

10.9.86

AVENUES into CREATIVITY

For People With Disabilities

An information exchange linking ideas and expertise for people working in the field and interested individuals.

MARCH 22ND - 23RD, 1986

conducted by

**Accessible
Arts
NETWORK**



COMMUNITY ACTIVITY CENTRES NETWORK
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PANEL ON 'WHY THE ARTS?'

Joan Hume: Policy Advisor for People with Physical Disabilities, Health Department,
Lydia Fegan: Co-ordinator of Citizen Advocacy North Side.

Joan Hume: Why the Arts? An overview of the Need

Joan Hume opened the seminar with a strong personal account of how inaccessible the arts can be. Her humiliating experience going to 'Her Majesty's Theatre', illustrated that dignified and easy architectural access is still a long way off. This is also the case in most cinemas, galleries, public festivals, exhibitions and educational institutions offering art related courses. Concurrently people with disabilities get treated rudely, with disrespect and misunderstanding, directly because of the problems created by difficult access. The need has already become very obvious.

Two large art venues with particular access problems:

- ▲ Sydney Entertainment Centre - has its notorious "cripple" row. Only one area is allocated for people in wheelchairs, which creates an obvious problem of friends and families not being able to sit together.
- ▲ Sydney Opera House. Although many improvements have been made at this venue, there is still the problem of parking. Only a small number of parks are allocated for people with disabilities, and notice has to be given a month in advance for the privilege.

Joan expressed the problems for people with disabilities as spectators, and also covered the problems faced by participators. There is outwardly nothing to prevent anyone from enrolling in Adult Education Institutes such as TAFE, WEA, CAE and universities, although the special needs of these people are not being addressed, thus barriers are created immediately. Out of all the educational institutes TAFE is the only one that has seriously attempted to accommodate for both physically and intellectually disabled people.

History has shown us that full participation in the arts for people with disabilities is not impossible - but it is not time to be complacent, it is time to open up the area and make it accessible to all.

Lydia Fegan: Citizen Advocacy

Every human needs face to face interaction with another human. It is important to be touched and to touch, not just in a physical sense. Citizen Advocacy promotes relationships between able-bodied and disabled people. An advocate is a friend and supportive representative in the community to help with the needs and rights of a disabled person. The performing arts are an excellent access to the community for a disabled person and vice versa, however there are enormous psychological barriers involved. Overcoming physical aspects is very important, but there is more involved than ramps and accessible toilets. An advocate can immensely help with the psychological barriers as it is very important to have personal interaction and for trust and security to be felt.

Performing Art is not just on the stage and advertising should promote the many other contributory roles that are part of the field, such as music, lighting, scripts, props, costumes, make-up, etc. Training avenues need to be opened up as part of increasing accessibility.

Artreach struggles to provide opportunities for able-bodied people and people with disabilities to come together in the performing arts. It is important in this sense that art is the common interest not the disabilities. The focus can move to what the people have to offer as a group of performing artists. The kind of material is very significant, whether to include issues to do with disability in the material or to adapt something written with no particular view to disabilities. Either way the arts field is a strong force for change, in helping people come to terms with disabilities.

INFORMATION EXCHANGE

Who's Who - What's Happening

- Resources: Contact with people with similar interests and in similar fields.
 - Motivation from the contact.
 - Reinforcement that we're not alone!
 - Sculpture Gardens for the Blind.
 - Extending sensory experiences for all people.
 - Difference between art for aesthetics and art for therapy.
 - Helen's hearing dog "Andy". Need for people to know about hearing dogs, and to recognize the colour of the lead - orange.
 - Need to get country people involved - Networking. Ideas for drama and arts in isolated areas.
 - Arts Access running a programme at the Zoo for deaf children.
 - Look at arts for use in life and life skills training: **ARTS FOR EVERYBODY!**
 - Suppression of creativity in institutions of all kinds and in society. Importance of working with institutional staff to see the value of creative work.
 - Newsletter for the aged and people interested in activities for the aged. "Activities Digest", PO Box 5227D, Newcastle West, 2302.
 - 2 SER Sydney Educational Radio. Public access broadcasting. FM 107.5
 - Professional Services Centre: Arncliffe. Metropolitan East Region. Department of Education. Phone: 597-2266.
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SPECIFIC PROJECTS

Panel:

Jo Caust: Arts Access Society Melbourne.
Angelika Pechloff: The Good Time Junk Machine, Albury.

Laura Hastings-Smith: Creative Resource Centre, Children's Hospital, Camperdown.

Jo Caust: Arts Access Society Melbourne

Arts Access believes that every person has the potential for creative expression and growth, and the right of access to the tools of cultural expression. The Society was founded in 1974 and has grown tremendously since that time. It is committed to providing access to the arts to those groups and individuals disadvantaged by physical, intellectual, emotional or financial conditions.

Arts Access recognises the importance of building on its past programmes and supporting institutional staff and community groups in their efforts to continue these programmes. To this end they have had more staff workshops than ever before as an integral part of programmes. They have had many experienced artists training less experienced artists, as part of the skills exchange as well.

Arts Access have many projects implemented, here are some of the programme details:

Melbourne Zoo Project: Dance and movement workshops with children and young adults with physical and/or intellectual disabilities. Direct work done with animals as a motivation for movement and dance.

AARDVARK: Community based drama workshops for adults and adolescents with intellectual disabilities in the Dandenong-Pakenham region.

Down's Syndrome Association: Regular movement workshops throughout Melbourne.

Parkville Psychiatric Unit: Magic, mime and illusion workshops with drama base for emotionally disturbed adolescents.

Floyd Lodge: Movement workshops for older people.

Angelika Pechloff: Good Time Junk Machine

The Good Time Junk Machine (G.T.J.M.) is a sub-group of the Albury-Wodonga Community Centre. At present it is based in Darjon House, Albury. The G.T.J.M. came into fruition about 5 years ago due to the great need for a reverse garbage shop and a mobile team providing arts, crafts, music and drama to the community. Since then G.T.J.M. has been run on a volunteer basis with occasional sponsorship and donations from local businesses and service clubs. In 1983 they obtained a CEP grant, which enabled them to employ three full-time workers for 6 months. They were able to expand their work to include unemployed youths and senior citizens.

At this point G.T.J.M. provides many services to the community, these include:

- Many arts, crafts, drama and music activities to play-groups, pre-schools, schools and community groups.
- Photography, art, crafts, drama and social skills to the unemployed at CYSS (Community Youth Support Scheme) and TAP (TAFE Access Program) in Wodonga. The skills gained on these projects can be seen as experience for jobs.
- Co-ordinate Albury-Wodonga's "Festival of the Sun". These festivals get people working together, who have done very little art/craft work before.

Laura Hastings-Smith: Adolescent Medical Unit, Children's Hospital, Camperdown

Laura developed a youth programme at the Adolescent Medical Unit at Camperdown Children's Hospital. The project was called "Open the Window", it gave the young people access to the arts and media, from the hospital.

She found a lot of patients extremely isolated and lacking in motivation at first, with the depression of being hospitalized. There was also an incredible range of disabilities: young teenagers in the orthopaedic ward faced with 4 months on their backs, surrounded by babies and children; spinal bifida patients; accident cases with short stays only; and many more.

