

# ARTS ACCESS SOCIETY

## ANNUAL REPORT 1982-83



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# INTRODUCTION

First, allow me to congratulate very warmly our splendid Arts Access Society and its achievements during 1982-1983. Once again the Society has demonstrated its continuing growth and strength, and the past year has been filled with a wide variety of activities. Foremost among these was 'Theorem', the special project, which created magnificent puppets and banners, and then thrilled audiences with its culminating performances in the Melbourne Concert Hall. The energy, enthusiasm and resources of the handicapped were most effectively proven. Over the past year, while the State of Victoria has been devastated first by drought, then by fire, Arts Access has brought joy and comfort to those afflicted by disaster. The very flexibility of the Society enables it to offer drama, music-making, puppetry, environmental awareness and movement wherever a need is found in a group of people, a centre, or an institution.

Country areas have received the travelling craft exhibition, "Hands, Feet and Faces" with enormous enthusiasm. Arts workshops have been carried out in the areas of Mental Health, Youth and Correctional Services, the Aged, the Intellectually Handicapped, and Children.

Today we see Arts Access expanding throughout Victoria and in an advisory and resource capacity throughout Australia. Such success is due to the major role the Society plays in promoting the growth of individuals and communities through cultural programmes and activities. It is due to the vision and discerning foresight of our Executive Officer, Diana Downie, and the dedication of her hard-working staff and committee. It results also from the growing support given by corporate sponsorships.

We thank you for your generosity and ask for continued assistance to enable the Arts Access Society to carry out its objectives even more strongly in the coming year.

*Janette Murray*

Janette Murray  
Government House, Melbourne  
August 1983



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# PRESIDENT'S REPORT

Bushfires, prisons, wheelchairs, unemployment, hospitals - sounds like headlines for today's unhappy news. However they are some of the ingredients for Arts Access' most exciting activities since its formation.

A cast of 100 from the bushfire ravaged Macedon region, five wheelchair driven puppets on the Victorian Concert Hall stage, unemployed youths becoming actors or puppeteers, songwriting and record making at Fairlea, poetry, movement, craft exhibitions, creativity workshops at many institutions and places throughout Melbourne, are just some of the events of the past 12 months.

Arts Access Society is particularly pleased to report that we have covered a much greater area of Victoria with programmes as far afield as Warrnambool and Wodonga.

On behalf of all the people who have enjoyed our programmes we say thank you.

The interest in our work now extends interstate and overseas. It seems that people are realizing the importance of the arts in moderating some of the harmful effects of modern society.

This year has seen the consistent financial support of the Victorian Ministry for the Arts and the Australia Council but they have been joined by an ever expanding team of corporate, trustee and individual supporters of the work of Arts Access.

Without this magnificent support the programmes outlined in this Annual Report would not be possible.

Our activities grow with a continued drive for stability which has proved possible with the strong support of our staff, Dinny, Mary and Belinda, and of course the wide range of specialist artists.

There is no doubt we are reaching more people than ever before. Some thousands of people have been involved in special projects such as 'Theorem', the Macedon community project, the 'Sensations' craft exhibition and workshops and in the ticketing programme. We have worked with approximately 200 elderly people, 500 disadvantaged children, 200 within the field of youth and correctional services, 300 intellectually handicapped people and more than 800 people within the mental health field. The report that follows sets out details of our many areas of involvement.

Initiatives to look forward to in the coming year are the 'Kids on the Block' puppet project, artist team projects and our involvement in Victoria's 150th celebrations.

To my committee I say thank you for your continued support and may the years to come be as exciting and effective as 1982/83.

Henry E.P. Steel



As part of re-establishing community spirit in the Macedon region after the devastation of the Ash Wednesday fires, Major Mitchell's Mighty Travelling Show was created by the community during May, 1983. The culmination was the thrilling destruction of the fire dragon and the triumph of the bird of paradise.  
Photo by courtesy of Lyndsay Mason.



