



"OPENING DOORS TO CREATIVITY"

**ARTS FOR PEOPLE WITH DISABILITIES
IN SOUTH AUSTRALIA**

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FIELD OFFICER,
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SEPTEMBER, 1989

**"DOORS CLOSING, DOORS OPENING,
DOORS CLOSING, DOORS I'M OPENING,
I AM SAFE IT'S ONLY CHANGE,
I AM SAFE IT'S ONLY CHANGE. "**

**(SONG DEVELOPED BY PARTICIPANTS
AT THE 'ARTSDAY')**

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CONTENTS

<u>1.</u>	<u>SUMMARY</u>	1
<u>2.</u>	<u>INTRODUCTION</u>	
	2.1 Arts in Action	2
	2.2 Aims of this Study	2
	2.3 Definitions	3
<u>3.</u>	<u>THE PROCESS</u>	
	3.1 Seminar	5
	3.2 Individual Consultations	8
	3.3 Arts Access Visit	8
	3.4 Artsday	8
<u>4.</u>	<u>CONCLUSIONS</u>	
	4.1 Physical Access	9
	4.2 Arts Information	10
	4.3 Affordable Arts	11
	4.4 Social Acceptance	12
	4.5 Consultation& Control	15
	4.6 Funding	16
	4.7 Community Arts Officer	17
	4.8 Specific Areas& Need	18
<u>5.</u>	<u>RECOMMENDATIONS</u>	
	5.1 Community Arts Officer	20
	5.2 Consultation & Control	20
	5.3 Access	21
	5.4 Specific Areas of Need	22
<u>6.</u>	<u>APPENDICES</u>	
	Appendix A - A Short History of Arts in Action.	24
	Appendix B -List of People Consulted and Seminar Participants	26
	Appendix C -Draft Community Arts Officer Job Description	30

1. SUMMARY:

People with disabilities are an integral part of the life of the community and this should include the artistic life of the community. However, there are still many doors which lock them out of full participation in the arts.

The latest study shows that approximately fifteen percent of people in Australia have a disability and thirteen percent have a handicap. This study also shows that these percentages are increasing as the population ages. If measures are not taken now a growing number of people will be excluded from the chance to express their artistic abilities.

Therefore, greater physical access, more affordable arts, more relevant information about the arts and greater social acceptance need to be developed to enable people with disabilities to develop their artistic potential.

There are resources and funding which could be utilised to open these doors to the arts. However, there is, currently, no group with the expertise and the resources to do this. Arts in Action would be the most appropriate group to take on this role, as it was formed specifically to achieve this aim and has a strong representation by people with disabilities. However, as it has limited resources it would need to employ a Community Arts Officer to implement the strategies developed

It is important, therefore, that Arts in Action be funded to ensure that people with disabilities can express their artistic abilities and contribute to the cultural life of our community.

2. INTRODUCTION:

2.1 Arts in Action

Arts in Action is a voluntary organisation comprised of people with disabilities, care givers and artswokers. It's aim is:

"to extend opportunities in all the arts for people with disabilities in South Australia".

It was formed in 1986 and since then has been successful in creating new and exciting opportunities for people with disabilities e.g.. Strathmont Visual Arts Project, "Give It A Go" weekend,(See Appendix A).

2.2 Aims of This Study

In South Australia there is little information on the accessibility of the arts for people with disabilities. Arts in Action, whilst trying to improve this situation has limited resources to do so.

This field study was therefore commissioned to develop a broad understanding of the needs of people with disabilities in the arts and to locate resources and develop strategies to make the arts more accessible.

Specific objectives of the study were to:

- involve people with disabilities in the development of the consultation process;
 - identify and validate current participation in the arts by people with disabilities;
 - determine priority areas for action;
 - develop strategies to address these priority areas;
 - establish Arts in Action's role in the community;
- and
- to create networks between the arts and disability communities.

2.3 Definitions

a) People with disabilities

People with disabilities are firstly people; young; old; male; female; from many different cultures and many walks of life. They have the same rights and the same potential for involvement in the arts as everyone else.

However, they also have some form of impairment, whether physiological, psychological or anatomical, which limits their ability to do certain things which most people take for granted (e.g. walk, see, talk, read). This does not make them lesser human beings but it does mean that they have extra or particular needs.

