



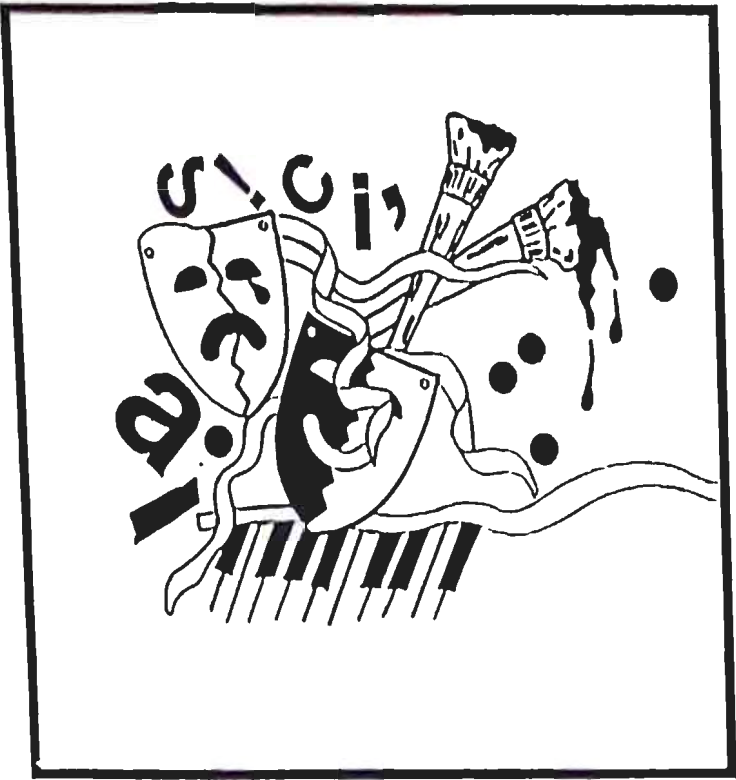
Access Arts

INC.

750

Annual Report 1988





Access
Arts
INC.

Annual Report 1988



Access Arts Incorporated...

...subscribes to the view expressed by the CCDU in the '88 - '89 publication of their handbook "Activities, Procedures and Programmes of Assistance".

ART IS ...

A WAY OF COMMUNICATING to others our values, dreams and visions. It can offer insights that change our view of reality. It can let us deal with difficult questions in an accessible insightful way (and) this can often play an important part in the development of society as it adapts to the changes within and around it. Because of this we believe that these activities are essential to the well being of every community.

AIMS AND OBJECTIVES

- AAI was specifically formed to provide an opportunity for disabled people to have access to and to participate in the creative arts.
- The association aims to foster the innate creativity that it believes all people possess through arts activities and events which will fully involve the disabled community and integrate where possible with existing community arts activities and the broader community.
- AAI spends considerable effort researching existing facilities and venues where arts activities are conducted to determine where accessibility could be improved for the disabled people of the Brisbane community.
- Access Arts embraces the notion of active advocacy on behalf of and by people with disabilities.
- AAI is committed to developing the awareness of the broader community as to the abilities of people with disabilities, and holds the complete integration of people with disabilities into the broader community as the ideal. All policies and programmes are developed and implemented with optimum integration and normalisation as primary objectives.



Access Arts Incorporated...

...subscribes to the view expressed by the CCDU in the '88 - '89 publication of their handbook "Activities, Procedures and Programmes of Assistance".

ART IS ...

A WAY OF COMMUNICATING to others our values, dreams and visions. It can offer insights that change our view of reality. It can let us deal with difficult questions in an accessible insightful way (and) this can often play an important part in the development of society as it adapts to the changes within and around it. Because of this we believe that these activities are essential to the well being of every community.