# ARTS ACCESS SOCIETY

Arts Access Society is a non-profit organisation which makes cultural activities more accessible to a broad range of disadvantaged groups and individuals. The Society aims to use arts activities to initiate and encourage interaction between these groups, individuals and the community at large.

Programmes presented by Arts Access are developed in consultation with artists and user groups. Where necessary they draw on and adapt existing arts resources to meet the special needs of the aged, children in institutions, the mentally retarded, physically disabled, psychiatrically ill, young offenders and low income groups.

Programmes focus on participatory activities which foster social development and self-esteem. Activities include drama, movement, dance, and music workshops and performances, travelling exhibitions, and outings into the community.

The Society was established as a pilot project in 1974 in the inner suburbs of Melbourne, the area being selected for its dual concentration of arts resources and social needs. Since then it has expanded to cover Victoria and in 1979 was formally constituted. It is now registered as a charity by the Health Commission of Victoria, has tax exempt status, and is exempt from state and federal probate duty.

The Society is run by an executive committee of 12 elected by its membership, and currently employs two full-time staff members. Artists and tutors are employed as required. Arts Access is partly funded by the Community Arts Board of the Australia Council and by the Victorian Ministry for the Arts, and also receives financial assistance from health and welfare bodies, philanthropic trusts, individuals and corporate bodies.

## ARTS ACCESS SOCIETY COMMITTEE

Patron	Lady Murray
	COMMITTEE
President	Henry E.P. Steel, LL.B., B.Comm.
Vice President	Judy Morton
Treasurer	Bruce Akers A.A.S.A.
Chairman Programming Sub-Committee	Alan Moor, B.A.
Chairman Finance Sub-Committee	Isi Plack
Chairman Public Relations Sub-Committee	Richard Conigrave
	Elizabeth McDowall
	Richard McCracken
	Deborah Howcroft
	C. J. Brickhill
Executive Officer	Diana Downie, B.Mus.
Project Officer	Belinda Kirkwood
Secretary	Mary Rymer
Auditor	Lawrance L. Reilly, F.C.A.
Honorary Solicitor	Henry E.P. Steel LL.B., B.Comm.
Bankers	State Bank of Victoria
Trustees	Margaret Conigrave
	Muriel M. Downie
	Leon N. Haskin

# SPECIAL PROJECTS

**THEOREM:** Undoubtedly a highlight of the year was the successful conclusion of the 'Theorem' project. It began in early 1982 with 25 two-day workshops held throughout the state. The workshops were conducted by Aldo Gennaro, Bronwen Barton and Greg Temple.

The next stage built on and developed themes of the workshops, carried forward by a team of artists whose skills lay in costuming and set design, puppetry and linked in with creative drama.

A production centre was established in Dawson Street, Brunswick, and in June the story of 'Theorem' was outlined to workshop participants at a function at the centre. From this meeting a small core of hard working volunteers was formed to start making the puppets, costumes and sets. As the work progressed, groups such as Tryad Theatre Group (comprising unemployed youth),

Janefield Training Centre, Marillac House for the Intellectually Handicapped, Harold McCracken Home for the Aged, Richmond Education Programme for Unemployed Youth, plus groups already involved in other Arts Access programmes (e.g. Windsor Youth Welfare Service, Gawith Villa) as well as many people not affiliated with centres, worked at the production centre.

The final output of these group and individual endeavours was 12 puppets, five of which were wheelchair based, strongly constructed and magnificently attired; 21 glittering banners, representing the four elements – the "sun" suspended over the red and yellow banners of fire and air; the "moon" suspended over the green and blue banners of earth and water.

The puppets and the sets indicated the hard work and generosity which characterised this stage of 'Theorem'.

The culmination of 'Theorem' was to be performances staged at the newly opened Melbourne Concert Hall on 19 and 20 November. While activity continued at the production centre, Aldo was developing the script for this performance which developed from his past experiences and more particularly from the first stage workshops.

