

ARTS *Access*



ANNUAL REPORT 1988



19606
7

Aims and Objectives

Arts Access is an organisation providing access to the arts for people disadvantaged by physical, intellectual, emotional or financial conditions.

ARTS ACCESS BELIEVES:

- That every person has the potential for creative expression and growth;
- That every person should have the right of access to the tools of creative expression.

THE ARTS:

- Provide experiences and skills which give people choices about the way they live;
- Contribute to the goal of integration by assisting all people to participate in the community's cultural activities;
- Create opportunities for people to use leisure in enjoyable ways.

ARTS ACCESS' OBJECTIVES ARE TO :

- Use all forms of the arts to stimulate and develop creativity;
- Educate arts organisations, artists and the broader community of the needs and the creative potential of disadvantaged people;
- Assist in making arts venues and resources accessible to people with disabilities;
- Assist potential professional artists with disabilities to gain access to arts training facilities and resources;
- Provide advice and management skills to people working in fields related to Arts Access.

PROGRAMME GUIDELINES:

CONSULTATION:

Programmes should be organised through three-way consultation between artists, clients and Arts Access. Wherever possible, people with disabilities should be directly involved in programme development.

DEMONSTRATION:

Priority should be given to pilot and demonstration programmes which can be developed and/or copied 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 further potential assessed.

Executive Director's Report

THE YEAR OF BEING SEEN

1988 was the year of being seen. Exhibitions and performances were the highlights of this year's activities.

The "Art Party" exhibition, which showcased young people's work with the Bicentennial Travelling Exhibition, was an enormous success. The Senior Citizens' Week project held exhibitions in Bairnsdale, Melton and Hawthorn, as well as thrilling audiences with the Mount Royal Puppetry performances.

Performances of "Bricked In" and the Christmas show at Turana drew audiences of parents, friends and dignitaries, as did the launch of the Turana screen printing posters.

Encores hailed EDAR's "Beach Party", Clarendon Clinic publicly launched its mural, our trainee Anne Maree dedicated her sculptural work at Larundel's Artzday and boys from St Vincents led us into a "Nightmare on Cecil Street".

Participants in Wavlink's drama programme performed in their community, artists came together through the craft residency to work towards an exhibition, members of the Kew Cottages and Preston TAFE performance group ran several work-in-progress performances, students from Concord School dedicated their ceramics mural and Williamstown's Richmond Fellowship performed at their open day.

These public demonstrations of art created by those involved in Arts Access projects, achieved many things. Most importantly, they claimed a place for the skills and creativity of many people whose talents have previously gone unrecognised.

An opening comment from the Melton Textiles Exhibition launch was: "The work here brings credit to the individual artists and credit to the Shire".

Recognising and nurturing creativity and assisting people to confirm their place in the community, are Arts Access' unique roles.

Of course while performance and exhibition are a thrill, many projects focus their energies elsewhere. The EASE project, for example, has grown exponentially in meeting the demand for individuals and groups to access mainstream cultural and recreational events.

However, it is true of all Arts Access' activities that what is gained in the process of learning, sharing and creating is the greatest contribution each project makes to its participants.

One of the most exciting things I have sensed this year - a year which included a month in the United States visiting projects similar to Arts Access - is the increasing awareness of the vast contribution people with disabilities and who are disadvantaged are making to the community.

It was indeed exciting to hear the director of the National Gallery, at the opening of Arts Project Australia's exhibition, refer to the new cultural perspectives of the contributing artists - all with disabilities. It was equally exciting to hear visitors to our own "Art Party" exhibition praise the dynamic and innovative works shown there.

Community perceptions of art, disability, disadvantage and equal access will continue to be complex. However, with doing and sharing comes an understanding of the equality of the creative spirit.

The continued skilled work of our artists and staff and the support of our management committee and members have been the backbone of a successful 1988. Thank you for your work throughout the year.

No comment about 1988 would be complete without a final note of thanks to Dinny Downie who has gone to a new position at the Victorian Arts Centre. Dinny's vision, commitment and hard work were most significant in shaping Arts Access.

On behalf of all at Arts Access, let me wish you a happy and fruitful 1989 and extend a warm invitation for your continued support of our work.



Kate Brennan
Executive Director



Photograph by Susie Dickson



Arts Access Society Inc.

MANAGEMENT COMMITTEE

President
Judy Morton

Vice Presidents
Alan Moor
Myra Hilgendorf

Secretary
Elizabeth McDowall

Treasurer
Isi Plack

Barbara Champion
Janet Lobban
Mark Madden
Iain Stewart

STRATEGY COMMITTEE

Alan Moor
Judy Morton
Iain Stewart
Mark Madden

FINANCE COMMITTEE

Guy Abrahams
Bryce Hamley
Isi Plack

EASE ADVISORY COMMITTEE

Simon Dickie
John Hart
Patrice Higgins
William Jolley
Judy Morton
Anthony Nicholls
Terry Norris

STAFF

Executive Officer
Diana Downie (to September 1988)

Executive Director
Kate Brennan (from September 1988)

Development Officer
Judith Isherwood (from October 1988)

Finance Officer
John Paxinos

Project Officers
Carey Lai
Sally Marsden (May-Aug)

Administrator
Leanne Sarah

Office Assistant
Susie Dickson (to December 1988)
Samantha Marsh (from January 1989)

Volunteer Office Assistant
Suzanne O'Dwyer

Public Relations
Carmel Meiklejohn (to September 1988)
Mark Madden
Heather Noske

EASE Project Officer
Chris Milton

EASE Bookings Assistant
Barbara Milne

EASE Secretary/Bookkeeper
Kristine Philipp (to July 1988)
Jeanette Pierce (from July 1988)

EASE Research Assistant
Maree Ireland (temporary)

EASE Volunteers
David Eustace
Tracey Willis
Christine Duncan
Francis Sanders
Liz Smith
Maureen Broes

Cleaner/Handyman/Gardener
Gary Morgan

Photographer
Susie Dickson

Auditor
Lawrance L Reilly FCA

Honorary Solicitor
Henry E P Steel LLB B Comm

Honorary Financial Adviser
Bryce Hamley

Bankers
State Bank of Australia
ANZ Executors and Trustees

President's Report

1988 was a year of change and consolidation for Arts Access. On the debit side was the departure of our long-serving President, Chinka Steel, and our equally long-serving Executive Officer, Dinny Downie.