AIMS AND OBJECTIVES

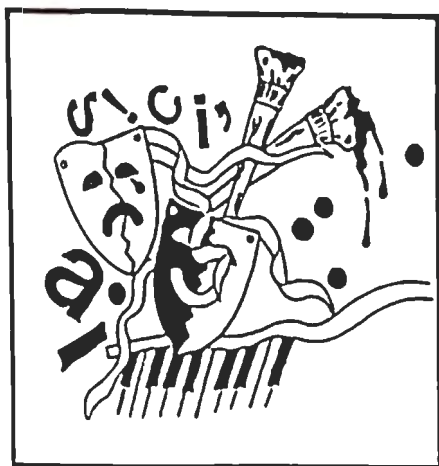
- AAI was specifically formed to provide an opportunity for disabled people to have access to and to participate in the creative arts.

- The association aims to foster the innate creativity that it believes all people possess through arts activities and events which will fully involve the disabled community and integrate where possible with existing community arts activities and the broader community.

- AAI spends considerable effort researching existing facilities and venues where arts activities are conducted to determine where accessibility could be improved for the disabled people of the Brisbane community.

- Access Arts embraces the notion of active advocacy on behalf of and by people with disabilities.

- AAI is committed to developing the awareness of the broader community as to the abilities of people with disabilities, and holds the complete integration of people with disabilities into the broader community as the ideal. All policies and programmes are developed and implemented with optimum integration and normalisation as primary objectives.



THIS YEAR has seen much consolidation for Access Arts Incorporated.

Regrettably, the elected President was unable to carry on, so part way through the year I assumed that responsibility. Apart from that change, life for the executive has been fairly consistent and settled. This has enabled the solution and dealing with almost all potential problems before any negative effect could come to fruition.

The staff of Access Arts, often pressed into new or unfamiliar areas, have made sterling efforts and achieved much for the society. Initiatives, ideas and planning have been flowing and have lifted our horizons considerable. Working way beyond any set working hours, our Administrator, Project Officer and Office Assistant have ensured the success of many of our functions; their contribution has been much more than many have realized.

The enthusiasm of tutorial and workshop staff is very much admired. Great talent teamed with encouragement has made for consistently good quality learning and self awareness experiences for participants. Alas! the competition from Expo '88, like its effect on just about every community programme, also took its toll of the main Saturday workshops staged through the year. Reduced funding for 1989 is going to make us re-plan these workshops for best utilization of resources and greatest community impact.

Programmes in institutions and packages presented as community activity have seen growth in the past year. This area is being promoted as an opportunity to better meet the needs of a greater number of people who live with disabilities, and a way forward to improved community involvement.

Highlights of this past year have included the staging of the presentation "Acting Up". Written by Donald Hall, this presentation combined the talents of the disabled/disadvantaged people who form our Theatre Troupe, with able bodied actors. "Acting Up" was staged in a recognized city venue, The Edward Street Theatre, a further step towards community integration. The production was an

Presidents Report, 1988

*Initiatives, ideas and planning
have been flowing and have
lifted our horizons*

incredibly dedicated effort on behalf of actors, backstage hands and the director - all suitably rewarded with an excellent theatre review in the daily Brisbane press. This activity has built on the experience of a number of years and is something Access Arts members can claim as unique.

Another highlight was the exhibition of works by disabled artists presented in the main foyer of the Brisbane City Hall. This exhibition saw a magnificent opening night and enjoyed a high visibility during the following week. The works were completed by three disabled artists who had advanced tutorials in their medium.

The presentation by Jupiters Trust of a bus has helped cut the costs of mobility but not always meant the automatic provision of a driver! The bus then has not been as much utilized as we would have preferred, but at the same time has been an invaluable asset.

We look forward to greater community involvement for our members in the coming years, and as always we keep in sight the individual satisfaction of each participant. The past year, 1988, has been a tremendous foundation laying year for all this to happen.

Thank you for your participation and your support - it is more than appreciated.

Fr. Trevor Bull O.G.S., President



EXECUTIVE OFFICERS REPORT 1988

THIS YEAR OF CELEBRATION has been one during which Australians have reflected on our social and cultural beginnings, looking for the lessons which can guide us into the future. Access Arts Incorporated has experienced a similar process. We have reviewed our history, and with the benefit of a certain maturity we have taken on the task of planning for the next five years. Our five year plan should be complete early in 1989, and will serve to define goals and indicate strategies which we will employ in meeting the needs of our membership and of the community at large.