If they are then unable to function independently in our society (i.e. be employed, move about independently, care for oneself) they are also considered to have a handicap. This can be caused as much by the way society is structured as it is by the person's disability (e.g. if all buildings were appropriately designed people in wheelchairs would not necessarily have a handicap).

These definitions are based on The International Classification of Impairment, Disability and Handicap developed by the World Health Organisation (Geneva, 1980)

The Australian Bureau of Statistics (A.B.S.) also used these definitions for their 1988 Aged and Disabled Persons (sic) Survey. This survey estimated that for the Australian population 15.6% of people identify as having a disability and 13% of people as also having a handicap. This represents a significant increase over the 1981 survey figures of 13.2% of people having a disability and 8.6% of people as also having a handicap.

The A.B.S. report considers there are two causes for this increase. Firstly, the increased awareness of disability issues would lead to greater identification as a person with a disability. Secondly, there is an increase in the percentage of people 60 and over living in Australia (i.e.. the population is aging). As this group has a very high incidence of disability (47%) an increase in this group would increase the number of people with disabilities. If this trend towards an aging population does continue, the incidence of disability will also continue to increase.

b) The Arts

Arts in Action believes that: “ It is within everyone’s capacity to reinterpret their own experience and to share the experience of others, through a creative process” (Arts in Action’s constitution).

However, for people with disabilities the arts has traditionally been viewed as therapy (i.e. to "cure" the person) or as recreation (i.e. an enjoyable pursuit or hobby). There has been little thought about it’s potential to create better understanding between people with disabilities and the broader community.

While not denigrating the role the arts play in therapy and recreation , this study will focus on the role that the arts play in communication and self expression.

c) Artsworkers

By Artsworker we mean any person involved in the creation of art e.g. artists, administrators, producers.

d) Care givers

By care giver we mean any person involved in the care of a person with a disability e.g. family, care attendants, social workers, recreation officers.

3. THE PROCESS:

The strategies developed for the field study included:-

- a 2 day consultation seminar which included a talk by Kate Brennan from Arts Access in Melbourne.
- investigation of existing studies and projects, including a 5 day visit to Arts Access
- individual consultation with people with disabilities, artswokers and care givers.

After some individual consultations, a hands-on Artsday was also included and an Open Night was arranged to broaden the impact of Kate Brennan's Visit.

3.1 The Seminar

The seminar was the main focus of the study. Not only did it provide information on the needs of people with disabilities and the resources available but it also created networks and a sense of common purpose amongst the participants. The strategies developed from the Seminar then reflect the aims and ideas of a broad cross section of the disability community.

After discussion with Community Arts Network South Australia (C.A.N.S.A.) the National Community Arts Training Unit (N.C.A.T.U.) and key people from the disability community in South Australia, the seminar was arranged to be run using a "Search" process.

Under this arrangement N.C.A.T.U. provided training in the "search" process for 5 people from C.A.N.S.A. These people then facilitated the seminar as a practical application of their training.

a **The "Search" Process**

It is a process which recognises that everyone's contribution is valuable and uses their experience for creating action plans. It is based on a series of questions which become progressively more specific.

- The Big Picture - Where do we fit?
- Desirable Futures - Our priorities?
- Taking Stock - Where we are now?
- Our Goals - How do we get there?
- Success - How do you measure it?

b **Outcomes**

The seminar was run over two days, July 21st and August 11th, 1989, Over 30 people with disabilities, care givers and artswokers attended the seminar.(See appendix B for list of seminar participants)

After the first day 7 priority areas were identified.

These were, in order of priority:-

- Equitable access to all artistic activity at all levels strengthened by affirmative action policies
- Community education for acceptance and understanding of people with disabilities.
- Consultation with people with disabilities.
- An easily accessible database listing the accessibility of arts resources
- Arts Officer for people with disabilities
- More funding for more programmes
- Improved access to specialised equipment by tax exemption, sponsorship and training.

On the second day, the group then took these priority areas and broke them down into components. An overall strategy for increased access to the arts was then developed.

The strategy that was developed was based around the employment of a Community Arts Officer to co-ordinate a programme which would include:

- lobbying;
- developing and disseminating information;
- developing workshops for care givers and artists; and
- assisting the development of accessible arts programmes.

