

ARTS *Access*



ANNUAL REPORT 1986

AIMS AND OBJECTIVES

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

Arts Access believes:

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

The Arts have the potential:

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

The objectives of Arts Access are:

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

Programme Guidelines

Consultation:

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

Demonstration:

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

Participation:

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

Integration:

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

Standards:

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

Evaluation:

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



EXCITING AND PRODUCTIVE...

Arts Access has now been working in Melbourne for 12 years and during those years we have refined and reiterated our aims and objectives, changed premises five times, increased staff and budget, but most important of all, we have become a vital, active and necessary part of the arts world in Victoria and Australia.

So what does the future hold?

Arts Access has several aims for 1987. We will continue an artists in residency programme at Larundel Psychiatric Hospital with Libby O'Neill and Richard Bengé, with the aim that this programme will eventually become a permanent part of Larundel's day to day activities—possibly linked to similar institutions in the same area.

We have plans of establishing a ticketing scheme as a separate programme within our building with its own officer-in-charge. This scheme will enable us to distribute tickets to arts events throughout the metropolitan area to people who do not usually go to arts related events.

We will actively encourage artists to use the staff/artist's room at the front of our building as a meeting place to discuss ideas, chat and develop new directions. We look on our artists as the life blood of Arts Access.

We are to co-host an American contingent visiting our country on an exchange scheme—Arts Dialogue. Five of the sixty-five visitors—representing Very Special Arts International—will be here to discuss how advanced this field of work is in Australia.

The Arts Access Resource Centre, now painted and carpeted, will gradually be stocked with books, magazines, etc. and audio equipment.

1987 will present challenges and work. Last year we had the benefit of Jo Caust as Programme Director and Trish Collinson as Project Officer who was later replaced by Carey Brickel. Our administrator, Joss Evans, was later replaced by Sue Malings, while Michelle Stone, our receptionist has become the holder of all knowledge. 1987 again sees changes in our staffing, and we hope there will be a greater involvement in the running of our Society by the artists.

It is my privilege to thank Chinka, our President, and our Committee, for their support and interest and our staff for so much time and energy given to the Society. I look forward to an exciting and productive 1987.

Dinny Downie,
EXECUTIVE OFFICER.

A YEAR OF CHALLENGE

Probably the most exciting and productive year the Society has had occurred during 1986.

Arts Access increased its programme base during 1986, and also ran two CreateAbility seminars for staff and personnel from Special Schools and Institutions—these continuing seminars are a major part of our training scheme in 1987.

The introduction of our artists-in-residence scheme at Larundel has introduced the first residency for Arts Access. Libby O'Neill and Richard Bengé have committed themselves to this programme during 1987 for an exciting year of new directions ahead.

During the year two major reports were written. The "Older People and the Arts Report" prepared by Jo Caust, and a "Report on Feasibility of Arts and Recreation Ticketing Scheme for Disabled and Disadvantaged People," prepared by Belinda Kirkwood. Documentation of programmes and increased availability of resources are part of the continuing development of Arts Access.

The plans to upgrade the building progressed on schedule and culminated in the Minister for the Arts, the Honourable Mr. Race Matthews, officially opening the ramp at a "Ramp Romp" held in November. Arts Access is planning to increase its facilities as a Resource Centre of information for artists, staff from Institutions and the community, as well as establishing a large common room for the use of artists and visitors.

Once again, my annual thanks to Dinny Downie, her hard working and dedicated staff, and, of course, to all my fellow committee members. To the Arts Access artists I say—without your continuing high standard of work and constant dedication we could not go on—Thank You.

H.E.P. Steel,
PRESIDENT

ARTS ACCESS SOCIETY INC. COMMITTEE

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Alan Moor

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1986)
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STAFF:

Executive Officer:

Diana Downie

Programme Director:

Jo Caust
(To March 1987)

Project Officer:

Trish Collinson
(Till November 1986)

Carey Brickel

(From November 1986)

Office Administrator:

Joss Evans
(Till July 1986)

Sue Malings
(From June 1986)

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ARTISTS:

Zandie Acton, Bronwen Barton, Jo Barrkman, Richard Benge, Maud Clark,
Suzie Dee, Lucinda Grayling, Mark Grunden, Heather Hill, Michelle Howard,
Clare McKenna, Noel Maloney, Sally Marsden, Helen Martineau,
Tori de Mestre, Lynden Nicholls, Libby O'Neill, Trina Parker, Karen Paton,
Elizabeth Patterson, Mandy Pickett, Solange Pinget, Anne-Marie Power,
Jacque Robinson, Liz Sadler, Shelley Scown, Gill Shaw, Greg Sneddon, Sue Trytell,
Ken Vatcher, Evelyn Vynhal, John Wilson.