We have also had the benefit this year of considerable support and guidance from our major funding bodies - notably the Department of Community Services and Health, the Community Cultural Development Unit of the Australia Council and the Arts Division of the Premier's Department.

Our five year plan should be complete early in 1989, and will serve to define goals and indicate strategies which we will employ in meeting the needs of our membership and of the community at large.

The nett result of this attention is a more sophisticated understanding of our role in the area of the Arts and community development. This in turn has encouraged an improved awareness of the structural and programming growth necessary for our organisation to fulfil its' important function of facilitating access to and generating opportunities in all forms of the arts for people with disabilities and disadvantages.

1988 has seen the consolidation of our inhouse workshop programme which has a new and very comfortable home in the First Year and Music Centre at Brisbane State High School in South Brisbane. We have suffered in terms of attendance at the hands of Expo '88, but the quality of work which has come out of these workshops has been very impressive.

Field workshops have taken place all over Brisbane, and have provided an opportunity for many people to enjoy creative involvement.

In September we ran our first training workshop for artists and institutional workers. Richard Bengé, artist in residence from Larundel Hospital in Melbourne, led what was a very instructive and inspirational weekend focusing on alternative models for working with people with special needs and on working in institutions.

Advocacy has been an area of increasing importance to the work of Access Arts. We have met with representatives of a number of arts organisations and discussed ways in which our members might be integrated into their activities. We have had quite positive responses from most, and we look forward to seeing the results of this liaison work in '89. The other aspect of advocacy which has considerable bearing on integration is the issue of physical accessibility. This is an ongoing task, and change is slow. To date we have at least



placed this issue on the agenda for many arts organisations.

1988 has been a year of making plans and laying foundations on which to build the future. Our contacts with the community have extended in many new directions. We have made seemingly endless submissions for a bagful of exciting programmes and projects, and have enjoyed considerable success in this. The fruits of 1988's labour should be plentiful far into Access Arts Inc's future.

This year has seen an increasing number of very capable and talented artists running our programmes. We take this opportunity to thank them for their hard work and look forward to working with them next year. Staff changes have also occurred in the office. Thanks to the Department of Community Services and Health we now have a full time secretarial assistant - Erin Lawton - whose presence has meant that things now run more efficiently in the office. We are very pleased to have Erin on staff. A special thanks also to those who volunteered their services during the year. Your help was greatly appreciated.

On behalf of the Staff our thanks to the 1988

*A special thanks also to those
who volunteered their services
during the year. Your help was
greatly appreciated.*

Management Committee of Access Arts. We wish all members a happy and prosperous 1989 and look forward to the coming year with excitement and anticipation.

Karen A Thurecht.

Karen Thurecht
ADMINISTRATOR

Olwyn Redshaw
PROJECT OFFICER

Treasurer's Report 1988



Access Arts completed a satisfactory year, achieving an overall surplus of \$22,285. This result is unusually high because a grant of \$26,102 was received from Jupiters Casino Trust to enable the association to purchase a mini-bus. A deficit from operations of \$866 was incurred compared to a \$2,908 deficit in 1987.