(For Draft Job Description see Appendix C)

c Other Outcomes

- participants with disabilities and care givers became more aware of the importance of the arts.
- artists became more aware of the rights and potential of people with disabilities.
- networks were created between the disability community and the arts community
- a sense of ownership of the strategy was created.
- the participants with disabilities were empowered to take control of their own cultural practices (e.g. to become active members of Arts in Action).

3.2 Individual Consultations

Consultations were held throughout the study.

Initially

- to determine more fully strategies for the field study
- then

- to identify current participation by people with disabilities in the arts

- to identify the limitations to increased participation.

- to observe the models of this participation

- and to identify resources that would allow increased participation

and then after the seminar.

- to ratify and/or supplement the outcomes of the seminar by people who had been unable to attend.

(See Appendix B for full list of people consulted)

3.3 Arts Access Visit

This visit was important to study models that Arts Access use to involve people with disabilities in the arts. Specifically the observation of the EASE ticketing scheme proved invaluable in understanding how access to the viewing of the arts can be improved. The talk by Kate Brennan at the Open Night also provided many insights on how the arts can be accessible for everyone.

3.4 Artsday

41 people, with disabilities and without, attended this day to focus on the theme "Opening Doors to Creativity" Through their choice of art form, (music, theatre or visual arts) they explored the doors that lock them out of the arts and the way it would be if these doors were opened. Much credit must be given to the artists, (Cath Cantlon, Bob Petchell, Andrew Donovan, and Peter Wood) who helped the participants realise their visions.

4. CONCLUSIONS:

Through the field study, it became apparent that people with disabilities want to be an integral part of the artistic life of the community. This is seen to be of benefit not only for people with disabilities but also for the rest of the community. However there are still many doors to the arts which are closed to them.

In the past, many people with disabilities, particularly those with severe disabilities, were separated from the rest of the community. They have had, therefore, little chance to be involved in the artistic life of the community. With the recent introduction of policies promoting integration of people with disabilities into the community, some doors to the arts have been opened. However, there are still many doors that lead to greater physical access, more affordable arts experiences, more appropriate information and complete social acceptance that need to be opened.

4.1 Physical Access

The community is becoming increasingly aware of the needs of people in wheelchairs and venues are becoming more accessible. However, there is considerably more that needs to be done and there are other issues of physical access which are not being adequately addressed (e.g. appropriate signage for visually impaired or audio loops for hearing impaired.)

Arts venues then need to be lobbied and assisted to improve access. Arts organisers, also need to be trained in what to look for when choosing a venue, so that their programmes will be accessible for people with disabilities

d) Information on Physical Access

Lack of good information about the accessibility of venues will also inhibit some people with disabilities from attempting to attend an event. A good data-base on the accessibility of venues would be invaluable in encouraging people with disabilities to participate in the arts.

The Disability Information and Resource Centre (D.I.R.C.) and the South Australian Department of Housing and Construction (SACON) are currently developing a computerised data-base on access in central Adelaide. This project should be encouraged and, with assistance, it could also include all arts venues in greater Adelaide.

4.2 Arts Information

Many people with disabilities have limited knowledge about arts activities, about the availability of arts resources and (as previously mentioned) the accessibility of venues. They therefore are less likely to participate in the arts. This needs to be addressed by using the many existing channels of communication to inform people with disabilities about the arts.

Magazines such as *Artwork* (published by C.A.N.S.A.), *LINK* (published by Disabled Persons International), *Traditions and Visions* (published by Multicultural Arts Trust) can be used to reach out to many people. Electronic mail networks and radio, particularly, *Radio For The Print Handicapped* are channels of communication increasingly being used by people with disabilities. These then could be used to spread information about the arts. The D.I.R.C. computerised data base and library can also be developed and publicised to promote the arts amongst people with disabilities.

4.3 Affordable Arts

People with disabilities often have extra costs that other community members do not (e.g. attendant care, specialised transport). They, therefore, can be reluctant to spend money on things of which they are unsure or have had little experience.

a) Ticketing Programme

Arts Access in Melbourne successfully run an incentive ticketing programme for disadvantaged people including people with disabilities. This works by negotiating a special price for certain events. This can provide an incentive for someone with little money to try something new and possibly to develop a greater interest in the arts.

