

A monochromatic red photograph of a person painting a bowl. The person's hands and arms are visible, holding a brush and a bowl filled with paint. The background is dark and textured.

ARTS *Access*

ANNUAL REPORT 1989

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Aims and Objectives

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

Arts Access is a non-profit organisation funded by a range of government and community sources.

Arts Access believes:

- That every person has the potential for creative expression and growth;
- That every person should have the right of access to the tools of creative expression.
and that the Arts:
- Provide experiences and skills which give people choices about the way they live;
- Contribute to the goal of integration by assisting all people to participate in the community's cultural activities;
- Create opportunities for people to use leisure in enjoyable ways.

Arts Access' objectives are to:

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

Arts Access achieves its objectives by managing practical arts programmes in a variety of locations, running a ticketing and information service known as the Entertainment Access Service (EASE) and managing a Resource Unit which provides information and assistance on a variety of arts-based issues.

Programmes

Programmes are developed within specific guidelines. All Arts Access programmes strive for a high professional standard and emphasise active participation on the part of users, clients and staff. Other important elements are integration within the broader community, consultation between artists, clients and staff and evaluation on completion to assess further potential. Priority is also given to pilot and demonstration programmes.

EASE

The Entertainment Access Service is a low-cost ticketing and information service enabling people to have access to mainstream arts and recreation events.

Resource Unit

The Resource Unit assists the general community to develop their own programmes and supplies answers to many of the problems associated with initiating arts-based projects.

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Photograph by Carol Downey

Executive Director's Report

Future Challenges

Those of you who read our 1988 annual report will have appreciated how full that year was and how large our plans were for 1989.

It has probably been Arts Access' most active year with our operations, and subsequently our fundraising, exceeding half a million dollars.

Two major visual arts exhibitions 'Closing the Gap' and 'Paintings, Prints and Poles', our award winning involvement in Moomba, the establishment of a Resource Unit, building redevelopment and the launch of the ACCESS studio, a major residency and performance at Fairlea prison, a residency at Turana, the establishment of a business plan for EASE, the development of the Community Linking Project, the production of the kit 'Making the Arts Work for Everyone', the successful 'Sails' mural at the Austin Hospital which has laid the groundwork for more innovative work there, the production of new promotional materials, the self-sufficiency of a number of projects, an international visitor in the shape of Peter Senior and over 30 other projects have meant that opportunities for access to the arts have had many dimensions.

Writing this paragraph, it seems extraordinary that we have done so much and, as always, many thanks go to all the staff, the inspired artists who bring their talents to our work and the Committee of Management who are rigorously taking on the challenges of the next decade.

And the challenges are many.

All those who are interested in the arts will be aware of the impact of government arts funding cuts on both State and Federal levels, especially in the performing arts area.

The Victorian Ministry for the Arts, in particular, is reassessing the role of the Arts Development Fund, through which Arts Access receives one of its most significant grants. Happily, the Minister for the Arts is advocating increased access and participation in the arts, goals to which Arts Access is no stranger.

However, the current trend in arts funding does not make for happy predictions. More and more, Arts Access and other arts organisations must seek financial support from the community, sponsorship and the philanthropic sector.

These funds are not easily won and demand increasing resources and personnel in an increasingly competitive field. Ironically, it has been Arts Access' experience that success in gaining this support has meant a reduction in government support on the basis of an ability to raise funds elsewhere. Whilst I have some sympathy for setting priorities in this way, the approach makes something of a mockery of the notion of private, community and government 'partnerships'.

Whatever the basis of funding it is essential that initiatives in the arts are supported. It is of equal importance however, that programmes are supported which philosophically and in practice, give the whole community the best opportunities.

This apparent direction of government support for community organisations is not confined solely to the arts. However, gloomy predictions have never been the basis of Arts Access' operations.

In 1989, we have made a provision to fund the development and execution of a major fundraising activity. A target of \$2,000,000 is being set which, if reached, will enable Arts Access to operate significantly on the results of a trust investment and to continue to gather community support when necessary. It is important to note that this initiative has been made possible by running a lean administration, an increase in project turnover of 20% and some benefit from high interest rates.

We hope such fundraising activity will ensure an organisation that can better weather the economic climate. Members and friends of Arts Access will hear more of this as the year progresses.

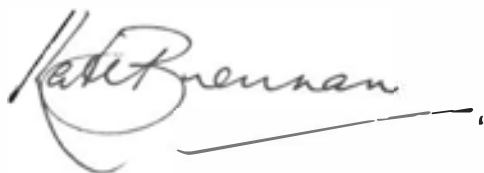
In conjunction with this approach, it is also significant that both the EASE project and the Resource Unit are now both working with business plans aimed at establishing some level of self-sufficiency.

During 1989, Arts Access undertook a review of its service to those people supported by the Disability Services Act, for which it is funded by the Federal Department of Community Services and (State) Health Disability Services Branch. The three way review between consumers, funding bodies and Arts Access resulted in the recommendation that Arts Access be classified a Section 10 service, that is, one which furthers the objectives of the Disability Services Act in recognising and supporting the rights and autonomy of people with disabilities.

This review, for which there are few models in the recreation area, was a valuable exercise in future planning and assisted Arts Access to incorporate even greater levels of consumer participation in the delivery of arts activities.

These two areas I've raised are interconnected. More and more disadvantaged individuals and groups are participating in and demanding more of the arts industry and its resources.

It is not only important to enrich the arts community by making the arts more relevant to everyone, it is an imperative of social justice. One which Arts Access continues to ably meet and one which I know we can continue to rely on you to support in 1990.



Kate Brennan
Executive Director



Photograph by Carol Downey

President's Report, 1989

This year has been a year of steady growth and development for the Arts Access Society. It saw the introduction of a new staff structure with the establishment of the new position of Development Officer, admirably filled by Judith Isherwood. The position, and Judith's abilities, have led to a higher public profile for Arts Access and valuable contacts in the corporate field.

The new structure has also allowed our Executive Director, Kate Brennan, to undertake a more developmental role in regard to programmes and Arts Access' operations generally. This is evidenced in such initiatives as the establishment of the Resource Centre on an organised and professional basis, the establishment of the ACCESS Studio, the development of a business plan for EASE, as well as the many successful major arts programmes carried out in 1989.

Arts Access has long been regarded by its funding bodies and its client groups as a well-managed operation, and I believe 1989 has strengthened us organisationally, giving us the capacity for longer term planning, more effective use of resources and the ability to respond constructively and creatively to the new demands and changed circumstances that will face us in the 1990s.

Arts Access is served by a most talented and committed team of staff, artists, and Management Committee members, and I thank you all for your support and hard work for Arts Access during 1989.

Judy Morton.