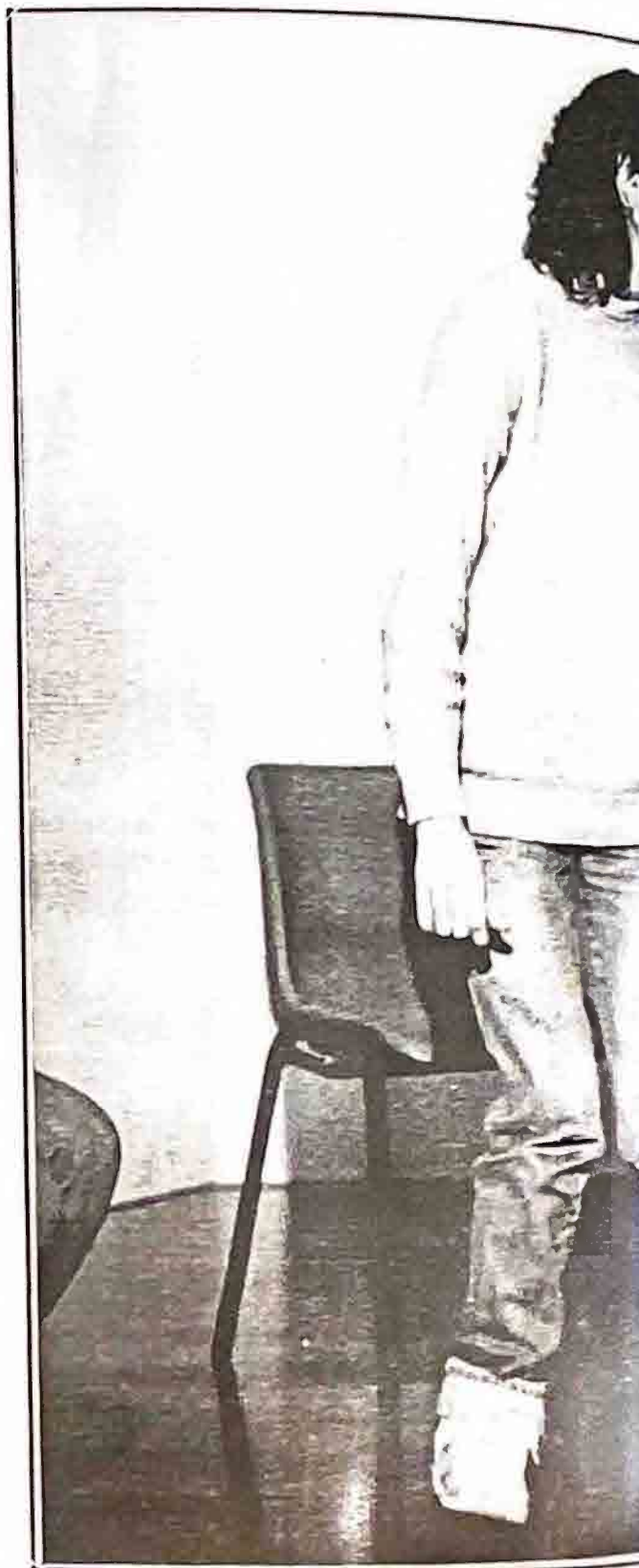
An ever-present problem of the association is meeting the costs of administration that are associated with the running of the various programmes. Extra efforts were made by the Committee to cover costs through various fund-raising activities. These efforts, together with constant budget comparisons, resulted in the containment of expenditure.

Increased funding was received from the Australia Council during the year - over \$4,000 was received for familiarisation and training, and \$2,500 was received for the play. Expenditure items were consistent with the previous year. There was a greater concentration in 1988 on field workshops compared to in-house workshops. A lesser demand for in-house workshops resulted in a curtailment of certain programmes.

Advance funding has been received for a number of specific programmes in 1989. These monies are currently held on deposit.

With continued emphasis on cost control and fund-raising, Access Arts will achieve a satisfactory result in 1989.

J.E.R Pitts
HONORARY TREASURER
9 January 1989



ACTING UP

REPORT ON "ACTING UP" BY
JENNY BRADY (MEMBER OF
ACCESS ARTS INC. & CAST
MEMBER)



Thanks to funding from the Performing Arts Board of the Australia Council, a *normal* theatre experience was achieved in the Play, "Acting Up" written by Donald Hall for the able-disabled members of Access Arts Inc.

Over the last five years, the theatre group has gone through various stages of development finally reaching a point where we now work with known and respected theatre directors and good amateur and professional actors. Integration is a must as this gives the Play the physical pace it requires and stretches the talents and abilities of the disabled, thus ensuring a good commercial production and sending the public home a little more aware about the abilities of the disabled.

Because Playwrights do not (even at this 'socially aware' point in time) write parts for disabled characters, it will no doubt take some years for professional mainstream theatres to accept people with disabilities in substantial roles. This is a rationale for plays to be especially written to cater for particular needs and to allow for expression of various talents. Here too, integration of able and disabled actors generates a balanced performance

"Acting Up" encompassed all these points and it was a thrilling and exhilarating experience shared by all, with both groups better skilled and wiser as to the needs of one another.