There has been considerable interest in developing a similar programme in Adelaide, particularly for the Adelaide Festival of Arts. This would be feasible if sufficient funding was available. However its application is broader than Arts in Action's area of interest, so a joint venture would need to be developed. The Recreation Association for the Disabled South Australia(R.A.D.S.A.) is particularly interested in this.

b) W.E.A.

The Workers Educational Association in Adelaide provide up to seventy five percent discount for people with disabilities who wish to attend courses there. The discount is paid for in part by the W.E.A. and part by the Disability Services Office of the Commonwealth Department for Community Services and Health. This model could easily be expanded to include other arts programmes. This is also complemented by a buddy scheme. (see Social Acceptance).

c) Transport

The cost of specialised transport on top of costs for a course or event can make the arts too expensive for some people with disabilities. The Access Cab scheme has helped overcome part of this problem for some people with disabilities. However, the scheme needs to be improved and broadened to encompass everybody with specialised transport needs. This would then encourage people needing special transport to participate in the arts.

d) Equipment

People with disabilities, sometimes, need specialised equipment in order to participate in the arts. This equipment can be difficult to obtain and/or too expensive for the person who needs it. Therefore, information on the availability of equipment and strategies to make them more affordable need to be implemented.

Some strategies are:

- the development of equipment pools.
- sponsorship by community groups
- the borrowing of existing equipment
- using Technical Aid for the Disabled to develop less expensive equipment
- and the lobbying of the Government for tax exemption on equipment.

4.4 Social Acceptance

Opening the doors to physical access, affordability and to appropriate information are very necessary steps to greater involvement in the arts by people with disabilities. However, they are not in themselves sufficient. The doors to the social acceptance of people with disabilities are probably the most important and the hardest to open.

The prevailing community attitude in the past was that people with disabilities could not achieve anything worthwhile. So little was provided for them and what was provided was separate from the broader community.

The emphasis has now changed to integrating individuals or small groups into existing community programmes. However, there has been considerable community resistance and fear about participation by people with disabilities. These fears seem to spring from a lack of understanding of people with disabilities stated often as a reluctance to "lowering standards". Some people with disabilities also have fears about being the only person with a disability in a group of able bodied people and therefore being rejected or pitied.

a) Buddy System

The W.E.A. has had success in solving these problems by developing a buddy system. In this programme a person with a disability is paired with another student in the course who provides companionship and assistance. This can break down a lot of the fears on both sides.

However, there are limits to it's application, particularly for people with severe disabilities. The courses are not changed to make allowances for the student's disabilities. Therefore, If the student's disability is severe too much responsibility is placed on the buddy and neither person benefits from the friendship.

b) Integration Projects Sponsored by Disability Groups

Another model for promoting community acceptance is where a disability group sets up an arts programme and then invites other sections of the community to be involved. A good example of this is the Regency Park Centre for Young Disabled's Jubilee Tapestry Project.

In this project children from the centre and from other schools worked together to make a tapestry celebrating 50 years of the Crippled Children's Association.

This not only provided an exciting and relevant arts experience for the children at the centre but also broke down some of the other children's (and teachers) fears about disability and created the potential for the integration of the Regency Park children into community based arts activities

c) Role Models

Another way to enhance the acceptance of people with disabilities into arts programmes is for these programmes to employ artswomen who also have disabilities.

These artswomen will then be able to show other people with disabilities and other community members that people with disabilities can be actively involved in the arts at all levels. This would lead to greater confidence by people with disabilities about their artistic abilities, as well as, more acceptance by the community .

The work of Arts Access in Melbourne also provides positive models of people with disabilities participating in the arts. The information kit that they are developing should therefore be used to launch a publicity campaign to educate people in South Australia about the possibilities that exist.

d) Care Givers Attitudes:

People with severe disabilities are often very dependent on their care givers, for much of their understanding of the world. So if these care givers have no conception that people with disabilities can express themselves artistically then, likewise, the person with the disability will have no idea of their own artistic potential.

Thus, training in the arts need to be provided for care givers to increase their understanding of the artistic potential of people with disabilities and how they can be more involved in the arts.