On the credit side of change was the move of Kate Brennan to Executive Director, John Paxinos joining Arts Access as Finance Officer and the appointment of Judith Isherwood to the new position of Development Officer.

At the time of the departures of Chinka and Dinny, I tried to express Arts Access' appreciation for the enormous contribution that both these individuals made to our success over the years. Perhaps the greatest tribute to their creative leadership is the fact that Arts Access has not merely weathered these changes, but has operated throughout 1988 with renewed confidence and enthusiasm.

Given the number and range of successful programmes run by Arts Access throughout the year, it is almost impossible to single out individual projects for special mention.

However, given that 1988 was our Bicentennial Year it is worthy of note that Arts Access' participation in the Travelling Exhibition won praise from all who attended. Equally pleasing was the success in 1988 of EASE, our ticketing and access project, ably and imaginatively run by Chris Milton and his staff.

Although I have been involved in Arts Access from its beginnings, 1988 brought me new challenges and opportunities to learn. In meeting these challenges, I depended very much on a management committee and a staff of diverse talents with an incredible commitment to the work and ideals of Arts Access.

Thank you for your support. I know we can look forward to an equally productive year for Arts Access in 1989.

Judy Morton
President

Arts Access Patron

It gives me great pleasure to commend Arts Access. It has shown that participation in the arts is not just for the favoured few but can be enjoyed by people of all ages and all backgrounds.

Arts Access has provided opportunities for many people to find self-understanding and self-expression through its programmes, people who have otherwise been denied such opportunities.

Through their participation, many have found not only great enjoyment and a new sense of their own worth and abilities, but also the liberating experience of belonging to a group of people working together and becoming friends. Some have also come to see new interest and new beauty in the world around them.

Mrs Jean McCaughey

Artists Gill Shaw and Maud Clark with Mrs Jean McCaughey and Judy Morton



Photograph by Susie Dickson

‘Art Party’ - a Children’s Exhibition

Two hundred children from 17 sites all over Melbourne took part in Arts Access’ Bicentennial ‘Art Party’. Two programmes of developmental visual arts workshops with artists Tori de Mestre and Ruth Clarke culminated in the children’s work being exhibited as part of the National Bicentennial Travelling Exhibition.

Workshop activities were developed to suit the structure, interests and abilities of individuals and groups. For example, loosely woven costumes for a dance performance at Brunswick Special Development School and a wooden futuristic car with St Vincents Special School were created by the children themselves.

The November 6 – 12 exhibition took place in community tents at Royal Park. There was a constant stream of visitors with thousands of signatures represented in the visitors’ book.

Visiting children especially liked some ‘hands-on’ experience – a graffiti board was very popular, as was our visitors’ book. An unexpected light pole in the central open space became a tree to be decorated with ribbons – an ongoing activity and a colourful addition to the artworks within the tents.

Highlights of the exhibition were the visits by the children who participated in the ‘Art Party’ Project. Their excitement at seeing their work displayed, with names and photographs, was wonderful to see. They were delighted at their work being among that of other schools and being part of the much bigger Bicentennial Exhibition.

PARTY TALK – VISITORS’ BOOK

Dynamic...So good...Can’t explain, loved the use of colour and space...It felt ‘free’...Unreal banana peel!...Our future at work...The best tent in the exhibition...An inspiration.

‘One of the best things about the project, besides seeing the finished artworks on display, was the process of growth in skills, confidence and self-esteem that so many of these children obviously acquired over the months we worked together. It is extremely important and valuable to them as individuals to be part of this whole project.’

Artist – Tori de Mestre

‘The children thoroughly enjoyed each session and waited anxiously for your arrival each week. For many it was a gala time where they felt a sense of achievement and experienced success in their production and creation. All said that they were sorry the project was finished.’

St Peter and Pauls

‘I learnt that I really liked art after all. I found out that I can get along with people really well if I try.’

Dorcas St Primary

‘The children enjoyed working with different materials and said they’d definitely like to be part of a similar programme next year. Some of the older children expressed a desire to take on art more seriously in secondary school and in later life.’

‘I’m glad I was allowed to do my own thing in art for a change.’

Fitzroy Primary

(This project was funded by the Victorian Council of the Bicentennial Authority)

‘Art Party’
artists Tori de Mestre and
Ruth Clarke



‘Art Party’
at Neil Street
Primary School



Photographs by Susie Dickson

Behind Barbed Wire and Beyond

Turana Youth Training Centre and Arts Access have had a long and productive association over the years co-operating on many innovative art projects. However, 1988 has produced some of the richest visual and performance work to date.

THE POSTER PROJECT

As a result of grants from the Australian Bicentennial Authority and Community Services Victoria, two visual arts workers - photographer Jillian Gibb and graphic artist and painter Jeff Stewart - worked with boys from many sections of Turana. Together, they developed, designed and printed a series of posters entitled "Behind Bars, Barbed Wire and Beyond".