The funding from the Australia Council allowed a dedicated group of able-disabled actors the opportunity of "a real life" theatre production.

Jenny Brady



ARTISTS NOTES (EXCERPTS FROM ARTISTS' REPORTS)

CORINDA RESIDENTIAL CREATIVE WRITING WORKSHOP

"We began with simple rhymes on our names, moved to structured collective stories (written a sentence at a time before being passed on to another class member), longer collective stories, and finished with a 90 line ballad ("The Ballad of Simon")

"...In this way the aims of having every student write a poem and a short story by the end of the course was achieved."

ROSS CLARK

MONTROSE SPECIAL SCHOOL PUPPET PROJECT

"The cooperation and enthusiasm of the teaching and therapy staff at the school was integral to the success of the project. They accommodated our ideas into their programme and allowed us to transform their classroom, they helped rehearse the children and finished the set during the last week of school.

The parents and children enjoyed the final performance immensely and the staff have planned a programme in '89 that uses our project as a model ... as it enabled a whole new sequence of events and interactions to occur."

ELLEN APPLEBY

VISUAL ARTS WORKSHOPS AT BALD HILLS HOSPITAL

"I feel sure each participant from the hospital loved their Saturday workshop and really, they produced some excellent work, although they were most reluctant to part with any of it for the final Art Exhibition. I nearly had a fight on my hands with one person who uttered a 'dreadful sting of oaths' with a tug of war as well when I tried to get some of his work. He won!"

MARGARET WATTIE

POTTERY WORKSHOPS AT WOLSTON PARK HOSPITAL

"The aim of these workshops was to involve the patients in making something to decorate the garden area. I found Mask making to be very successful and we also made tiles that were decorated with slips and textures. They came out

very well, showing a diverse range of expressive feeling. Planters, a birdbath and various animals took shape through the 8 sessions."

YVONNE BOUWMAN

DRAMA AND MUSIC PROGRAMME AT BASIL STAFFORD TRAINING CENTRE

"To try to stimulate an awareness of environment to sound we used a parachute. Playing ambient music as background we would sway the parachute above the heads of the clients. Being inside the bubble of the floating parachute overwhelmed the senses. This was always a crowd pleaser, with some clients gently touching the wall lining and others flat on their backs enjoying the peaceful atmosphere."

EUGENE CARCHESIO

INHOUSE WORKSHOP PROGRAMME TERM 1 AT QJ.T

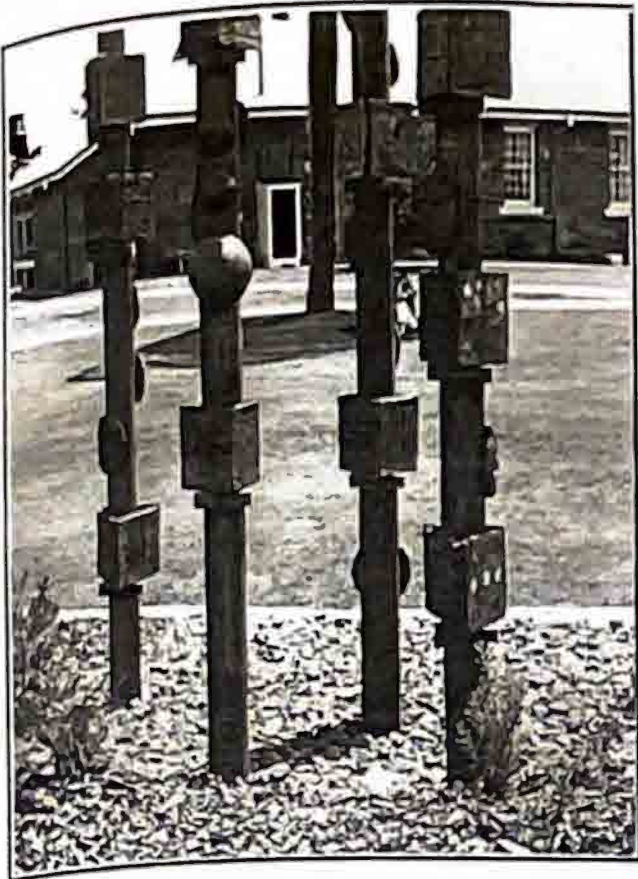
"The first gathering at QJT was the most stimulating, with its initial warm-up and then dispersal to the various groups. This format promoted a warmth and time of sharing all enjoyed."