Therefore, to promote the social acceptance of people with disabilities various approaches need to be taken:

- arts organisations need to be assisted to develop programmes that encourage people with disabilities to be involved (e.g. buddy system);
- disability groups need to be assisted to develop art programmes for their members and to make links with community based arts organisations;
- professional artists need to be employed to provide positive role models for other people with disabilities and for the broader community.

a publicity campaign should be developed based around Arts Access' information kit.

and

care givers need to receive training in the importance of the arts and how people with disabilities can be more involved in the arts.

4.5 Consultation and Control

The above processes and ideas for increasing access to the arts for people with disabilities will only succeed if people with disabilities have some say in their development. This will ensure that they are relevant and appropriate. People with disabilities will then feel that they are a valued part of the cultural life of the community.

Specifically, training for artswokers or care givers about involving people with disabilities in the arts should be developed in conjunction with people with disabilities.

People with disabilities should be represented on the management bodies of arts organisations to ensure that programmes developed promote the involvement of people with disabilities.

Board members of Arts in Action and other interested people need to be trained in arts management to ensure that they can control their own arts practices.

Government arts bodies need to consult with people with disabilities to develop policies on creating greater access to the arts for people with disabilities.

4.6 Funding

Organisations that have funded Arts in Action and other arts projects for people with disabilities in South Australia include:

- S.A. Department for the Arts;
- C.C.D.U.;
- S.A. Department of Recreation and Sport;
- Sidney Myer Fund;
- Strathmont Centre, Parents and Friends Group;
- Department of Community Services and Health;
- S.A. Department of Education;
- Kiwanis;

Additionally the Regency Park Jubilee Tapestry Project has received considerable corporate sponsorship.

This list is not conclusive. There are many other sources that could be tapped, particularly, for projects that integrate people with disabilities into the community.

However, there is still a strong attitude that the arts are not important for people with disabilities when there are so many other issues that need to be addressed. Thus proposals for projects need to be well thought out and well presented to attract funding. Many groups do not have the expertise to do this Assistance in this area is essential to ensure that funds are attracted for projects.

4.7 Community Arts Officer

It can be seen from these conclusions that there are many issues which must be addressed if people with disabilities are to be fully involved in the cultural life of the community. There are also many resources that could be utilised to achieve this aim. These resources, however, need to be well coordinated to have their greatest impact.

Arts in Action was set up to achieve greater access to the arts for people with disabilities and therefore could play an important role in achieving this aim. It does not however have the resources, at present, to do this. Arts in Action therefore needs to employ a Community Arts Officer to help it to co-ordinate the development of greater access to the arts for people with disabilities. (See Appendix C for Draft Job Description)

The most likely source of funds for this position in the short term is the S.A. Department for the Arts and the Community Cultural Development Unit. This is because disability funding bodies do not see the arts as a priority.

If funding was forthcoming from these sources Arts in Action would be able to develop projects to show the value of the arts for people with disabilities. Further funding could then be obtained from various other sources when the arts funding runs out

The Community Arts Officer should be a person with a disability in order to provide a positive role model for the community. However, if this is not possible and an "able-bodied" person is employed, a traineeship in community arts management should be developed for a person with a disability.

4.8 Specific Areas of Need

a) Women

The 1988 A.B.S. study on Aged and Disabled Persons found that men and women with disabilities have about equal needs. However, it also found that the needs of women with disabilities perceived that their needs were being met less than those of men with disabilities

b) Multicultural

People with disabilities from non-English speaking backgrounds who live at home generally are in contact with their cultural heritage. However, if they are living in an institution or group home they are often dependent on their support staff for their knowledge of different cultures. Even though a large percentage of direct care workers are from non-English speaking backgrounds there is little encouragement of this cultural diversity.

c) Rural

Traditionally people living in rural areas are isolated from much of the cultural life of the community. This can be doubly so for people with disabilities, who, in many cases, are dependent on others for transport and personal assistance.

d) Art and Working Life

Many people with disabilities work in Supported Employment Schemes. These can range from traditional sheltered workshops to assisted employment in community workplaces. There has been considerable interest in developing a drama-based project to explore the issues around supported employment.

e) Elderly

Forty seven percent of people over 60 have some form of disability, yet no representatives from the elderly participated in this study. One reason could be that the elderly do not want to be labelled as "disabled".

