

# Chairpersons Report

Bernette Redwood

What an exciting and exhilarating year this has been. It is certainly a great privilege to be Chairperson of Accessible Arts and to witness the impact we are having in the area of recognition for people with disabilities in the arts.

So much has occurred it is hard to know where to start. In July 2000, Kiersten Fishburn came on board as the Audience Development Officer. She has certainly contributed to the outcomes for Accessible Arts this year. Developing Disability Awareness Training modules for TAFE has been a significant initiative. Kiersten has also facilitated ongoing commitment from organisations such as Belvoir Street Theatre, Casula Powerhouse, and the Powerhouse Museum to ensuring better inclusion of people with disabilities.

*Microgroove* was a ten day seminar and workshop program held as part of the Paralympics Arts Festival (PAF). It was a great networking opportunity and a chance for people to come together from diverse communities around Australia to discuss and promote inclusive practice. Integrated dance and accessible exhibition design initiated a considerable amount of attention.

*One Heart One World* was another significant contribution to the PAF by Accessible Arts. The exhibition was very exciting and was very popular with visitors. The brilliant Taiko Drummers from Japan welcomed people to the exhibition. The opening night was very much a cross cultural event with people from Japan and the traditional Aboriginal owners of the land welcoming the guests.

*Abacus and the Skuzzies* presented two stunning performance pieces that were very popular with Olympic Park Visitors.

*Passage* was an accessible exhibition for people with disabilities as well as the general public and Accessible Arts hopes that this innovative practice will become standard practice for exhibitions.

I would like to sincerely thank Helen Connors, Neridah Wyatt-Spratt and Kiersten Fishburn for their incredible dedication to and enthusiasm for getting all this happening. I know that although we were all thrilled with the result, the stresses for them were enormous. It really was great work and the ongoing effect for Accessible Arts will be enormous.

Helen Connors has taken six months long service leave from December, and Neridah has done a really incredible job of keeping Accessible Arts functioning and going from strength to strength. Thank you Neridah for such a great job as both Acting Executive Officer and Project Officer.

I would like to thank the members of the Management Committee. It has been a very vibrant Committee and the fact that there are a significant number of people with disabilities as members of the Management Committee ensures that all decisions are considered from the point of view of people with disabilities. It has been fantastic working with everyone. I hope that we can all carry on together next year.

I would like to make particular mention of the great contribution Penny Miles makes to Accessible Arts as our Treasurer. Penny clearly has the financial situation fully in hand. Consequently the Management Committee has a comprehensive understanding of our finances.

I will therefore end with thanks to everyone

who have been involved this year with ensuring that Accessible Arts continues its significant profile. It has really been an exciting year and I believe that we are now well focused and clear about our future and have the professional staff to make it all happen.

## Treasurer's Report

Penny Miles

It is with great pleasure that I write my third Treasurer's Report for Accessible Arts. The pleasure comes not only from my enjoyment of being associated with the staff and committee but also in reporting on a healthy profit.

For those who follow my reports, you will recall that last year I had the dubious task of explaining the deficit (and indeed you can see this in the audited comparisons). While the bottom line looked negative the overall story was not as the company shifted money to reserves ready for a large program in 2000.

These reserves (see project income line) served us well in 2000 with the exceptionally large one-off events associated with the Paralympics Arts Festival. This extremely productive year of course has led to a weightier income and in turn outgoings for the company when you look at the comparison with the previous year of 1999.

There are figures we can point to that reflect the core work of AArts. In 1999 the membership income had a substantial rise, and I am pleased to report that this has remained consistent, demonstrating that the company has strong interest and support from the community. Core grant money

has remained intact and additional funds have been provided for the new Audience Development Officer position.

If you flick to the Balance Sheet you'll see that the profit has strengthened the company's retained earnings (an essential requirement for all arts organisations). The healthy outlook has also allowed AArts to create new provisions for 2001. As I explained last year, this accounting practice is a sensible approach for ensuring that projects independent of government funding will have enough backing to go ahead.

On a management administration level the accounting system has been updated to allow more effective reporting and monitoring. This has been a long process and I wish to thank the staff and committee for their support and patience- the results have been well worth it!

In closing I would like to reiterate the thanks and acknowledgement I always give each year..... but in no means are these token. A big thanks to the Management Committee, and Management Staff... it was a huge year but wonderfully beneficial. Thank you to our ongoing supporters, sponsors and funding bodies and finally thank you to our members for sharing our mission and passion for the work of AArts.

### Executive Officer (Acting) & Project Officer Report

Neridah Wyatt-Spratt

Last year was a milestone reached and celebrated for the organisation with Executive Officer Helen Connors logging up ten years service, and international exposure for Accessible Arts through its high profile involvement in the Sydney 2000 Paralympic Arts Festival.

Two words that describe Accessible Arts activities last year are access and inclusion. These words encompass the drive and passion that are part and parcel of engaging in social egalitarianism.

Through exhibitions, performances, seminars and workshops, 2000 was the culmination of journey of several years' work and showcased many of the principles upon which the organisation is based. I believe that 2000 was a pivotal year, with the appearance of a significant shift in the willingness of arts and cultural organisations to examine and address issues of access for people with disabilities.

Accessible Arts has come a long way in the last ten years and for this we have to thank members, employees and artworkers past and present as well as the many organisations that have assisted us financially. To everyone who has supported Accessible Arts we say a big thank you. At the same time we ask everyone to continue their support. As the peak art and disability organisation in Australia in NSW there is still a long way to go before we see the

complete acceptance of people with disabilities into the fabric of our social and cultural life.

Over the next few years Accessible Arts is committed to expanding its regional networks. We aim to build a strong, sustainable State based service capable of developing pathways for including and engaging people with disabilities living in the regions, adding to the cultural capital of our society.

In the Sydney and particularly in Western Sydney, Accessible Arts is endeavouring to assist local government and disability organisations enhance and develop existing services and programs to become inclusive.

The work that Accessible Arts has done and will continue to do may have changed from those early days but the core message still needs to be articulated. People with disabilities possess the right to access the same cultural and artistic pursuits as the rest of society. Until the current imbalance is addressed, Accessible Arts will continue in pursuit of such recognition.

#### Organizational Infrastructure 2000

2000 was a significant year for Accessible Arts (AArts) and for art and disability generally. AAarts focused a great deal of its activities within the Sydney Metropolitan area and developed programs to complement and gain profile from the presence of the Paralympic Games and Paralympic Arts Festival.