MARGARET WATTIE

INHOUSE WORKSHOP PROGRAMME TERMS 3 & 4 AT BRISBANE STATE HIGH SCHOOL

"This term I introduced Batik to the class. We had varying numbers and due to a general interest in Batik we let every client participate in the visual arts workshops. The enthusiasm was wonderful and even our visually impaired members discovered the joys of wax and dye techniques.

"...As the workshops progressed Di Craig and I realised that we would be able to integrate all the intellectually disabled clients i.e. both visual arts and dance groups, so in session 4 to 6 we made card and paper masks which we later used in drama warm-ups, an activity we all participated in. It was a real surprise to us to see John, a more mature member of our visual arts group who had reluctantly joined into the movement work suddenly become enthusiastic and give us a wonderful character BEHIND THE MASK. He was obviously delighted that everyone loved his performance



and was a much more communicative and involved member of the group from that point on....

Rhonda Davidson (music tutor).. invited part of the Fiesta Tropicale band to come and play with us. It was suggested that we all participate in the music for this one week, which we did, although some of the deaf clients were a little confused about it! The band were mainly percussion and drums, and we all had percussion instruments to play along with the music. It was wonderful to see the deaf folk playing along and realizing that they were playing with the music- the visual hand movement and the floor vibrations would cue them to keep in time...they all went home beaming."

ELLEN APPLEBY

"(There is) a need for a flexible multi-arts programme that extends individuals into untried artistic domains (be it Blind Batik or Bush Dancing)

... There also seemed to be emerging a group of physically and visually disabled people with music skills who desired some level of ensemble work. Having funds and flexibility to pursue unexpected projects such as this ensemble would be an exciting step for Access Arts Inc...."

DI CRAIG

ARTISTS

CATHY BREENE, DANAE SWEETAPPLE, LIZA HOLMAN, MARGARET WATTIE, DELWYN CAMERON, EVIE TSIGOUNIS, ROBERT WHYTE, RHONDA DAVIDSON, DI CRAIG, ELLEN APPLEBY, THERESE COLLIE, EUGENE CARCHESIO, MICHAEL WHELAN, MICHAEL ROPER, YVONNE BOUWMAN, REBECCA LISTER, ROB MORRIS, RICHARD BENGE

PROGRAMME DETAILS

MS SOCIETY - Workshop programmes in Drama, Creative Writing and Dance

ASTHMA FOUNDATION - Display workshops in Dance and Drama for children

LITERACY CONFERENCE - Display workshops in Drama

ROCKLEA ATC & SEVENOAKS - Residents came together at the Neighbourhood Centre for a Creative Writing Programme

TUFFNELL CHILDREN'S HOME - Workshops in Visual Arts and Drama

BRACKENRIDGE NEIGHBOURHOOD CENTRE - Visual arts workshops were held on Saturdays for both residents of Bald Hills Hospital and the local community

CARINDALE NURSING HOME - Was the site of an Advanced Painting Programme which culminated in a very successful exhibition in the foyer of the Brisbane City Hall in October 1988

SPINA BIFIDA ASSOCIATION OF QLD - Holiday Camp Music workshops

HAROLD CRAWFORD HOUSE - Residence attached to the Queensland Spastic Welfare League's school at Newfarm ran very successful programmes for the children in Music and Screen Printing

DAW - Display workshop at King George Square. Banner Making with some children from Dutton Park Special School.

CARINA LIBRARY - Display workshop with people from Tingalpa ATC (Visual Arts)

BASIL STAFFORD TRAINING CENTRE - hosted a 17 week Drama and Music Programme

ACTING UP - 1988's Play by the AAI Theatre Group. This was performed at the Metro Arts Theatre Sept 15 - 24 and was a great success.

WINSTON NOBLE UNIT OF THE PRINCE CHARLES HOSPITAL - Creative Writing workshop programme.