The performers in 'Theorem' came from a wide range of groups. The puppeteers in the first act were drawn from Tryad Theatre Group and Austin Hospital. For the second act "Demonstration", there were four groups – yellow, blue, green and red. The yellow group worked from the Dame Mary Herring Centre; the blue group was a group of intellectually handicapped people from Albury/Wodonga; the green group was drawn from a group of unemployed people; the red group was a group drawn from the community at large.

These people had not met nor worked together before and in the last six weeks were drawn together for intensive rehearsals at The Church, Burwood Road, Hawthorn.

Also at this stage the final production details were implemented under the guidance of production experts such as John Beckett and Sandy Matlock.



A highlight of 'Theorem' was the apparition of five 12 foot high puppets, each operated by a physically disabled person.  
Photo by courtesy of Australian Information Service.

*continued -*

In all three performances of 'Theorem' were staged at the Concert Hall, including one special morning rehearsal to accommodate special groups unable to attend at night. Both evening performances were booked out. The audience was very diverse. They were dazzled by the sets and puppets, were moved by achievements of the performers, and respond to the performance as a whole with concentration and enjoyment.

It is impossible to list all the achievements of the project:

- The magnificence and quality of the banners and puppets.
- The fund of creative experience and development of the people involved in all aspects of the project.
- The incredible generosity of individuals and organisations who contributed to the project materially and emotionally.
- The continuing involvement of institutions and groups in creative activities.
- The profound effect on the sell-out audiences. For the first time they were focusing on the ability of handicapped people not the disability.

**ARTISTS TEAM:** Out of the 'Theorem' experience and its emphasis on collective creativity, has developed a pilot project. A team of three artists was established early in 1983 to examine the potential for intensive and sustained work with two or three institutions or groups. The team was selected to include a range of arts skills – music, drama, visuals, movement and clowning.

The team members were Bronwen Barton (co-ordinator), Lyndsay Mason and Stephen Kent. The team gave weekly workshops in three venues covering special needs – Malmsbury Youth Training Centre (a youth welfare service); Middle Park Social Club (a drop-in centre for the intellectually handicapped); and Parkville Psychiatric Unit for emotionally disturbed youth.

From the artists' point of view the major success has been the development of a troupe approach and a sharing of ideas and skills. For the institutions and groups the major advantage has been the wide variety of experience, freedom and self-expression.



*The artist's team at work with the Middle Park Social Club.*

The project will continue as a pilot until the end of 1983 with an enlarged team of four artists working four days a week.

It is hoped that the final outcome of the pilot project will be a series of experiences and performances, which will link participants with their community.

The programmes were developed to meet the needs of each centre. In Malmsbury, the emphasis was a self-expression through drama. At Middle Park the team focussed on developing creative skills through making music, musical instruments and wall hangings. At Parkville the team experimented with a variety of activities which included creating an environment, using bird mobiles and culminating in a series of staff workshops.

**'KIDS ON THE BLOCK'** arose out of a project developed in Canada using puppets to educate children and others about the needs and abilities of a range of disabled people, with the aim of encouraging integration.

The Arts Access version of 'Kids On the Block' is an integration project within an integration project. Using funds from the Ministry for Employment and Training scheme a puppet team has been established comprising a co-ordinator and three trainee puppeteers who are young, long term unemployed – two of whom are disabled.

A base has been established in a North Melbourne church hall and the puppeteers are being trained. They are learning not only manipulation and animating skills, but are also attending intensive disability awareness sessions, provided by a wide range of disabled groups. The skills they are learning will not only be incorporated into the performance, but will also be used to interact with the audiences. They are scheduled to start performances in October 1983.