Financial Report 2000: In addition to support from the Ministry for the Arts, AAarts received funding from: Ageing and Disability Department (core funds), Administered Grants; Commonwealth Government Federation Funding (Artzone); NHK Japan Broadcasting (Passage and One Heart One World); Australia Council (IPP)

### Key Strategies for 2000

- Increase participation and access of people with disabilities in arts and cultural activities
- Support networks of current workers who provide art programs to people with disabilities to enhance provision of activities
- Develop and maintain an information service about arts and cultural activities for people with disabilities
- Promote and market Accessible Arts and its aims
- Develop, provide and maintain an up-to-date data base; Develop links between arts organizations and other agencies to provide skills development opportunities for people with disabilities
- Work with arts organizations and disability organizations to provoke initiatives to model new and best practice inclusive arts practices
- Provide leadership in policy development to ensure the provision of inclusive arts and cultural practices.
- Develop and distribute resources on arts and disabilities
- Build networking and learning opportunities across stakeholder groups (local, regional, state, national)
- Identify and develop a network that will lobby for inclusive art
- Maintain and develop a responsible, transparent and accountable organisation
- Establish a regular planning review and monitoring cycle
- Undertake ongoing stakeholder consultation and feedback
- Meet the legal requirements for an incorporated organisation
- Maintain and develop transparent policies and procedures
- Maintain and communicate clarity and consistency in statements about Accessible Arts roles and activities (be clear and consistent about what Accessible Arts does)
- Be proactive and strategic in seeking opportunities to generate new income sources for Accessible Arts

### Partnerships

AArts worked with peak arts organizations, cultural institutions and the disability sector to promote and present the various components in the 2000 program. Major partnership were developed with: the Paralympics Arts Festival and NHK Broadcasting Corporation, Japan.

### Paralympic Arts Festival

AArts was an integral partner in the development of the Sydney 2000 Paralympic Arts Festival (PAF) and was represented at planning meetings by Executive Officer Helen Connors and DADAA Coordinator Claire Havey/Carey Lai. PAF was closely informed as to the progress and content of Microgroove and provided financial support, a venue and the fees for some participating artists from the Festival as their contribution to the program. PAF also supported the development of a number of AArts project activities at Customs House and at Olympic Park.

### NHK Broadcasting Corporation Japan

NHK approached AArts several years ago to coordinate the Australian component of the 'International Exhibition of the Heart' One Heart One World. Their financial support also assisted in realising the design components



# Annual Report

## 1999-2000

of Passage and One Heart One World. Their support meant that a high profile venue, Customs House on Circular Quay was used for both exhibitions. During 2000, One Heart One toured internationally to Vietnam, USA, France, South America (Brazil), Australia and Japan.

**Significant collaborations** between AArts and other key organizations who co-hosted sessions and panels for AArts Microgroove included:

Ausdance (Integrated Dance)  
Metro Screen (new technologies and future directions)  
DADAA National Network (Census and Dissension)  
Object Gallery (New Challenges New Design)  
Museums and Galleries Foundation NSW (Courting the Disability Market)  
Australian Theatre of the Deaf (disability arts practice and its place in the arts community)  
Community Arts Association NSW (Inner City Rat Race or Back of Beyond)

Other collaboration were formed during the year with:

Access Arts QLD  
Ageing and Disability Department  
Arts in Action SA  
Art Gallery of NSW  
Association for the Blind Victoria  
Australia Council  
Australian Theatre of the Death  
British Council  
City Exhibition Space  
Community Arts Association of NSW  
Museums and Galleries Foundation  
DADAA National Network  
DADAA WA  
Manly Arts Gallery and Museum  
Metro Screen  
NIDA  
Paralympic Arts Festival  
Performance Space

Royal Blind Society of New South Wales  
State Library of New South Wales  
The Seymour Theatre Centre  
SOCOG  
Wollongong University  
University of Sydney

Additional relationships were built with:  
Belvoir St Theatre Company  
Casula Powerhouse  
The Sydney Opera House  
Sutherland Shire Council

### Information Resource Service 2000

With established information networks throughout NSW, the information resource service continues to be a major service of AArts. The service is unique - linking both the arts and disability sectors. The various components of the service have been designed in response to identified stakeholder priorities as strategies to encourage change and development of new initiatives and partnerships. Through this service AArts provides: information regarding art facilities, venues, programs, training, activities and resources available to people with disabilities in NSW; provides resource material through ACE magazine & other publications; provides training, seminars, conferences & workshops and all of the above are also available through the AArts website.

### Inquiry Service

During 2000 the number of enquires averaged 44.1 per week. A growing facet of the inquiry service is employment referrals; organizations seek assistance to source arts workers with skills /experience working with people with disabilities e.g. growth in the demand for skilled drama teachers. AArts also has a significant number of requests (particularly disability sector) for artists with disabilities to perform /exhibit at specific events e.g..

# Annual Report

## 1999-2000

'International Day for People with Disabilities', Lane Cove Council and the Paralympics. The majority of enquires refer to requests for information on the availability of arts, dance, drama courses.

To effectively deliver the inquiry service AArts has developed an artist register. This register is not only utilised to find appropriate artists for paid performance, teaching and CCD projects but is also used to inform interested artists about upcoming training, exhibition and performances.



Often viewed as core business by many members, the inquiry service requires significant staff time to handling enquires and to collect and update information. A comprehensive data-base update was undertaken in late 1999 through to early 2000 and further remodelling is currently underway.

### Consultancy Service

AArts continues to provide its expertise to all levels of government recreation, arts and disability organizations. In general, significant time is spent resourcing arts organisation that want to consider people with disabilities and in supporting disability organizations wanting to set up arts programs.

This communication and facilitation has been enhanced by the Audience Development

position, further details of the consultative work that has been undertaken is detailed in the Audience development section.

### Training

With the emphasis on project based work, training occurred indirectly during 2000. AArts worked with exhibition designers, performers, arts workers and venue managers on collaborations that for many were their first experience of considering and working with people with disabilities.

AArts also provided performers for SOCOGS staff and volunteer training videos.

### Regional Networks

Due to AArts large commitment to the the Paralympics Arts Festival, AArts regional development work took a back seat in 2000. However information and advisory services were provided to several regional organizations.

