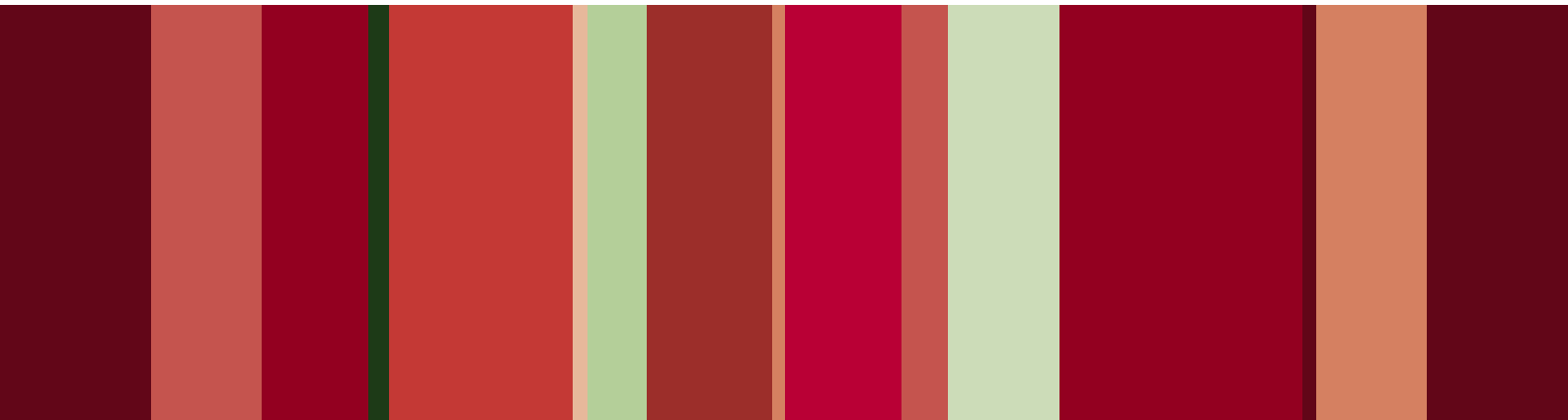




Making the Journey

Arts and disability in Australia

Mary Hutchison





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Designed by Boccalatte

Printed in Australia by Lamb Printers Pty Ltd

Arts Access Australia

c/- Accessible Arts

Pier 4, The Wharf, Hickson Rd

Walsh Bay, NSW 2000, Australia

National Library of Australia Cataloguing-in-Publication entry
Hutchison, Mary

Making the journey: arts and disability in Australia

ISBN 097513 230 X

1. People with disabilities and the arts – Australia. 2. People with disabilities and the performing arts – Australia. 3. People with disabilities – Education – Australia. I. Arts Access Australia. II. Title.

790.196

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Front cover photo: Ensemble members of the Back to Back Theatre production *Mental*: Rita Halabarec, Mark Deans, Darren Riches and Sonia Teuben. (Not pictured: Nicki Holland.) Photograph by Jeff Busby.

Making the Journey

Arts and disability in Australia

Mary Hutchison



In many areas of Indigenous Australia it is considered offensive to publish photographs or the names of Aboriginal people who have recently died. Readers are warned that this book may inadvertently contain such names or pictures.

Foreword

Department of Family and Community Services

The Howard Government is pleased to endorse activities celebrating the ability of people with disability and which remove barriers to their full participation in the community.

The publication *Making the Journey* highlights the abilities and creativity of highly talented and committed artists and performers with disability.

This includes opportunities, as demonstrated in this book, to be creative and communicate through different media.

The Howard Government places emphasis on what people can do rather than what they cannot do, and support for people to maximise their ability to participate.

We remain committed to supporting people with disability and we do this through a network of payments, services and information.

Support is delivered by several Australian Government Departments, as well as state and territory services receiving Howard Government funding to provide a range of services.

I commend this publication and congratulate all involved.

Senator The Hon Kay Patterson

MINISTER FOR FAMILY AND COMMUNITY SERVICES AND THE MINISTER ASSISTING THE PRIME MINISTER FOR WOMEN'S ISSUES



Foreword

Department of Communications, Information Technology and the Arts

Welcome to *Making the Journey*, an important new resource from Arts Access Australia.

Making the Journey acts as both as an inspirational showcase and a call to action. It profiles twelve Australian arts organisations who are ‘making the journey’ towards including people with disabilities across all aspects of their programs and activities – and, most importantly, it encourages other organisations to do the same.