*Learning through the magic of puppetry: 'The Kids on the Block' are a bunch of neighbourhood friends four of whom are disabled. Photo by courtesy of Victorian Ministry of Employment and Training.*



# SUPPORT & AWARENESS

Over the years Arts Access has been instrumental in developing resources for introducing creativity to institutions, groups and centres. We have also taken students on placement from the Victorian College of the Arts, Institute of Early Childhood Development and Phillip Institute of Technology.

Arts Access has provided specific support for community theatres, individual artists, institutions and community groups by helping them formulate proposals, through submission writing, and administering grants and liaising between arts organisations and health welfare departments.

Arts Access has always seen as part of its role, public awareness of the contribution the arts can make in social and individual development.

During the year Arts Access saw a considerable growth in our membership and an extension of contacts and services to members. The society now produces a regular newsletter and has organised events where members get together and participate in Arts Access activities.

Arts Access has been conscious of the enormous contribution artists have made to the success of our work. Programmes are almost always a three-way learning process for the artists, participants and Arts Access. This year we have made a conscious effort to learn through exchanging information and in March we organised our first artists' day, which was attended by more than 50 artists. The day proved to be an exciting and stimulating one.



Exchanging information was the keynote for participants in the Artists' Day. Photo by courtesy of Isi Plack.

# DEVELOPMENT

**ST. NICHOLAS HOSPITAL:** Programmes have been conducted in St. Nicholas Hospital for a number of years and in 1983 the artists Helen Martineau and Connie Kramer (formerly employed by Arts Access) received an Australian Council grant to work at St. Nicholas.

Helen and Connie linked in with The Foster Grandparents Scheme and, using resources at a local primary school, conducted drama workshops with the St. Nicholas children who spent their lunch hours in the playground with the primary school children.

**WILLSMERE HOSPITAL:** We began work in 1982 with the aged through day centres and nursing homes. This saw a breakthrough when we introduced programmes to Willsmere – a large institution for psychogeriatric patients.

"The patients are over 65 years of age and nearly all are suffering some form of brain failure evidenced by mental confusion and restless behaviour. This usually necessitates their long-term stay in a mental hospital ward."

– Social Work Department, Willsmere.

Arts Access began movement workshops with a great deal of staff support in one of the most challenging long term wards and this work has now been extended to other wards, the rehabilitation centre and day hospital; and to taking regular staff workshops.

These programmes are under the direction of Naomi Aitchison who was later joined by Maud Clark.

Other projects that have proved self-sustaining are drama and video workshops at Winlaton Youth Training Centre and the movement and creativity workshops at Claremont Rehabilitation Centre. Footscray Psychiatric Hospital secured funding for Greg Stebbing's music programmes.



Elena Hufjak

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One of the movement workshops at Willsmere Hospital. Photo by courtesy of Australian Information Service.

# COUNTRY AREAS

In 1982 Arts Access worked in the country through the 'Hands, Feet & Faces' project. During the current year 'Theorem' provided the opportunity to extend workshop activities to several non-metropolitan centres with the workshops at Malmsbury Youth Training Centre forming the basis for development of the artist team.

The Ash Wednesday fires at Macedon called for an immediate response to community needs from the West Theatre Company and Arts Access. Neil Cameron of West Theatre,

working initially with children in the area and later with their families, created an event based on the history of the area and the fires. This culminated in an outdoor theatre performance by the local community and West – before an audience of 500 people.

The project was completed in only four weeks, involved a cast of more than 100 local people and introduced "a message of hope, encouragement and building of the future" – Macedon Ranges Telegraph May 1983.



Intellectually handicapped people from Albury-Wodonga visited a farm as part of a series of experiences leading up to their participation in 'Theorem'.  
Photo by courtesy of the 'Border Morning Mail'.

# ONGOING PROGRAMMES

**WORKSHOPS:** A mainstay of Arts Access activities is its continuing programmes in places such as Fairlea Female Prison, Western Suburbs Attendance Centre, and Janefield Training Centre. These programmes have involved drama, music and video skills, often culminating in small performances. 1983 will see the release of a record of songs and poems from the women of Fairlea Prison. In spite of changes in clients and artists, these programmes have established themselves as a permanent and ongoing feature in each centre.