The completed posters have become part of an exhibition to be toured outside the institution and viewed publicly. As artist Jeff Stewart said: "This fact, perhaps more than most, encouraged the boys' interest. To know that their work was being done for a purpose, enhanced the experience and took it out of the realms of abstraction".

The project ran for three months and produced four posters based loosely on the themes of street life, getting into Turana, life on the inside and getting and staying out.

The boys were invited to contribute to the writing, lettering, drawing and design of the posters and to learn the techniques of silk screening. The actual printing was done at Redletter Press in Brunswick, which enabled some of the boys to be part of the complete process.

The project became a co-operative effort between boys, teachers, staff and artists. The final four posters that were produced incorporated strong images and words from the boys' lives.

Together, these four posters form an exhibition that will tour Youth Training Centres and schools as educational tools, providing an insight into experiences of life through these young peoples eyes.

The exhibition was launched at Turana by the former Minister for Education, Joan Kirner, in November 1988, and will be on the road in 1989.

"Being behind bars is like being left out of the world. Here you feel cold and lonely, scared and depressed - where the world stops spinning".

Alfi.

DRAMA

The generous support of Dame Elisabeth Murdoch and Community Services Victoria enabled some extraordinary work to develop in Poplar House, the maximum security section at Turana.

In May, artists Maud Clark, Greg Sneddon and Gill Shaw undertook a series of workshops in drama, song writing and acrobatics. These workshops grew in just 16 weeks into a performance called "Bricked In - The Cornered Kids".

The boys began by talking about what life was like on the inside, how they ended up in Turana and what they wanted to do when they got out. This was not an easy process for the artists or the boys, but as feelings of trust developed the stories were pieced together.

It was these stories which became the basis for the words and songs in "Bricked In".

The first show was staged in July to an audience of 70 people. The fabulous response and great performance were the incentives for two further shows which played to packed houses of families, friends and people from community services and the arts.

After the success of the programme, it was obviously important to maintain activities at Poplar House.

With further assistance from Dame Elisabeth Murdoch, Greg and Maud continued running workshops with the idea of preparing some further songs for a Christmas show.

"Christmas ... Just Another Day" was the outcome. The show was a courageous, sad but often humorous look at what Christmas means when you are 'on the inside'.

Photograph by Susie Dickson

**"There are bars on the windows
and locks on the walls.
Every time I go outside
I feel like jumping
I feel like jumping
I feel like jumping the wall".**

Words from "Locked Up"

*Mrs Joan Kirner,
Minister for Education,
launching the Turana poster exhibition.*

*Reproduced with kind permission
of The Age 24.12.88*



EASE - Entertainment Access Service

1988 was EASE's first year of operation and it was a resounding success. During the year, EASE distributed 7,000 tickets - 3,000 more than originally targeted.

The tickets covered a wide range of sport and entertainment. People attended events ranging from The Nutcracker to Dirty Dancing, from The Pearl Fishers to AC/DC and from the Ballroom Dancing Championships to the Harlem Globetrotters.

True to its name, EASE aimed to eliminate the problems people with disabilities face when attending shows and sporting events. To achieve this, EASE provided information and low cost tickets. Much of the information gathered was published in the EASE bi-monthly newsletter.

EASE also worked to encourage venues and promoters to make better provisions for people with special needs. During 1988, EASE gave venue managements advice on issues of physical access and informed booking agencies of the needs of people with special requirements.

Information and tickets supplied by EASE complemented the work being carried out in recreational programmes operating throughout Melbourne. In September, a student from Victoria College co-ordinated a seminar for recreation workers which highlighted the exciting range of entertainment available in Melbourne and the benefits of being adventurous.

The number of individuals and their families using the service grew steadily throughout the past year assisting them to become part of Melbourne's cultural life.

The low-cost tickets created opportunities for people to attend events as part of the community, sitting with friends and family in seats booked with their needs in mind. The tickets also acted as incentives for people to overcome barriers which they had previously been unwilling to challenge.

EASE staff thank all those who used the service during 1988. We have gained much from our long discussions with people and hope that 1989 will be an equally exciting year.

The project could not exist without the constant support of promoters. EASE and Arts Access sincerely thank the following promoters who helped during 1988.





Thanks to photographer James Boddington

Alexander Theatre
Australian Ballet School
Australian Boys Choir
Australian Military Tattoo
Australian Pops Orchestra
Bharatam Dance Company
CATS Productions
Caulfield Arts Centre
Circus Oz
Davis Morley Pty Ltd
Dennis Smith Entertainment
Organisation
Don Mackay
Forsun Promotions
Frontier Touring Company
Garry Van Egmond Enterprises
Handspan Theatre Ltd

Kevin Jacobsen Concerts
Mark Avery Pty Ltd
Melbourne SIO Tigers
Melbourne Symphony Orchestra
Melbourne Theatre Company
Michael Edgley International
Nicholls and Bohm
North Melbourne Basketball
(Bera Giants)
Nostalgia Productions
Nova Theatre Company
Nunawading Arts Centre
Pegasus Players Theatre Group
Phillip Christian
Rock Entertainment Touring
Royal Exhibition Building
Royal Show Grounds

Sandy Beach Community Centre
Seven Little Australians Pty Ltd
Spoleto
Tennis Australia
The Church Theatre
The Flying Fruit Fly Circus
Variety Club of Australia
Victorian Arts Centre Trust
Victorian Basketball Association Inc.
Victorian Gymnastics Association
Victorian Netball Association
Victorian Soccer Federation
Victorian State Opera
Volleyball Victorian Inc.

