  
Zannie Flanagan, Entrepreneur, SA  
Maria Katsonis, Administrator, AUSTRALIAN NOUVEAU THEATRE (ANTHILL THEATRE)  
Frances Awcock, Executive Director, NATIONAL BOOK COUNCIL  
James Buick, Administrator, FM LIVE THEATRE COMPANY  
Fran Silvester, Administrator, ST MARTINS YOUTH ARTS CENTRE  
Irene Crebbin, Administrator, BARNSTORM THEATRE  
Kate Brennan, Executive Director, ARTS ACCESS SOCIETY  
Fiona Moore, Director, FOOTSCRAY COMMUNITY ARTS CENTRE  
Beverley McAlister, Community Music Administrator, DANDENONG RANGES MUSIC COUNCIL  
Frances Essaber, Administrator, ANOTHER PLANET POSTERS  
Shirley McCarron, Administrator, MERSEY VALLEY FESTIVAL OF MUSIC INC  
David Agg, Manager, MELBOURNE INTERNATIONAL FESTIVAL OF ORGAN AND HARPSICHORD  
Liz McAloon, Coordinator, WOMEN'S ART REGISTER  
Stephanie Millar, Administrator, REDLETTER COMMUNITY WORKSHOP  
Peter Cobb, Freelance musician/teacher  
Jack Migdalek, Artistic Director, TOES DANCE IN EDUCATION COMPANY  
Jane Diamond, Freelance teacher/dancer  
Margaret Wirrpanda, Administrator, WORAWA ABORIGINAL COLLEGE  
Leah Andrews, Secretary, WORAWA ABORIGINAL COLLEGE  
Ronald Denson, Director, WEST GIPPSLAND ARTS CENTRE  
Bruce Davidson, Chief Executive Officer, SHIRE OF WARRAGUL  
Andrew Penny, Project Officer, NEXT WAVE FESTIVAL  
Amanda Smith, Assistant Director, NEXT WAVE FESTIVAL  
Andrew Bleby, Director, NEXT WAVE FESTIVAL  
Russell Browne, Exhibitions Coordinator, VICTORIAN MINISTRY FOR THE ARTS  
Ken Lloyd, Chief Finance Officer, S.A. DEPARTMENT FOR THE ARTS  
Winnie Pelz, Manager Arts Policy & Programs, S.A. DEPARTMENT FOR THE ARTS  
Robyn Kershaw, Coordinator Australian Content Dept., AUSTRALIAN ELIZABETHAN THEATRE TR  
Wendy Blacklock, Director " " " " " "  
Margaret Harrison, National Board Member/ Vic Chairperson, MUSICA VIVA  
Tony Hughes, Director, Institute of Arts, DEAKIN UNIVERSITY  
Denise Schmidt, Secretary to Dean, Institute of Arts, DEAKIN UNIVERSITY



Barry Joy, Director of Finance, THE AUSTRALIAN BALLET FOUNDATION  
 Geoff Kerins, Accountant, THE AUSTRALIAN BALLET FOUNDATION  
 Noel Ancell, Director of Music, THE AUSTRALIAN BOYS' CHORAL INSTITUTE  
 Julia Sutton, Administrator, THE CHURCH THEATRE  
 Raewyn Izett, Assistant Administrator, THE CHURCH THEATRE  
 Lindsay Hutchinson, Director of Music, THE PENINSULA SCHOOL  
 Beverly Menkens, Councillor, NOOSA SHIRE COUNCIL  
 Jennifer Cook, M.BA Student, MONASH UNIVERSITY  
 Kelli Green, Secretary/Treasurer, AUSTRALIAN MUSIC THERAPY ASSOCIATION  
 Kim Moore, M.BA Student, R.M.I.T.  
 Kirsi Hiltula, Festival Coordinator, FESTIVAL FRINGE OF PERTH  
 Sarah Grunstein, Student, MELBOURNE UNIVERSITY  
 Jim Logan, Director, CHAMELEON CONTEMPORARY ART SPACE, TAS  
 Naomi Tippet, Administrator, POLYGLOT PUPPET THEATRE  
 Linda Marson, Executive Officer, VICTORIAN ARTS INDUSTRY TRAINING COUNCIL  
 Mary Dancuk, Manager, RIPPON LEA (NATIONAL TRUST OF AUSTRALIA)  
 Phee Broadway, Manager, CASTLEMAINE STATE FESTIVAL  
 Alan Dodge, Executive Officer, AUSTRALIAN NATIONAL GALLERY  
 Kerry Newman, Development Manager, AUSTRALIAN NATIONAL GALLERY  
 Christopher Cummings, Arts Development Officer, COMMUNITY ACTIVITIES NETWORK  
 Yvonne Gates, Marketing Manager, AUSTRALIAN BALLET FOUNDATION  
 Lee Baillie, Treasurer, AUSTRALIAN FOLK TRUST INC.  
 Pamela Rosenberg, Director, AUSTRALIAN FOLK TRUST INC.  