**TICKETING:** The ticketing programme has grown during the past 12 months and some 1500 people from institutions and special schools took advantage of this scheme. The highlight of the programme was Arts Access filling the Michael Edgley tent for a preview of "The World's Greatest Circus Spectacular". It is clear that given increased staff and office resources, Arts Access could further develop this facility.

**'SENSATIONS':** A continuing success for Arts Access is the 'Hands, Feet & Faces' exhibition which for the past 12 months has been touring rural Victoria. 'Hands, Feet & Faces' is a craft exhibition developed during the International Year of Disabled Persons which brings a range of craft pieces of high professional standard, to institutions and groups throughout Victoria. People are encouraged to handle the pieces. It has been located in a variety of settings – regional galleries, day training centres, special schools, institutions and community arts centres. This exhibition has been successful in attracting people from the surrounding communities. The organisations housing the exhibition whether they are arts oriented or welfare groups, have commented on how the exhibition has attracted new audiences and stimulated awareness of their resources and needs.

The exhibition is accompanied by workshops provided by local crafts people. This also has stimulated integration, as many of the crafts people have continued their involvement with the centres.

The 'Sensations' sub-committee continued its efforts to pursue the 'Imprints' programme. This is an exhibition of prints, paintings and collage designed to develop staff skills and to demonstrate the techniques of painting and print making. Already a number of donations for the exhibition have been received and it is hoped that the first staff workshops will be held during 1984.



Women from Fairlea rehearsing for their drama production of 'Bad Women'. Photo by courtesy of The Age.



# AIMS, FUNCTIONS & GUIDELINES

This outline of the aims, functions and programme guidelines has been developed to assist the Programming Committee of the Arts Access Society in making decisions concerning resource allocations, and to inform participants in our programmes of the philosophy and principles underlying these activities.

## AIMS

- To promote the concept of the arts as an important factor in the growth of the individual in society, in particular those people in disadvantaged communities where cultural programmes and activities are not readily available.
- To provide arts resources, programmes and activities by which people can develop an understanding of and participation in the arts and thus recognise the contribution the arts can make towards the growth of individuals and communities.
- Arts Access Society has a major role to play in introducing new experiences to people and in demonstrating and testing new concepts and programmes.
- To contribute towards the development of an awareness of the role of the arts in community life.

## FUNCTIONS

- To assist groups and communities to undertake their own cultural programmes.
- To encourage cultural involvement by those communities and groups who have never considered such activities as relevant, accessible or possible.
- To provide arts activities, programmes and resources in a variety of ways in response to the expressed needs of groups and communities.
- To promote effective working relationships between artists, recipient groups and communities and the Arts Access Society.
- To undertake field and evaluation work, to identify areas of cultural need and to monitor the standard and value of programmes and activities developed.
- To provide a model of an arts resource agency working effectively in consultation with artists and community groups in providing arts programmes and activities which are relevant to the recipients and participants.

## PROGRAMME GUIDELINES

**CREATIVITY:** Arts Access Society believes that every person has potential for creative expression and growth. The basic purpose of Arts Access Society's programmes is to stimulate and develop individual and collective creativity. While Arts Access Society programmes may complement educational and therapeutic programmes, they should not replace these needed programmes.

**NEEDS OF CLIENT GROUPS:** The paramount concern of Arts Access Society in introducing or supporting programmes is to meet the needs of client groups by extending their experiences. Programmes should be introduced and developed in consultation with the client groups.

**ESTABLISHING PRIORITIES:** While it is impossible to make completely "rational" and equitable allocation of our limited resources, in introducing programmes the degree of need of the client institution/group will be considered.

**STAFF INVOLVEMENT:** Arts Access Society programmes should not be regarded as a "babysitting" service. The active involvement of appropriate staff of client institutions is required in developing, implementing and evaluating programmes.