Judy Morton
President



Photograph by Carol Downey

Arts Access Patron's Message

During 1989, we have been made conscious, yet again, of the many groups in our community who are disadvantaged. Homeless young people, young families struggling to meet accommodation commitments, people with disabilities leaving institutions have all been 'newsworthy' at some time or other.

Sometimes we feel beset by insoluble problems. It is reassuring, therefore, to know that Arts Access is reaching out to these isolated groups and providing access to much-needed opportunities for self-expression and communication through participation in the arts—be it writing, painting or drama.

Each year I have the pleasure of learning about and attending Arts Access' projects and events. This year in particular, I was pleased to attend the show 'Taste of Crime', devised and performed by the women of Fairlea prison. This was an excellent example of the success of the Arts Access drama team in working with these women, gaining their confidence and enabling them to express their feelings about their lives and their hopes and fears for the future.

It was a gripping and memorable performance for all who saw it and gave us all greater understanding and some hope that things can change for the better.

Arts Access is helping to bring about these changes in a unique way by engaging with the human spirit in a way which transcends disadvantage.

I congratulate you all on a successful 1989 and look forward to the coming year.

Jean McCaughey

Mrs Jean McCaughey



Photograph courtesy Government House

Arts Access Society Inc

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Judy Morton

Vice Presidents
Alan Moor
Myra Hilgendorf

Secretary
Elizabeth McDowall

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Resource Officer
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Administrator
Leanne Sarah (to May 1989)
Lorin Troderman (from May 1989)

Office Assistant
Samantha Marsh

Volunteer Office Assistant
Suzanne O'Dwyer

EASE Project Officer
Chris Milton

EASE Bookings Assistant
Barbara Milne

EASE Secretary/Bookkeeper
Jeanette Pierce (to June 1989)

EASE Volunteers

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Philip Colson
David Eustace
Tony Kirkwood
Betty Rankin
Noel Spurr
Tracey Willis

Cleaner/Handyman/Gardener
Gary Morgan

Auditor
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Henry E P Steel LLB B Comm

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Executive Director
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Development Officer
Judith Isherwood

Project Officer
Carey Lai



A Taste of Crime

One of Arts Access' highlights during 1989 was the enormous success of the show 'Taste of Crime,' a performance piece written and performed by the women of Fairlea prison.

The 90-minute show contained songs and stories about issues relating to women, crime, prisons, drugs, incest, pregnancy in prison, AIDS and much more.

Songs from the show included 'What Was I Supposed To Do?', 'I Don't Wanna Go Home,' 'Wild Little Hitch-hiker' and 'You Were Never There.'

Funding from the Victorian Health Promotion Foundation in association with the Alcohol and Drug Foundation enabled this extraordinary work to be performed in front of audiences totalling more than 1,000 people.

The show was the end result of Arts Access' six month artist-in-residency project within the prison. The four artists involved in the development of this project were Maud Clark (drama), Sally Marsden (visual arts), Greg Sneddon (music) and Mark Gibson (yoga).

Both the artists and Arts Access have had a long standing association with Fairlea Women's Prison. The interest in running the artist-in-residency came from the deep concern and commitment that had developed through their on-going input in this area. Arts Access has a good track record within the area of correctional services, and this project has been one of the most exciting and successful to date.

The content of the show came from extensive discussions and workshops centred around what the women felt to be the most important issues to them. These issues tended to focus on their lives before, during and after prison.

Originally scheduled for six performances, 'Taste of Crime' was given a return season due to overwhelming public demand.

The show's effect on both the audiences and the performers alike was moving and profound in its ability to bring a new understanding of the women and their situations.

An exhibition of art works produced by the women during the project was also held in the prison's Visitors' Centre throughout the performance period. The many paintings and backdrops involved in the performance were also created by the women.

Numerous letters were received by the prison from audience members expressing their appreciation and congratulations for such a rewarding performance. These letters are testimony to the success of 'Taste of Crime.'

"You know, people sometimes never know the effect their lives can have on another. Your work has had an immeasurable effect on me. It left its pattern on my life."

"I found your work powerful, moving and deeply emotional. The words of your songs gave me a completely different insight into the problems of women, both inside and outside of the prison. I wish to thank the women who shared parts of their lives with me."

"Also thank the women whose art work we shared. I have never seen such pain, sorrow and suffering conveyed onto canvas."



Photograph by Carol Downey
A scene from 'Taste of Crime,' the Fairlea performance project.

Arts for Health in Melbourne

One of the benefits that come from being recognised as an authority in the relatively new field of arts and health care is the opportunity to share ideas on a national and international basis.

In November, Arts Access was pleased to host the Melbourne visit of Peter Senior, Director of Arts for Health in the UK. Arts for Health provides a national information, advisory and consultancy service, aimed at encouraging those responsible for health care to enrich the lives of clients, staff and visitors of health facilities and to improve the quality and environment of health care buildings. Sir Richard Attenborough, Chairperson of Arts for Health, heads the long list of individuals and organisations who support Arts for Health.

As director of this organisation, Peter Senior runs a consultancy service giving advice and assistance to hospitals, regional and district health authorities and to planners and architects of new health facilities.

He is ideally suited to the post, having spent 15 years as founder/director of Hospital Arts Manchester, been arts consultant to the Department of Health and Social Security, been involved in planning and design stages of major projects at St Mary's Hospital in the Isle of Wight and has worked on hospital arts projects in London, Sheffield and Edinburgh.

He was also a member of the Attenborough 'Committee of Inquiry into the Arts and Disabled People', supported by the Carnegie Council, and has experience in all areas of public and community art. His achievements have been applauded in both arts and health and his long-term commitment to providing access to the arts was recognised by a National Art Collections Award, presented by the Prince of Wales in 1987.

Peter's Melbourne programme of seminars and lectures, supported by the Ian Potter Foundation, covered diverse areas of health provision and linked closely with local community arts activities. His talks covered many areas of health care, including psychiatric care settings, acute public hospitals, community health centres, palliative care, programmes with people with intellectual disabilities, public art programmes, health authorities and regional health services. Over 600 people attended the hectic programme.

Each session provided opportunities to hear of developments in the field of arts and health care in the UK and to exchange information and ideas. It provided the opportunity to look at strategies for ensuring that people who use or work with health services are given the right to engage in activities which recognise their whole and creative self, not just those that re-inforce illness and crisis. It also looked at strategies for ensuring that people within the health field have a say on their environment and surroundings.

The seminars provided a vital forum for discussion on local initiatives including the Artist-in-residency project at Larundel Psychiatric Hospital, the Arts at the Austin project, dance and drama programmes and a range of visual arts and crafts projects in hospitals, community health and day centres.