### International Networks

AArts has continued to build on the relationships established at the international Arts and Soul Festival in Los Angeles. Communication has been maintained with the National Arts and Disability Centre, Ella Foundation and the Association of Accessible Theatre.

Contact with organizations and individuals includes Katie Boot, British Council; Toru Hirota, Senior Program Manager, NHK Broadcasting Japan; Konomi Masafumi, Japan Cultural Centre (The Japan Foundation); Alan Shain and David Roche. Both Alan Shain and David Roche performed during the Paralympics Arts Festival and contributed to AArts' Microgroove program.

## Resources

### ACE and ACE News

ACE continues to be a valuable resource for members. AArts continues to develop and improve the magazines layout and content. Consideration of the needs of our members has seen an increase in the What's On and Grants sections in this issue. ACE gives AArts a public face and it provides the opportunity to document and profile arts initiatives and the works of artists from across NSW. Two ACE magazines were printed this year.

### Accessible Arts 2000 Arts Program

2000 was always going to be a big year for Sydney and for Accessible Arts. AArts, arts program for 2000 involved either activities that were directly related to projects proposed for the Sydney 2000 Paralympic Arts festival or projects that have developed and continued on from 1999.

AArts worked with over 27 arts based organizations and 95 individual artists and arts workers on more than 30 projects representing all art forms.

### Improvised Performance Program 2000 (IPP)

IPP was initially funded through the Australia Council Community Cultural Development Fund and was introduced in 1999 for people experienced in and wishing to expand their work in the performing arts. The concept of IPP developed from the difficulties that performers with disabilities experience when pursuing training options. IPP offers alternative training approaches: skilling both performers and teachers alike.

Part of AArts long-term vision for IPP was

the establishment of a strong and committed group of performers who could raise the profile of people with disabilities within the performing arts. In 2000 the aim for this group was the conceptualization and creative development of pieces that could be showcased at High Beam Festival 2000 in Adelaide and the Sydney Paralympic Arts Festival. With this in mind creative partnerships were developed with a number of young and innovation companies that included:

- Erth • Platform 27
- Co Physical Theatre
- Rainbow Circus
- Redfish Theatre Company
- Sydney Aerial Theatre Association

IPP workshop tutors in 2000 included Rachel Spiers, Deobia Oparei, Beth Keyes, Al Wunder, Scott Wright, Amiee Thomas, and Richard Largarto.

### High Beam Festival 2000

An AArts IPP group Isthmus, formed at the end of 1999, toured 'Link' to the art and disability Festival High Beam in Adelaide in May. Five performers plus artistic director Scott Wright and a sound technician were employed in this 20-minute piece of contemporary movement with attitude. An original sound score included recorded interviews with Isthmus, snatches of tech and classical music merged together. Dressed in white, with blue sheets and climbing harnesses this vibrant piece moved from calm to frenetic levels as the performers interacted with the audiences and described in movement elements of freedom and flying.

Originally planned as an aerial piece, issues with the Adelaide Festival Centre saw this piece reworked to the ground. Six shows were performed in the Festival Centre foyer prior to Restless Dance and the Centre's main theatre program. The large audiences were receptive and included school groups.

# Annual Report

## 1999-2000

### Kirrawee Mural Project Launch

On the 23 March 2000 Sutherland Mayor Ken McDonnell opened a community celebration to launch murals created during the 1999 Kirrawee Mural project, conceived and directed by Pierre Commarnd. AArts obtained permission to close the Kirrawee parking lot for several hours and a sausage sizzle and performance was enjoyed by locals, artists, and in particular students who had participated in artist Phillip Aspens workshops at the school.

Two years in the planning and production this mural art project was a great success and has brightened up the Kirrawee shopping environment.

### Art Zone

Art Zone is a Centenary of Federation community cultural development project involving people with a disability working with artists, horticulturists and other members of the Newcastle community. The project is being auspiced by AArts.

AArts is a member of the project Steering Committee. Numerous presentations of the projects aims and aspirations have occurred with interested parties within Council and the community during 2000.

In 2000 Art Zone negotiated in-kind support with numerous organizations, educational institutions, environmental and conservation groups including Newcastle Physical Planning and Estates, University of Newcastle Faculty of Arts and Social Sciences, University of Newcastle School of Fine Art, Coastcare, Trees in Newcastle, Bland Media, Department of Urban Affairs and Planning, Umulliko Indigenous Research Centre at the University of Newcastle, and Lower Hunter Urban Landcare.

### Stories from The Wild West

Was aimed at providing people with disabilities living in Western Sydney, the opportunity to express themselves creatively and to gain skills in writing and theatre performance.

The writing workshops produced creative writing in a variety of formats, including poems, short stories and dialogues. The performance group took writing from the workshops and adapted them for performance and/or used them as inspirations for the performance along with their own devised material. The majority of the creative content produced by all the groups concerned itself with living in the wild, wild western suburbs of Sydney.

A work in progress was presented at the Seymour Theatre centre during the Paralympic Arts Festival.





# Annual Report

## 1999-2000

### Microgroove

Microgroove was a multifaceted, interdisciplinary, conference, seminar and workshop program, complemented by a number of arts projects. The program was conceived by Accessible Arts to provide the Sydney 2000 Paralympic Arts Festival, *Invincible Summer*, with a flexible means for festival goers and the wider community to explore aspect of inclusion and access.

A ten-day seminar and workshop program brought together people from around Australia working in diverse communities promoting inclusive practices. Microgroove increased the profile of AArts in the arts community. In particular there was a keen interest in integrated dance, audience development, accessibility and exhibition developments. The overall theme of Microgroove was inclusion — in particular the inclusion of people with disabilities in the arts as spectators, audiences, practitioners and administrators. Microgroove stimulated debate, inspired innovative thinking challenged current thought and provided opportunities for: skills development, cultural exchange, critical debate and the display of inclusive techniques.

Microgroove has had an immediate effect on the work that AArts has planned for 2001/02, and on the way that art and disability issues are perceived from outside the organization. AArts reputation within the arts community was enhanced by the quality, calibre and diversity of the people involved particularly in the Community Cultural Development Presentations, which included Deidre Williams, Meme McDonald, Sally Marsden, Maud Clark and Jan Teagle Kapetas. Thanks to the Community Cultural Development Fund of the Australia for funding this program.

While audience attendances were not as large as AArts had expected, a great deal of support and interest was generated from the

people who attended the various seminars and workshops and this will feed into the work of AArts in 2001.