CONSOLIDATION, INNOVATION AND EXCITEMENT

Arts Access is fortunate because its brief encompasses such a wide spectrum. This may seem problematical in terms of clear direction but it does give enormous scope in terms of doing new, innovative work and exploring different, undiscovered areas. It means that Arts Access can always be developing and changing and not become institutionalised. This year has seen evidence of this in many areas including the establishment of the building and particularly the Resource Centre. This will offer enormous possibilities for an exchange of information both nationally and internationally and provide the tools for in-service training.

This year's programmes combined both a consolidation of existing programmes with some innovative and exciting new work. Several artists new to Arts Access worked with us during the year. Out of a total of 33 artists who worked with us, 11 were new. These included:-Lucinda Grayling; Mandy Pickett; John Wilson; Jacque Robinson; Mark Grunden; Libby O'Neill; Noel Maloney; Richard Bengie; Shelley Scown; Michelle Howard and Karen Paton.

The new programmes during the year, particularly the establishment of the Larundel artists-in-residence, the Broadmeadows project, the CreateAbility seminar and the Older People and the Arts, were all very exciting. Successful programmes which were continued included those at the Melbourne Zoo, the Kingsbury programme and the Nepean/Naranga/Frankston programme. These are continuing again in 1987.

During the year it's been possible to review programming needs and establish clearer priorities for the future. The programming area has had both staff and organisational changes. The former programming sub-committee was disbanded and a new programming advisory group was formed. This group, composed of representatives from artists, clients and management, met regularly over a four-month period to discuss short and long-term plans in the programming area. This worked well and provided an ideas base for the programming area for 1987 and beyond. The group will be re-formed early in 1987 to review both '87 plans and beyond.

Jo Caust
 Jo Caust
 PROGRAMME DIRECTOR



Friendship is one of the many outcomes of the programme at the Zoo. Artists Al Wunder and Rinske Ginsberg with one of the many participants in the programme. Copyright Carolyn Lewens.

"ALWAYS CHALLENGING, OFTEN UNCOMFORTABLE, BUT ALWAYS REWARDING"



It is vitally important for Arts Access to provide training for staff so that programmes can be taken up and developed within the school or institution once our artists move on. To this end, Arts Access conducted two CreateAbility seminars for staff who work with the intellectually disabled.



Initially, only one workshop was planned but the interest and response to it was so encouraging that another was scheduled. The first was held at St. Martins Theatre and the second at the Footscray Community Arts Centre.

The workshops, taken by Bronwen Barton and Catherine Cherry Van Wilgenburg, were designed to explore the creativity in each individual and examine ways to extend and pass on the experience to other staff and patients. More than 70 people from Melbourne and various country centres attended the practical workshops.

"The day was always challenging, often uncomfortable, but always rewarding," one participant wrote, which was a response indicative of the reaction of many who attended.

*CreateAbility workshop participants were able to give free reign to their imaginations.
Copyright Stephen Henderson.*



OUR FIRST ARTISTS-IN-RESIDENCE

'Cinders' at Larundel

A DRAMATIC intrusion on the normal day-to-day routine of the Larundel Psychiatric Hospital at Bundoora is being provided by the Arts Access Society of Victoria.

Psychiatrists, cleaners, nurses, patients and their families, cooks, gardeners and therapists were just some of the people involved this month in the staging of *Cinderella and the Silver Slipper*. Artists-in-residence Richard Bengé and Libby O'Neill have brought their combined experience in drama, movement and dance to the hospital for an innovative program modelled on an in-house arts project developed at the Manchester Hospital in Britain.

The project is the first of its kind in Australia and it has received an enthusiastic response from all taking part.

"By way of introduction we began by singing and dancing our way through a variety of wards, administrative offices and workshops, getting patients and staff to join in. It was great fun," artist Ms O'Neill said.

The Larundel project is only one of many varied programs run by the Arts Access Society.

The society is a non profit organisation committed to providing access to the arts to disadvantaged and disabled people. For further information on Arts Access projects contact the program director Jo Causé, telephone 699 8299.



STAFF and patients at Larundel Psychiatric Hospital join in the wedding procession for *Cinderella and the Silver Slipper*.