Research conducted by the Australia Council for the Arts, the Australian Government’s principle arts funding and advisory body, shows that people with a disability contribute to all aspects of our arts industry – as artists and arts workers, in professional and community contexts and as audience members.

The stories in this publication are practical and real; they tell of the challenges and triumphs of working to remove social and physical barriers that prohibit full participation in the arts by people with disabilities.

This publication will not only help organisations to understand their responsibilities and their potential to initiate much-needed change, but will act as a tool for people with disabilities to advocate for improvement.

I encourage you to ‘make the journey’ with Arts Access Australia, and I commend them on this great resource.

Senator The Hon Rod Kemp

MINISTER FOR THE ARTS AND SPORT



Acknowledgments

The process of writing a book is never simple. *Making the Journey* has had many hands shape it and they all deserve thanks.

Central to this process are the organisations, people and artists featured in the book who provided interviews, images and clarified endless queries about what they do and why.

The people who worked on the publication and deserve much credit for its final shape are Mary Hutchison (writer), Emma Driver (editing and production management), Suzanne Boccalatte and David Balletti Collins of Boccalatte Design, Brian Baker at Lamb printing, Melinda Collie-Holmes (project coordination), Stella Young (proofreading) and Jan Teagle Kapetas (co-writing the Northern Exposure case study).

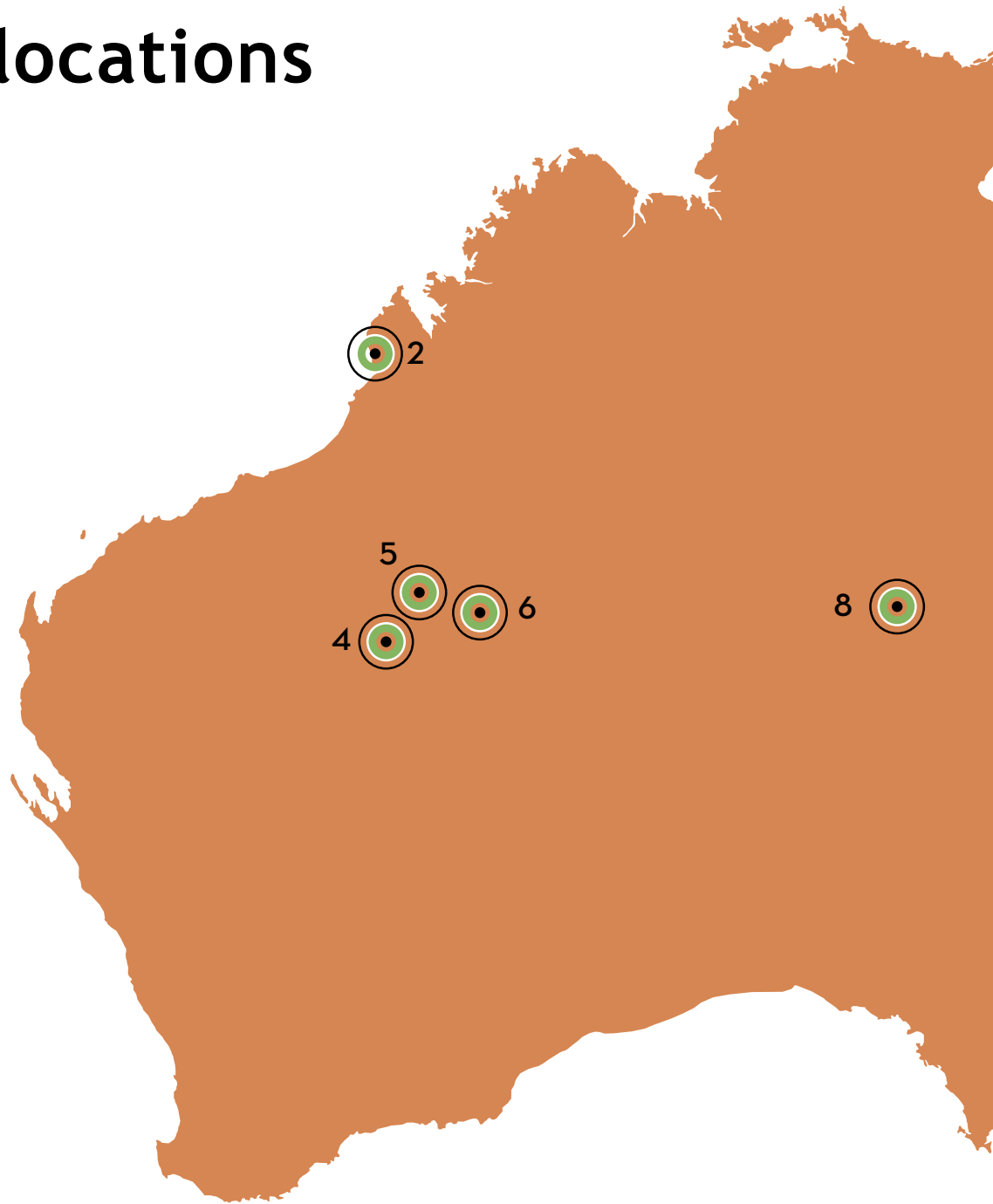
In addition, the Board of Arts Access Australia, in particular the Chairs Jayne Boase, Nicole Beyer, David Doyle and Val Shiel, and previous staff Carey Lai and Claire Havey, all played a part in bringing the book from an idea to publication and launch.