### Homebush



AArts presented two innovative and different shows at Sydney Olympic Park during the Paralympic Games. Vying with the excitement of Paralympic sport, Abacus and the Skuzzies presented a roving street theatre piece directed by Rachel Spiers. 'Loose Ends', an aerial movement piece by Isthmus, was colourful, engaging and incredibly popular with visitors, athletes and other performers.

'Loose Ends' was created specifically for the Games through a physical theatre training program with Scot Wright (Erth) and Aimee Thomas (Sydney Aerial Association). This 45 minute show took the audience on a journey, an outdoor odyssey where bodies traverse physical space in perpetual motion - using rope and harness and web rope circus techniques to fly and spin off a solar lighting tower.

Isthmus, are five women with disabilities from diverse backgrounds who came together through AArts Improvised Performance Program (IPP). Isthmus performed at the High

# Annual Report

## 1999-2000

Beam Festival 2000 in Adelaide and are looking to work creatively together in 2001/02.

Abacus and the Skuzzies pounded the pavement at Olympic Park to the delight of hundreds of school children with a show that blended traditional values with the often-confusing atmosphere of the information age. The dusty cobwebs of books and cantations of Abacus, clashed with scattered pieces of technology and information handed out by the Skuzzies.

This piece involved six participants from AArts IPP program and provided an opportunity to gain performance experience on a grand scale and work closely with director Rachel Spiers. This piece also appeared as part of Lane Cove Council's celebration for International Day for People with a Disability.

For both productions AArts was assisted by the financial support of the Paralympic Arts Festival - all artists were paid professional performance fees.

### Fluids and Surveyor

AArts was excited to present UK performance and installation artist, Wendy Ryan, as part of the Sydney 2000 Paralympic Arts Festival.

Wendy Ryan's work dealt with complex issues of labour, memory, architecture and vision and surveillance. Inspired by repeated visits to an empty workhouse in the UK, she has imagined the lives of the women who laboured there with an emotional and intuitive empathy.

Visually stunning this exploration into the realm of the workhouse was a haunting and at times sombre installation. Wendy created an environment within the Performance Space where piles of salt, floating images of the past merged with a soundscape of dripping water and conversations from former inhabitants of the workhouse. 'Fluids' also refers to the body

and the complex connections that link us all as the salt links the domestic and alchemical.

'Fluids' was presented over a week at the Performance Space and included three 45-minute performances by the artist.

In her performance piece, 'Surveyor', Wendy Ryan traced into the sand the boundaries and spaces of a workhouse in England on West Esplanade Beach. By watching the construction of an architectural space and the occupation of that by the artist, the audience might hear on the whispers of the waves echoes of the past and comprehend how the spaces we inhabit shape our lives.

'Surveyor', was performed on Saturday October 28th, 4 -10pm, West Esplanade Beach (near Manly Art Gallery and Museum), Manly

While 'Fluids' was well attended an unexpected cold span and strong northerly saw the audience for 'Surveyor' forced indoors.

### Passage

Passage was developed out of a desire to create an art exhibition that was accessible for all. An exhibition that would address access issues for people with disabilities and an approach to exhibition design that AArts believes should be standard practice within our cultural institutions. Throughout the exhibition, techniques and methods used to make it accessible included: tactile raised impressions of several of the artworks, large print labels, audio verbal descriptions, maquettes of the sculptures on display, large print copies of the exhibition text and the exhibition was hung to consider people viewing works from a wheelchair.

Passage told the story of two artists — Jenny Pollak (Australian) and Luis Vidal (Mexican)

# Annual Report

## 1999-2000

using their art to illustrate three periods of their lives and careers. Along with *One Heart One World* this exhibition was held on the ground floor of Customs House and became a major attraction during the Paralympic Games period being popular with the public and fellow Customs House tenants.

### One Heart One World

A vision of NHK Japan Broadcasting Corporation, *One Heart, One World* involved one hundred artists, one hundred poets and six cultures. An exhibition concept first developed by NHK in 1994 it is known as the 'Exhibition of the Heart'. The concept brought together poems by people with disabilities that were interpreted through artworks by artists and celebrities with and without disabilities.

For the year of the Paralympic Games, NHK expanded their vision to create an international exhibition that travelled to participating countries: Brazil, France, America, Vietnam, Japan and Australia. Each country outside of Japan contributed ten poems and art works. AArts advertised through its networks and magazine a call of interest to submit poems and over ninety pieces were received from around Australia. The poems were judged by Colleen Burke, Ron Pretty and Joanna Burns.

Australian artworks were produced by Reg Mombassa, William Yang, Ken Done, Tori de Mestre, Bruce Tindale, David Serisier, Wart and Wayne Miles. The heart motif was used to unite all the artworks as it is a symbol familiar to many cultures. Reg Mombassa's Mambo-like heart became a symbol familiar to thousands as that of the Sydney 2000 Paralympic Arts Festival.

*One Heart One World* is currently touring Japan and the works from Australia will be auctioned in 2002 to raise funds towards AArts commitment to exhibiting the work by professional artists with disabilities.

### Positive Negative: Writings on Integrated Dance

As an innovator of inclusive practice and as a response to community consultation and public interest, Accessible Arts was keen to develop a practical resource that would assist organizations and individuals to promote and develop inclusive dance practices. AArts has been involved in integrated dance since 1994 running classes, teacher training, performances and providing disability awareness training to the dance sector.

AArts elected to produce a publication examining the current state of integrated dance in Australia and New Zealand. *Positive/Negative* set out to present writings from dance practitioners with extensive knowledge and experience in the field of integrated dance in diverse communities

This publication is a resource for dance practitioners who want to incorporate integration into their particular practice and people interested in integration in all artforms. It provides a personal, honest look at the positives and negatives encountered in the work of contributors with some discussion of insights gained. Copies can be purchased from AArts.



### Media Awards

The Ageing and Disability Department Media Awards were again a great success with the quality and number of articles on the increase from the previous year. At the Awards representation from mainstream journalists and other media outlets were evident.

The Paralympic Games had a category of its own and there was a specific award for the best arts piece, won by Jo Litson a freelance journalist for her article in *The Australian* "Where there's a Wheel..." Copies of this Article can be found on the DADAA website: [www.dadaanat.net.au/resources/](http://www.dadaanat.net.au/resources/).