MONTROSE SPECIAL SCHOOL - performance project incorporating Visual Arts, Music and Drama in a production of 'Where the Wild Things Are'.

WOLSTON PARK HOSPITAL - Pottery and ceramics workshops the excellent work from which was incorporated in a sculpture garden at the Hospital.

XAVIER CHILDRENS HOME - Music workshops leading up to a Christmas performance

MAMRE - Holiday Programme - Music Programme

CYSS - Creative Writing workshop programmes

PROFESSIONAL DEVELOPMENT TRAINING WORKSHOP - For artists and institutional workers held over a weekend in September 1988.

'INHOUSE' WORKSHOP PROGRAMME - Held on Saturday afternoons at Queensland Institute of Technology in Term 1, the Church of the Holy Trinity, Woolloongabba Term 2 and thereafter at Brisbane State High School. The workshops have included programmes in Music, Drama, Visual Arts, Dance and Creative Writing.



Balance Sheet

at 31 December 1988

1987			
	Accumulated Funds		
10,741	Balance 1st January		7,833
2,908	Less Operating Deficit for Year		866
7,833			6,967
	Add Capital Contribution from Donations (After Depreciation)		23,151
\$ 7,833	Balance 31st December		\$ 30,118
	Represented by:		
	Current Assets		
	Cash at Bank	16,513	
7,473	- Current Account	8,260	
4,893	- Savings Investment Account	1,279	
-	Sundry Debtors	20,000	
-	Deposits		
12,366			54,052
	Fixed Assets		
	Due - at cost	26,232	
-	Less Provision for Depreciation	2,951	23,281
	Computer - at cost	2,972	
2,378	Less Provision for Depreciation	1,189	1,783
	Video Equipment - at cost	1,995	
1,596	Less Provision for Depreciation	798	1,197
	Photocopier - at cost	1,298	
1,038	Less Provision for Depreciation	519	779
	Answering Machine - at cost	238	
-	Less Provision for Depreciation	32	206
			27,246
5,012			
17,378			81,298
	LESS		
	Current Liabilities		
	Deferred Income		
9,545	- Department of Community Services	13,180	
-	- Australia Council		
-	- Visual Arts Board	25,000	
-	- Premier's Department		
	Artist - in - residence	13,000	
			51,180
\$ 7,833			\$ 30,118

P. ARISTOTELI & Co
CHARTERED ACCOUNTANT

PRINCIPAL - Peter Aristotelis - B.Com. - A.C.A.

37 CATHERINE STREET BIRKDALE Q. 4159
P.O. BOX 534 CAPALABA Q. 4157

TELEPHONE 207 5330

AUDITOR'S REPORT

TO THE MEMBERS OF ACCESS ARTS INCORPORATED

I have audited the Financial Statements of Access Arts Incorporated for the year ended 31 December 1988 in accordance with Australian Auditing Standards.

The attached Balance Sheet and Statement of Income & Expenditure present fairly the financial position of Access Arts Incorporated at 31 December 1988 and the results of its operations for the year then ended in accordance with Australian Accounting Standards.