New Larundel program brings art to the people

ARTISTS Libby O'Neill and Richard Bengé are adding a new, creative dimension to life at Larundel psychiatric hospital in Bundoora.

Libby and Richard are artists in residence at the hospital, as part of a program developed by the Arts Access Society in consultation with staff.

This week they are staging a performance of *Cinderella and the Silver Slipper* — the movie involving patients and staff.

Arts Access Society was founded in 1974 to provide access to the arts for people disadvantaged by physical, intellectual, emotional or financial conditions.

Libby is a movement and dance artist who has created works for the Australian Ballet School and the Tasmanian Dance Company. She has worked as a lecturer in dance at Victoria College, Rusden.

Richard graduated from Victoria College in 1988 and was the director of the Victorian Deaf Theatre for two years. He has taught drama at a number of high schools.

The artists in residence program began in August and will run until January 1987. Funding for the program is provided by the Community Arts Board of the Australia Council Division of the Department of Health.



ARTISTS in residence at Larundel, Richard Bengé and Libby O'Neill, preparing for a performance.

It is perhaps the most innovative programme undertaken by Arts Access. The programme has upset the daily routine of one of Melbourne's largest psychiatric centres, yet continues to gain the support of staff and patients.

The programme involves artists-in-residence at Larundel Psychiatric Hospital at Bundoora. The artists in residence are the effervescent and tirelessly imaginative Libby O'Neill and Richard Bengé.

Richard and Libby took up residence at Larundel in August last year with a brief to bring the creative experience to all at the centre. They have used their combined experience in drama, movement and dance to pleasureably interrupt the routines of patients and their families, nurses, psychiatrists, therapists and other staff. The programme is the first of its kind in Australia and is modelled on an in-house arts project developed in the Manchester Hospital system in Britain.

"By way of introduction, we began by singing and dancing our way through a variety of wards, administrative offices and workshops, getting patients and staff to join in. It was great fun," said Libby.

Before long they had arranged the spectacular staging of the filming of *Cinderella and The Silver Slipper*. The production involved, psychiatrists, cleaners, nurses, patients and their families, cooks, gardeners...in short, just about everyone! It was a fantastic success.

It is hoped that this programme will be granted ongoing funding and will be the forerunner to many similar ones at other centres.

The programme is being well documented for future reference and the video of *Cinderella and The Silver Slipper* is now available in the Arts Access Resource Centre.

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A PROCESS OF DISCOVERY

When I started teaching dance to the Nepean, Naranga and Frankston children, one of my prime concerns was to establish a safe and trusting environment. It is in this context that the children allowed themselves to lose their inhibitions and to be at ease with themselves, their peers and the educators.

I found teaching these children a real delight and extremely rewarding. I sensed the children were desperate to express themselves. They needed recognition. I believe that a creative stimulus such as dance fulfilled their basic needs—

self-expression, recognition,
creation, to socialise.

I did not waste any time for discipline problems as they were willing and enthusiastic learners. Each child was ready and eager to start dancing. Their attention span was consequently very high. During class time I constantly witnessed a tremendous group support. The children did not ever put each other down. They have shown me a most beautiful example of acceptance, care and sharing.

These classes had a tremendous impact on the children.

I have seen on many occasions great changes and improvements in children's behaviour, eg. a child who would normally be lethargic, non-responsive to anyone or any situation became, after a year, extremely active and involved during these classes. I was told by one of his teachers that these classes were the only ones in which the child would show any interest and understanding. A fairly severely handicapped adolescent who was on a motorised wheelchair started to go once a week to her local disco.

Most of the autistic children have opened up a dialogue with me. They were actually communicating with me in movement terms, sometimes adding sounds or words (the right ones!). On quite a few occasions I had to extend the class time of the behavioural problem children. They became so involved with the dances they were creating they did not want to stop when the period was over. This group worked fast. They were very co-operative with each other. They came up with extremely imaginative and skilled group dances.

For the last three years I have observed that these children have developed physical, social, emotional and creative skills. I saw that the children could learn and have a lot of fun at the same time.

I was told on few occasions by the staff, the principals and some doctors how amazed they were to see some of the children perform or behave in a way they would not expect or imagine.

Although these classes were fairly demanding for the teachers who assisted me, they were most appreciative. They saw their students under another light, and discovered new aspects of their personalities. They found it very enriching and useful for their own class time.

Solange Pinget
ARTIST

Dance allows us to share, initiate or follow—Artist Solange Pinget with a participant on the Westernport project. Copyright Carolyn Lewens.