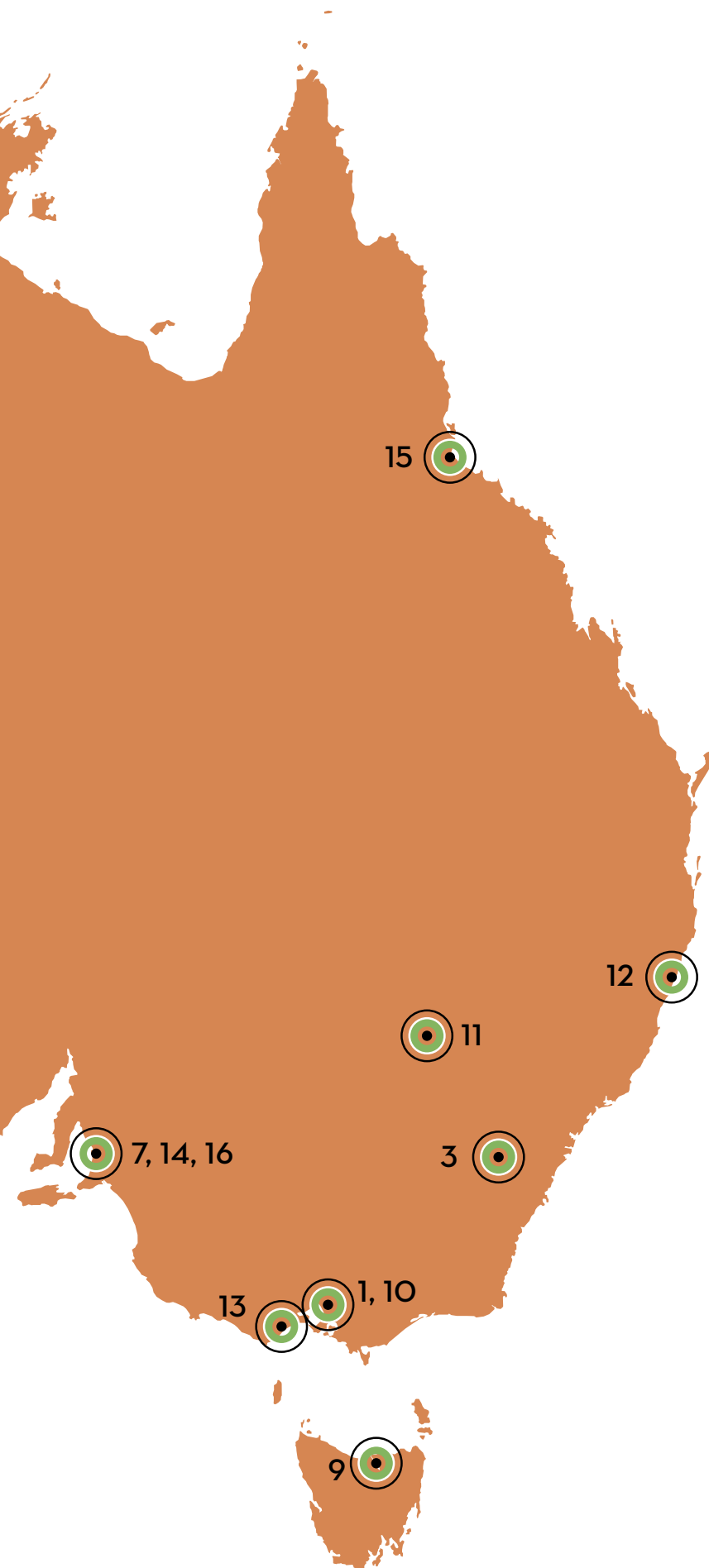
Lastly, thank you to the funding bodies – the Australia Council for the Arts and the Department of Family and Community Services who have supported our work and brought this book to you.