"One man, who went to "Seven Little Australians" and is 83 years old, hadn't been out at night, including to a theatre production, for about 20 years - since he had retired ... it also brought back memories for this group, of the old theatres around Melbourne and what they used to go and see in the 30's and 40's."

"... the service EASE provides has a direct bearing on the quality of life of our residents."

"A group of elderly people decided it was one of the best nights they had ever had. I'm sure this has given people the encouragement and enthusiasm to continue socialising and enjoying the opportunities made available to them."

"The EASE scheme gives our participants the chance to be more independent of the mental health system and this is vitally important if they are going to successfully integrate into the community."



Programme Details

MOUNT ROYAL PUPPETRY

Residents of Mount Royal Hospital Lodge, along with students from Trinity College Brunswick, created the script, puppets and music for performances of "Bunyip Benji." The show played to audiences at shopping centres and Mount Royal.

Artists - Bronwen Barton, Richard Hart, Mark Shirreffs
Special thanks to Bernie Nolan

MELTON TEXTILES

Women from the Melton area used their textile skills and stories of their lives to create an exhibition of innovative works. The exhibition was at the Melton Library.

Comment: "You've brought credit to yourselves as artists and to the Shire of Melton."

Artist - Sally Marsden

BAIRNSDALE MULTI-ARTS

Older people in Bairnsdale worked with staff at the Day Centre, local artists and schools to create songs, a book of their own writings and a marvellous tapestry which were performed, launched and exhibited in the local shopping centre. This special event took place during Senior Citizens' Week.

Artists - Liz Clay (co-ordinator), Marie Munday, Jan Long, Lynne Byrne
Special thanks to Margaret Crocker, Carole Baker and Sue Morrissey

BACCHUS MARSH MOVEMENT

Participants from the Bacchus Marsh Senior Citizens Club explored a range of new movements and music activities aimed at improving their flexibility and health through the creative stimulus of fabrics, hoops and sound.

Artist - Helen Martineau

HAWTHORN - MEMORIES AND MEMORABILIA

Three groups of older people in Hawthorn participated in a "Memories and Memorabilia" project creating wall hangings, sculptural pieces, collages and songs based on their recollections. The exhibition was launched during Senior Citizens' Week by the Mayoress of Hawthorn and featured a music performance.

Artists - Kath Land, Bernice McPherson, Greg Stebbing
Special thanks to Marie Hapke and Paul Dunn

STAFF WORKSHOPS

Staff workshops for those working with people with psychiatric disabilities were conducted at Clarendon Clinic with participants from 12 workplaces. Other workshops were conducted at Dandenong Hospital, Prahran Parish Mission, Mont Park Hospital and Willsmere Hospital. Workshops in other groups were conducted with Keilor Council and Kingsbury School.

Artists - Kate Brennan, Sally Marsden, Tori de Mestre, Kath Land, Jenny McCarthy, Megan Jones, Maud Clark

KEW COTTAGES DRAMA

Residents of Kew Cottages participated in a programme of drama and improvisation workshops designed to increase confidence and skills in the medium. Two groups participated and work-in-progress performances took place at the end of each group of sessions.

Artist - Jo Raphael

KEW COTTAGES/PRESTON TAFE COMMUNITY DRAMA

As a follow on from the internal drama project, residents from Kew attended a community drama course with students from Preston College of TAFE. Each session involved a role play or drama and for each of the two projects, improvised performances took place.

Artist - Jo Raphael

CLARENDON CLINIC MURAL

Participants in Clarendon's day programme created a cityscape mural which will be transferred with them to their new premises in 1989. The mural was conceived by staff and participants at Clarendon and artist Suzanne Fegan worked with them to bring it to fruition. The mural was unveiled by Dr Cunningham Dax at a public performance.

Artist - Suzanne Fegan

ARTS IN THE COMMUNITY

This programme of activities, for participants with intellectual disabilities living in the community, involved small groups and individuals. The programme included music at Broadmeadows, drama and video in Camberwell, music in Box Hill and fabrics and textiles with young people in their own homes. All activities aimed at increasing skills and confidence toward participation in community based activities.

Artists - John Wilson, Kerry Gavin, Zandie Acton, Al Wunder, David Bridie, Jacque Robinson, Helen Lenga

TURANA PERFORMANCE

Boys in the maximum security section of Turana took part in an intensive drama and music project which explored acrobatics, video, interviewing, printing, story telling, relaxation, improvisation, songwriting and recording. The first part of the project was extended to develop a second performance, "Christmas - Just Another Day".

Artists - Maud Clark, Greg Sneddon, Gill Shaw, Mark Gibson, Sally Marsden

BRUNSWICK DRAMA

Students from Brunswick West Primary explored role playing and improvisation in the process of developing group and language skills. This led to story telling and puppetry performances. Participants had learning disabilities and were from diverse cultural backgrounds.

Artists - Joan Murray, Richard Hart

CONCORD SCHOOL CERAMICS

Students with intellectual disabilities from Concord School created a ceramics mural which has been installed in the school foyer and launched at a special opening. Students explored various texture, colour and construction techniques. Fabric printing and dyeing were also involved.

Artist - Kath Land





Programme Details -continued

SPECIAL ACCOMMODATION HOUSES

People from three special accommodation houses in Brunswick, Moonee Ponds and Footscray developed skills in drama, music and visual arts, both within the SAH's and as part of community programmes at Brunswick/Coburg Learning Exchange, the Boomerang Club and Footscray Community Arts Centre.