They had two areas to work in, one was not very suitable as it was in a room across the road from the main hospital, the physical barrier was a problem and it also isolated the project from the hospital. The other ward was in the main hospital building, which was a lot more accessible to all - many hospital beds could be rolled in!

The project developed into the creation of a Tape Slide Sequence, with the help of Laura's film background. They began with a story-telling workshop. A sound area was made and stories were recorded - all sorts of interesting activities and adaptations were under way for sound effects. Images were decided upon and photographs and pictures on transparencies were done. They had patients coming and going with medical needs being seen to, patients going home, and new patients being admitted. Many patients returned to finish the project after returning home. This continuing contact with ex-patients was a valuable experience for those longer term patients.

The project involved contact with sound studios, and was taken seriously as a creative artistic piece - not just a time filler. At the completion of the Tape Slide sequence it was taken "Out of the window" and screened.

ON ART

**Pam Fairburn: Artist/Teacher
Cromehurst Special School
Co-author of "Paintworks"**

Cromehurst is a school in Lindfield catering for intellectually handicapped children and adolescents, ranging in age from 4½ - 18/19 years. Some of the students have physical and emotional disabilities as well.

Pam found in teaching art at Cromehurst, that many frustrations arose for students when doing art work that was realistically based. Pam and Alan Oliver, her partner and the co-author of "Paintworks" got together a painting programme, where people with learning disabilities could express themselves creatively, and the work could be seen by others as very pleasing. In this case, age representation was not an issue, the work had a more abstract look and therefore was very appealing to both the artist and the observer.

Their approach is to use varied materials in different ways and create unusual and interesting effects. Most of the work done is based on the students own experiences, which enriches their creativity even more. The materials used give creative works and also tactile expression for the students. E.g. sand, cardboard, inks, paints and many different objects from the environment. Some of the work is done in pairs or groups where the work and skills can be shared. E.g. Finer design work being done by students with this capability and larger collage work done by students with these skills. In this way they have produced many collages, hot wax paintings and silk-screen prints. Whether individually or in groups, Pam stresses the importance of the whole process, from the motivation through to a fine finished product that is ready for one of the school exhibitions or general pleasure.

The school holds extra classes on Tuesday nights for interested students and ex-students of the school.

OPEN SESSION

▲ Community Groups

Rozelle Arts and Drama Group: Sue MacDonald

The Rozelle Arts and Drama Group runs every Wednesday evening from 7pm - 9 pm, at the Rozelle Neighbourhood Centre. The group caters for mentally disabled young adults. Art and drama provides a medium for communication, creative self expression and artistic exploration.

The group have many specific projects in mind, including making and selling cards to raise money for further group materials and activities, and creative character work where members who feel inspired can take their developing talents into a performance piece.

Art Reach: Melissa Lee

Art reach is an integrated organisation with both able-bodied and disabled people realising what different creative gifts they possess. This integration takes its form in weekly drama sessions and performances.

Art Reach has received funding from the Community Arts Board, The Australia Council and the Community Arts Board of the Office of the Minister for the Arts.

▲ Videos

Linda Dyer: Activities Research
Department, Royal North Shore
Hospital

Introducing a video on children with disabilities at a creative dance camp, in the Snowy Mountains. These programmes were not originally set up for people with disabilities, they were made available and the demand was great so the RNSH has met the growing demand and need for support in this area.

Arts with the Aged: Jana Cattanach
- Artist in Residence, Tweed shire
1985

Video of the audio-visual project being undertaken by elderly residents in the Tweed shire area. (see "Putting Ideas into Action" for further information.)

▲ The Ward Game

Laura Hastings-Smith: Adolescent Unit, Children's Hospital, Camperdown

A wonderful game put together by teenagers in the last holiday programme. It consists of a large board. All players have an opportunity to let out a few hospital frustrations and together with other players create their ideal hospitals, as they move around the board following instructions. The game has flexibility for players to enter at anytime and leave if the need arises. At the end of the game the players have a large group picture of their ideal hospital.

▲ Entertainment: 'Finger Ballet'

Tutor: Chin Yu

Performers: Simone Hile, Rebecca Woods, Debbie Moxey, Karen Larter

Indian hand gestures put to western music, creating a beautiful hand ballet.

Video of Finger Ballet and audience participation done by: Len Andrews, Laybak Enterprises.

PUTTING IDEAS INTO ACTION

Panel: Jana Cattanach: Artist in Residence, Tweed Shire Council; Margot Currey: Community Artist/Sculptor; Nan Bosler: Narrabeen Community Learning Centre and Northern Beaches Creative Leisure Movement.

Jana Cattanach: Artist in Residence, Tweed Shire Council

"The Artist as an instigator within the Community"

Tweed Shire is a rural community with prominent urban aspects on the far north coast. In residence here Jana has spent the last 2 years observing and developing arts in the area - specifically working in "aged accommodation centres".

Before beginning her work Jana spent 12 months observing and getting to know the area, and establishing a trust with the local people. In her view this is essential when wanting to put ideas into action, especially in a new area.

Jana's first observation in the area was that the large nursing homes and retirement centres had all been situated on the outer reaches of the town's suburbs, none of which are serviced by public transport or town-like amenities, so once residents enter these nursing homes they become dependent.

The first point when looking at the state of the arts in aged communities is that further development in this sector has been bypassed. For many the arts are seen as an expensive indulgence that is only available to those who have the funds and resources. They are generally

dependent on relatives, nursing staff or others to organise such activities for them. The notion that the aged have nothing left to offer the arts in this country is a gross misconception. Every member of society has the right to this creative expression.

It is important to bear in mind, when working with the aged, that therapeutic values not be confused with or imposed on an individuals art. People automatically equate arts provision for the elderly or those institutionalized with therapy. Because of this it is necessary to stress that a clear distinction be made between the use of art or creative activity as therapy on the one hand, and providing opportunity for those people to have access to professional artists and artistic experience on the other.

Jana's work has meant looking at ways that cultures can be developed and fostered, that are relevant and appealing to these new communities. Her projects are directed towards bringing out the desires to create and also challenging individuals to risk contributing to the cultural flavour of their unique community. She strives to create an awareness of their environment, other group members, a sense of personal and group esteem and whenever possible fostering self reliance and a

demystification of the arts and arts technology.

For many, finding an acceptable starting point can often be a problem. Jana generally begins with fundamental group dynamic work to secure group participation, then begins to discover what the group have in common. Once the basic ground work has been achieved she employs a method called "The jigsaw method". This particular method allows for total involvement and group autonomy. It also caters for most art discipline to be carried out throughout the project. It provides an end result that every individual and the group as a whole have contributed to and feel satisfied with. Most importantly, this method creates the opportunity for individuals of the group to continue once the initial project is completed.

Jana and Dorothy Robertson, her co-worker, have been doing a lot of video work with their clients. Some of the residents have been putting together a documentary for other new residents - this has proved to be excellent for transitional work - as nothing is done to help in the psychological move to the 'new home'. They are also beginning one on 'Growing Old in Australia'. An audio visual resource library is planned for the housing of these videos.

Some of the residents have been going into the local primary school to help and teach some of their skills. This is proving to be a very successful integration for all involved. All of these exciting projects are helping these people express their hopes, aspirations and fears and also helping to break down the barriers between the nursing structure and the residents.