### Audience Development

The Audience Development Officer (ADO) position commenced at AArts in July 2000 with Kiersten Fishburn being appointed. This position was the result of surveying and extensive consultation undertaken by AArts indicating that: a) there was a strong interest in the arts and cultural sector in improving the provision of services and increasing the audiences of people with disabilities; and b) people with disabilities indicated a real desire to more actively participate in the arts and cultural sectors. The ADO position was established to meet these two aims and to generally act as an advisory service for the arts and cultural sectors in the field of audience development for people with disabilities.

In the first six months of the project some clear aims and objectives were set that would shape the work undertaken by the ADO and which would provide the direction for future strategic planning and goals.

The aims and objectives of the ADO are therefore:

- To scope current best practice in the field

of audience development for people with disabilities

- To identify issues affecting audience development for people with disabilities
- To establish a disability media list
- To establish a resource kit for cultural institutions
- To undertake and document between 4-6 trial audience development projects
- To establish links across the disability and arts sector
- To provide feedback on the Paralympic Arts Festival, identifying key outcomes and future recommendations
- Provide overall feedback in the form of an issues paper to be distributed

Clearly all these goals can not be met in the first six-month period of the position; however, they have shaped the work undertaken and will continue to direct future projects and outcomes.

In particular the first six months of the ADO position has focused on utilising the work done by AArts during the Paralympic Games to promote audience development, establishing contacts within the arts and cultural sectors, and initiating a number of trial projects.

AArts was significantly involved in the Paralympic Arts Festival, *Invincible Summer*, providing a program of performances and exhibitions and running a ten-day conference program called *Microgroove*. The ADO was able to assist in the marketing of these events and also hosted a panel discussion during *Microgroove* on issues of audience development for people with disabilities. This panel discussion was extremely well received and assisted in establishing further relationships with the sector. It has also clearly indicated the potential for future seminar style programs on audience development for people with disabilities.

In addition to involvement with the

# ***Annual Report***

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## **1999-2000**

Microgroove program the ADO also developed, in conjunction with the Australia Council for the Arts, a survey for audience members of the Paralympic Arts Festival. This survey will provide valuable information on the composition of audiences of the festival, their access needs and their responses to the program of 'disability arts' that was presented. Information from this survey will be used to advise other festival or event organisers about both audiences and performers/practitioners with disabilities.

Kiersten has also been undertaking research into best practice in the field of audience development for people with disabilities and has been researching and consulting on issues affecting people with disabilities in the arts. Consultation has also taken place within the arts sector to determine levels of understanding about disability issues and disability legislation, areas of interest in the field of audience development and willingness and opportunity to expand audience development services and programs for people with disabilities. The development of a NSW disability media list has also been successfully completed and this resource is proving invaluable to arts organizations wishing to expand their marketing and public relations efforts in the disability community.

Individual trial projects that have been initiated are as follows:

### **Belvoir St Theatre**

Belvoir St Theatre has also expressed a willingness to develop a Disability Action Plan with the assistance of the ADO that looks at all operations of the theatre. As a company with a reputation for being socially aware, Belvoir St see this as an important area for them to address and will be working towards increasing their audiences of people with disabilities on a long-term basis. The Disability Action Plan that they develop will

also prove to be a useful template for other theatre companies in developing their own plan and undertaking audience development in this area.

### **Casula Powerhouse**

Casula Powerhouse has expressed a real interest in engaging audiences of people with disabilities. As they have an accessible building, exhibition and workshop spaces, the key issues for Casula will be to identify audiences of people with disabilities in their region and to work on ways to connect with these audiences. One of the areas in which they have expressed particular interest (and which will enable them to engage actively with people with disabilities in their community) is the inclusion of people with disabilities in their workshop programs. They are therefore working with the ADO to make connections with the disability community in their area and to develop appropriate programs that will lead to the disability community having an ongoing relationship with the Casula Powerhouse.

### **Powerhouse Museum**

The Powerhouse Museum has expressed interest in looking at techniques for accessible exhibition design. With the assistance of the ADO they will work to 'educate' the design unit about access issues and techniques so that they are incorporated into every stage and part of the design. Currently, with the ADO, they are looking at ways to incorporate accessibility into the planning of a permanent exhibition of environmental sustainability. The Powerhouse were encouraged to make this move after hearing speakers at the AArts Microgroove conference; an extremely successful outcome of the Paralympic Arts Festival.

In addition, the Powerhouse is very enthusiastic about improving their services to people with disabilities in the area of education and visitor services. The ADO will work with

# Annual Report

## 1999-2000

this unit of the Powerhouse to advise and help develop programs that will both attract audiences of people with disabilities and that will prove useful, interesting and accessible for them.

### New South Wales Centenary of Federation

The NSW Centenary of Federation organisers have been aware of the need to consider audiences of people with disabilities and general access provisions from the start of their planning process. The ADO has been advising them on strategies and techniques to assist with creating a positive and inclusive experience for people with disabilities. From this advice they have refined their Disability Action Plan to take into account the needs of different groups of people.

### Sydney Opera House

The Sydney Opera House is working to solve the significant access problems associated with their venue that they have, rightly, identified as being key issues in affecting their possible audiences of people with disabilities and their reputation in the disability community. They have developed a Disability Action Plan, and have a dedicated disability sub-committee, to assist in making changes. One of their

first steps in the implementation of their Disability Action Plan has been to commission an access guide to the venue that clearly identifies what services are available and what provisions have been made. The ADO has been significantly involved in the drafting of this publication and in providing advice on the information requirements and ways to access the disability community with this information. It is planned that the ADO will continue to take an active role in advising and assisting the Sydney Opera House to implement and refine their Disability Action Plan.

### Royal Blind Society

The ADO is working to develop a relationship with the Royal Blind Society. The Royal Blind Society are interested in furthering their work in the arts community and have independently formed a relationship with Object Gallery. In addition, the trialing of verbal description technology during the Paralympic Arts Festival is proving to be a useful area to evaluate. The Royal Blind Society are interested in working with the ADO to expand in their role as service providers for the blind and visually impaired community and to offer their advice and resources to the arts generally.