Artists - David Bridie, Helen Lenga, Bernice McPherson, Kerry Gavin Suzanne Fegan

FITZROY COMMUNITY RESIDENTIAL UNIT

Young people from Holden Street Community Residential Unit worked on a 21 week programme with David Bride. Run as one of the programmes offered by Carlton Community Club, the sessions were open to the public and aimed to encourage integration.

Artist - David Bridie

TURANA SILK SCREEN PROJECT

(With funds from the Australian Bicentennial Authority and Community Services Victoria)

Boys from Turana developed and produced a set of four posters based on their life experiences inside Turana and beyond. The posters are the basis of an exhibition which will tour other institutions and schools in Victoria.

Artists - Jeff Stewart, Jillian Gibb
Special thanks to Redletter Press

ART PARTY

A ten month visual arts/crafts programme involving 200 children from 17 settings. The outcome of the workshops, an exhibition of the children's artwork at the Australian Bicentennial Exhibition in Melbourne, was attended by thousands of visitors.

Artists - Tori de Mestre, Ruth Clarke
Special thanks to Anne Maree de Jong.

WAVLINK

A series of workshops were held at Wavlink during 1988 to provide experiences in various artforms. Participants with a range of disabilities were able to experience movement, visual arts and drama. The drama sessions culminated in a performance before Christmas.

Artists - Jacqui Robinson, Ruth Komesaroff, Beatrice Sheehan

ST VINCENTS BOYS HOME

Following the successful performance project in 1987, St Vincents once again put all their energies into an intense period of developing circus, song writing, scripting and performance skills for their production of 'Nightmare on Cecil Street'. The show was presented to a large audience of families and friends. A video was made of the project.

Artists - John Lane, Maud Clark, John Wilson, Vanessa Beck, Gill Shaw, Cath Dyson, Richard Jones

DANDENONG PSYCHIATRIC HOSPITAL

Artists-in-residence, Helen Lenga and Jacqui Robinson spent one day a week at Dandenong Psychiatric Hospital working with patients and staff. They ran drama workshops, performance and staff workshops.

Artists - Jacqui Robinson, Helen Lenga
Special thanks to Di Logan



Programme Details

TRAINEE AT LARUNDEL PSYCHIATRIC HOSPITAL

During 1988, ceramicist Anne Maree de Jong worked alongside artists-in-residence, Richard Bengé and Libby O'Neill, at Larundel for three days a week and at Arts Accesson programme administration for two days. During this time she implemented and ran workshops involving a wide range of groups and individuals. 'Artzday' was one of the highlights of the Larundel year, when a sculpture of totems and decorated bricks, conceived and overseen by Anne Maree, was launched.

CAULFIELD AGED DRAMA GROUP

Older people from a number of hostels in Caulfield met on a weekly basis for three months to develop a drama group under the direction of Maud Clark. The group will continue in 1989.

Artist - Maud Clark

RICHMOND FELLOWSHIP - WILLIAMSTOWN

Weekly drama workshops were run for eight weeks to develop a performance by participants for the Williamstown Richmond Fellowship Open Day. The group devised a number of sketches which resulted in a performance.

Artist - Megan Jones

GLENHUNTLY REHABILITATION CENTRE

A group of people from Glenhuntly Rehabilitation Centre appreciated Arts Access' work in assisting them to develop their group drama skills toward performance. A series of eight workshops were run with further sessions and a performance planned for 1989.

Artist - Joan Murray

AUSTIN HOSPITAL MURAL

The Oncology Unit at the Austin Hospital is working alongside artist Sally Marsden to create a wall hanging for the unit. Work for the project started in 1988 and will continue in 1989.

Artist - Sally Marsden

SENIOR CITIZENS' WEEK EXHIBITION - 'CLOSING THE GAP'

Workshops started in October 1988 to create craft work for an exhibition in Senior Citizens' Week 1989. Work is being produced by older people from:

Mount Royal Hospital
Southport Nursing Home
Diamond Creek Day Centre
Boomerang Club
Kingston Centre
East Gippsland Centre for Rehabilitation and Extended Care
Tresise Flats Hawthorn
Melton Community Health Centre