Margot Currey: Community Artist / Sculptor

Practical Aspects of Getting Programmes Started

Margot works in the field of psychiatric rehabilitation at Gladesville Hospital. She outlines some important aspects in getting a new programme started and in keeping it going successfully:

▲ Programme and process planning:

She found it was important to be well planned and at the same time be flexible as her groups were continuously changing in both size and members.

▲ Discover individual needs of groups:

Get help with this through co-workers. Margot would often work with the hospital Occupational Therapist who had more direct contact with the clients than she did.

With this, begin to think about appropriate visual aids and the tactile needs of the group.

▲ Assert your own personal needs:

This may be particularly important when working with a team, but is also important when establishing your identity with your clients.

▲ Create a stimulating environment for people to come into:

When with the group:

- Discuss what they would like from the project.
- Establish identity of group members.
- Establish more of the skills and individual needs of the group.

▲ Decide on length of project

This is important so an idea of the whole process is kept in mind. Completion of small parts of the project after each session is very valuable. It is very motivating and morale building to achieve goals and see clear stages towards the end goal.

▲ Motivation

Use things that the clients can relate to. Visual aids.

▲ Outside Resources

1. Natural History Museum - College St.
 - They supply kits which can be useful in starting a project.
 - On visiting they will give you a talk about the exhibition of your interest. (Tell them beforehand of the special needs of the group and the length of the session appropriate.)
2. Wander Van Museum
 - The van contains visual and tactile information, which can be brought to your work space. They will set up an

environment for your and give a talk, show a film and supply objects.

3. Department of Fisheries

They are very obliging on group visits.

Nan Bosler: Co-ordinator of the Narrabeen Community Learning Centre & Northern Beaches Creative Leisure Movement

Providing back up, resources and training for programmes.

The Northern Beaches region of the Creative Leisure Movement is very conscious of the needs of disabled children in our community.

The needs of disabled children and their families during leisure time is an on-going challenge and these training programmes are a realistic way of trying to accept and meet at least some of these needs.

The first of these programmes was held in December 1985. Permission was obtained from the Education Department for students interested in being helpers on holiday programmes, to be released to do a three day course during school hours. They were given a brief insight into the challenges faced by some disabled children when doing games and activities.

Each January a programme is also run for adults who wish to work with disabled children.

As a resource the Creative Leisure Movement refers to Head Office in the city (424 George St.), or to the Narrabeen Centre.

The logo used by Creative Leisure is "Each at his own speed". They find this very appropriate when catering for individual needs.

Nan puts in a word of warning - don't expect the siblings of disabled children to be good at everything. They often need encouraging and supporting too. She feels that siblings are one of the most disadvantaged groups in our society.

The principles of each at his own speed and level apply equally to adults.

ACCESS: OBSTACLES AND SOLUTIONS!

Panel:

Ellen Bynum: Accessibility Consultant

Liz Pack: Royal Blind Society

Wendy Miners: National Association in Intellectual Disability (AAMR)

Ellen Bynum: Accessibility Consultant

Physical and programme access to the arts: An American Case Study

Ellen describes the ideal Art Museum, and the adaptation done to make it ideal - that is accessible.

▲ Physical Barriers

- The museum was set in a historic house which only had steps - a ramp was installed for wheelchair access.

- The Museum bus had changes made to it, again for wheelchair access.

- Drinking fountains were too high for people in wheelchairs, so paper cups and garbage bins were installed. A very cheap adaptation!

- Lift buttons were lowered and made accessible to all.

- Curator problems: A suggestion was put forward for visually impaired people to be able to touch sculpture as access - this was a major problem. The idea of putting a replica piece beside the works for this tactile experience was discussed but this was thought to ruin the visual aesthetics of the museum. The final solution was for white gloves to be used - which is how the curator handles the pieces.

- Paintings were hung slightly lower for people in wheelchairs, and chairs were provided for tall people!

- Signage was changed on incoming art, and direction and instruction signs changed

- Audio visual accessibility: scripts written of slide shows as well as tapes.

- Ongoing advisory groups established, made up of people with differing disabilities.

▲ Accessible Arts - Help! How can I tell if I'm really Accessible?

Accessibility in terms of program planning means architectural and program access.

Architectural access includes the physical structures as well as accessories like:

- Ramps, lifts or other alternatives to stairs.
- Toilets and basins with handrails and lower/higher installation heights.
- Water fountains which can be used by people of all heights.
- Signage for all people - large type, high contrast, braille, captioning

Program access includes all of the other things that you present, show, design, organize like:

- Signed programs for deaf visitors.
- Specially wired seating in performing arts centers and theatres for hearing impaired audiences or infrared amplification.
- Large print programs in black and white, high contrast.
- Touch tours for persons with low vision.
- Captioned audio visual presentations or programs that are presented so that hearing impaired audiences can understand the presentation.

DON'T PANIC! Not everything that you do must be accessible, but the program should give the disabled visitor/audience an experience comparable to a non-disabled person.

WHAT'S FIRST? Two key elements -

1. A needs assessment conducted by staff, board members, volunteers or a combination of those persons who are most familiar with the program in co-operation with disabled consumers.
2. An advisory group of disabled consumers with specific tasks and a timetable for their work. The consumer rarely knows as much as you do about your program and you don't know as much as they do about their needs, but together you can plan and implement accessible programs.

SOME PHILOSOPHY WE KNOW WORKS

Programs are less expensive if they are mainstreamed, i.e. provided as a part of ongoing services/programs, rather than an isolated or special event/presentation.

Changing programs for disabled visitors makes the programs easier for other visitors as well. Baby prams are appreciative of ramps as are grandmothers.

Compromise is usually most successful when it is creative. Curators have the task of 'saving' cultural artifacts for future generations, so touching is definitely wearing unless you use innovative solutions, i.e. use white curator gloves and remove all jewelry, provide similar kinds of artifacts in the same genre, style and material, use a replica with the original available for comparison.

Less is more when you have enough. Going overboard is just as ineffective as not having any program at all. How do you know how much is enough? Ask your advisors.

You can't do it overnight. Some of the changes that must be made seem impossible because they may be long-term in planning, funding and implementation. Do the ones that are possible now and work towards others later. An aside: There is always enough money somewhere, you just have to find it.

SOME RESOURCES TO GET STARTED

Publications from the National Access Center, 365 West 20th #12C, New York, NY 10011, USA (212)807-8355 are also on file at the Australia Council Library. They include these titles:

- Arts and the Handicapped 1973. A review of existing programs in the U.S.
- 504 & the Visual Arts, 504 & the Performing Arts - 1981. Two booklets on exemplary programs
- Architectural Accessibility
- New Programs and Facilities and a Bibliography.

Ellen is now working in Sydney setting up a NSW Technical Assistance Office, helping to get this wonderful accessibility happening here in Australia.

Lis Pack: Royal Blind Society

Lis is a Recreation Officer for the Royal Blind Society, covering an extensive area over the south of Sydney. The society send out field workers into the community and anyone interested in learning any specific art/craft activity, is visited by Lis. She works with blind people over 70 years of age, on a one to one basis in their homes. Liz spends 2 to 3 sessions with the person, teaching them specific skills and adapting tools to cater for their individual needs.