Peter was impressed with the many aspects of work done in Victoria, not least with the enthusiasm of arts workers and support people, which seems to be so much a part of what is achieved.

Peter's visit has highlighted the need for much work to be done in influencing decision-makers of the value of the work in this area which goes unquestioned by those who are involved.

People with special needs, occupational therapists, social workers, community arts workers and arts organisations, nursing and activities staff recognise the immediate value of reaching the whole person in the process of health care more readily, it appears, than health systems or administrators.

The reasons for this vary. The need for more and better information is clear. However, the need to resolve the tension between hard and soft priorities is the greatest. While the costs of keeping a hospital bed open, for example, far outweigh an arts programme in a ward, the first is usually the argument for not having the second. There is, however, some evidence to suggest that an arts programme can reduce demand on a hospital bed.

After his visit, Peter went on to New Zealand where every hospital health board is covered by an Arts for Hospitals campaign and one health authority has accepted that arts should be integrated into overall planning.

Peter's visit has left Arts Access some challenges in these areas, challenges which will be taken up in plans for the future.



Photograph courtesy Arts for Health

The Sails at the Austin Hospital

One of Arts Access' projects that particularly excited Peter Senior, the director of Arts for Health in the UK, during his Melbourne visit, was the successful Austin Hospital Mural project run earlier in the year.

This visual arts project was run in the Oncology/Haematology ward of the hospital during the first half of 1989 by visual artist Sally Marsden.

The beautiful mural that was created during the project consists of three large sails depicting images of the ocean, the Australian bush and the city. The mural, which was officially launched by the former Lord Mayor, Cr Winsome McCaughey, is now hanging proudly at the ward's main entrance.

The project was a huge success in terms of patient and staff participation and the positive effect of the project on both the hospital and staff. The project brought purpose and joy into the lives of all those who were associated with it.

Sally's remarkable abilities helped make the project the success it was. Her talent for getting even the most reluctant of patients involved through talking and drawing ensured that the theme and direction of the mural came from the patients themselves.

The project's effect on the ward over the six months was remarkable. During the weekly sessions, doors were opened between patients and staff by providing new avenues of communication. Patients spoke to each other about their lives outside of their illnesses, curtains were literally drawn back, patients moved about the ward and experiences were shared.

Lorraine Jordan, the ward's Charge Nurse, was particularly moved by the effect of the project on the patients and staff. Over the life of the mural project, the ward visibly changed from a cold, clinical and foreboding environment to one of energy, warmth and colour.

The project's success has inspired the Austin to establish a more permanent artist-in-residency that will encompass many more sections of the hospital. Both Arts Access and the Austin hospital will be working towards establishing this during 1990.

Perhaps the final word on the sails should go to Lesley Cross, the Austin's Chief Occupational Therapist, who was responsible for initiating this innovative project.

"Over the years I have seen a lot of money and resources poured into the technological side of medicine with the development of transplant units and so on. By developing artist-in-residencies within the hospital system, we are providing a balance by improving the caring side of medicine. We are taking a much more holistic approach to patient care."



Photograph by Carolyn Lewens

Arts Access' Resource Role

One of Arts Access' most pressing priorities for 1989 was the development of its resource role in the community. Demands on Arts Access for information in the areas of arts and people who are disadvantaged or have disabilities have increased significantly over the last few years.

The development of Arts Access' resource role has enabled the organisation to respond to the many requests that are received from parents, welfare workers, health-care professionals, individuals and interest groups for support ranging from information on particular programmes through to extensive in-service training.

During 1989, the development of the resource role was carried out through a number of projects. These included the establishment of the Resource Centre, a Training and Advocacy Project, a Community Linking Project, the opening of the ACCESS studio and the production of resource reference materials.

Each of these projects worked towards achieving the aims of providing information and educating the public and the decision-makers through practical supportive activities and community education programmes.

All of these projects will be consolidated during 1990 into one project to be known as the Resource Unit.

The Resource Centre

The Resource Centre was established to house the extensive and unique collection of materials relating to the performing and visual arts and their application in developing creative projects with people with disabilities.

Funding from the Myer Foundation, the Perpetual Executors & Trustees and the Danks Trust enabled work on the Resource Centre to begin in early 1989 with the employment of a Resource Officer who began the onerous task of evaluating and categorising the collection of materials.

The Community Arts Classification Scheme has been adopted as the most appropriate cataloguing system, covering all areas relevant to community arts and will link with an expanding network of community arts facilities.

The reference collection consists of books, reports, periodicals and journals, slides, videos, brochures and artworks.

The development of the collection will be on-going with the addition of Australian and overseas publications and materials being produced from Arts Access projects.

Response to the centre has been very positive and has resulted in a broader community contact and involvement.

Training and Advocacy

Arts Access has constantly included training as part of its programme, focusing on Community Arts in the context of special needs.

During 1988, the need for such training was highlighted as workers approached Arts Access for experience, advice, resources and links with community arts activities.

Responding to this need, the Training and Advocacy Project was developed, co-ordinating a programme of information seminars and workshops focused on action planning and hands-on exposure to arts activities in music, dance/movement, drama, writing and visual arts.

The concept of self-sufficient community-based and resourced projects was presented to staff and workers in the areas of health, recreation, physical disability, psychiatric disability, remand, intellectual disability, social welfare and education.

The project's aims were to increase the awareness of the options which the arts present to workers as part of their professional programme and to focus on the creative potential of individuals with special needs.

More than 60 sessions were conducted during 1989 in metropolitan and regional centres and these information sessions, workshops and seminars will continue to be offered in 1990.

Resource Reference Materials

Many of the information requests made to Arts Access relate to the how, why, where, and who questions of setting up arts-based programmes.

In an attempt to answer these questions in a comprehensible and practical way, an information and resource kit about arts and disability, called 'Making the Arts Work for Everyone', was produced during 1989.

Comprising three booklets, this kit is designed to help people plan, resource, run and evaluate their own arts-based community projects.

The kit will be used as the basis for community planning workshops in 1990. In addition, 1,000 kits will be made available to individuals and groups throughout the community.

The ACCESS Studio

In November, a new studio/exhibition space was opened at Arts Access' offices in South Melbourne which will play a vital role in increasing Arts Access' resource activities.

The fully accessible studio will primarily be available to organisations and individuals within Arts Access target groups for workshops, rehearsals and exhibitions.

The studio will also be used for many of the workshops, seminars and information sessions run by Arts Access to promote both the arts and access to the arts.

The Victorian Minister for the Arts, Mr Evan Walker, spoke in Parliament of the new studio space, in relation to facilitating access to and participation in the arts for people with disabilities.

"I (recently) opened a new studio and exhibition space at (Arts Access') offices in South Melbourne. The multi-purpose studio is easy to get into and out of and has accessible toilet facilities, which are all too uncommon around the city.