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Introduction

Making the Journey is about arts activities and people with disabilities. It offers 12 case studies as examples of approaches, issues and achievements in the Australian field of art and disability in recent years.

Access to the arts and other aspects of society are human rights for people with disabilities. Direct participation in and increased access to the arts also contributes to the wellbeing of people with a disability, their carers, families, friends and communities.

The case studies in this book show initiatives from the arts, health and education sectors and responses by cultural organisations that remove barriers to participation. A theme across all of the examples is the leadership of artists, audience members and advocates with a disability.

We hope these examples will stimulate discussion amongst a general readership as well as practitioners. We also hope that they will provide inspiration for change as well as practical suggestions for it.

Arts Access Australia is a national body that brings together a network of arts and disability organisations around Australia. Together they work to increase access to the arts for the one in five Australians with a disability. One way in which they do this is to assist cultural organisations meet the requirements of the Disability Discrimination Act 1992. The Act requires businesses and organisations to make their goods, services and premises accessible for people with a

disability. In the process a diverse range of inclusive arts projects have found support and been encouraged to expand.

In *Making the Journey*, we wanted to celebrate these achievements and use these examples to encourage ideas for including people with disabilities in arts activities, while also encouraging people with disabilities to develop and run their own arts activities. *Making the Journey* was specifically prompted by a desire to promote success stories and the many developments that have taken place in the lives of people with disabilities in the last 25 years. While recognising what is good we also wanted to point the way forward for further change.

The organisations discussed here represent just a sample of the projects and people who are ‘making the journey’ to widen perceptions of art and open it out to people who have traditionally been excluded from its practice.

Structure of the book

The case studies have been drawn from both large and small organisations, and cover metropolitan and regional areas in all Australian states and territories. The map on pages 6 and 7 highlights the diversity of these locations throughout Australia.

The case studies are divided into three sections. Each section highlights a different aspect of the work being done by these organisations.

• Section 1: Opening Doors

The organisations in this section open the door to arts activities in a variety of ways. They have been active in creating accessible venues (Adelaide Festival Centre), encouraging local authorities' support for integrated arts initiatives (Open Art ACT), developing arts programs in a community health context (Northern Exposure) and providing training for employment in the arts (Ignition Theatre Training and Display Workshop).

• Section 2: Making a Difference

This section looks at some specific initiatives which make a practical and obvious difference to the lives of people with a disability and to the understanding of the general population. These programs – the Mwerre Anthurre art studio, Launceston's Arts Roar, the EASE ticketing service, and the 'International Day' activities in Nymagee and at the Bunker Cartoon Gallery – bring the artistic skills of people with a disability to public attention, generate income, take creative and practical approaches to participation, and build community and business relationships.

• Section 3: Make it New

This section's case studies offer examples of artwork created by – and for – people with a disability. One of the key elements in these works is the way the worlds of people with a disability stretch traditional understandings of art by creating new and specific forms. Back to Back Theatre,

the Restless Dance Company and the Tutti Ensemble all take an integrated approach to performing a range of artistic works, while the Pinnacles Gallery has facilitated exhibitions by and for people with a disability, particularly opening out the experience to people with a vision impairment.

Further information on all the subject areas covered in the case studies can be found in the contacts and resources listed at the back. This section also includes local and international disability resources, plus information about approaches to disability action plans and legal definitions.

Making the book

This book has offered us the opportunity to gain a deeper understanding of the passion people with disability have for the arts, and it was great to uncover so many strong stories – including the many that didn't make the final book. The strength and innovation found in work happening in regional and remote Australia away from the glare of capital cities made a particularly strong impression.

If the book has a strength, it is in these stories. We both hope you enjoy reading them as much as we enjoyed bringing them to you.

Gareth Wreford

EXECUTIVE DIRECTOR
ARTS ACCESS AUSTRALIA

Mary Hutchison

WRITER

The aims of Arts Access Australia

There are many emerging trends and areas that Arts Access Australia is committed to developing. In particular we are responding to a strong desire for arts development by people with disabilities, and the creation of disability-led arts organisations where the Board, paid staff and participants are people with disabilities. A greater critical mass of art being produced by people with disabilities will be in a stronger position to gain exposure through touring and mainstream presentation. The other significant trend affecting the arts generally is the ageing population, which will drive up demand for the provision of access services.