Once Lis has spent 2/3 sessions with the client, they are given the opportunity to join a community group. There is usually fear attached with integration, so if the client is interested Lis spends the first session helping them settle in. One of the main physical barriers they come across is transportation. On this first session support is often given from members of the group, this is also helpful in breaking down psychological barriers. Lis works on the basis that 'Everything is possible', and this is important once the client has joined a community group, as often the hard bits get done for the person when it seems too difficult! The satisfaction in completing the entire project.

The Royal Blind Society runs camps and courses for people with visual disabilities, these include:

Outward Bound	Yoga
Bush Walking	Horse Riding
Ocean Sailing	Tai Chai
Skiing	Horticulture
Swimming	Healthy Life Style
	Vacations

Wendy Miners: Recreation Project Officer - National Association on Intellectual Disability (AAMR)

AAMR is the National Association on Intellectual disability, representing the many non-government, non-profit organisations throughout Australia concerned for people with intellectual disabilities and their families. AAMR believes that restriction of these people is one of learning. It seeks to ensure the provision of appropriate services, to develop public awareness and to assist people to live with dignity and achieve their potential.

AAMR have recently implemented a twelve month project - 'The Recreation Options Project' - to encourage and assist local communities in initiating integrated recreation for people with intellectual disabilities, within that community.

They are piloting 3 different projects in Australia where the information kits consisting of models of successful integration projects, together with practical ways of integrating people with intellectual disabilities into community recreation clubs and associations.

See diagram of the Wagga Wagga Recreation Integration Project on page 12

Presently there are moves to form a National Association for Recreation and Sport for people with intellectual disabilities.

INTEREST GROUPS

- ▲ Drama & Movement: Alison Lee
- ▲ Computer Art: Duncan Wallace
- ▲ Music: Peter Winkler
- ▲ Silkscreen/Use of colour: Nina Angelo
- ▲ Craft: Branka Kringas

Drama & Movement: Alison Lee

Alison received a School's Commission Grant in Sydney, and during this time she was asked to research methods of dance and drama that worked with all types of children. She spent time working in many special schools around Sydney, working with physically and intellectually disabled children.

With physically disabled children and teenagers she found she came upon many barriers. The idea of performance or dance/movement was such an exposing, threatening area. She found her way in, through the use of masks and costume. Also she introduced to them the other aspects of production which are as important as the performance: e.g. narration, music, lighting, etc.

With intellectually disabled children Alison came upon similar barriers, lack of self esteem, lack of motivation and fear of the area. Again these barriers dissolved when they realized how much fun they could have and when they began exploring and achieving new skills.

Resources:

- Drama and Dance - Handbook for Intellectually Handicapped Adults.
Contact: Dale Mattock, Board of Education, Kent Street, Sydney.
- A Handbook of Creative Dance and Drama. Ideas for Teachers - Alison Lee
Contact: Dale Mattock, Board of Education, Kent Street, Sydney.
- Professional Service Centre - Arncliffe
Phone: 597-2266.

Computer Art: Duncan Wallace

Duncan introduced the wonderful new area of computer art - cartooning, music and drawing with different textures, shapes and lines.

Music: John Broomhall, Wollongong

John teaches song writing workshops to groups of intellectually disabled people. The workshops run in 12 week blocks. He begins the workshop with a session that will promote discussion within the group. E.g. photographs that will spark off discussion. The discussion is directed towards personal experience of all group members. When the time is ripe they begin to write down their own thoughts and experiences. They may use different methods of recording, e.g. for some, tape recording may be easier and more efficient.

Once the words, ideas and images have been recorded the music is introduced, in the form of instruments and pre-recorded music, e.g. folk music. At this point smaller groups are brought in and John joins in on different groups and works as a catalyst not so much as the teacher.

Silkscreen: Nina Angelo

Making Flags

1. Decide on drawing - give a theme
 2. Draw a picture
 3. Cut out picture
 4. Place cut outs on to material screen (top) add paint.
 5. Spread paint through with squeegee
 6. Dry and heat fast with iron
- Remember loops to join to stick
 - Flags can be any shape
 - Make shape on screen and outline with tape.

Resources:

- Paints/Screens, etc.
PERMASET
44 Orchard Rd., Brookvale 2100
Ph: 939-2322
- Sticks (for flag & Balloons)
HANNA MATCH
North Richmond
Ph: (045)71-1401

Craft: Branka Kringas

Weaving, Crocheting and Knitting

Branka teaches classes at 4 different community centres:

- Forestville Community Centre
- 'Cottage', Mosman
- Centrehouse: Lane Cove Community Centre
- Drummoyne Community Centre

A Report on "Open the Window", A Youth Arts in Hospital Project - The First 8 Months

1. Project Description

'Open the Window' is a Youth Arts Project in a hospital setting. This project aims to:

- ▲ provide creative/expressive stimulation and resources to teenagers who are cut off from family, peers and normal adolescent interests and activities by hospitalisation.
- ▲ facilitate assimilation of the hospital experience and the ability to rejoin the community comfortably.

It has consolidated occasional Youth Arts sessions by providing a regular programme where hospital teenagers initiate and participate in a range of multi-arts activities in collaboration with the Creative Resource Co-ordinator (see Appendix A for the promotion and publicity sheets for the Teenagers-In-Hospital groups). By 'opening the window' on the hospital experience through the provision of stimulus and outlets for creative expression, this project has reduced the sterility and sameness of the hospital environment. Teenagers in hospital now have the opportunity to get in touch with each other, with their healthy peers and have occasional access to community arts resources when funds permit.

Community links have been established with Community Activity Centres Network, Youth Arts and Technology Conference Organisers; Creative Therapies Department, Rivendell Adolescent Unit; Side Effects Youth Health Drama Group; Inner City Education Centre; Reverse Garbage; 2SERFM; Sydney Girls High Youth Film Festival; and Shop Front Theatre for Young People. Links have also been established with relevant departments of The Children's Hospital.

The target group are adolescent inpatients and chronically ill outpatients who range in age from 12 to 22 years. This project is managed and defined by these young people via a Youth Committee which meets regularly. The C.R.C. is employed as a resource person to transfer skills. During 8 months of

part-time work, she has had individual and group contact with approximately 300+ young people. She meets regularly with a management group for support and guidance. In addition, the Occupational Therapist at A.M.U. offers the C.R.C. support and opportunities for collaboration where time permits. The C.R.C. contributes to the Groupwork Service at A.M.U. and attends fortnightly team meetings.

2. Organised Events

- ▲ Thalassaemia Clinic - Youth Photo Documentation Project - 24 sessions with 6 young people.
- ▲ Youth Committee Meetings and Newsletter - 4 meetings with 8 young people (see Appendix B).
- ▲ Telling Tales 3 Day Workshop - tape/slide presentation. 20 young people (see Appendix C).
- ▲ 'The First Star Fighter' and 'The Alien Visit' - 2 tape/slide presentations - 3 workshops with 10 students from Fred Birks School, at The Children's Hospital, Camperdown. We used the 2SER sound studio at Macquarie University to edit our audio material.
- ▲ The Ward game - a Summer Holiday Project - a week of workshops of 8 young people. We invented and built a giant board game concerned with the process of becoming ill, entering hospital and being allowed to go home during which the group invents an 'ideal' ward.
- ▲ Screening of Telling Tales at Youth Art and Technology Conference in Wollongong - presented by 1 young person.
- ▲ Teenagers-in-Hospital Programme - 3 afternoon sessions per week.
 - Sale of jewellery made by teenagers in hospital - on William Stuart Orthopaedic Ward, publicised by teenagers throughout the hospital.
 - Cartoon Mania Party and Cartooning Competition - Launching of a cartoon magazine made by teenagers in hospital; on William Stuart orthopaedic Ward, publicised throughout the hospital by teenagers.
 - Screening of super 8 films made by students at Sydney Girls High School on William Stuart orthopaedic ward.