"The government's social justice strategy provides a framework to guide social development in Victoria; and the work done by Arts Access Society is an enduring example of the attainment of social justice objectives within the arts."

The Community Linking Project

This project was designed to assist people with disabilities to link into mainstream community arts activities and to provide support to both participants and tutors in the initial stages.

Demand for assistance from this project was particularly heavy during its 8 months of operation. Approximately 80 people were involved during the year, with the major interest being in visual arts and music programmes.

In addition to responding to the many individual requests for arts activities, the project has been able to instigate special workshops for particular areas of disability.



Programme Details

Turana Residency

A year long artists-in-residency project involving music, murals, design and writing with boys from all sections of Turana Youth Training Centre. The project worked towards a number of separate outcomes, producing an art exhibition, a series of murals within Turana, an illustrated book of writings and a tape of songs written and performed by the boys. The book, entitled 'Bits of My Life' was launched by the Minister for Community Services, Mr Peter Spyker.

Artists: Jeff Stewart, Suzanne Fegan and Paul Agar.

Craft Exhibition 'Paintings, Prints and Poles'

An eight month visual arts/craft project that developed the skills of 15 people with disabilities with a view to their linking with and understanding arts networks thus assisting them further their own work as individual artists. The project culminated in a major exhibition at the Caulfield Arts Centre titled 'Paintings, Prints and Poles'.

Artists: Jenny McCarthy and Kerrie Peters.

Goonawarra

A ten week project for adults at Goonawarra, the Sunbury Adult Unit, to introduce people to a number of different art experiences—drama, music and visual arts. The project was designed to give participants a basis from which to make informed choices should they wish to get involved in such activities in their local community.

Artists: Richard Benge, Sandra Curtis and Colleen Burke

Fairlea

An extensive project within Fairlea Women's Prison involving drama, music, yoga and visual arts. The programme ran over eight months and culminated in ten public performances of 'Taste of Crime', a show written and performed by the women. An exhibition of the women's artwork was also mounted at the same time. In association with the project, a booklet aimed at supporting women leaving prison was produced by the Alcohol and Drug Foundation based on many of the issues raised during the project.

Artists: Maud Clark, Sally Marsden, Greg Sneddon and Mark Gibson.

EDAR Drama

Following the success of a previous drama project at Cherry Road in 1988 with young people with intellectual disabilities, the same group came together again for 20 weekly workshops leading to two performances of 'Life's a Merry Go Round' at St Augustines church hall. The group's commitment to drama has led to the decision to join with other aspiring performers and form the Jam Bam Theatre Co.

Artist: Kerreen Ely Harper

EDAR Craft

A craft group was run for twelve weeks at Guildford Road during which time participants made pieces for themselves and the centre. They also became involved in creating some of the props and decorations for the performance by the Cherry Road group.

Artist: April-Kaye Ikinici

Wavlink Movement

Participants with a range of disabilities continued to benefit from a programme of movement workshops at Wavlink during 1989. The workshops covered a range of approaches to movement, reflecting the varying interests and skills of the participants.

Artist: Ruth Komesaroff

Wavlink Drama

Kerreen Ely Harper ran three series of drama workshops at Wavlink during 1989 for people with a wide range of physical and intellectual disabilities.

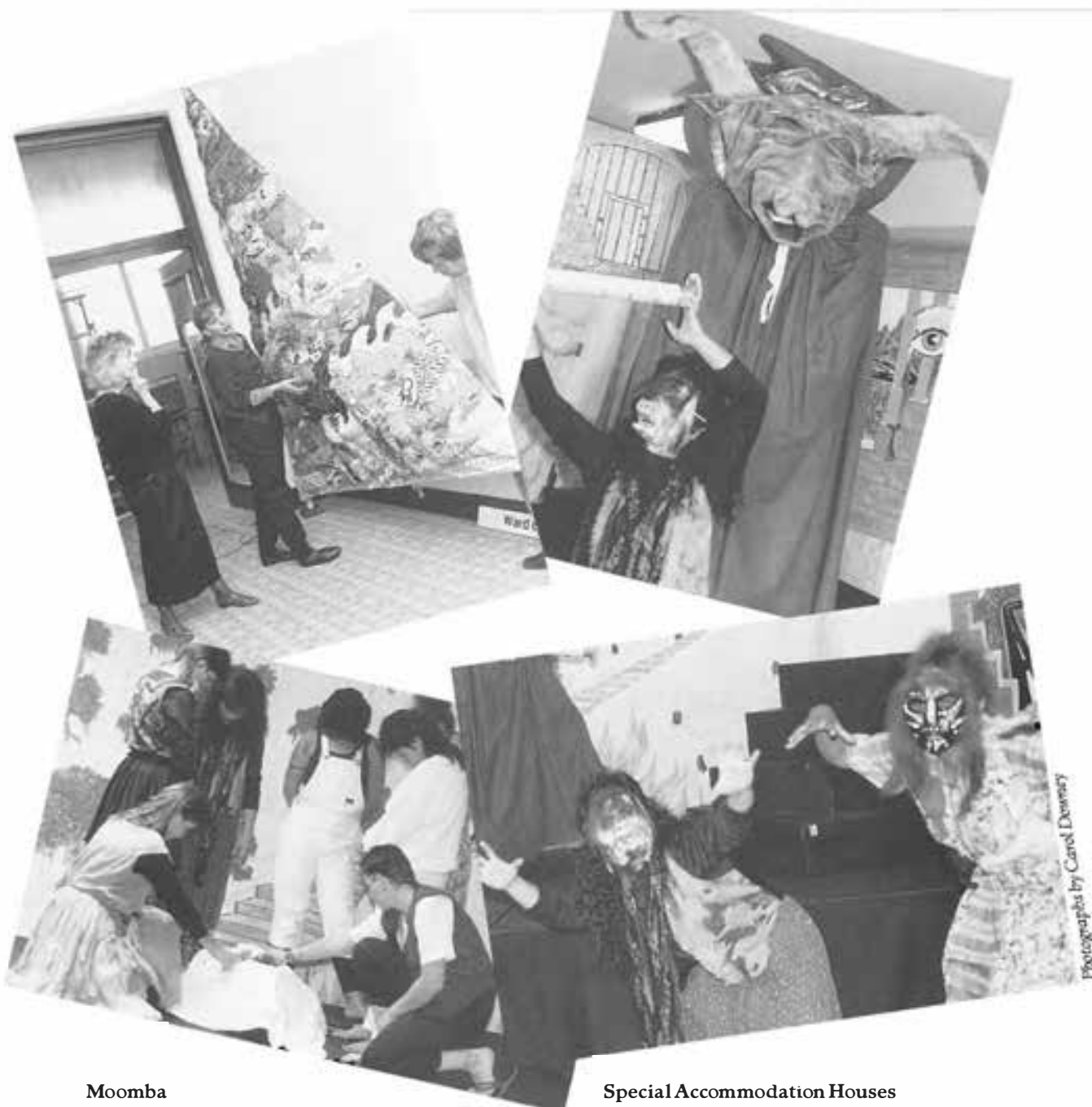
Artist: Kerreen Ely Harper

Winlaton

Girls and staff at Winlaton Youth Training Centre enjoyed a series of five intensive three-day workshops throughout the year. Concentrating mainly on drama and video with visual and musical components, each workshop has produced a video of the work.