Artists - Sally Marsden, Kath Land, Bernice McPherson, Pat Dale

YARRABAH AND DANDENONG VALLEY

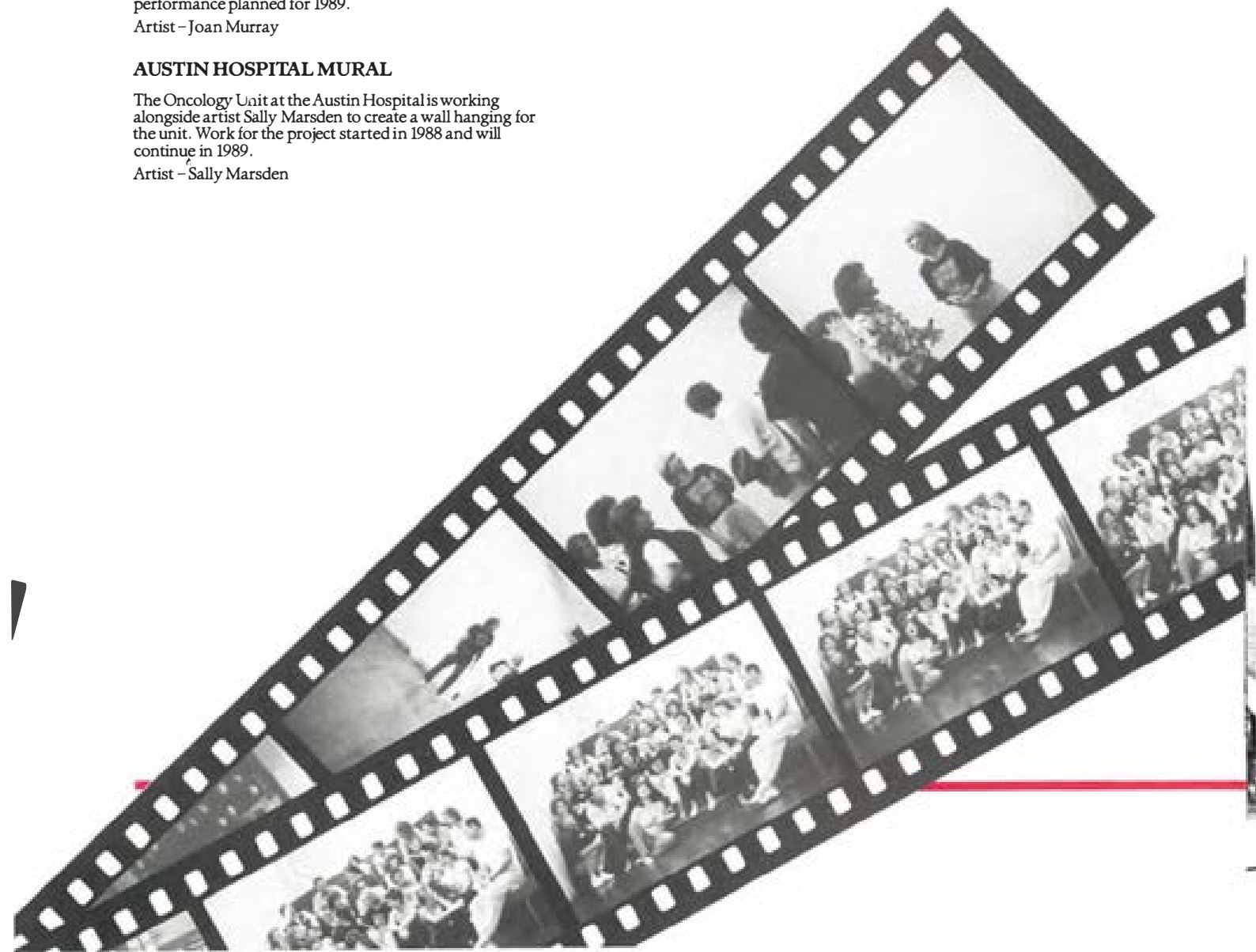
Weekly music sessions were run throughout the year at Yarrabah Special Development School for two groups within the school. In the final term, children from West Dandenong Special School joined the programme.

Artist - David Bridie

CRAFT RESIDENCY AND TRAINEESHIP

A crafts programme, that involves participants from various backgrounds in a series of workshops, will culminate in an exhibition in 1989. The project is co-ordinated by artists Jenny McCarthy and Kerrie Peters. Kerrie is employed on the project under a training grant which enables her to develop her art skills in a community context.

Artists - Jenny McCarthy, Kerrie Peters.



Visual Arts and Crafts Residency

Working Towards Independence

"Helping me organise myself as an artist and supporting my career in the arts. The project enables me to have contact with other artists and stimulates my work".

The visual arts and crafts residency was established in 1988 to assist disadvantaged individuals to develop their art interests. The project has given 15 artists the opportunity to independently link with visual arts networks and services which have previously been unknown to them.

The artists are working towards a group exhibition at the Caulfield Community Arts Centre in April 1989. The project's workshops will continue until that date.

The project is co-ordinated by visual artist Jenny McCarthy and has been further enriched by having Kerrie Peters work from a separately funded traineeship. Both artists will exhibit with the workshop participants.

The 15 artists meet on a twice-weekly basis for day-long workshops, visits to galleries, arts events and suppliers as well as working independently at other times. Works have already been purchased or commissioned as a result of the project.

Jenny McCarthy:

"Our project is already half over and it is with both satisfaction and some relief that I can say we are achieving our aims of artistic development and genuine integration. Renewed self-esteem, socialisation and independence have been valuable by-products of this challenging project.

Undertaking a position as a community artist for Arts Access, I wasn't fully prepared for the personal and artistic development I was to experience. A project like this could not be undertaken alone and I consider myself fortunate to have a talented and co-operative colleague in Kerrie Peters.

The needs and personalities of our group are quite diverse and it concerned me initially that the group dynamics may not be harmonious. Fortunately, that has not been the case. The friendship and support they have shown each other has been wonderful to see and experience.

Facilitating a cohesive exhibition group was a major part of our roles in those first few weeks of introduction. Since then it has been fabulous to see phone numbers and addresses exchanged.

In any group exhibition, the development of themes and ideas is exciting. In this case, I felt more so. We began by telling our own stories, sharing personal photographs and memorabilia. That material was to become the inspiration for totem poles. Since then the group has been keen to develop their ideas further, exploring techniques such as fabric painting, machine embroidery and soft sculpture.

The benefits of this project will last long after the exhibition is over. Kerrie and I acknowledge that this is a unique project, presenting an opportunity to further assist the integration of groups such as this into the community."

Co-ordinator Jenny McCarthy with an emerging artist



Photograph by Susie Dickson

The Role Arts Access Plays

Activities increased significantly for Arts Access in 1988. These increases included more programmes and project sites and greater numbers of programmes generated by user groups.

This growth is the direct result of Arts Access' increased financial support and participants securing funding for their own projects.