WAGGA WAGGA

RECREATION INTEGRATION PROJECT

IMPLEMENTATION STRATEGY

GOAL

To access and develop integrated recreation opportunities for people with intellectual disabilities in Wagga Wagga, using the existing community resources, programs and facilities.

To promote to the recreation clubs and associations the importance of recreation in the lives of people with intellectual disabilities, in line with the philosophies of integration and normalisation.

RECREATION OPTIONS

- To expose people with intellectual disabilities to the variety of recreation options available to them.
- present an awareness "day" where posters, files and information on different recreation activities are displayed.
- hold informal discussions with consumers about the recreation opportunities that are available to them.
- prepare a folder displaying pictures and graphics on a wide variety of recreation activities for use by the project officer in discussions with consumers.

INITIAL INTEREST

- Establish the initial areas of interest of people with intellectual disabilities.
- Have consumers register their names and list of activities they are interested in at the leisure fair. (this does not have to be restricted only to activities presented at the awareness day).

"TASTER"/"HAVE-A-GO"

- Develop and co-ordinate the opportunities for consumers to experience or try the activities they have shown interest in.
- present "taster" or "have a go" days or evenings based on level of interest in each activity.

LIST OF INTERESTS

- Establish a more definite or comprehensive listing of activities that consumers want to pursue.
- prepare a card (or files on computer) for each consumer, listing their personal details and recreation interests.
- prepare a listing of the activities and interests.

CONSUMER - COMMUNITY

- Match the listing and activities and interests of consumers to the recreation opportunities available in the community.
- develop a listing of relevant clubs, associations and programmes that fit with the listings of interests and activities.

PUBLIC MEETING/WORKSHOP

- Launch the recreation integration project to the relevant clubs, associations and programmes in Wagga Wagga.
- present a public meeting/workshop for the groups so they find out about the project and become more aware about intellectual disability, integration and recreation.

FURTHER SUPPORT

- Provide further information support and encouragement to the recreation clubs and associations on an individual basis.
- liaise with the clubs, attend their meetings and provide further education and awareness about people with intellectual disabilities to the group members.

LIST OF CLUBS & ASS.

- Establish a listing of clubs and associations interested in supporting the integration of people with intellectual disabilities into their clubs.
- prepare a card (or file on computer) for each club, listing their activities, meeting times, cost, etc. and a key person to contact.

WATCH & PARTICIPATE

- Match consumers to relevant clubs and associations.
- through the two card indexes, appropriately match a consumer with a recreation club or association.
- contact the key person, listed on the card, and the consumer.
- arrange for an initial meeting of the two.
- follow up consumer participation and further support the club or association.

MEDIA LAUNCH

- Prepare and present a detailed article in the local daily newspaper about the project, highlighting the various aspects of the project, the employment of project officer and benefits to consumers and community.

COMMUNITY AWARENESS

- Encourage, through media etc, general community awareness about the recreation integration project.
- as specific items of interest arise throughout project, enhance awareness by presenting an article or story through the media.

OTHER REC ORGANISATIONS

- Develop links with and promote to the recreation clubs and associations not included in the first public meeting / workshop.

DIGGING MEDWORM

- To establish a mechanism that ensures the integration process continues to develop after the initial 12 months of the project without the support of the project officer.

CONSUMER REPRESENTATION

- Establish a mechanism where consumers develop skills to be represented in the Project.
- negotiate with the ACTION 85 Conference Committee about their role or participation in the project.

INDIVIDUAL PARTICIPATION

- Encourage and support consumers to develop their own participation, ie. let them approach the club or program themselves.

INFORMATION DISSEMINATION

- Establish a mechanism to disseminate information about recreation opportunities available to the consumers.
- this could be a newsletter or magazine.

DOCUMENTATION/ EVALUATION

- Establish a diary to document the process of the project.
- at each step of the process, ensure that documentation is effected.

WRITTEN REPORT

- Prepare a report on the project, outlining the process, and including the successful and not so successful aspects of the project.

As well, the Creative Resources Co-ordinator has made informal contacts with hospitalised teenagers on an individual basis. With the Youth Ward which was to be the setting for this project still un-opened, a room on William Stuart Ward has become a bi-weekly meeting place for teenagers in hospital to enjoy various arts-related activities. This was chosen because, on an orthopaedic ward, many of the young people are in hospital for weeks if not months on end and sometimes confined to bed for that whole period. Although we are able to manoeuvre people in wheelchairs and scooter boards over the very busy road to the Adolescent Medical Unit (containing a Youth area that provides a more appropriate environment) beds are impossible. Much time has been spent in re-organising the Youth Area into a welcoming and equipped space that provides opportunity for creative expression with media interesting to teenagers. The establishment of an adequate budget, ordering and care-taking system for the space and activities has also been necessary.

An appeal for donations of media equipment and art supplies sent in October last year, raised:

- film from Fletchers Photographics
- Super 8 equipment from Australian Film & T.V. School
- paints from Vynol Paints
- 8 VHS tapes from Bell & Howell

A number of kits that relay skills and can then be used creatively and for communication of ideas (an essential service in an institution relatively unfamiliar with the arts) have been devised: A "How to" on:

- a. slide-making
- b. designing postcards and poster
- c. cartooning
- d. jewellery-making
- e. creative-writing
- f. sound-recording
- g. super 8 film-making

A video project "V.C.R.: Video Cameras Ready" is still at the planning stage. A video of a teenager inviting others, who also cope with a chronic illness, to join him on a video project that is to be 'by, for and about' chronically ill teenagers has begun to be distributed to a number of relevant clinics and interested groups. The delay has been solely due to a limitation of working hours.

3. Projected events from April through to the end of July:

- ▲ Thalassaemia Clinic - Youth Photo Documentation Project - 10 further sessions with 6 young people for completion and exhibition of photographic work.
- ▲ Youth Committee meetings and Newsletter - 4 further meetings with 8 young people including a proposed visit to a functioning Youth Ward and group art activities including the 'building' of a year book (held on weekends in order for young people no longer in hospital also to participate).
- ▲ Autumn Holiday Programme - A super 8 film-making project.
- ▲ Radio Project with students from Fred Birks School - overseeing the planning and technical aspects of making a radio programme to be edited and broadcast on 2SER.
- ▲ Teenagers-in-Hospital Programme, 3 afternoon sessions per week. Continuing arts programme, activities to include; the completion of an illustrated poetry magazine, a drawing exhibition, a creative slide-presentation, clay-work, and the 'building' of a large book representing the past year.
- ▲ Continuation of V.C.R. Project.
- ▲ Production of further "How To" kits and the co-ordination of their use by my colleagues now equipped to expand their groupwork practice.