**FUNDING:** Arts Access Society is not primarily a funding body. The fact that Arts Access Society pays artists for their work, or provides financial support for components of larger projects, or encourages other bodies to "match" finances is but one aspect of a total programme.

**DEVELOPMENTAL PROGRAMMES:** Arts Access Society programmes should be developmental, building on and supporting what has gone before. Programmes should be participatory in nature and intent, should promote self-help, and should seek to generate support from other sources.

**EVALUATION:** Every substantial programme should be evaluated through brief written reports by artists and client groups. Arts Access Society has developed guidelines for these evaluations.

**FLEXIBILITY:** Arts Access Society aims to retain its capacity to respond to changing needs. Arts Access Society is prepared to support programmes which are worthwhile when other organisations are unable to.

**ARTISTS:** Arts Access Society programmes should promote and encourage the development of the skills and ideas of participating artists through thoughtful and practical experience.

# PROGRAMME DETAILS

## MENTAL HEALTH

ARAFEMI – Association of Relatives and Friends of the Emotionally and Mentally Ill Royal Park – Toad Hall	Meredith Rogers Roz Hill	Drama workshops
Footscray Psychiatric Hospital Melville Clinic	Meredith Rogers Roz Hill	Drama workshops
Killara House	Greg Stebbing Ania Walwicz Ross Digby	Music workshops Drama/Creative workshops
Parkville Psychiatric Unit	Ian Cuming Cath Cherry Bronwen Barton	Puppet-making workshops Puppet costume making for 'Theorem'
Larundel Hospital	Artist Team – Bronwen Barton, Stephen Kent, Lyndsay Mason	Music, Drama, Outings and Craft
Lakeside Hospital	Linda Waters John Bolton	Drama workshops
	Greg Temple Paula Cain	Puppetry workshops and performance

## YOUTH & CORRECTIONAL SERVICES

Windsor Youth Welfare Service	Michael Wansbrough Bronwen Barton Rinske Ginsberg Zandie Acton	Drama workshops Drama workshops
Western Suburbs Attendance Centre	Jana Cattanaach Lynne Douglas Phil Thomson Bronwen Barton Phil Thomson	Video workshops Drama and Video workshops Movement and Drama workshops
Fairlea Female Prison	Maud Clark Greg Sneddon Stella Tarrant Greg Sneddon	Music, Drama and Poetry workshops Music leading to cutting of a record – songs and poems of the residents devised during 1982/83
Winlaton Youth Training Centre	Bronwen Barton Phil Thomson Phil Thomson Lyn Howard Bronwen Barton Jennie Tate	Drama workshops Drama workshops Making and creating banners – "sun" and "moon" for 'Theorem'
Turana Youth Training Centre	Sue Cox	Pottery workshops

## CHILDREN

Allambie Reception Centre Picnic for Disabled Children	Val Harriss Mark Shirrefs Christine Best	Movement and Music Free clowning
West Newport Neighbourhood Centre Marillac House	Public Images Jennie Tate Patel Walker Bronwen Barton	Mural project Banner making and firefly drama workshopping leading to 'Theorem' performance

## AGED

Claremont Day Centre Fitzroy Senior Citizens Club Harold McCracken Nursing Home	Gillian Butler Naomi Aitchison Naomi Aitchison	Movement workshops Creative activity Creative movement sessions, leading to 'Theorem' banner making session at Dawson Street Centre
Carnsworth Garoopna Home for the Aged Irving Benson Court	Helen Martineau Maud Clark Jennie Tate Cath Cherry	Drama and Movement Drama and Movement – followed by workshopping with banners and puppets for 'Theorem'
Gordon House	Why Not Theatre	Completion of Drama theatre programme
Willsmere Hospital Coolibah Centre – Brotherhood of St. Laurence	Naomi Aitchison Ania Walwicz	Creative movement Poetry sessions