Sixteen programmes were generated directly by programme participants or their support workers and nine secured full or part funding from their own sources.

Such programmes are important in demonstrating the increasing commitment to the arts in the community. These programmes also demonstrate a recognition of the valuable role the arts can play, particularly in the lives of people with special needs.

Increased public profile was achieved in 1988 through performance and exhibition. It is interesting to note that, as with all projects, these public activities were programme choices made by participants.

These activities support one of Arts Access' most important aims, that of integration. In 1988, 42% of workshop programmes were designed, in conjunction with participants, to specifically assist the genuine integration of people with disabilities.

The growth of the EASE project, which began its ticketing operation late in 1987, demonstrates the success of this integration activity and the enthusiasm of its participants for access to recreation and cultural events.

During 1988, 80.5% of Arts Access' activity was targeted for people with disabilities and their support workers while 19.5% involved the aged and those disadvantaged by social conditions. These figures reflect Arts Access' strategy for providing increasing opportunities for community participation, particularly in the area of intellectual disability.

Statistics

	1987	1988
No of programmes	21	36
No of project sites	48	76
No of programmes with integration components	10	15
No of programmes involving public performance/exhibition	11	17
No of direct participants	870	1,350
No of indirect participants (includes support workers, audiences etc)	1,190	14,830
No of EASE project participants	300	6,970

Breakdown of programme participants		
NB Programmes designed to meet the needs of target groups often include other participants.		
	1987	1988
Intellectual disability	23%	32.1%
Psychiatric disability	27.5%	22.2%
Aged	11%	10%
Physical disability	8%	9.5%
Mixed disability	12.5%	11.6%
Disadvantaged (includes remand, financial etc)	2%	9.6%
Staff support workers and volunteers	16%	5%

EDAR goes back to the beach

IT'S an encore for Eastern Districts Association for the Retarded (EDAR) with the return of *Beach Party* this Thursday.

The half hour play, which incorporates mime, dance, games and audience participation, is based on the performers' own stories.

It also has the backing of EDAR staff and Arts Access, a non-profit organisation providing access to arts for disadvantaged groups.

EDAR co-ordinator, Shirley Carlos, said the show had been produced in just 10 weeks.

Beach Party is free and starts at 7.30 pm at the HATS Theatre, cnr Benson and Mont Albert roads, Surrey Hills.



MEMBERS of the audience join in the fun of a Beach Party.

Reproduced with
kind permission of the
Progress Press 7.12.88

Statement of Income and Expenditure

YEAR ENDED 31 DECEMBER 1988

Revenue Section		
1987		1988
\$		\$
Income		
	Grants Received:	
156,742	Federal	170,942
110,974	State	142,043
—	Other	25,682
5,775	Corporate Donations	950
1,340	Members' Subscriptions	2,540
7,139	Interest Received	11,195
8,867	Other Income	2,274
18,600	Trust Donations	14,000
—	EASE Programme	96,021
<u>309,437</u>	Total Income	<u>\$465,647</u>
Expenditure		
	Programme Costs:	
106,771	Artists' Fees	146,810
30,656	Programme Director	39,309
4,912	Materials	15,881
5,689	Travelling Expenses	7,250
17,516	Other	7,154
3,236	Documentation	749
—	EASE Programme	85,204
<u>168,780</u>		<u>302,357</u>
	Administration Costs:	
453	Advertising	405
141	Bank Charges	137
5,335	Car Costs	8,040
—	Depreciation	1,535
1,081	General Expenses	2,453
2,046	Insurance-General	1,765
—	Hire Purchase Charges	863
2,016	Light and Power	1,716
342	Meeting Expenses	1,334
2,680	Office Cleaning	3,150
442	Postage	3,184
2,339	Printing/Stationery	4,007
4,978	Public Relations	7,025
14,004	Rental	14,004
2,262	Repairs/Maintenance	3,653
63,907	Salaries	86,725
324	Seminars/Conferences	2,108
370	Staff Amenities	591
219	Subscriptions	594
1,555	Telephone	4,469
3,448	Travel/Entertainment	6,450
969	WorkCare	4,405
<u>108,911</u>		<u>158,613</u>
<u>277,691</u>	Total Expenditure	<u>\$460,970</u>
31,746	Revenue surplus from programmes for the year ended 31st December, 1988	4,677
Capital Section		
13,331	Add contribution from Federal Grants towards specific capital items	13,313
(6,311)	Less depreciation for year	(5,798)
7,020	Loss on sale of asset	(587)
<u>38,766</u>	Surplus for the year ended 31st December, 1988	<u>6,928</u>
		<u>\$11,605</u>

Balance Sheet at 31st December, 1988

1987	Accumulated Funds	1988	
3,502	Surplus brought forward from prior years	42,268	
31,746	Plus surplus for current year	4,677	
7,020	Add Balance of Capital Grants	6,928	
<u>\$42,268</u>	Balance at 31st December, 1988		<u><u>\$53,873</u></u>
Represented by:			
Current Assets			
200	Cash on Hand	200	
8,065	Cash at Bank	32,547	
47,962	Cash on Deposit	64,893	
3,581	Sundry Debtors	10,643	
-	Prepayments	4,409	
-	Unexpired Terms Charges	1,962	
<u>59,808</u>			<u>114,654</u>
Less Current Liabilities:			
	Hire Purchase Liability	4,662	
9,968	Sundry Creditors	26,281	
<u>50,041</u>	Grants received in advance	<u>85,898</u>	
<u>60,009</u>			<u>116,841</u>
(201)	Working Capital		(2,187)
Add Fixed Assets:			
at cost less depreciation			
-	Motor Vehicle	9,625	
	Office equipment, leasehold improvements etc.	<u>51,485</u>	
<u>42,469</u>			<u>61,110</u>
<u>42,469</u>			
Less Non-Current Liability			
	Hire Purchase Liability	(5,050)	
<u>\$42,268</u>			<u><u>\$53,873</u></u>

Auditor's Report

I report that I have audited the books and accounts of Arts Access Society Incorporated for the year ended 31st December, 1988. 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 books 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 10529198 2

A Community Resource

One of the roles which Arts Access increasingly plays is that of a community resource. The aims of this role are:

- To meet the information, training and consultancy needs of those interested or active in the areas in which we work;
- To educate the public and decision makers about the importance of the arts for all people in enjoying meaningful lives and taking part in the community at large.