 Geoff Godkin, Managing Director, MILLMAINE MARKETING PTY LTD  
 Lyn Hunter, Bookings Manager, OLYMPIC PARK MANAGEMENT  
 Sally Worcester, Station Manager, 3MBS - FM  
 Karen Ermacora, Director/Administrator, DANCE FEST  
 Bruce Ridley, Theatre Development Officer, WA DEPARTMENT FOR THE ARTS  
 Kylie Murphy, Freelance Arts Worker, QLD  
 Michele Braid, Project Officer, CRAFTS COUNCIL OF VICTORIA  
 Andrew Pittendreich, Corporate Affairs Manager, VICTORIAN ARTS CENTRE TRUST  
 Greg Angelo, Finance Manager, VICTORIAN ARTS CENTRE TRUST  
 Jacqueline Taylor, Curator, Westpac Gallery, VICTORIAN ARTS CENTRE TRUST.  
 Peter Seaborn, Independent Artist, HANDSPAN PUPPET THEATRE  
 Jim Koehne, Music and Dance Executive, VICTORIAN MINISTRY FOR THE ARTS  
 Wendy Hamilton, Drama Executive, VICTORIAN MINISTRY FOR THE ARTS  
 Hugh McEwan, Trustee, AUSTRALIAN FOLK TRUST  
 Jill Keyte, Executive Director, Business Council, NATIONAL GALLERY OF VICTORIA



Gay Hopgood, Executive Officer, J.S.M. MUSICAL SOCIETY INC  
 Tim O'Leary, Public Relations Officer, MOBIL OIL AUSTRALIA  
 Bruce Applebaum, Administrator, ELIZABETHAN PHILHARMONIC ORCHESTRA  
 John Butler, Theatre Arts Coordinator, GEELONG GRAMMAR SCHOOL  
 Atul Joshi, Board Member, MUSICIANS FOR WORLD PEACE  
 Adrian Jones, Coordinator, AUSTRALIA AND REGIONS ARTISTS' EXCHANGE (ARX 1989)  
 Sam Saffir, Manager, MALVERN SYMPHONY ORCHESTRA  
 Diana Hooper, Administrator, NARACORTE ART GALLERY  
 Bert Bowden, Administrator, VICTORIAN BANDS LEAGUE INC.  
 Liz Jones, Artistic Director, LA MAMA INC.  
 Trisha Avery, Administrator/Manager, DANCEWORKS  
 Frances Lindsay, Director, UNIVERSITY GALLERY, MELBOURNE UNIVERSITY  
 Judith Isherwood, Development Officer, ARTS ACCESS SOCIETY  
 Catherine Brown, Administrator, SOUND DESIGN STUDIO PTY LTD  
 Glenn Gaston, Executive Officer, BENDIGO EASTER FAIR INC.  
 Robyn Winslow, Theatre Administrator, MELBOURNE UNIVERSITY UNION THEATRE DEPT.  
 Jill Quin, Assistant to Dean - School of Music, VICTORIAN COLLEGE FOR THE ARTS  
 David Salter, Acting Director, ARARAT GALLERY  
 Anne Learmonth, Community Arts Officer, CITY OF HAWTHORN  
 Andrew Smalley, Company Manager, AUSTRALIAN BALLET FOUNDATION  
 Linda Richardson, Resource Officer, CRAFTS COUNCIL OF VICTORIA  
 Claire Stonier-Kipen, Community Arts Officer, CITY OF DANDENONG  
 Frank Pam, Director, MELBOURNE MUSICIANS  
 Gillian Wills, Administrator - School of Music, VICTORIAN COLLEGE FOR THE ARTS  
 Sara Kelly, Director, BENALLA ART GALLERY  
 Henry Vyhna, Music Education Officer, VICTORIAN ROCK FOUNDATION  
 Ian Smith, C.E.O., VICTORIAN ROCK FOUNDATION  
 Michele Taylor, Marketing Consultant, VICTORIAN ROCK FOUNDATION  
 Patrick Meegan, Concert Presentation Officer, AUSTRALIAN BROADCASTING CORPORATION  
 Dianne Beavers, Committee of Management, LIVING MUSEUM OF THE WEST  
 Julie O'Malley, Executive Director, REGIONAL GALLERIES ASSOC. OF QUEENSLAND  
 Bronwyn Lewis, Portfolio Accountant, STATE STREET AUSTRALIA  
 Nigel Cox, Freelance Theatre Worker  
 Margaret Birtley, Executive Officer, MUSEUMS ASSOCIATION OF AUSTRALIA  
 Margaret Vandeleur, Coordinator C.A.D. Arts, CITY OF MELBOURNE  
 Patricia Sabine, Manager Cultural Development, CITY OF MELBOURNE  
 Diane MacLeod, Manager Public Galleries & Museums, VICTORIAN MINISTRY FOR THE ARTS  
 Hilary Newton, Museum Project Officer, VICTORIAN MINISTRY FOR THE ARTS