However, greater contact needs to be made between the Arts in Action and groups for the elderly so that information on the arts can be shared and to ensure that elderly people who have a disability do not get left out of arts activities.

f) Youth

There are a considerable number of youth arts groups and arts programmes for youth in which young people with disabilities could be involved. However, the same barriers exist as with other arts programmes.

5. RECOMMENDATIONS:

5.1 Community Arts Officer

- * That Arts in Action employ a Community Arts Officer to co-ordinate the development of arts opportunities for people with disabilities in South Australia. (Ref 4.7).
- * That in choosing a Community Arts Officer, Arts in Action actively seek a person who identifies as having a disability. (Ref 4.4 e/4.7)
- * That if an "able-bodied" person is employed in this position, a traineeship in arts management should be developed for a person with a disability. (Ref 4.7).

5.2 Consultation and Control

- * That all workshops and training courses about arts for people with disabilities have significant input from people with disabilities . (Ref 4.5).
- * That the Arts in Action Board and interested others receive training in arts management to ensure that people with disabilities have control over their own cultural practices. (Ref 4.5).
- * That arts organizations be lobbied to include representation by people with disabilities on management bodies. (Ref 4.5).
- * That government arts bodies be lobbied to develop policy on arts for people with disabilities.(Ref 4.5)

5.3 Access

a) Physical Access

- That arts venues be lobbied to improve physical access and to publicise available access. (Ref 4.1)
- That a computerised data base on the accessibility of arts venues be developed in conjunction with the Disability Information and Resource Centre. (Ref 4.1).

b) Appropriate Information

- That existing publications and channels of communication be used to inform people with disabilities about arts resources, arts activities and accessibility. (Ref 4.2).

c) Affordable Arts

- That an incentive ticketing scheme be developed in conjunction with other interested groups (Ref 4.3 a).
- That the Community Arts Officer work with other disability groups to lobby for an improved Access Cab Service.(Ref 4.3 c)
- That data be developed on specialised equipment and assistance be given to people with disabilities to procure necessary equipment. (Ref 4.3 d).

d) Social Acceptance

- That arts organisations be assisted to develop programmes which encourage the inclusion of people with disabilities. (Ref 4.4 a/4.3 b).

- * That disability organisations be encouraged and assisted to develop, fund and run arts projects and to make links with community based arts organizations. (Ref 4.4 b).
- * That a publicity campaign be developed using Arts Access's information kit to increase public awareness of the artistic potential of people with disabilities. (Ref 4.4 c).
- * That organisations running arts projects be encouraged to use affirmative action and employ artists with disabilities as role models for other people with disabilities and for the education of the general community. (Ref 4.4 c).
- * That workshops to educate support staff and care givers about the value of the arts be developed in conjunction with Community Arts Network Training Officer. (Ref 4.4 d).
- * That care giver training courses be lobbied to include an arts component. (Ref 4.4 d).

5.4 Specific Areas of Need

a) Women

- * That groups for women with disabilities be encourage to work with women's cultural groups, (e.g. Vitalstatistix, Tantrum Press) to develop projects which express the specific needs of women with disabilities. (Ref 4.8 a).

b) Multicultural

- * That training courses for support staff be lobbied to include an understanding of multiculturalism. (Ref 4.8 b/4.4 b).
- * That Arts in Action use the Multicultural Arts Trust magazine, *Traditions + Visions*, to disseminate information about multicultural events more widely to people with disabilities. (Ref 4.3/4.8 b).
- * That institutions be encouraged and assisted to run multicultural events which increase awareness of cultural diversity for staff and residents. (Ref 4.8 b).

c) Rural

- * That Arts in Action work with the Regional Arts Development Officers to increase their awareness of access issues for people with disabilities. (Ref 4.8 c).

d) Art and Working Life

- * That an Art in Working Life project be developed in conjunction with United Trades & Labour Council, supported employment bodies and interested organisations to explore the changing nature of supported employment. (Ref 4.8 d)

e) Elderly

- * That links be made with groups for the elderly to increase the dissemination of arts information to elderly people with disabilities. (Ref 4.8 e).

f) Youth

- * That youth arts organisations, e.g. youth theatres, be encouraged to improve access for young people with disabilities. (Ref 4.8 f).

A Short History of Arts in Action

* **October 1986**

Formation of a Task Force which met for three months to discuss aims and objectives.