## INTELLECTUALLY HANDICAPPED

Guadelupe House Murray Valley Centre Belvoir Special Developmental School Middle Park Social Club St. Nicholas Hospital integrated with Foster Grandparents Scheme and local primary school Milparinka Adult Unit Janefield Training Centre	John Lane Clare McKenna Artist Team Helen Martineau Connie Kramer Contact '82 Cath Cherry Ellen Boylan Jennie Tate Patel Walker Bronwen Barton Paul Adornetto	Intensive Drama workshopping leading to 'Theorem' performance Creativity/Drama workshops Movement and Music and Drama Drama Banner making – creating and making puppet costumes for 'Theorem' Creative drama leading to firefly performance at 'Theorem'
Dame Mary Herring Spastic Centre		Drama workshops leading to 'Theorem' performance

## COMMUNITY BASED PROJECTS

Brunswick Unemployment Group	Ross Digby	Media, Drama and Voice workshops Drama workshops
Macedon Fire Drama Project	Jo Wundersitz Neil Cameron & West Theatre Co. Ltd.	Workshops leading to theatre performance
Tryad Theatre Group	Ian Cuming	Making and performing puppetry workshops
Carringbush Library Elderley Group of Citizens	Tony Mahood Stephen Henderson	Drama and performance "Tombola" and "Sweet 16"

## 'SENSATIONS'

### Centres visited by 'Hands, Feet & Faces':

Warrnambool Performing Arts Centre; Ballarat Special School; McCallum House, Ballarat; Ararat Art Gallery; Kalianna Special School, Bendigo; Ballendalla Day Training Centre, Benalla; Harold McCracken Nursing Home, Fitzroy; Grace McKellar House, Geelong; Footscray Community Arts Centre; Middle Park Social Centre; Albury Regional Art Centre; Belvoir Special School, Wodonga; 'The Centre', Wangaratta; 'Pastoral Care & the Arts' Conference at University of Melbourne.

## TICKETING

'Cosi Fan Tutti'	Victorian College of the Arts students	Opera Performance National Theatre
Solo organ recital Shell Company of Australia Folk Art Celebration	Peter Hurford Community Groups	Melbourne Concert Hall Melbourne Concert Hall
'Circus Oz'	'Circus Oz' Troupe Circus Troupe	Performance in Big Top Preview Matinee
Michael Edgley International 'The World's Greatest Circus Spectacular'		



# FINANCE

## STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30TH JUNE, 1983

1982		1983	
	<b>Income</b>		
	Arts Access:		
96,106	Grants received	55,903	
5,000	Administration fees	45,338	
175	Members' subscriptions	1,515	
3,396	Interest received	2,275	
336	Other income	280	
<u>105,013</u>		<u>105,301</u>	
	'Theorem':		
28,902	Grants received	55,946	
	Sale of tickets, etc.	61,767	
	Sponsors	9,900	
	Interest received	1,940	
	Workshops	840	
	Other income	680	
<u>28,902</u>		<u>131,073</u>	
<u>133,915</u>	Total income	<u>236,374</u>	
	<b>Expenditure</b>		
61,818	Arts Access Programmes	55,903	
28,714	'Theorem' Programmes	131,073	
	Administration:		
217	Advertising	2,244	
225	Audit fees	250	
26	Bank charges	77	
18,814	Consultant's fees	23,760	
138	General expenses	1,164	
189	Insurance	54	
269	Meeting expenses, etc.	457	
670	Postage	924	
2,914	Printing and stationery	1,681	
—	Repairs and maintenance	23	
15,520	Salaries	22,978	
483	Seminars and conferences	220	
—	Subscriptions	47	
126	Telephone	67	
650	Travelling and entertainment	2,243	
<u>40,241</u>		<u>56,189</u>	
<u>130,773</u>	Total expenditure	<u>243,165</u>	
<u>(3,142)</u>	Deficiency for the year	<u>\$6,791</u>	