Artists: Richard Benge, Liz Sadler, Noelli Curry, Janine Langenberg, Sally Marsden and Toni Roberts





Moomba

Participants from Kew Cottages, St Vincents Boys Home, Preston TAFE and various CRUs came together to create a wonderful float for the 1989 Moomba parade. Based on the theme of music with an array of colourful, oversized instruments, the float captured the imagination of all concerned, winning the Governor's Award for the most outstanding entry and the Judge's Award for the most original entry.

Artists: Sally Marsden and David Bridie

Community Linking Project

This project, operating throughout the year, was designed to assist people with disabilities to join existing community arts activities. The project also assisted people to make choices about the options available to them and supported teachers and artists in the community with the integration of people with disabilities into their groups.

Artists: David Bridie and Jenny McCarthy

Council of Adult Education

Run at the CAE, this integrated arts project was designed to assist interested CAE tutors to develop skills in the area of disability. The programme used a multi-arts approach and concluded with a showing of work for families and friends of participants at the CAE.

Artists: Tori de Mestre, Megan Jones and Sandra Curtis.

Special Accommodation Houses

Throughout 1989, Arts Access has continued to develop its work with special accommodation houses. The project involved programmes in six separate SAH's in the Western Region. For three of the houses, 1989 was their third year of activities and they are now well established in activities within their own local community centres. The other new houses at Williamstown, Moonee Ponds and Brunswick have worked throughout the year with artists and will hopefully join local community group activities in 1990.

Artists: David Bridie, Jenny Taylor, Michael Mildren, Colleen Burke, Bernice McPherson and Nancy Lang.

Bairnsdale Mural

This regional programme was a mural project involving participants with intellectual disabilities from the Nowyung Centre in Bairnsdale. The project produced a large mural for the centre.

Artists: Jill Nobel and Robin Hill

Larundel Trainee

A twelve month traineeship within the artist-in-residency scheme at Larundel Psychiatric Hospital. Following the completion of her ceramic totem pole installation at the hospital, Anne Marie de Jong spent the last month of her traineeship continuing to run ceramic workshops and compiling a report.

Artist: Anne Marie de Jong

Programme Details CONT.



photographs by Carol Downey

Caulfield Aged Drama

This project involved older people living in hostels in Caulfield in drama workshops. The culmination of the project was the videoing of a drama piece devised by the group. The video was filmed on location over a period of four days and was launched at the Caulfield theatre in December.

Artists: Maud Clark and Greg Sneddon

The Resource Unit

During 1989 Arts Access co-ordinated its wealth of documentary material by formally establishing a Resource Centre and employing Resource Officer Carol Downey. Resource materials have been catalogued and will be linked into other systems in the community. Resource Officer: Carol Downey

Training and Advocacy Project

Artsworker Tori de Mestre ran broad development workshops throughout Victoria in 1989, introducing many new people to the field in which Arts Access works. Workshops ranged from lectures and slide shows to extensive hands-on workshops with a number of different artists.

Artist: Tori de Mestre

Arts and Disability Information Kit

A series of 3 brochures designed to assist people understand the processes of setting up community arts programs for, or to include, people with disabilities. The kit is available through the Arts Access Resource Centre.

Clarendon Clinic Drama

This project involved participants from Clarendon Clinic in a 20 week drama programme. The group's skills developed to the point where an open demonstration workshop was held for interested people at the clinic.

Artist: Kirsten Von Bibra

Parkville Adolescent Unit

Young people from the Parkville Adolescent Unit worked with artist Helen Philipp for 12 weeks of weekly drama sessions. The group explored a range of role playing, storytelling, improvisation etc. using video as a tool for instant feedback.

Artist: Helen Philipp

Glenhuntly Rehabilitation Centre

Following initial workshops in 1988, the drama group at Glenhuntly were eager to further develop their abilities during 1989. The group worked for twenty weeks with Brian Prichard on script development, characterisation and performance skills. They performed two plays 'High Riser' and 'Kate' which were enthusiastically received by friends and families at the Centre.

Artist: Brian Prichard

Richmond Fellowship, Cestria

Movement was the artform requested by workers and participants at Cestria in Hawthorn for their weekly workshops in the first half of 1989. The emphasis was on body awareness through breathing, gentle warm ups and Feldenkrais Awareness through movement.

Artist: Ruth Komesaroff

Southern Community Mental Health

A talent for music making formed the basis for the music group run at the drop-in centre of Southern Community Mental Health over a 16 week period. Musician Dianne Marshall worked with individuals and the group in technique, improvisation and songs.

Artist: Dianne Marshall

Frankie Armstrong Workshops

World-renowned singer and voice-teacher Frankie Armstrong conducted a highly successful voice workshop for artists and others involved with people with disabilities. Frankie's workshop was based on the open-throated method of singing which works closely with body movement. This method encourages a natural approach to singing, making it available to everyone.

Artists: Frankie Armstrong and Darien Prichard

Mont Park Mural

A mural project in a rehabilitation ward in Mont Park Psychiatric Hospital. The mural depicted images of nature, man, the environment and technology and was designed and painted by the residents.

Artist: Suzanne Fegan

Peter Senior

Arts Access was delighted to be able to host the visit of Peter Senior to Melbourne. Peter is the Director of Arts for Health in the UK which believes all aspects of the arts can play a valuable part in the healthcare environment. During his stay in Melbourne, Peter spoke to many different groups including the Victorian Ministry for the Arts, the Austin and Larundel Hospitals and community health workers.

Richmond Fellowship, Williamstown.

Two drama projects were run at the Williamstown Richmond Fellowship during 1989. One was a series of sessional workshops run over 16 weeks in the early part of the year. The other was similar in nature, but with a public component by way of a demonstration performance/workshop during Mental Health Week.

Artists: Richard Bengel and Helen Philipp

Richmond Fellowship, Trelowarren House

Richard Bengel ran a series of ten drama workshops at Richmond Fellowship's Trelowarren House with staff and residents.