"They came up with extremely imaginative and skilled group dances."
Artist Solange Pinget.



MUMMY WEARS PIGTAILS

A symbolic judge called out from behind the stage:

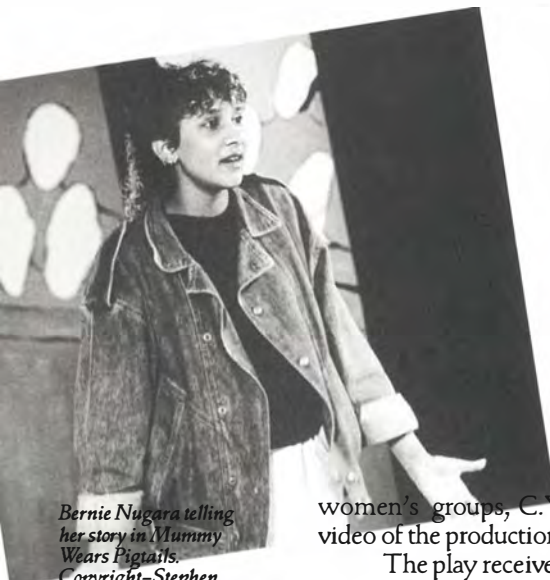
*"Are you not ashamed?
How can you mother a child when you are still a child yourself?"*

The Broadmeadows Teenage Women's Group were able to face and defy that judgement in a play "Mummy Wears Pigtails" which was written and performed by its members with the help of Arts Access, The Myer Foundation and director Bronwen Barton in November last year.

The programme which culminated in a moving performance which brought tears to many in the audience was unique. A member of the group, Mandy Riley, 19, who has four young children talked about the inspiration for the play: "At one time or another, we have been put down by people who know nothing of us. It has not been easy raising our children and knowing people feel this way about us. So we have put our experiences from our everyday lives of children, families and boyfriends into a play... We aim to let people see how caring and loving we are towards our children and show people their judgements are not true."

The play, which was performed by Mandy and Tracey Riley, Donna Vallance, Bernie Nugara, Heather Rigby and Barbara Semler at a matinee and evening session on Wednesday November 26, has aroused enormous interest from other women's groups, C.Y.S.S. groups and other educational institutions. We now have a video of the production available in the Resource Centre.

The play received coverage in The Melbourne Sun News-Pictorial and The Age.



Bernie Nugara telling her story in *Mummy Wears Pigtails*. Copyright-Stephen Henderson.



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Teenage mums take to the stage to tell their story

By VALERIE COLTER
Mandy Riley is 19. In tight black jeans, long hair spayed across narrow shoulders, she plays ball with her mates and sings Cyndi Lauper songs like any other teenager.

But on Saturday nights, when her friends go to the city discotheques for a night of fun, Mandy stays home to mind her four small children - twin boys aged two, and twin girls aged four months. Luckily, Mandy has a stand-by babysitter in her younger sister Tracey. Also a teenage mum, Tracey has her own twin baby sons, who are nearly six months old.

Yesterday, the Riley sisters appeared with four other young players in *Mummy Wears Pigtails*, a short play written by members of the Broadmeadows Teenage Women's Group, which told of their own experiences of youthful pregnancy, teenage romance and broken hearts, and ultimate family responsibilities when their young boyfriends opted out.

The play was staged with assistance from Arts Access, a group which helps disadvantaged or disabled groups in the arts. Funding was granted through the Myer Foundation.

The young women wrote the script, poetry and prose and chose songs like Cyndi Lauper's *True Colors* for their play, which is directed by Bronwen Barton and staged at the Youth Projects Theatre, Glenbury.

They wanted to show people that they were the same as other mothers. "At one time or other, we have been put down by people who know nothing of said Mandy."



Mandy Riley, 19, with her two-year-old boys and four-month-old girls. Picture: IAN LAMB

"It's not easy raising our children and knowing people feel this way about us. So, we have put our experiences from our everyday lives of children, families and boyfriends into a play... we aim to let people see how caring and loving we are towards our children and to show people their judgements are not true."

Early in the play, the symbolic judge of society called from behind a judge: "Are you not ashamed? How can you mother a child when you are still a child yourself?" and each woman defied his judgment. Donna Vallance, 15, the mother of a two-year-old boy whom she adored, told her story of the friend who raped her at 13. She says of her child, "I would die without him."