## BALANCE SHEET AT 30TH JUNE, 1983

1982		1983	
	Accumulated funds		
5,969	Balance at 1st July 1982	9,111	
(3,142)	Deficiency (surplus) for year	6,791	
<u>\$9,111</u>		<u>\$2,320</u>	
	Represented by		
	current assets		
—	Cash on hand	100	
9,841	Cash at bank - 'Theorem'	—	
<u>34,956</u>	Cash at bank	<u>39,972</u>	
<u>44,797</u>		<u>40,072</u>	
	Fixed assets		
—	Equipment	156	
<u>44,797</u>		<u>40,228</u>	
	Deduct		
	current liabilities		
261	Sundry creditors	2,127	
<u>34,675</u>	Grants received in advance	<u>35,781</u>	
750	Monies received and held on behalf of others	—	
<u>35,686</u>		<u>37,908</u>	
<u>\$9,111</u>	Net assets	<u>\$2,320</u>	

## AUDITOR'S REPORT

I report that I have audited the books and accounts of the Arts Access Society for the year ended 30th June 1983. 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

Finance continued -



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**'THEOREM'  
CONSOLIDATED FINANCIAL  
STATEMENT OF PROGRAMME**

**Income**

Grants Received	
From Victorian State Government through the Ministry for the Arts, Health and Welfare Services including the amount of deficiency underwritten by the Ministry	52,971
Federal Government	7,000
Donations	
Estates and trusts	20,700
Workshops	14,699
Box office receipts	61,486
Other income	2,628
Total receipts	<u>\$159,484</u>

**Disbursed as**

Production team costs	64,846
Performance costs	34,023
Co-ordination expenses	11,059
Theatre costs	21,614
Publicity	20,580
Script writing	4,532
Workshop expenses	1,396
Other expenses	1,434
Total expenses	<u>\$159,484</u>

# A

# CKNOWLEDGEMENTS

Victorian Ministry of the Arts  
Community Arts Board of the  
Australia Council  
Crafts Board of the Australia Council  
International Year of  
Disabled Persons Secretariate  
Victoria College:  
Drama and Dance Department,  
Contemporary Performing Centre  
Victorian Community Welfare  
Services Department  
Victorian Education Department:  
Northern Region and Tullamarine Region  
Victorian Health Commission:  
Mental Health Division  
Victorian Railways  
Victorian Youth Sport and  
Recreation Department

Felton Bequest  
E. A. Green Trust  
Percy Baxter Trust  
The Helen McPherson Schutt Trust  
The Jack Brockhoff Foundation  
The Lance Reichstein Charitable  
Foundation  
The Myer Foundation  
The William Buckland Foundation  
Art Project for the Mentally Retarded  
Brotherhood of St. Laurence  
Lakeside Psychiatric Hospital  
Melbourne City Mission  
Parkville Psychiatric Unit  
Shire of Gisborne  
Shire of Newham-Woodend  
Spastic Society of Victoria  
The Country Women's Association of  
Victoria  
The Sportsraft Foundation  
Woodend Apex

Alimak Aust. Pty. Ltd.  
All Graphic Industries  
Amatil Ltd.  
A.P.R.A. Ltd.  
Arnott-Brockhoff-Guest Pty. Ltd.  
M. Ashkanasy  
Astartea Pty. Ltd.  
Barbour Threads Pty. Ltd.

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*Right: The Red Group rehearsing for  
Theorem which was performed at  
the Melbourne Concert Hall during  
November 1982. Photo by courtesy  
of Mark Ashman.*



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Arts Access Society Annual Report  
1982/83 has been produced with the  
assistance of the following people and  
organisations who have donated their  
time and services:

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Typesetters  
Owen King Pty. Ltd.,  
Printers  
Scanagraphix Pty. Ltd.,  
Platemakers  
Tomasetti Paper Pty Ltd. supplied the stock