Dated... 11/1/89

P. ARISTOTELI & CO



Statement of
 Income and
 Expenditure
 for year ending
 31 December 1988

1988	INCOME SECTION		
	INCOME		
12,704	Grants Received		
1,200	Australia Council		
-	- Inhouse Workshops	12,704	
-	- Familiarisation	2,106	
-	- Literature Board	3,040	
-	- Theatre Board	2,500	
13,904	- Training	2,000	
			23,150
31,421	Department of Community Services		
1,272	- Administration	43,722	
9,231	- Rental Subsidy	2,500	
41,924	- Workshops/Materials	-	
			46,302
3,000	Premier's Department		
	- Field Workshops		3,000
2,500	QELI Trust		
1,200	Corporate Donations		1,200
5,011	Other Donations		750
510	Member's Subscriptions		505
1,499	In-House Workshops		674
2,562	Field Workshops		972
1,043	Interest Received		6,425
404	Fund Raising		1,655
3,243	Other		1,200
76,000			2,101
			80,174
	EXPENDITURE		
19,960	Programme Costs		
2,795	Artists' Fees	0,261	
1,400	- Inhouse Workshops	0,790	
-	- Field Workshops	1,530	
6,036	Materials	1,370	
-	Training Seminar	5,146	
-	Production Expenses	2,106	
31,079	Familiarisation Visit		27,203
227	Administration Costs		
420	Advertising	601	
122	Audit Fees	400	
1,253	Bank Charges	140	
-	Depreciation	1,285	
641	Electricity	143	
760	Insurance	1,442	
1,412	Petty Cash	940	
300	Printing and Stationery	1,711	
2,500	Postage	957	
100	Rental	5,453	
30,673	Repairs and Maintenance	316	
500	Salaries and Wages	45,471	
812	Sundry Expenses	656	
741	Telephone	1,081	
	Travel	1,161	
			61,037
79,700			89,040
(2900)	Operating (Deficit) for Year		(066)
	CAPITAL SECTION		
-	Add Donation from Jupiters		
	Cannino Trust for Purchase of Bus	26,102	
	Lease Depreciation for Year	2,951	23,151
\$ (2900)	Surplus (Deficit) for Year		\$ 22,205



... AND THE FUTURE ?

In early December AAI held a Search Seminar which included staff, committee and various members of the broader community who would offer a valuable perspective. The objective of our day's work was to sketch out a five year plan.

The areas which were identified as most needing improvement in AAI's operations were:-

- Public recognition
- Empowerment of people with disabilities and the disadvantaged, particularly relating to achieving arts goals
- Support for participants in practical, physical terms
- Involvement of membership with activities in the broader community
- Resources - equipment, materials, facilities (studios etc) adaptive technology, library etc.
- Networking with related organisations

Strategies for the future included:-

- Putting together a presentation kit about AAI and implementing a PR campaign
- Mounting major, high profile projects to illustrate ideas such as human rights, advocacy issues etc
- Localized community consultation and development of regional support groups
- Lobbying politicians for funding
- Setting up a "Friends of Access Arts Inc"
- Encouraging 'Internal Advocacy' in organisations contacted re issues affecting people with disabilities
- More staffing for programmes allowing greater

individual support, particularly for newcomers

• Target caregivers for education re the value of AAI's programmes, and ways in which they can support our work

- Define the boundaries of AAI's work
- Develop a resource library
- Establish a sub-committee to work towards resource development
- Values based training for artists

Many of these strategies are already being implemented. We look forward to a year of making inroads into all of these areas.

Access Arts Incorporated gratefully acknowledges the support of:-

Department Community Services and Health;
Community Cultural Development Unit, Visual Arts and Craft Board, Literature Board, Aboriginal Arts Board, Performing Arts Board, all of the Australia Council;
Department of Education - TAFEC;
Jupiters Casino Community Benefit Fund;
Queensland Government through the Minister for the Arts;
Queen Elizabeth II Jubilee Trust;
The Sidney Myer Foundation;
Andrea Ahern Benefit Committee;
Community Arts Unit of the Brisbane City Council;
Annerley Framers;
Pacific Coal Pty Ltd;
Broken Hill Proprietary Ltd;
Esso Australia.

Design, Layout & Pasteup by Robert Whyte, Toad Print, PO Box 321 Woolloongabba 4102

MEMBERSHIP

Access Arts Incorporated is a fast growing organisation which reaches more people each year

Join now and you can contribute to the 1989 programme

Memberships are tax deductible, and entitle you to regular newsletters, notification of all forthcoming events and concession for workshops.

**I WOULD LIKE TO BECOME INVOLVED
WITH THE WORK OF ACCESS ARTS INCORPORATED.**

NAME:

ADDRESS:

.....

.....

POSTCODE:

PHONE:

MEMBERSHIPS:

CONCESSIONS - \$10.00

EMPLOYED - \$15.00

BUSINESS/ORGANISATIONS - \$20.00

Please send cheque or money order (no cash) to .

ACCESS ARTS INCORPORATED

100 ANNERLEY ROAD

WOOLLOONGABBA QLD 4102

100 ANNERLEY ROAD
WOOLLOONGABBA QLD 4102