Bernie Nugara, 15, who is expecting her child in January, was fearful about being pregnant and alone. But the others welcomed her to their group. Now she is happier. After the show, she said her parents would help her support the baby.

At the close of the play, the judge agreed that he was "not qualified to make a judgment". When the child-care workers brought the teenage mums their young babies, many in the audience began to cry.

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OLDER PEOPLE AND THE ARTS

Arts Access has a continuing commitment to Older People and the Arts. This commitment was highlighted last year during Senior Citizens Week when Arts Access staged an Older People and the Arts seminar/workshop at the Grant Street Theatre, which highlighted the importance of creative activities for older people.

The seminar was part of a series of programmes for the elderly. Programmes involving writing/drama workshops at Mt. Royal Hospital (Parkville) and drama/movement workshops at Pinaroo Village (St. Kilda) were also conducted through Arts Access.

In many ways Age journalist Jenny Brown summed up much of the positive effects the arts can have with her description of a member of The Tombolas, an elderly performance group, which staged a marvellous show at the seminar.

She wrote:

"If he were sitting on a tram stop you would pass him by because he's old and this is a disposable society. But when you see him on stage, he's a showstopper. A terrible ham."

The continuing commitment in 1987 will take the form of a series of writing workshops in the Western Suburbs.

A group of elderly people working with artist Kristin Henry have agreed to work with other older people in institutions, gathering stories, and in cases where writing is not possible, taping their stories.

Again we aim to have another full-day seminar in Senior Citizen's Week at Footscray Community Arts Centre. Mount Royal Geriatric Centre, Sunshine Day Hospital and the Corindirk Centre will be involved in the writing programmes. A collection of works written by a group of older writers will be collected and published as a book and launched at the seminar.

Additionally, a group of older people in Williamstown are preparing a performance for the seminar, based on their reminiscences. They are working under the direction of Michelle Howard.

*Arts or Therapy—is there a difference? An animated discussion at the Older People and The Arts seminar.
Copyright Carolyn Lewens.*



A CHANCE TO BE RECOGNISED

The program at Prahran Parish Mission consisted of a series of drama workshops with the broad aim of providing both fun and creative activities. Here we reprint extracts from an interview with a staff member after the 20-week drama programme was completed.

He's a very reserved person, but in the drama sessions he opened out and embraced people. I'd never seen him do that before or since.

Everybody had the chance to express themselves and play out in the group whatever they wanted...people are really responsive and spontaneous. People don't often get the chance to be spontaneous and do their own thing. Other activities are more structured and ordered.

A lot of the participants don't have many friends. The drama sessions are a safe environment where no-one is going to make fun of them because the chances are the others are making fools of themselves too—so they can let themselves go.

The sessions (drama) are for some the only place where people listen to them and recognise the worth of what they are doing or saying. The session might be the first and often the last time in their life where they are recognised.

PROGRAMME DETAILS

W. J. Christie Centre (Mildura)

A programme of music and drama working with intellectually disabled children, based on the theme that "Music/Drama is FUN?"

Artist:

Lucinda Grayling.

Melbourne Zoo Project

Dance and movement workshops with children and young adults with physical and/or intellectual disabilities. The centres participating this year were:

- ◇ St. Paul's School for Visually Handicapped (Kew)
- ◇ Ascot Vale Special School
- ◇ Yarrabah Special Development School (Aspendale)
- ◇ Rosamond Special School (Footscray)
- ◇ Pembroke High and Avondale Heights
- ◇ Croxton Special School
- ◇ St. Albans Special School

Artists:

Lynden Nicholls Al Wunder
Rinske Ginsberg Mandy Pickett

Victorian School for the Deaf

Movement and dance activities with young deaf children.

Artists:

Al Wunder Gill Shaw
Lynden Nicholls

Nepean/Neranga/Frankston Special Schools

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

- ◇ Nepean Special School
- ◇ Frankston Special Development School
- ◇ Neranga Special School

Artists:

Solange Pinget John Wilson

Kingsbury Schools Programme

Drama integration programme for intellectually disabled adolescents and secondary students.

- ◇ Heidelberg Special Development School
- ◇ Heidelberg Technical School
- ◇ Preston Special Development School
- ◇ Preston East Technical School

Artists:

Zandie Acton Liz Sadler
Suzie Dee Jacque Robinson
Gill Shaw Al Wunder

Kingsbury After-Hours Programme

Drama and movement workshops with Taurus group members on Friday afternoons or Sundays.