4. Creative Resources Co-ordination Position: Beyond July 1986!

Discussion

Much time has been spent on the extensive preparation necessary to set up this project. Attempting to address the needs of those who are in hospital or who have to contend with a chronic illness into 20 hours of paid work as well as organising a working area and an ordering system with restricted finances is unrealistic. The project has needed to adapt to a variety of settings around the hospital as the Youth Ward is still not open. William Stuart orthopaedic ward has provided a hospital base that has enabled the project to be visible and accessible to both staff and patients. A

regular and dependable structure is necessary to encourage staff referrals and co-operation. It also offers security to the teenagers themselves, who can often feel confused, disappointed and powerless within the hospital routines of tests, operations, rigorous time-tabling and the numerous visits from the various health professionals concerned. If you are feeling depressed or you have enjoyed something and don't wish it to stop then there is comfort in knowing when that person or activity will be open to you again! Furthermore, the C.R.C. is seen as separate from 'treatment' offering activities that relate to what you can do rather than what you can't, encouragement and materials that are part of 'the normal' are available to create and express whatever one chooses. For whatever length of stay, the hospital is their community and it is their right as young members of our society to have an equal voice, an equal chance for self-expression and, through this, maintain access to mainstream youth culture. The C.R.C. position represents the beginnings of an exchange of experience, insight and language between people who, if not for their state of health, would be peers.

Meeting in groups has provided a setting for socialising that many teenagers who are isolated miss out on: feelings of isolation occur as a single young person on a ward of much younger children, or because of a chronic condition that for many reasons can restrict contact with peers or by sudden hospitalisation. Patients are suddenly separated from home, friends and normal activities. Some may be facing a radical readjustment due to an amputation, severe burn, or the loss of a relative or friend through an accident. Not surprisingly, some of the teenagers are withdrawn or feeling angry or just "feeling different" and it can be the informal group situation that offers an invaluable release and/or discovery of shared emotions. through the existence of the C.R.C. position, it has been frequently possible to alert the relevant staff to concerns that the young people have expressed during arts activities that were unspoken and unacknowledged before. The C.R.C. co-ordinates information and skills connecting young people that would otherwise not be able to share their experience e.g. the Youth Committee newsletter can link someone

in the Children's Hospital with a person in Orange who, no longer in hospital, lives too far away to attend Youth Committee meetings. An older group who, due to a chronic illness, have been in and out of hospital all their lives may have experience useful to those meeting as a Youth Committee for the first time, see Appendix B.

The hospital houses an ever-changing population of staff and patients and yet about 40% of teenagers admitted to the hospital have a chronic condition that necessitates their return and so it may well be 'a second home' to them. I think it is clear how essential it is to attend to this reality and how valid the position of C.R.C. is, in the light of this fact. The potential is awesome.

5. Future Projection

- ▲ A full-time salary for the Creative Resources Co-ordinator position.
- ▲ The continuation and expansion of activities already begun, selecting media (e.g. technology-based media so predominant in the 1980's and particularly so in youth culture) that provides a means of creative expression, communication and acts as a bridge, as far as possible, with the world "through the window". Exhibition and distribution of work and the sharing of skills initiated by both those in the Hospital community and others elsewhere is also important.
- ▲ A small budget for appropriate external performance groups and artists with specialised skills to lead workshops and events.
- ▲ A Youth Ward (including an equipped and budgeted space allocated to group art activities) with a functioning/participatory Youth Committee comprising 50% of inpatients and 50% outpatients.
- ▲ The "resources" or skills of the Creative Resources Co-ordinator should be disseminated to appropriate workers throughout the hospital, therefore enriching the service as a whole.

Laura Hastings-Smith
Creative Resource Co-ordinator
Adolescent Medical Unit
March 1986

MARGOT CURREY

Work

Worked in community arts in conjunction with the area of rehabilitation for groups and individuals in a psychiatric hospital.

Preliminaries are important

Personal process which has evolved. It is much easier to move into the practical application of ideas if preliminaries are well planned.

- Create a stimulating environment
- Plan programme and process - allowing for flexibility

Establish a way of communicating with group - e.g. discussions - allows for ideas, development of relationships and observation re skill, commitment, etc.

Visual and tactile resource in conjunction with discussion -

Slides, objects, films, music, photographs, draw from these, observe shape, colour, model in clay, etc.

Outside resource info:

- Museum kits
- Wandervan
- Museum of Natural Sciences
- Education
- Dept. of Fisheries

Examples of Techniques

- Laminated

Resource Books

Observation and Experimental Exercise

Some groups may require immediate action - if I am not very familiar with the group.

Plan a walk for the purpose of observing environment, drawing, collecting leaves, grass, etc. for future work. Discussion in this situation is casual, the individuals are encouraged to be involved.

The drawings can be used as reference for printing, and the collected pieces can be used for collage, painting, printing, paper making.

Two programmes outlined briefly to give some idea of how to develop a session with a group.

Programme 1

A musician was employed to work with a group for 4 sessions (each 2 hrs) and as a preliminary session, it was decided to encourage individuals to bring their own tapes or play their own music for the group. The feelings, impressions and ideas associated with the music were discussed and then made visual in a large group painting. The group response was encouraged with suggestions of colour, line and shape. Repeated playing of music and constant discussion allowed the group to move freely without the feeling that their expression was being judged in any way. The aesthetic evaluation as to whether we felt we had achieved our goal, i.e. had finished the painting and that it expressed what we discussed, completed the session of 1½ hours.

Programme 2

A visit from the Museum of Natural History "Wandervan". Choose subject when making booking arrangements with Education section, e.g. subject - Indonesia.

- (1) Arrange preliminary interest sessions with groups who may be involved with the visit of the "Wandervan", e.g. introduce culture, art techniques, etc.
- (2) Create a stimulating environment for the programme, posters, batik, objects.
- (3) The session with the museum may include film, discussion, objects to view, etc.
- (4) Arrange for groups to participate in art activities, after the museum has finished session, about 1½ hours.

Activities - drawing of objects, clay modelling, printing, batik, painting, cooking.

ARTS ACCESS SOCIETY INC.

The History and Operation of Arts Access Society

History

Arts Access was founded in 1974 by Judy Morton with three years funding by the Australia Council. It continued on and off with one or two programmes a year to 1980 when Dinny Downie started. The income then was \$3,000. Now in 1986 the turnover is about \$300,000. The past six years have seen rapid growth both in income, staff and activity. In 1985, there were 25 programmes and a similar number is planned for this year.

Initially the concentration of the Society was on intellectual and physical disability and many programmes were organised with adults and children in this area. However, gradually the scope of the Society encompassed all areas of social and economic disadvantage. Thus there are now programmes for the aged, those in correctional institutions, the mentally ill, and residents of high-rise Housing Commission flats.

Arts Access however has a commitment to working particularly in the area of disability and this area will continue to be a major focus of its programmes.

What Do We Do?