Our resource role is a very practical one and in 1988 it has had many faces. These have included:

- a programme of staff workshops for those involved in the care and support of disadvantaged individuals and groups;
- presentations at seminars and meetings in Melbourne and country Victoria;
- assistance with the development of such seminars;
- research and recommendations on the feasibility of certain projects;
- preparation of project reports;
- video documentation of projects;
- provision of networking contacts both interstate and overseas; and
- consulting for the development of group and individual projects.

The objective of all such activities is to encourage and support those wishing to be active in the arts in their own area and to link them with people who will assist them to meet their own needs.

More and more groups in the community are developing projects as a result of this kind of contact. During 1988, projects like the EDAR and Wavlink projects were the initiatives of groups who had looked at the possibilities which the arts offered them.

In consultation with Arts Access staff, these groups explored the practical details and requirements of a project, gained their own funding and worked with artists provided by Arts Access.

Such projects now have continued funding and have extended community options for the participants through the exposure they gained from being involved.

The resource role which Arts Access plays is one of the most valuable in bringing about permanent change in the community and in advocating the arts as an exciting agent in the change.

1989

Arts Access' plans for 1989 will mean another busy year. Projects already scheduled include:

- Participation in Moomba;
- Collaboration with the Council of Adult Education;
- Consolidation of the EASE project which will hopefully achieve recurrent funding status;
- A staff training and advocacy project;
- A performance project with Fairlea Prison;
- "Closing the Gap" - the older persons exhibition;
- Continued work with Special Accommodation Homes and Community Residential Units;
- Development of our Resource Centre; and
- Residencies with Turana and Caloola Centre.

We also plan to increase our membership and will launch new publicity and promotional materials. The phrase "You can play a role" is the invitation we are using for these materials.

Whether your role is as a participant, member, financial supporter or as an artist, it will be significant in helping Arts Access make the arts work for everyone in 1989.



"Closing the Gap" - Senior Citizens' Week project

Photograph by Susie Dickson

Acknowledgements

The Australian Bicentennial Authority
Community Cultural Development Unit and the
Visual Arts/Crafts Board of the Australia Council
Commonwealth Department of Community Services
and Health – Disability Services
Community Services Victoria
Health Department Victoria
Department of the Premier and Cabinet
Department of Sport and Recreation
Victorian Ministry for the Arts

Dame Elisabeth Murdoch Trust
Helen McPherson Schutt Trust
The Lance Reichstein Charitable Foundation
The Myer Foundation
The Scobie and Claire Mackinnon Trust
The William Buckland Trust

The Austin Hospital
Caulfield Council
Coles Myer Ltd
Commonwealth Banking Corporation
Decor Corporation Pty Ltd
Frankston Performing Arts Council
Hawthorn Council
Inkwell Studios
Melba Textile Mills
Mont Park Hospital
Nubrik Clay Products Pty Ltd
Richmond Fellowship
The Shell Company
Show-Ads Color Centre
St Vincents Special School
Typographical Services Pty Ltd
Variety Club of Australia
Vega Press Pty Ltd
Victorian State Opera

Special Thanks to:

The Hon. Neil Trezise
Ron Kennelly
Robin Goodall
Graham Berry
Ros Lawson
Liz Clay
Hass Dellal
Alison Price (VSO)
Andrew Guild (Michael Edgley International)
Simon Dickie (Garry Van Egmond Entertainment)
Allanah Dobson (MSO)
Ian Whiteside (Comedy Theatre/Paul Dainty Corp)
Brian Longmore
David Sharpley
Peter Ingham



Photograph by Susie Dickson

You Can Play A Role

By becoming a member of Arts Access Society Inc. you will help us reach more people with more programmes. Membership is open to individuals and organisations.

Single membership is \$20 and organisational membership is \$45. Concessional membership for students, pensioners and unemployed is \$10.

Membership is tax deductible.

Members of Arts Access are kept up to date with the year's activities through the quarterly newsletter, "Access", and the bi-monthly EASE supplement with details on entertainment, venues and ticket availability.

You will also be invited to participate by attending those programmes which culminate in public performance or exhibition.

If you would like to become a member, please contact us and we will send you our brochure and membership form.

Arts Access Society Inc.
109 - 111 Sturt Street
South Melbourne, Victoria 3205
Telephone (03) 699 8299 Facsimile (03) 690 4295

Donations of \$2 and over are tax deductible.

Registered under the provision of the Hospitals and Charities Act 1958.

The Arts Access Society Inc. Annual Report has been produced with the generous assistance of:

Robin Goodall (Inkwell Studio)

Graham Berry (Typographical Services - Typesetters)

Brian Longmore (Tomasetti Paper Pty Ltd)

Peter Ingham (Craftman Press)

Arts Access Society Inc is supported by the
Victorian Ministry for the Arts and the
Australia Council.