Artist:

Clare McKenna

St. Vincent's Boys Home

Music workshops with emotionally disturbed 9-12 year olds.

Artists:

Ken Vatcher Mark Grunden

Albert Park Community Mental Health Centre

There were two separate workshops: One, a drama workshop with psychiatrically disabled men and women, the other, a handcraft/textile workshop with psychiatrically disabled migrant women.

Artists:

Libby O'Neill (drama)
Anne-Marie Power (handcrafts)

Prahran Parish Mission

A series of drama workshops with the broad aim of providing both a fun and a creative activity for people with intellectual and/or psychiatric disabilities, which sought to encourage self-expression and interaction and develop relating skills in a non-threatening environment.

Artists:

Maud Clark Greg Sneddon

Dandenong Psychiatric Hospital

A series of dance/music workshops for people with intellectual and/or psychiatric disabilities.

Artists:

Solange Pinget John Wilson

Camberwell Clinic

Drama programme with psychiatrically disabled.

Artist:

Maud Clark

Mont Park Hospital

Two separate programmes, one a movement workshop, the other a drama workshop, for people with intellectual and/or psychiatric disabilities.

Artists:

Noel Maloney Helen Martineau





Larundel Psychiatric Hospital

An artist-in-residence programme using drama, music, movement and dance involving patients and their families, nurses, psychiatrists, administrators, cooks, gardeners, in fact everyone at the hospital!

Artists:

Libby O'Neill Richard Bengie

Melton Community Health Centre

Dance and movement workshops for local adolescent girls.

Artist:

Heather Hill

Corilong Centre

"Circus skills" and drama workshop with intellectually disabled adults.

Artist:

Rinske Ginsberg

Broadmeadows Women's Community House Teenage Mothers' Group

A series of drama and writing workshops for teenage mothers culminating in two public performances entitled "Mummy Wears Pigtales!"

Artist:

Bronwen Barton

Park Towers Housing Estate

Art and craft workshops with tenants.

Artists:

Sue Trytell Anne-Marie Power
Evelyn Vynhal Tori de Mestre

Clarendon Community Health Clinic

Mask making, face painting and drama workshops for those who attend the community health centre. There was also staff workshops to help personal and professional development and to help build a sense of community.

Artist:

Sally Marsden

OLDER PEOPLE AND THE ARTS The Dominoes/Mt. Royal Hospital (Parkville)

Writing and drama workshops leading to the performance called "Turning The Heel" which toured nursing homes and senior citizens clubs.

Artists:

Cas Anderson Gordon Johnston
Jo Barrkman Lyn Ingolsby
Steve Smith

Pinaroo Village (St. Kilda)

Drama and movement workshops for senior citizens.

Artists:

Shelley Scown Connie Kramer
Michelle Howard

Older People and the Arts Seminar/Workshop

A day-long seminar at Grant Street Theatre which examined a theoretical and practical approach to older people and the arts. The seminar highlighted the importance of creative activities for older people.

Artists:

Heather Hill Elizabeth Patterson
Michelle Howard Trina Parker
Helen Martineau Shelley Scown
Sally Marsden The Tombolas
Anne-Marie Power The Dominoes

Staff Workshops

A series of workshops aimed at providing a follow-up programme for staff in the institutions in which Arts Access has been involved to enable staff to continue arts related programmes.

Participating centres:

Broad Insight Group (Broadmeadows),
Clarendon Community Health Clinic,
Irabina (Victorian Autistic Children's Association), Ashwood Special School, Heidelberg Special Development School, Preston East Technical School, Nepean Special School, Frankston Special Development School, Naranga Special School, Coburg Helping Hand, Heidelberg Technical School, St. Paul's School for the Visually Handicapped, Victorian School for the Deaf.

Artists:

Bronwen Barton Lynden Nicholls
Solange Pinget Suzie Dee
John Wilson Rinske Ginsberg
Gill Shaw Jacque Robinson
Zandie Acton

CREATEABILITY

Two one-day workshops aimed at staff working with the intellectually disabled to encourage and understand the creative process.

Artists:

Bronwen Barton
Catherine Cherry van Wilgenburg

*The mask is complete... now a performance?
Copyright Working Pictures.*

Some of The Tombolas demonstrating their delight in performance at the Older People and The Arts Seminar. Reproduced by kind permission of The Age.

Percussionist Ken Vatcher with participants in a music programme at St. Vincents' Boys Home. Copyright Stephen Henderson.