We employ artists on a contract basis to do specific programmes. The artists do not work for free. They are paid competitive rates currently \$30 per hour, \$75 per half day and \$100 per day. Most of the artists tend to specialise - they may prefer to work with intellectually disabled young people or the elderly. In the earlier years, the majority of the work was done by drama and movement artists. More and more work is now being done by visual artists. We have a large number of artists who work regularly with Arts Access. Each year we employ up to fifty artists, some of whom have been working with us for several years and others who have just started. On the whole, we prefer that artists work in pairs so that there is someone to bounce off ideas with or to look after particular problems that arise within a group from time to time. We also ask and expect staff involvement from the institutions we visit. This year

We are specifically undertaking a programme of staff training workshops. One of the difficulties of short term programmes (and most of ours are of that nature because of funding restraints) is what happens afterwards? At the end of say ten weeks in an institution, much may have been gained such as increased mobility, more sophisticated social skills and a general increased sense of well-being or self-esteem. It is important from Arts Access' point of view that staff are part of a programme to see the effects of it and possibly continue aspects of it. Staff themselves may need specific skills-training to do this and sometimes the artists may not have much time to pass these on. Thus the need for staff workshops.

The whole area of training is a particular priority at present and we are also organising a series of artist training workshops in 1986. Resident artists, although skilled in their artform, may have little knowledge of how to work with the physically disabled or the aged. We are therefore organising sessions with more experienced artists passing on skills in specific areas. In addition, about four times a year we run Artists' Days when all the artists currently working with us and others interested come along to exchange experiences and talk about problems, successes, etc. Apart from Arts Access staff, only artists come to these days (no arts administrators, or funding bodies, etc) and the day's programme is theirs.

A Typical Programme

Kingsbury

In 1985 and continuing again in 1986 we have been running an integration project, funded by the Schools Commission, at Kingsbury, an institution for intellectually disabled young people. This programme has two parts. Young people from the centre attend two different special schools, one at Heidelberg and one at Preston. We are running therefore a programme at each centre in conjunction with Preston East Technical School and Heidelberg Technical School. Young people from the Special Schools and the Technical Schools come together once a week for drama, movement and music workshops. There are two artists working in each of the two schools and staff from all schools are involved also. This

programme demands much liaison between the schools, the artists and Arts Access. However, it worked very well in 1985 as an integrated project, particularly at Heidelberg. The programme is continuing now with different artists from last year but with excellent results so far.

A Contrast

Park Towers

We are currently running a programme funded by the Ministry for Housing, at Park Towers, a Housing Commission high-rise development in South Melbourne.

This programme began again last year and has been extended to early 1986. We hope to see further extension in late 1986. Three visual artists are working there two days a week running craft workshops with residents of the estate. The numbers were small initially (about four) which disappointed the artists as they had done extensive liaison. However, the workshops have built up by word of mouth and there are now about seventeen residents attending. The quality of the work produced is very high, in fact, the residents are considering selling their products as a way of continuing to fund the workshops. They want the workshops to continue and are looking at ways of making that happen. This continuity is essential if a programme is going to have lasting value.

The Future

In mid 1985, Arts Access moved into its own premises, greatly expanding its available space. We are hoping when funds become available to convert the building for use as a workshop and resource centre and as a meeting place for artists.

We are currently undergoing an examination of the structure and functions of the Society with the eventual aim of increasing efficiency and effectiveness and also increasing the participation by artists and clients in the running of the Society. In the area of programming, we are considering focusing on three or four specific areas in one year rather than the very wide spectrum we are doing at present. We are also trying to develop long and short term planning rather than responding to the

source of funding constantly.

It's an exciting period of change for Arts Access, built on steady development and expansion over twelve years.

At Forestville and Lane Cove Branka teaches classes catering for intellectually disabled people. The Forestville class has a group which comes from the Larna Hodgkinson Sunshine Home.

To cater for the individual needs in her classes Branka helps make adaptations to methods and tools being used. She has found that in weaving the use of different colours is helpful. The classes also include 2 physically disabled people. They are encouraging integration into the classes.

COMMENTS FROM THE CONFERENCE

A very successful weekend.

It was very interesting and rewarding to meet other groups, to find out their aims and objectives, to discuss success and past achievements, the problems of working in an isolated community and how difficult it is to break down those barriers within our community.

It was a great weekend for sharing ideas and realising that no matter where we all are we still have the same problems but how very challenging and rewarding it was working with the 'disabled' community whether they be senior citizens, mentally and physically handicapped and unemployed youths - we all are disabled in some form or another.

Angelika Pechloff

"Duncan Wallace and other 'disabled' artists should present workshops for others to learn from them subtle skills on how they have adapted, developed and survived."

Ceri Ritchie

"The programme appeared to have a good variety of textures - a patchwork of hearing, seeing, participating and social interaction."

"Opportunities such as the Accessible Arts Conference are invaluable for the interchange of information and skills."

Nan Bosler

I thought it was extremely interesting how heated discussions could become in talking about working with or for disabled people. The 'skills' exchange/workshop afternoon was good.

Because it's such a vast, under-resourced and stressful field I'm not that surprised that the follow-up day wasn't taken up. Although obviously people would benefit its difficult to break the tired and desperate cycle. I think that there is a distinct difference between those who work in institutions, [e.g. hospitals, retirement homes, etc.] and those who work in community centres etc. and the problems they face.

Adolescent Medical Unit
Laura Hastings-Smith

"I always enjoy such happenings, as I live in an area where resource folk on the subject under discussion are few and far between."

Fran Hampshire

Enjoyed conference very much. Would like to see further discussion/practical workshops in creativity in psychiatric area. Developing certain themes such as confidence, understanding yourself, sexuality, etc. in art form. Also places to purchase cheap materials would be appreciated.

Thanks for the good work.

Sue Werner

Dean Cornish
Activities Digest
PO Box 5227D
NEWCASTLE W. NSW 2302

Ph: (049)62-1069

Music, Drama, Community
Involvement with the aged
and disabled

Margot Currey
409 Lyons Road
FIVEDOCK NSW 2046

Ph: (02)712-2865

Artist/Sculptor in Residence
Gladesville Hospital
Psychiatric rehabilitation
community projects

Lynda Dyer
RNSH Activities
Royal North Shore Hospital
ST LEONARDS NSW 2065

Ph: (02)438-8325
(02)438-8367

Organizing activities and
camps for intellectually
disadvantaged

Pam Fairburn
6 Woodford Street
LONGUEVILLE NSW 2066

Art with intellectually
handicapped. 1001

Lydia Fegan
Citizen Advocacy
24 OXga Street
CHATSWOOD NSW 2067

Ph: (02)411-1599

Involved in creating advocacy
and creative arts programmes
with people with disabilities.

Finger Ballet
Mrs Chinu Williams
26 Pindari Avenue
BEAUTY POINT NSW 2088

Ph: (02)438-2144

Helen Forbes
Self Help for Hard of Hearing
Lot 4
Leiha Place
TAHMOOR NSW 2573

Ph: (02)603-3195
(Leave message)

Social Welfare Student

Ngair Gibson
Inner Western Assoc. for
Handicapped People
PO Box 159
CANTERBURY NSW 2193

Ph: (02)787-2873

Organization of Parent Support
groups.