- * The development of a report titled "Arts in Action, Background, Philosophy, Aims, Objectives, Tasks".

- * Appointment of a Steering Committee, composed of artists with disabilities, artists and care givers.

* **March 1987**

ARTS IN ACTION was formally launched on Saturday 7th March 1987 at the opening of the "Give it a Go" weekend.

It employed 25 professional artists to conduct 25 workshops and 3 performances which 900 people participated in, of these some 650 were people with disabilities.

* **April 1987**

Conducting of a successful fashion parade titled "Mobile Mania" including models in wheelchairs, to which some 350 people attended.

- * Sudden death of Dawn Slade-Faull, Founder and Convener of ARTS IN ACTION.

* **November 1987**

Hosted a 3 day visit of Victoria Ann Lewis and coordinated workshops. Victoria is an American, Hollywood actress

who has a physical disability.

Her visit gave wide publicity for performing arts and disabilities and prompted the idea of the "Wheels" theatre project for people with physical disabilities.

* **April - September 1988**

Strathmont Visual Arts Project

ARTS IN ACTION successfully applied to the Australia Council for \$10,000 and to Strathmont Centre for \$7,000 to fund a 24 week artist in residence programme to develop a community arts programme for the residents of Strathmont Centre.

This culminated in an exhibition at the Adelaide Festival Centre Plaza Gallery entitled - "Through the Looking Glass - An exhibition of unknown quantities".

This project was highlighted in Community Arts National (Vol. 4 Issue 3, December 1988, Exemplary Projects in Cultural Development), in Broadsheet (published by Experimental Arts Foundation, Summer, 1988) and in Artwork (published by C.A.N.S.A., August, 1989).

* **July - November 1989**

Received \$14,500 from C.C.D.U. and \$5,000 from Sidney Myer Foundation for "Wheels" project, a theatre project for people with physical disabilities and able-bodied people. Co-sponsored by Red Shed Theatre Company the project will culminate in a public performance.

PEOPLE CONSULTED AND SEMINAR PARTICIPANTS

Richard Llewellyn	Disability Advisor to the Premier
Jeff Heath	Executive Officer, Disabled Persons International, S.A.
Linda Barclay	Recreation Officer, Barkuma Inc.
David Albrecht	Recreation Officer, Minda Inc.
Lud Allen	Recreation Officer, Strathmont Centre
Janine Lenigas	Senior Community Worker, Western Community Access Service and President, Recreation Association for Disabled, S.A.
Carol Hammond	Director, Strathalbyn Community Skills Project
Carol Jahn	Activities Officer, Schizophrenia Fellowship
Ollie Brehren-Peters	Recreation Officer, Intellectually Disabled Services Council (Southern Region)
Elizabeth Dalston	Executive Director, Mental Health Resource Centre
Judy Tucker	Community Worker, Brighton- Glenelg Community Centre
Donovan Cresdee	Recreation Officer, Royal South Australian Deaf Society
Astrid Toltolshev	Coordinator, Pathways Project
Sue White	Better Hearing, Australia
Dorothy Price	Recreation Officer, Royal Society for the Blind
Monique Gilleson	Psychologist, Strathmont Centre
Jacqueline Ridler	Artsworker, Strathmont Centre
Andrea Fox	Art and Craft Manager, Julia Farr Centre

Sue Ditter	Coordinator, Port Youth Theatre
Squizzly Taylor	Recreation Officer, Phoenix Society
Pam Helbig	Public Relations Officer, Phoenix Society
Kevern Gill	Director, Disability Information and Resource Centre
Claire Speechly	Librarian, Disability Information and Resource Centre
Richard Pratt	Access Officer, South Australian Department of Housing and Construction (SACON)
Stephen Browne	Organizer, Self Advocacy for Intellectually Disadvantaged
Sylvana Mariona	Secretary, Self Advocacy for Intellectually Disadvantaged
Pat Mitchell	Director, "Two's Company" and Social Trainer, Ngeringa Centre
Libby Turner	Director, Ngeringa Centre
Barbara Lavin	Activities Officer, Hillcrest Hospital
Bronwyn Sugars	Training Officer, CANSA
Aida Innocente	Community Arts Officer, Parks Community Centre
Elaine Gardener	Tapestry Artist, Regency Park Centre for Young Disabled
Lucia Pichler	Trainee, Regency Park Centre for Young Disabled
Robyn Brown	Special Projects Officer, Regency Park Centre for Young Disabled
Larry Kern	Coordinator, Integration Project, Workers Education Association
Deidre Williams	Executive Officer, C. A.N. S.A.
Kate Brennan	Executive Director, Arts Access, Melbourne
Carey Lai	Programme director, Arts Access, Melbourne