Artist: Richard Bengel

Richmond Fellowship, Edith Pardy House

Like the many other Richmond Fellowship centres, Edith Pardy House recognised the value to be gained through drama and ran a ten week series of workshops with artist Noelli Curry. The group is very keen to continue the work into 1990 and has applied for a grant so that Noelli can remain at the centre.

Artist: Noelli Curry

OWDS Mural

A mural project to enable individuals with intellectual disabilities living in the inner urban region to creatively express their concerns and interest to the community at large. The mural will be completed in 1990 and will be erected on the Upper Esplanade, St Kilda.

Artists: Maria Filippow and Lynden Bobbitt

Kew Movement

Arts Access was delighted to be working at Kew Cottages again in 1989. A project was established in the Smorgon Centre to provide a 20 week gentle movement programme for severely disabled young people.

Artist: Bronwyn McIntyre

Pleasant View Mural

A highly creative and unusual mural was produced by

clients at the detoxification ward of Pleasant View Drug and Alcohol Centre. The abstract mural, which was worked on by some 150 different people, was done on five panels which were erected at the centre and launched by the centre's director, Mr Paul Holman.

Artist: Frances Gubbay

Senior Citizens

A series of visual arts workshops in seven centres, in and around Melbourne and in Bairnsdale, which led to a major exhibition of work at the Moore Gallery during Senior Citizens' Week. Participants came from Mount Royal Hospital, The Boomerang Club, The Kingston Centre, Trezize Flats, Melton Day Centre, East Gippsland Centre and Diamond Creek Day Centre.

Artists: Sally Marsden, Bernice McPherson, Kath Land and Pat Dale

Badger Creek Programme

A series of workshops designed to introduce a range of activities to participants of the Badger Creek Day Centre. During 1989 sessions were run in drama, movement and music.

Artists: Ruth Komesaroff, John Rasmussen and Liz Sadler

Music Video

A music programme with the Big Bag Band, a young group of intellectually disabled musicians from Geelong. David Bridie and Tim Cole, from the band Not Drowning Waving, worked with the group in a professional studio to record Big Bag's original music and to produce a video clip.

Artists: David Bridie and Tim Cole

Austin Mural

A textile mural was developed by patients and staff in the Oncology/Haematology Unit of the Austin Hospital. The mural was formed by three sails that contained images of water, bush and urban environments. Workshopped over a 25 week period, the mural was launched by the former Lord Mayor, Councillor Winsome McCaughey.

Artist: Sally Marsden

Arts at the Austin

Following the success of the mural project, the Austin Hospital committed itself to the notion of a residency called Arts at the Austin in which 2-3 artists work with the whole hospital community. The initial three months of the programme, at the end of 1989, was a period of talking, networking and running workshops in targeted areas such as the Renal Unit, the Spinal Unit and the Oncology/Haematology Unit. The groundwork has now been done for some very exciting developments in 1990.

Artists: Kerrie Peters, Sally Marsden and Megan Jones

Concorde Music Programme

A series of music workshops with two groups of intellectually disabled children at Concorde School.

Artist: Paul Agar

Senior Citizens' Week Performance

Rehearsals began in 1989 for a performance to occur during the 1990 Senior Citizens' Week. Workshops have been run with the Tombolas, a group of wonderful, older performers from Richmond, and a number of other individuals and groups. All these participants will be involved in the production, either through performance or through their input in script development or reminiscence of their own lives.

Artists: Will Gluth, Janette Kearns, Kerreen Ely Harper

Participants' Comments

"Superb project." "A great success. I'd love to do it again."

"The project was stimulating, improved my memory and helped me to be outgoing."

"More! More! More!"

"The simplicity of our mural drove home different things. After the initial shock of putting paint on canvas, the majority of clients—over 150 of us—came to realise the importance of the hows and whys of such a project.

We do not enter a room alone

We do not create alone."

"The great experience of putting on a show—a fantastic opportunity"

"I really enjoyed the whole thing and was sorry it had to finish."



EASE-Entertainment Access Service

On average, for every night of the year during 1989, 17 people went out to an entertainment event on EASE tickets. The distribution of 6,256 tickets to more than 100 shows and events, such as Big River, Spoleto, opera performances and basketball games, was the result of the increasing development and use of the service. Readers of the EASE newsletter will know that the project went through many stages in 1989. At one point, it looked like future funding was unlikely.

However, the project has been able to work towards its goal of self-sufficiency thanks to the continued support of the Department of Sport and Recreation and the Commonwealth Department of Disability Services and Health, the negotiation of a business plan, the commitment of Community Services Victoria and the Coles/Myer Community Trust to interim funding and the commitment of the Victorian Ministry for the Arts to funding over a 3 year period.

A further streamlining of procedures, made possible by negotiations with BASS, has also assisted the project to be in great shape for 1990.

EASE now raises a significant proportion of its funding through service fees, newsletter subscriptions and ticket commissions. More than 130 organisations and 200 individual users are now benefiting from EASE.

Through its activities, EASE has now compiled a resource on venue access. This resource, together with the effective distribution of tickets has provided further insight into the hurdles to entertainment that members of Arts Access' client groups face.

By feeding its findings into the ACROD access and mobility committee, this information will become widely available.

Other problems of access to entertainment and recreation during 1989, have been shown to be related to credit card booking systems.

These systems facilitate rapid ticket sales but disadvantage those without such cards. The systems do not cope easily when people are concerned over where they sit.

EASE overcomes many of these problems by documenting the issues, informing people on how best to buy their tickets and access the venues, providing a personalised service and by bringing the issues to the notice of promoters, ticket sellers and venue managements.

In the year ahead, EASE will increase its service to a target of 15,000 people. The continued support of promoters, venue management and the entertainment-going public will ensure these targets are met.

EASE and Arts Access would like to sincerely thank the following promoters for their assistance and support during 1989.

Australian Ballet School
Australian Boys Choir
Australian Chamber Orchestra
Australian Nouveau Theatre
Australasian Opera
Australian Pops Orchestra
Bharatam Dance Company
Cameron Mackintosh
Church Theatre Company
Circus Oz
Colin Stubs Enterprises Pty Ltd.
Comedy Theatre
Dennis Smith Promotions
Discurio
FEIPP
Flying Pig Theatre Company
Frontier Touring Company
Ganci & Ganci
Garry Van Egmond Enterprises Pty. Ltd.
Gordon/Frost Pty. Ltd.
Handspan Theatre Company
Hocking and Woods
Kevin Hanely
Kevin Jacobsen Concerts

Malcolm C. Cooke & Associates Pty. Ltd.
Melbourne Moomba Festival Ltd.
Melbourne Musicians
Melbourne SIO Tigers
Melbourne Symphony Orchestra
Melbourne Theatre Company
Michael Edgley International Ltd.
Midnight Spankings
National Basketball League
Paul Dainty Corporation
PBL Marketing
Peter Hartin Enterprises
Phillip Christianson
Playbox Theatre Company
Premier Artists
Rock Circuit
Royal Melbourne Show
Sandy Beach Community Centre
Spoleto Melbourne Foundation Inc.
Tennis Australia
Victorian Arts Centre Trust
Victorian Football League
Victorian State Opera

The Participant's Role

It is fundamental to all Arts Access activities that participants are involved directly in decisions which affect them.