### TAFE NSW

One of the most critical areas affecting audience development for people with disabilities in the arts is the lack of a disability awareness training model that is targeted towards the needs of arts and cultural organisations. The lack of this resource has been clearly identified by AArts, Arts Training NSW and the arts community itself. AArts and Arts Training NSW have long been engaged in discussions with the Access Unit of TAFE around the possibility of creating a series of modules of disability awareness training that are relevant to the arts and cultural sector. Aarts Audience Development Officer



has developed a series of training modules with TAFE, targeted towards the arts industry. The modules together form an accredited course in Arts Accessibility. This is a critically important resource which will further assist the arts industry develop effective audience development strategies. The ADO will continue to work with TAFE and Arts Training NSW to help identify further areas of collaboration.

In addition, the ADO is providing advisory services for both the arts and cultural sectors and people with disabilities wishing to discuss their experiences as audience members. This involves dealing with correspondence, phone calls and e-mails and providing advice or



taking further action as needed. Having a resource such as the ADO position available to answer questions or provide advice has been extremely well received and utilised by the arts and cultural sectors.

In 2001 we will continue to build on this valuable work.

## INDEPENDENT AUDITOR'S REPORT

### Scope

We have audited the financial report, being a special purpose financial report of Accessible Arts Incorporated, for the year ended 31 December 2000 as set out on the following pages. The Committee is responsible for the financial report and has determined that the accounting policies used are appropriate to meet the needs of the Associations Incorporations Act of New South Wales and the needs of the members. We have conducted an independent audit of this financial report in order to express an opinion on it to the members. No opinion is expressed as to whether the accounting policies used are appropriate to the needs of the members.

The financial report has been prepared for the purpose of fulfilling the requirements of the Associations Incorporation Act of New South Wales. We disclaim any assumption of the responsibility for any reliance on this report or the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

Our audit has been conducted in accordance with Australian Auditing Standards. Our procedures included examination, on a test basis of evidence supporting the amounts and other disclosures in the financial report and the

# Annual Report

## 1999-2000

evaluation of significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all accounting policies described in Note 1 so as to present a view which is consistent with our understanding of the Association's financial position, and performance as presented by the results of its operations and its cash flows. These policies do not require the application of all Australian Accounting Standards and other mandatory professional reporting requirements.

The audit opinion expressed in this report has been formed on the above basis.

### Audit Opinion

In our opinion the financial report presents fairly in accordance with the accounting policies described in Note 1 to the financial statements, the financial position of Accessible Arts Incorporated as at 31 December 2000 and the results of its operations for the year then ended.

Jake Johnstone (Partner)  
Page Harrison & Co.

## ACCESSIBLE ARTS INCORPORATED

### Report of the Executive Committee 31 December 2000

Your executive committee members present their report on the accounts of the association for the year ended 31 December 2000.

The following persons hold office as executive committee members at the date of the report.

Bernette Redwood (Chair)  
Penny Miles (Treasurer)  
Lisa Bateman (Vice Chair)  
Jen Waterhouse

Julie Allen  
Sara Chesterman  
Justin Liebmann

### Activities

The principal continuing activity of the association is to promote and encourage access to and participation in all cultural experiences and art forms for people with physical, intellectual, psychiatric and sensory disabilities.

No significant change in the nature of these activities occurred during the year.

### Results

The net result of operations for the year was a surplus of \$9,358.04

### Dividends

The association is prohibited from paying dividends.

### Executive committee Benefits

No committee member has received or become entitled to receive, during or since the financial year, a benefit because of a contract made by the association, controlled entity or a related body corporate with a director, a firm of which a director is a member or an entity in which a director has a substantial financial interest. This statement excludes a benefit included in the aggregate amount of emoluments received or due and receivable by the Executive Committee shown in the association's accounts, prepared in accordance with Schedule 5 of the Corporations Regulations, or the fixed salary of a full-time employee of the association, controlled entity or related body corporate.



# Annual Report

1999-2000

## ACCESSIBLE ARTS INCORPORATED Accounts – 31 December 2000 Statements by Executive Committee Members

The Executive Committee have determined that the association is not a reporting entity as defined in Statement of Accounting Concepts 1: Definition of the Reporting Entity, and therefore there is no requirement to apply accounting concepts or standards in the preparation of these financial statements. The Executive Committee have determined that this special purpose financial report should be prepared in accordance with those accounting standards and the basis of accounting outlined in Note 1 to the accounts.

1. In the opinion of the executive committee members:

(a) The accompanying Profit & Loss Account is drawn up so as to present fairly the financial position of Accessible Arts as at 31 December 2000 and its performance for the year ended on that date.

(b) The balance sheet is drawn up so as to give a true and fair view of the State of affairs of the association as at the end of the financial year.

2. At the date of this statement, there are reasonable grounds to believe that the association will be able to pay its debts as and when they fall due.

3. (a) The association has such accounting records which correctly record and explain the transactions and financial position of the association

(b) The association has kept its accounting records in such a manner as would enable the accounts of the association to be prepared from time to time

(c) The association has kept its accounts in such a manner as would enable the accounts to be conveniently and properly audited in accordance with the corporation Law

(d) The Accounts have been properly prepared by an authorised person.

This statement is made in accordance with the resolution of the Executive Committee and is signed for and on behalf of the Executive Committee by:

Bernette Redwood  
Chairperson

# ***Annual Report***

## **1999-2000**

### **ACCESSIBLE ARTS INCORPORATED BALANCE SHEET AS AT 31ST DECEMBER, 2000**

	<b>Note</b>	<b>2000</b>	<b>1999</b>
	<b>5</b>	<b>\$</b>	<b>\$</b>
<b>CURRENT ASSETS</b>			
Cash		180,427.44	176,090.48
Receivables		5,552.05	1,915.00
Other		11,047.13	11,755.43
<b>TOTAL CURRENT ASSETS</b>		<b>197,026.62</b>	<b>189,760.90</b>
<b>NON CURRENT ASSETS</b>	<b>6</b>		
Property Plant and Equipment		37,906.46	46,921.42
<b>TOTAL NON CURRENT ASSETS</b>		<b>37906.46</b>	<b>46,921.42</b>
<b>TOTAL ASSETS</b>		<b>234,933.08</b>	<b>236,682.33</b>
<b>CURRENT LIABILITIES</b>	<b>7</b>		
Creditors and Borrowings		98,811.20	109,104.02
GST		547.69	0.00
Provisions		116,666.81	118,028.97
<b>TOTAL CURRENT LIABILITIES</b>		<b>216,025.70</b>	<b>227,132.99</b>
<b>TOTAL LIABILITIES</b>		<b>216,025.70</b>	<b>227,132.99</b>
<b>NET ASSETS</b>		<b>18,907.38</b>	<b>9,549.34</b>
<b>EQUITY</b>			
Retained Earnings		18,907.38	9,549.34
<b>TOTAL EQUITY</b>		<b>18,907.38</b>	<b>9,549.34</b>