AWAKENING OLD SKILLS

While some Arts Access programmes receive ongoing funding, the reality is that many do not. Often, it means that when the money runs out so too does the programme. That is why it is always a great thrill when Arts Access clients, after seeing the benefits the artistic experience can bring, continue programmes under their own auspices when Arts Access funding has dried up.

The Albert Park Community Mental Health Centre has done just that with their craft programme. Initially begun with the help of Arts Access, 14 women, who attend the centre, used their sewing skills to produce a spectacular alphabet applique, under the



Children play with the applique presented to them by women at the Albert Park Community Mental Health Centre.

guidance of artist Anne Marie Power. The applique was greeted with much delight by the children when it was presented to the Park Towers Pre-School Activities Centre in South Melbourne.

Occupational Therapist at the health centre, Kerry Webster, said that because of the success of the first programme the centre would continue a second programme indefinitely.

"The response we received from the women and from all those involved far exceeded what we expected. This group project awakened old skills, gave the women a new sense of competence and confidence and allowed them to offer something worthwhile to their local community," she said.

It is part of Arts Access policy to encourage and provide back-up to clients who continue with programmes once

Arts Access funding is complete, and Kerry's last point also highlights another priority of the Society—to promote activities which have the potential to involve people with disabilities in the broader community.

Reproduced by kind permission of The Emerald Hill, Sandridge and St. Kilda Times.

All that sewing spelt success



The 30 children attending the Park Towers Pre-school Activities centre were in for a treat this week.

The Albert Park Community Health Centre presented the centre with a large "alphabet" applique which can be used by the children.

The applique was sewn by 14 women from the health centre over 20 weeks.

When the children were

given the "pull-off" toy, its longevity was brought into question; but it came through with flying colors.

The children are able to pull off a toy from the applique representing each letter of the alphabet.

The project began many weeks ago when Ms Kerry Webster from the Community Health Centre got the idea of giving the

project the "pull-off" toy, its longevity was brought into question; but it came through with flying colors.

At that stage, Arts Access became involved, providing a textile artist, Ms Anne Marie Power to oversee the project.

The sewing group has met every Friday afternoon since May, painstakingly hand-stitching the applique together.

Project co-ordinator Trish Collinson said there were many women at the

centre with sewing skills and it was decided to make something practical for the community.

"The applique teaches the children the alphabet and it is a very visual and tactile toy for children to learn from," she said.

On hand to see the applique handed over to the pre-school centre was South Melbourne's Town Clerk, Mr Noel Krupp, and Community Services Director Mr Graham Potter.

HOME IN "ARTS CITY"



Minister for the Arts, Race Mathews, gets into the spirit of 'The Madhatter's Tea Party' at the opening of the new access ramp.

Arts Access Society Inc. has undergone a number of changes since moving to offices in Sturt Street, South Melbourne.

Alterations have been made to the building inside and out, aimed at: making the building a place in which to work; establishing a Resource Centre; providing better access for disabled people and providing an "artists' space" for artists to train and innovate.

The metamorphosis from a dilapidated building to a more modern and positive environment has taken time, but the end of 1987 should see the centre fully functional. Renovations already completed include the repainting of the outside of the building, a disabled access ramp, new offices, extended Resource Centre and the repainting and wallpapering of existing offices.

The Minister for the Arts, Mr Race Mathews, MLA, officially welcomed the Society to "Arts City" at a function to open the new disabled ramp in November last year.

Dressed to suit the theme of the function, "The Madhatter's Tea Party," Mr Mathews said that the work of Arts Access enriched the life of Victoria and thanked Arts Access for providing access to the arts for people who would otherwise find it difficult.

The Arts Access Society Inc. logo has also been "renovated" to make it more striking and vibrant. The logo now takes pride of place at the front and side of our offices and graces all our letterheads. The response to the change has been extremely positive.