Diana Quinn
Warialda Craft [Therapy] Group
C/- Warialda Hospital
West St.
GRAVESEND NSW 2401

Ph: (067) 2973
ask for 20

Craft with disabled groups

Andrea Rhoden
Community Development Team
Illawarra Regional Rehab.
PO Box 21
WARRAWONG NSW 2502

Ph: (042)755-950

Equipment lending service.
Healthy lifestyle vacations
for over 50's
Community craft groups

Ceri Ritchie
96 Bowral Street
BOWRAL NSW 2576

Ph: (048)610-200

Occupational Therapist
Studying a Communications
Course

Dorothy Robinson
Community Artist (Trainee)
Tweed Shire Council
PO Box 779
MURWILLUMBAH NSW 2484

Ph: (066)72-2323

Community Artist working
with the elderly in nursing
homes in the Tweed Shire

Vivienne Rosen
Community Services for the
Developmentally Disabled
PO Box 90
KOGARAH NSW 2217

Ph: (02)587-2444

Dance Endeavour - Jazz ballet
classes for intellectually
handicapped (Bondi Junction).
Social groups for intellectually
handicapped adults in St George
and Sutherland area

Shelley Sicurello
Inner Western Assoc.
for Handicapped People
PO Box 159
CANTERBURY NSW 2193

Ph: (02)787-2873

Projects involving disabled
children, parents of disabled
persons of all cultures

Meredith Stewart
Chalmers Rd. SSP
Chalmers Road
STRATHFIELD NSW 2136

Ph: (02)76-6202

Art Teacher

Lida Szabunia
Blue Mountains Mobile
PO Box 114
LAWSON NSW 2783

Ph: (047)59-2354

Setting up community support
networks in isolated areas of
the Blue Mountains, eg. book/
toy libraries, support group
for mothers.

Wendy Miners
Recreation Project Officer
National Assoc. on
Intellectual Disability
PO Box 647
CANBERRA CITY ACT 2601

Ph: (062)47-6022

Sue Macdonald
Rozelle Neighbourhood Centre
Creative Arts and Drama Group
19 Turner Street
BALMAIN NSW 2041

Ph: (02)810-2085

Drama Tutor with
intellectually disabled
people

Freya McKellar White
105 Adelaide Parade
WOOLLAHRA NSW 2025

Ph: (02)387-3423

Visual Arts Educator

Michael Newbury
Cathy Stanley
Adult Education
Wonjo, Clear Creek Rd.
Lime Kilns
via BATHURST NSW 2795

Ph: (063)371-504

Lis Pack
Royal Blind Society
4 Mitchell Street
ENFIELD NSW 2134

Ph: (02)747-6622

Activities Co-ordinator
Craft instruction - one to
one basis

Sally Port
Helpmates
61 Archer Street
CHATSWOOD NSW 2067

Ph: (02)419-4122

Co-ordinator
Volunteer centre
and activities

Warwick Powell
Break the Barriers Foundation
C/- Mattara Festival
Newcastle City Council
NEWCASTLE NSW 2300

Ph: (02)232-333
ext. 440

Interested in integrating
activities of disabled groups
into festivals.

Angelika Peckloff
Good Time Junk Machine
PO Box 412
NORTH ALBURY NSW 2640

Ph: (060)217-608

Creative arts and crafts
with all groups in the
community

Nina Angelo
20 Ashley Avenue
TERRIGAL NSW 2260

Silkscreen and Fabric Artist

Peter Binning
Royal North Shore Hospital
Activities
ST LEONARDS NSW 2065

Ph: (02)438-8325
(02)438-8367

Music and Drama Activities
with intellectually disadvantaged

Nan Bosler
Creative Leisure Movement
107 Claudare St.
COLLARROY PLATEAU NSW 2098

Ph: (02)913-1474

Holiday programmes for
handicapped children and
siblings training programmes
for teenagers and adults
Craft classes

Robert Bradley
PO Box R96
ROSELANDS NSW 2195

Ph: (02)759-5961

Fostering tactile learning,
writing and researching as a
bridge to understanding
community issues

John Broomhall
Musician
54 Railway Avenue
AUSTINMER NSW 2534

Ph: (046)201-700

Musician. Involved in
community projects.

Ellen Bynum
Accessibility Consultant
141 St Johns Road
GLEBE NSW 2037

Ph: (02)660-3786

Access programmes for Arts
institutions in the United
States

Jo Caust
Arts Access Society
109-111 Stunt St.
SOUTH MELBOURNE VIC 3205

Ph: (03)699-8299

Programme Director
Arts Access Society

Jana Cattanaach
Artist-in-Residence
Tweed Shire Council
PO Box 816
MURWILLUMBAH NSW 2484

Ph: (066)72-2324

Multi Media Artist
Creative activities with the
aged in nursing homes in
the Tweed Shire.

Fran Hampshire
Artscrafts Adult Education
and Child Care
PO Box 82
SOUTH GRAFTON NSW 2461

Ph: (066)42-6843

Adult learning, Community
Arts for disabled young
mothers, middle aged unemployed
men. Arts and craft classes.
Occasional and part-time care
centre

Joan Hume
Health Department
Health Services Unit
GPO Box 5280
SYDNEY NSW 2001

Ph: (02)217-6666

Policy Advisor for people with
physical disabilities.

Anna Jarrett
2SER
2 Wandeen Avenue
BEECROFT NSW 2119

Ph: (02)84-1534

Drama teaching (various ages
and abilities) community theatre
reviews, volunteer work with
blind, autistic children

Laura Hastings-Smith
Adolescent Medical Unit
Children's Hospital
CAMPERDOWN NSW 2050

Ph: (02)51-0466
Ext. 451

Art related activities with
in-patient, out-patient,
chronically ill teenagers that
use the hospital

Nicola Knox
3 Bogota Avenue
CREMORNE NSW 2090

Ph: (02)909-2258

Individual

Melissa Lee
Artreach
47 Clanwilliam Street
CHATSWOOD NSW 2067

(02)419-5805

Dance, music, pottery and
painting

Jenny Marshall
260 Whale Beach Road
WHALE BEACH NSW 2108

Ph: (02)919-4264

Drama teaching. Work in
adolescents home with kids
in care

Joe Mannix
Inner Western Assoc.
for Handicapped People
PO Box 159
CANTERBURY NSW 2193

Ph: (02)787-2873

Madeleine Van Leer
Specialist Section
Y.A.C.S.
288 Miller Street
NORTH SYDNEY NSW 2060

Ph: (02)660-7377

Community Councillor
working with intellectually
handicapped State Ward
children and adults

Duncan Wallace
Computer Art
55 Hillcrest Avenue
MONA VALE NSW 2103

Ph: (02)997-7495

Computer graphic demonstrator
for the disabled - Apple Macintosh
Computer Co.

Sue Werner
Australian Jewish Welfare
140-146 Darlinghurst Rd.
DARLINGHURST NSW 2010

Ph: (02)331-5184

Welfare worker, psychiatric
(intellectual disability)

Judi Whiteman
Hills Area Disabled Persons
Activity Centre (HADPAC)
PO Box 653
CASTLE HILL NSW 2153

Ph: (02)680-3787

Coffee shop for intellectually
disabled adults
Day activity and outings group
for physically disabled young
adults

Carolyn Williams
Special Education Consultant
Met. East
P.S.C. 'Teluba'
Segenhoe St.
ARNCLIFFE NSW 2205

Ph: (02)597-2266

Inservicing - teachers involved
in all areas of special education

Lindy Wright
Youth Worker
Central Coast Community Arts Group
Post Office
LISAROW NSW 2251

Ph: (043)28-3290

Youth worker - general youth
activities, counselling, sporting
and arts programmes

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COMMUNITY ACTIVITY CENTRES
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