# Annual Report

## 1999-2000

### ACCESSIBLE ARTS INCORPORATED PROFIT AND LOSS STATEMENT FOR THE YEAR ENDED 31ST DECEMBER 2000

	CORE	ACE	MICRO	ARTO	ITPO	BLAC	MURO	OHOW	TOTAL
	\$	\$	\$	\$	\$	\$	\$	\$	\$
<b>INCOME</b>									
Interest	11,761.44								
11,761.44									
Consultancy Fees	592.14								
592.14									
Fundraising Income	12,275.14		75.00					1,055.01	
18,405.15									
Donations	0.00								
0.00									
MFA-Core Program	96,000.00								
96,000.00									
MFA-Transfers from Core	22,701.84								
22,701.84									
MFA-Special Projects	30,000.00								
30,000.00									
ADD	94,384.55								
94,384.55									
Aust Council for ADO in 2000	19,000.00								
19,000.00									
Membership Subs	1,429.09								
1,429.09									
Services									0.00
<b>Less Expenses</b>									
Accountancy Fees			3,076.55				3,482.00		
Administered grant expense			0.00				55.00		
Audit fees			2,777.05				2,300.00		
Asset replacement provision			2,000.00				-18,000.00		
Bank Charges			478.60				178.11		
Computer expenses			7,927.65				1,670.00		
Consultants Fees			78,240.08				13,329.55		
Database design & construction			279.70				5,680.00		
Depreciation			21,451.04				3,949.07		
Documentation			23,926.23				375.90		
Freight, cartage & Couriers			190.40				441.75		
General Expenses			0.00				0.00		
Insurance			6,634.53				7,002.92		
Interest			0.19				0.00		
Management Committee expenses			398.60				1,331.77		
Motor Vehicle expenses			1,630.43				1,816.00		
Office supplies			216.18				513.57		
Printing, Postage & Stationery			39,464.17				7,806.49		
Project costs			150,862.77				71,774.29		
Publications			261.50				486.40		
Promotion & Fundraising			6,256.17				0.00		
Rent			8,624.24				2,525.39		
Repairs & Maintenance			3,397.58				5,022.33		
Salaries & Wages			171,477.42				113,173.01		
Staff Expenses			4,484.80				2,064.42		
Subscriptions			406.23				1,814.00		
Superannuation			10,869.69				7,584.58		
Telephone etc.			5,929.86				4,325.38		
Travel Expenses			4,662.21				3,005.93		
Venue Hire			1,454.54				0.00		
0.00									
<b>TOTAL EXPENSES</b>			557,398.41				243,707.86		
<b>NET PROFIT /(LOSS)</b>			9,358.04				-2,661.86		

# Annual Report

## 1999-2000

### ACCESSIBLE ARTS INCORPORATED JOB PROFIT AND LOSS STATEMENT FOR THE YEAR ENDED 31 DECEMBER, 2000

Expense	Core & Misc \$	ACE \$	MICRO \$	ARTO \$
Accountancy	3,076.55			
Administration Fee				
Asset replacement provision	2,000.00			
Audit Fees	2,777.05			
Bank Charges	453.60			
Catering				
Computer expenses	7,927.65			
Consultants	26,204.55		23,362.76	1,500.00
Database Design & construct	279.70			
Depreciation/Equipment	21,451.04			
Documentation	1,900.00		19,040.11	
Freight, cartage & couriers	190.40			
General Expenses				
Improvised Theatre project				
Insurance	6,634.53			
Interest	0.19			
Management Committee Exp	398.60			
Materials				
Motor Vehicle expenses	1,630.43			
Office Supplies	180.73		35.45	
Olympic Arts Festival				
Performance Fees				
Printing, Postage & Stationary	5,827.50	4,399.58	11,972.85	
Publications	74.00	187.50		
Promotion & Fundraising	5,243.07			
Rent	8,624.24			
Project Costs	38,804.63	129.19	15,903.48	21,126.15
Repairs & Maintenance	3,388.49		9.09	
Salaries & Wages	171,477.42			
Staff Expenses	4,448.89			
Subscriptions	400.23			
Superannuation	10,869.69			
Telephone	4,682.67		997.82	107.73
Travel Expenses	1,831.52	78.75	292.89	25.00
Venue Hire	1,454.54			
<b>TOTAL EXPENSES</b>	<b>332,231.91</b>	<b>4,795.02</b>	<b>71,164.45</b>	<b>22,758.88</b>
Profit/(Loss)	36,880.81	-4,795.02	-24,323.53	0.00

# Annual Report

## 1999-2000

### ACCESSIBLE ARTS INCORPORATED JOB PROFIT AND LOSS STATEMENT FOR THE YEAR ENDED 31 DECEMBER, 2000

Expense	ITPO \$	BLAC \$	MURO \$	OHO \$	TOTAL \$
Accountancy					3,076.55
Administration Fee					0.00
Asset replacement provision					2,000.00
Audit Fees					2,777.05
Bank Charges		25.00			478.60
Catering					0.00
Computer expenses					7,927.65
Consultants	4,706.59	3,618.68	12,450.00	6,397.50	78,240.08
Database Design & construct					279.70
Depreciation/Equipment					21,451.04
Documentation	199.00	650.00	1,047.69	1,089.43	23,926.23
Freight, cartage & couriers					190.40
General Expenses					0.00
Improvised Theatre project					0.00
Insurance					6,634.53
Interest					0.19
Management Committee Exp					398.60
Materials					0.00
Motor Vehicle expenses					1,630.43
Office Supplies					216.18
Olympic Arts Festival					0.00
Performance Fees					0.00
Printing, Postage & Stationary	67.20	10,595.46	122.20	6,479.38	39,464.17
Publications					261.50
Promotion & Fundraising	146.50		866.60		6,256.17
Rent					8,624.24
Project Costs	23,037.94		8,819.34	43,062.04	150,882.77
Repairs & Maintenance					3,397.58
Salaries & Wages				0.00	171,477.42
Staff Expenses			35.91		4,484.80
Subscriptions	6.00				406.23
Superannuation					10,869.69
Telephone	94.82				5,929.86
Travel Expenses	2,328.94			46.82	4,662.21
Venue Hire			7.20	97.91	1,454.54
<b>TOTAL EXPENSES</b>	<b>30,586.99</b>	<b>14,889.14</b>	<b>23,348.94</b>	<b>57,173.08</b>	<b>557,398.41</b>
Profit/(Loss)	0.00	-4,889.14	0.00	6,484.92	9,358.04