STATEMENT OF INCOME AND EXPENDITURE FOR YEAR ENDED 31ST DECEMBER 1986

Revenue Section

1985	INCOME	1986
	Grants Received	
71,224	Federal	104,744
162,440	State	111,990
6,165	Other	3,648
2,925	Corporate Donations	5,775
1,470	Members' Subscriptions	1,305
7,966	Interest Received	5,027
2,038	Other Income	4,746
17,000	Trust Donations	29,619
<u>\$271,228</u>		Total Income: \$266,854

EXPENDITURE

	Programme Costs		
142,835	Artists' Fees	103,290	
9,767	Materials	4,865	
4,197	Travelling Expenses	974	
5,262	Other	<u>4,446</u>	113,575
	Administration Costs		
1,857	Advertising	2,563	
253	Bank Charges	190	
1,168	General Expenses	1,748	
991	Insurance-General	1,644	
1,852	WorkCare	1,764	
2,384	Meeting Expenses	797	
2,003	Postage	2,148	
2,777	Printing/Stationery	3,674	
1,065	Repairs/Maintenance	381	
74,541	Salaries	86,794	
55	Seminars/Conferences	115	
262	Subscriptions	279	
2,630	Telephone	3,573	
4,998	Travel/Entertainment	8,185	
1,035	Office Cleaning	1,655	
3,737	Car Costs	5,856	
2,916	Public Relations	937	
1,870	Light and Power	2,106	
8,722	Rental	14,005	
	Repairs/Additions to		
	Rented Premises	1,794	
	Staff Amenities	<u>617</u>	140,825
<u>\$278,259</u>		Total Expenditure:	\$254,400

(6,509) Revenue surplus from programmes for the year ended 31st December, 1986. 12,454

CAPITAL SECTION

Add contribution received towards specific capital items.

Leasehold improvements	12,500	
Furniture and equipment	<u>4,835</u>	29,789

Less depreciation charge for the year. 800

(7,031) **Surplus for the year ended 31st December, 1986** \$28,989

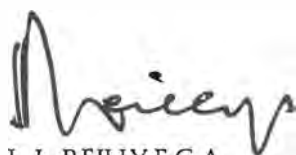
BALANCE SHEET AT 31ST DECEMBER, 1986

1985	Accumulated Funds	1986
	Deficit brought forward from	
18,456	prior years	25,487
<u>(7,031)</u>	Less surplus for this year	<u>12,454</u>
25,487	Deficiency carried forward	13,033
	Add net capital contributions	<u>16,535</u>
<u>(\$25,487)</u>	Balance at 31st December 1986	<u>\$3,502</u>
	Represented By:	
	Current Assets	
200	Cash on Hand	200
10,685	Cash at Bank	6,464
	Cash on Deposits	58,887
298	Sundry Debtors	<u>65</u>
<u>11,174</u>		<u>65,616</u>
	Fixed Assets	
	at cost less depreciation.	
4,695	Office equipment	10,440
	Other equipment	1,591
	Leasehold improvements	<u>12,500</u>
<u>4,695</u>		<u>24,531</u>
15,869		90,147
	Less Current Liabilities	
14,937	Sundry Creditors	17,502
220	Subscriptions in advance	-
<u>26,199</u>	Grants received in advance	<u>69,143</u>
41,356		<u>86,645</u>
<u>(\$25,487)</u>		<u>\$3,502</u>

AUDITOR'S REPORT

I report that I have audited the books and accounts of the Arts Access Society Incorporated for the year ended 31st December, 1986. In carrying out my audit it was not practicable to positively confirm all membership subscriptions, donations and sundry takings beyond accounting for amounts received as shown by the book and records of the Society.

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



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



3 0328 10529204 8

MEMBERSHIP

Membership is open to individuals and to organisations. Single membership is \$20. Organisational membership is \$45 and concessional membership for students, pensioners and the unemployed is \$10. Your membership will help Arts Access bring the creative experience to more in our community. Any donation of \$2 and over is tax deductible.

If you would like to become a member please contact us by letter or telephone and we will send you our new brochure and membership form. All members are kept up to date with the work of Arts Access through our newsletter "Access" which is produced quarterly.

ACKNOWLEDGEMENTS:

Community Arts Board, Australia
Council
Commonwealth Department of
Community Services-Disability
Services Branch
Department of Sport and Recreation
(Victoria)
Mental Health Division, Health
Commission of Victoria
Victorian Ministry for the Arts
Severely Handicapped Division,
Schools Commission

Helen McPherson Shutt Trust
The Myer Foundation
The R. E. Ross Trust
Buckland Foundation
Scobie and Clare McKinnon Trust
The Lance Reichstein Charitable
Foundation
Beckworth Court Pastoral Co. Ltd.
Grosvenor Settlement

Arnott Brockhoff Guest
B.P. Australia
Shell Co. of Australia
Safeway
Woolworths (Vic) Ltd.
Decor Corporation Pty. Ltd.
Spartan Paints Pty. Ltd.
United Carpet Mills (Nathan Fink)
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ARTS *Access*

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