In 1989, with the help of many of those taking part in programmes, Arts Access reviewed the mechanisms for direct participation. This process involved a general meeting, the formation of a working party which met on a number of occasions and a public meeting.

The outcomes decided by participants were designed to improve the information available, the opportunity to plan and evaluate and the channels for sharing ideas and concerns.

With the support of Bruce Plant as a representative, participants designed information material which provided details about their access to communication and decision making processes within Arts Access, developed a new project evaluation form, proposed a regular contribution in the newsletter 'Access' and agreed upon public meetings as a forum for their issues.

With the continued commitment and enthusiasm of the participants, this important process will continue successfully throughout 1990.

"Eight months ago we formed a group
Sweeping together with paint brushes and
embroidery thread
talents and confidence and form
Fourteen of us
Together.
What it meant to me is a large topic.
Wondered at.
The spinning world formed into Mondays and
Wednesdays
with art and challenge and people
We slowly learnt about new techniques...
and each other
It was something good.
Artwork flourished
The exhibition was (what is the term?)
... "something else"
I smile with the memories of it
Our art is thriving."



Photograph by Carol Downey

The Role Arts Access Plays

During 1989, Arts Access continued the increase in activities that has been evident over the last number of years. Both the number of specific programmes and the size of those programmes have increased significantly, resulting in a marked increase in the numbers of both direct and indirect participants.

The increase in the number of indirect participants is an indication of the public's increasing interest and awareness of many of the programmes run by Arts Access. Those programmes that resulted in public exhibition or performance were particularly well supported by the general community.

It is interesting to note that a significant number of programmes were financially supported by a number of philanthropic trusts during 1989. The increase of support from these trusts is also an indication of the general increase in awareness of the value of the arts.

One of Arts Access' most important aims is that of integration and, during 1989, 45% of workshop activities were designed, in conjunction with participants, to assist the genuine integration of people with disabilities.

During 1989, 84.7% of Arts Access' activities were targeted for people with disabilities and their support workers, while 15.3% involved the aged and those disadvantaged by social conditions.

Statistics

	1988	1989
No of programmes	36	41
No of project sites	76	68
No of programmes with integration components	15	18
No of programmes involving public performance/exhibition	17	15
No of direct project participants	1,350	1,680
No of indirect participants (includes support workers, audiences etc)	14,830	16,000
No of EASE project participants	6,970	6,256

Breakdown of programme participants

NB Programmes designed to meet the needs of target groups often include other participants.

	1988	1989
Intellectual disability	32.1%	24.5%
Psychiatric disability	22.2%	11%
Aged	10%	3.8%
Physical disability	9.5%	27.2%
Mixed disability	11.6%	16.2%
Disadvantaged (includes remand, financial etc)	9.6%	11.5%
Staff support workers and volunteers	5%	5.8%



Photograph by Sandra Marlock

Statement of Income and Expenditure

YEAR ENDED 31 DECEMBER 1989

1988 \$	Income		1989 \$	
170,942	Federal Grants		124,228	
142,043	State Grants		226,978	
25,682	Other Grants		55,347	
14,000	Trust Donations		31,100	
950	Corporate Donations		3,500	
—	Fundraising Income		5,379	
2,540	Members Subscriptions		5,370	
11,195	Interest Received		22,779	
2,274	Other Income		1,139	
	EASE Programme			
54,903	Grants & other Income		76,396	
41,118	Ticket Sales		67,790	
<u>465,647</u>	Total Income			<u>\$620,006</u>
	Expenditure			
	Programmes			
146,810	Artist Fees	165,916		
39,309	Programme Director	43,732		
15,881	Materials	14,818		
7,250	Travelling Expenses	3,166		
749	Documentation	3,080		
7,154	Other Costs	14,770		
	EASE Programme			
44,086	Operating Costs	74,079		
41,118	Ticket Costs	67,790		
<u>302,357</u>			387,351	
	Administration Costs			
405	Advertising	1,461		
137	Bank Charges	17		
8,040	Car Costs	6,743		
—	Computer Costs	700		
1,535	Depreciation	21,969		
2,453	General Expenses	1,501		
1,765	Insurance-General	2,074		
863	Hire Purchase Charge	942		
1,716	Light and Power	2,462		
1,334	Meeting Expenses	1,772		
3,150	Office Cleaning	2,839		
3,184	Postage	3,392		
4,007	Printing & Stationery	4,263		
7,025	Public Relations	4,670		
14,004	Rental	14,005		
3,653	Repairs & Maintenance	4,144		
86,725	Salaries	98,018		
2,108	Seminars/Conferences	1,101		
591	Staff Amenities	796		
594	Subscriptions	863		
—	Superannuation	2,684		
4,469	Telephone	5,670		
6,450	Travel/Entertainment	2,110		
4,405	Work Care	4,833		
<u>158,613</u>			189,029	
<u>460,970</u>	Total Expenditure			<u>\$576,380</u>
4,677	Revenue Surplus from Programmes			43,626
	Add			
13,313	Capital grants applied to this year			—
6,385	Less Depreciation			
	Provision for future fundraising costs		35,000	
	Provision for future development			
	EASE Programme		2,317	37,317
<u>11,605</u>	Surplus for the year			<u>\$6,309</u>

Note to the Accounts

The treatment of Depreciation on assets acquired on capital grants has changed in that it is now charged as an expense and written off against revenue. Capital grants are now treated as an addition to accumulated funds in the year in which they are received, without deduction and excluded from the Revenue Statement.