**ACCESSIBLE ARTS INCORPORATED JOB PROFIT AND LOSS STATEMENT FOR  
THE YEAR ENDED 31 DECEMBER, 2000**

MICRO INCOME	ARTO	ITPO	BLAC	MURO	OHOW	TOTAL		CORE	ACE
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Interest	11,761.44								11,761.44
Consultancy Fees	592.14								592.14
Fundraising Income	12275.14		75.00					1,055.01	18,405.15
Donations									0.00
MFA-Core Program	96,000.00								96,000.00
MFA-Transfers from Core	22,701.84								22,701.84
MFA-Special Projects	30,000.00								30,000.00
ADD	94,384.55								94,384.55
Aust Council for ADO in2000	19,000.00								19,000.00
Membership Subs	1,429.09								1,429.09
Services									0.00
Project Income	20,894.83		47,215.92	22,758.88	30,586.99	10,000.00		62,602.99	194,059.61
Resources Sales	14,625.73								14,625.73
Workshop fees									0.00
Profit on disposal of assets	1,638.88								1,638.88
Arts Council CASP									0.00
Newcastle Comm.Arts Centre									0.00
Performance Fees	30,809.08								30,809.08
Sundry	4,000.00								4,000.00
Administered Grant							23,348.94		23,348.94
Administration fee-CoOrd'n	4,000.00								4,000.00
<b>TOTAL INCOME</b>	<b>369,112.72</b>	<b>0.00</b>	<b>47,290.92</b>	<b>22,758.88</b>	<b>30,586.99</b>	<b>10,000.00</b>	<b>23,348.94</b>	<b>63,658.00</b>	<b>566,756.45</b>

# Artists exposure

Maryanne Ireland - Photographer



My recent exhibition, "the secret body", basically dealt with self-representation, however as an artist with a physical disability, this means the representation of a very "different" body.

There has traditionally been an aesthetic framework in our visual culture, a framework supported by medical discourse, which has been used to frame judgements about bodies, to determine whether some bodies are fit/unfit, beautiful/ugly, visible or invisible. My exhibition was an attempt to challenge that framework by presenting images of a body that is normally only subjected to and defined by the medical gaze.

Hopefully the exhibition succeeded in liberating my body from those traditional aesthetic judgements, and made visible a type of body that has been excluded from our wider visual culture.



# What's On

where, who and what.....

## Music

### Opera House

12th Sydney Spring International Festival of New Music

14-23 September 2001

THE STUDIO,

Sydney Opera House

T: 02 9250 7777

## Performance

### Cl Jam (Improvised dance sessions)

Saturday afternoons 2-5 pm at Cooper Park

And Wednesday nights 8-6pm at Omeo Dance Studio

For Further details contact Helen Clarke Lapin

T: 9973 1768

E: dhz@pacific.net.au

### Pact Theatre

'Stand Your Ground'

A performance event about the ground you stand for Redfern, Waterloo, Alexandria, Erskineville

Friday 21st & Saturday 22nd September @7.30pm

Pact Youth Theatre — 107 Railway Pde, Erskineville

T: 02 9550 2744

### Wollongong Youth Centre

'Altogether Drama' classes

Adults Saturday 9.00am-10.30am

Teenagers Saturday 11.15am-12.15am

T: 42 288340 or 4228 4500

E:wendyg@illawarradisabilitytrust.com.au

## Studio Space

### ASTEP

Studio/ accommodation exchange programme — 45 locations internationally providing artists with contacts and professional development opportunities. For more details phone

Laurence Peterson

T: 03 9481 2492 or 03 9489 9452

### The Globe Studios

Studio space is available at The Globe Studios in Marrickville.

T: 0419 421 401

E: neosart@cyber.net.au

### AArts Studio

AArts has studio space available for rent located at Pier 4, The Wharf Hickson Rd Walsh Bay. Ideal for theatre or small dance groups.

For further information contact Geri

T: 9251 6499 e info@aarts.net.au

### ArtStart 2001

ArtStart 2001 is a youth arts and skills festival that is run across NSW. It aims to support, foster, encourage and highlight young people's involvement in the arts and cultural areas. The Metro East region is holding it's festival in November and focuses on three parts: Work it out (workshops); Talk it over (youth arts forums); Show your stuff (showcasing artistic works). For further information contact Beck Wilson at Inner West Cultural Services T: 9519 0816.



# Dadaa news

## The National Voice.....

### What's happening in DADAA National Network?

DADAA National Network is the Australia wide affiliation of arts organisations working to improve access to and participation in the arts for people with disabilities and experiencing disadvantage.

In May, Neridah Wyatt-Spratt attended the two day DADAA Annual Conference along with the other DADAA Directors who run organisations equivalent to Accessible Arts in the other states. This annual conference is a great way to share information, set new directions and cook up new projects. This year the Conference was held in Maroochydore, so delegates could attend the PAKTI Festival happening over the same weekend ([www.pakti.com](http://www.pakti.com)).

As well as agreeing to continue work on current projects, including the Making the Journey project, the DADAA Directors agreed that regional development was a priority for the next 12 months. Consequently, the DADAA Network will be identifying ways to further regional development in the arts and disability area — beginning with a meeting of interested organisations and individuals in Darwin in September! Darwin has been chosen as the NT has no arts and disability infrastructure at all.

Other strategies agreed to at the conference include:

Broadening DADAA's membership base, so that the network can include and address the concerns of new and artform based organisations in the arts and disability area;

Building stronger links between existing members of the network to more effectively

share resources and knowledge

DADAA has also just had its funding results for the 2002 financial and is pleased to announce a funding increase of 95% from the 2001 financial year! Let's hope we can be doubly effective in advocating on behalf of people with disabilities interested in the arts.

To find out more about DADAA and its work visit our website at [www.dadaanat.net.au](http://www.dadaanat.net.au)

Claire Havey, National Director, DADAA National Network