Chris Milton
Programme,
Tori De Mestre

Mark Purcell
Nancy Cato

Sarah Werfel

Manager, EASE Ticketing
Melbourne

Training and Advocacy Officer, Arts
Access, Melbourne

Accessible Arts Network, Sydney
Artist, Royal Society for Crippled
Children, Sydney

Artistic Director, Gestures, Theatre
of the Deaf

SEMINAR PARTICIPANTS

Andrea Fox

Arts and Crafts Manager, Julia Farr
Centre

Cathy Nirta
Neville Patter

Arts in Action, board Member, Artist
Stepping Out (Northern Region)
consumer representative

Trevor Martin
Elizabeth Stinson

Care Attendant
Coordinator, Respite through
Recreation

Ian MacDonald

Care Attendant, Housing
Connexions

Gerard

Care Attendant, Housing
Connexions

Janine Lenigas

Senior community Worker, Western
Community Access Service and
President, Recreation Association
for the Disabled, S.A.

Barbara Smith

Regional Arts Development Officer,
Central Region Cultural Trust

Nara Martin

Gestures Theatre of the Deaf

Betty Brook

Gestures Theatre of the Deaf

Chris Finnen

Musician

Tony Doyle

Musician

Chris Symes

Musician

Keith Preston	Coordinator, Community Music Management Committee
Rachael Huddy	Member Management Committee, Western Community Access Service
Carol Riley	Community Worker, Western Community Access Service
Rose Maloney	Senior Community Worker, Southern Community Access Service
Denise Matic	Senior Community Worker, Eastern Community Access Service
Colin Ackerman	Member, Schizophrenia Fellowship
Jed Nicholas	Project Officer, Community Placement Programme
Carol John	Activities Officer, Schizophrenia Fellowship
Ann Thoday	Mental Health Accommodation Programme
Dave Morrell	Committee Member, Disabled Person's International S.A.
Cheryl O'Brien	Committee Member, Disabled Person's International S.A.
Joy Hardman	Artist
Barbara Pitman	Community Arts Officer, Brown's Mart, N.T.

Facilitators/Participants

Deidre Williams	Executive Officer, CANSA
Bronwyn Sugars	Training Officer, CANSA
Julia De Roeper	Executive Officer, Multicultural Arts Trust
Maria Bamford	Arts Officer, United Trades and Labor council, S.A.
Lisa Colley	former Executive Officer CANSA
Paula Ware	NCATU

COMMUNITY ARTS OFFICER

JOB DESCRIPTION

The successful applicant will be responsible to the Arts in Action Board of Management for the development of further opportunities in the Arts for people with disabilities.

Duties 1990:

The Community Arts Officer will, in consultation with people with disabilities:

- * Assist disability organisations to conceptualise, identify funding and run community arts programmes.
- * Co-ordinate volunteers to develop a computerised data base on the accessibility of arts venues in conjunction with Disability Information and Resource Centre.
- * Lobby arts organisations and arts venues to provide improved access and publicise access.
- * Assist arts organisations to develop programmes which encourage the inclusion of people with disabilities.
- * Using existing publications and channels of communication, inform people with disabilities about arts resources and activities and their accessibility.
- * Develop workshops to educate support staff and care givers about the value of involving people with disabilities in the arts (in conjunction with Community Arts Network Training Officers).

Longer Term Activities

- * Lobby for the inclusion of an arts component in orientation/care giver training courses.
- * Develop publicity to increase public awareness of the needs of people with disabilities in gaining access to the arts.

- * Develop an incentive ticketing scheme (in conjunction with the Recreation Association for the Disabled).
- * Lobby government arts bodies to develop a policy on arts for people with disabilities.
- * Lobby arts organisations for representation by people with disabilities on management bodies.
- * Develop data on specialised equipment and assist people with disabilities to procure necessary equipment.