Balance Sheet at 31st December, 1989

1988			1989
42,268	Accumulated Funds		
	Balance as at 1st January 1989		53,873
	Deduct prior year's Capital Grants transferred to a Capital Grants Fund		<u>43,979</u>
			9,894
4,677	Add Surplus for the year		6,309
6,928	Balance of Capital Grants		
	Capital Grants		
	Prior years	43,979	
	This Year	<u>57,172</u>	
			<u>101,151</u>
<u>53,873</u>	Balance at December 31st, 1989		<u>117,354</u>
	Represented By:		
	Current Assets		
64,893	Deposits at Call	115,354	
200	Petty Cash	200	
10,643	Sundry Debtors	16,492	
32,547	Cash at Bank	33,390	
4,409	Pre-payments	-	
<u>1,962</u>	Unexpired Terms Charges	<u>1,020</u>	
114,654	Total current assets		166,456
	Fixed Assets		
51,485	Office Equipment at cost	43,156	
	Less Accumulated Depreciation	13,376	
		29,780	
9,625	Motor Vehicles at cost	11,160	
	Less Accumulated Depreciation	3,209	
		7,951	
	Leasehold improvements at cost	84,989	
	Less Accumulated Depreciation	20,487	
		64,502	
<u>61,110</u>	Total Fixed Assets		<u>102,233</u>
175,764	TOTAL ASSETS		268,689
	Less Current Liabilities		
4,662	Hire purchase annual liability	4,662	
26,281	Sundry Creditors	17,984	
-	Provision for Public Appeal costs	35,000	
85,898	Grants received in advance	90,984	
	Provision for Future Development EASE	2,317	
116,841	Total Current Liabilities	150,947	
	Less Non-Current Liability		
5,050	Hire Purchase Liability	388	
<u>121,891</u>	TOTAL LIABILITIES		<u>151,335</u>
<u>53,873</u>	NET ASSETS		<u>117,354</u>

Auditor's Report

I report that I have audited the books and accounts of Arts Access Society Incorporated for the year ended 31st December, 1989. In carrying out my audit it was not practicable to positively confirm all membership subscriptions, donations and sundry takings beyond accounting for amounts received as shown by the books and records of the Society.



L.L. REILLY F.C.A.
Chartered Accountant



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1990

Plans for 1990 are as ever, diverse. Many of the projects are still in their planning stages and will be detailed in the Arts Access newsletter throughout 1990. Some of these projects include:

Kew Cottages Project

A special area of concern raised by Arts Access' planning committee was the need to support people with severe disabilities even more.

Subsequently an allocation has been made to commence a residency style project at Kew Cottages. A further submission is pending to raise additional funds. This project will have all the characteristics of similar previous residencies and will involve the whole community.

Arts and Disability Film

Discussions are still underway regarding the production of a film about Arts and Disability. It will be a major initiative.

Arts at the Austin

The Arts at the Austin project is designed to be a major residency. The hospital's deep commitment to the notion of arts in the healthcare setting has led to the establishment of a fundraising committee with membership from amongst the community. We look forward to the plans which artists Kerrie Peters, Sally Marsden and Megan Jones have for the hospital.

Turana and Winlaton Youth Training Centres

Community Services Victoria have recently provided recurrent funding for Arts Access to work at Turana and Winlaton Youth Training Centres following the successful work done during 1989. This is an important step and has made the Turana/Winlaton Projects a high priority. The Turana project will also run in conjunction with our involvement in the Turana building re-development.

Conference

A state conference to look at issues concerned with the arts and disability will take place in late September and will focus on practical and theoretical aspects of work in the field.

Host Artist Scheme

The Host Artist Scheme is a new initiative designed to link visual artists in our target group with studio based artists and to create an informal network of support.

Special Accommodation Houses

A review of the Special Accommodation Houses programme has taken place and a new approach has been developed which takes note of the need for integration, the difficulties in attaining it and the recurrent nature of the programme. The programme will now focus on a range of projects and community links rather than on three centres annually.

The Courier

BALLARAT, THURSDAY, NOVEMBER 20, 1989
Phone 311211
123rd year of publication

Arts programs help health, save money

Art points way to health



ARTS activities in hospitals recover a great many lives, says a report from the Victorian Health Foundation. A report from the Victorian Health Foundation, an adviser on using art to improve the hospital environment, says that art can help patients recover faster and stay in hospital less time. Mr Peter Denner, from Manchester, England, an adviser on using art to improve the hospital environment, says that art can help patients recover faster and stay in hospital less time. Mr Denner gave a video and slide demonstration to hospital staff about how hospitals could be transformed by painting walls, ceilings and corridors with murals and designs. "Arts activities can provide people with enjoyment and richness of experience and it can re-awaken a desire for health and life," he said. "There are many examples where staff have noticed this."

He began working as an artist in the public arena 16 years ago. He then became Director of Health, a centre co-ordinating English hospitals and arts access. Ballarat. Arts Access Ballarat group of painters formed by community psychiatric nurse. Mr Denner said the groups were some wonderful projects which developed since a similar seminar last year were presented. Mr Denner said the projects were appropriate for the health care.

Arts programs in Ballarat health services are helping patients and staff.

Acknowledgments

The Australia Council through the Community Cultural Development Unit, the Visual Arts/Crafts Board and the Performing Arts Board
Victorian Ministry for the Arts
Commonwealth Department of Community Services and Health-Disability Services
Community Services Victoria
Department of the Premier and Cabinet
Department of Labour, Youth Affairs Division
Department of Sport and Recreation
Health Department Victoria

William Angliss (Vic) Charitable Trust
ANZ Executors and Trustees
The Brash Foundation
Jack Brockhoff Foundation
The William Buckland Foundation
Coles Myer Community Trust
The John T Danks Trust
Drug Rehabilitation and Research Fund (Health Victoria)
Fletcher Jones Foundation
Flora & Frank Leith Charitable Trust
Dame Elisabeth Murdoch Trust
The Sydney Myer Fund
Perpetual Executors and Trustees Association of Australia Ltd
The Ian Potter Foundation
The David Syme Trust
Victorian Health Promotion Foundation

Allans Music
Antique Pianos Pty Ltd
The Austin Hospital
Melbourne Moomba Festival
Decor Corporation
Australian Children's Theatre
Geometrics Pty Ltd
Tomasetti Paper Pty Ltd
Inkwell Studios
Southern Cross Hotel
St Vincents Boys Home
Larundel Hospital
Bernina Sewing Machines
H M Day, Camberwell

Graham Berry
Barry Fink
Robin Goodall
Peter Ingham
Brian Longmore
Robert Ruggeri
Verlie Seagrove
Ian Whiteside
(Comedy Theatre/Paul Dainty Corp)
Dick Wynveen



You can play a role

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

Single membership is \$30 and organisational membership is \$50. Concessional membership for students, pensioners and unemployed is \$15.

Membership is tax deductible. Members of Arts Access are kept up to date with the year's activities through the quarterly newsletter, 'Access'. You will also be invited to participate by attending those programmes which culminate in public performance or exhibition.

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

Arts Access Society Inc

109-111 Sturt Street

South Melbourne, Victoria 3205

Telephone (03) 699 8299 Facsimile (03) 690 4925

Donation of \$2 and over are tax deductible.

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

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

Robin Goodall (Inkwell Studios)

Graham Berry (Typographical Services)

Brian Longmore (Tomasetti Paper Pty Ltd)

Peter Ingham (Craftsman Press)

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