Our main goals as an organisation over the five years to 2010 are to:

- promote arts development and leadership by people with disabilities
- promote achievement and exchange in the arts, both nationally and internationally
- develop a 'one-stop shop' website for all aspects of arts and disability
- develop practical resources to support arts workers and organisations to work with people with disabilities
- support initiatives involving older Australians and the arts, as disability and age are closely linked
- support initiatives involving Indigenous Australians and the arts to include Indigenous understandings of disability and wellbeing
- increase the low rates of social participation, vocational education and employment for people with disabilities in cultural activities.

Please note: Throughout the book we have used inclusive and 'people first' language, including 'person with a disability', as this is generally the preferred term in Australia.



1 Opening Doors



Ignition Theatre Training and Display Workshop

Vocational education courses in Melbourne and Broome providing arts experiences with employment outcomes for people with a disability.

Open Art ACT

A combined mental health and arts program at a Canberra community centre offering creative activities, community connections and new directions.

Northern Exposure

A multi-faceted arts development program creating new opportunities for improving health, wellbeing and economic independence in remote Indigenous communities in the Pilbara, Western Australia.

The Adelaide Festival Centre

Structural and policy changes to a major venue to improve access for all.



Ignition Theatre Training and Display Workshop

New experiences — dramatic outcomes

Introduction

I want to create an environment where people with disabilities are challenged to create cutting-edge work, where the expectations are high and there is competition to get in the course because it is for people who are talented and passionate about theatre.

KATRINE GABB, TEACHER/COORDINATOR,
IGNITION THEATRE TRAINING

Not only was [the Fish project] an outstanding visual art project, but the collaborative approach between agencies, the incredible social outcomes, dramatic personal development from the participants and great group spirit and bonding was evident.

DENISE WALKER AND LOREL WOODHOUSE,
DISPLAY WORKSHOP

Opening doors to education and employment is vital to increasing the involvement of people with a disability in the arts, but is perhaps more easily said than done. Across all areas of vocational education and employment, people with a disability are poorly represented.

Two examples of taking up these issues in relation to the arts sector are courses for young people with a disability at Technical and Further Education (TAFE) campuses — Ignition Theatre Training in Melbourne, and Display Workshop in Broome.

Ignition – the course

**My mum asked me what I wanted to do
and I said acting and she rang around.**

EMILY ARDLEY, STUDENT

Ignition Theatre Training is Australia's first formal theatre training course for people with intellectual disabilities. It is provided jointly by the Drama department and the Work Education Unit at the North Melbourne Institute of TAFE (NMIT). Together these departments give students access to professional theatre-makers, theatre industry opportunities and equipment of a performance industry standard, as well as specialist support in relation to work and disability issues. The Ignition course is taught by experienced theatre practitioners and teachers who have a long-term, ongoing involvement in developing performance work with people with a disability.

Ignition began in 2002 with three students. In 2003, the group grew to eight. In order to give students individual attention, course capacity is 13 and in 2004 all places were filled.

The course runs three days a week from 10 am to 4 pm over a period of two years. Students study production, performance and theory. Production subjects cover lighting, stage management, costume and set design, while performance subjects include movement, voice, yoga and theatre-making. Theory subjects cover



Actors from left to right: Cameron Stanley, Michael Buxton, Kirk Best and Kerryyn Poke in *The Lounge*, November 2003, directed by Katrine Gabb at the Mechanics Performing Arts Centre. Photograph by Robert van der Helm.



Actors from left to right: Aaron Gaunt and Erin Pocervina in *The Lounge*, November 2003, directed by Katrine Gabb at the Mechanics Performing Arts Centre. Photograph by Robert van der Helm.



Jimmy Vouthas and Kerryn Poke performing at the Victoria Market in November 2002. Performance directed by Kate Sulan. Photograph by Brenden James.



Cameron Stanley, Michael Buxton and Erin Pocervina in *The Lounge*, November 2003, directed by Katrine Gabb at the Mechanic Performing Arts Centre. Photograph by Robert van der Helm.

Australian and international theatre in addition to theatre and disability. These subjects are chosen from the Entertainment Training Package but will be eventually replaced by others drawn from the new Performing Arts Training Package which has national accreditation.

The methods used by the teachers engage multiple learning styles and abilities, taking into account that many students do not read and some do not use spoken language as their main form of communication. For example, the theory subjects introduce important Australian plays by using images and videos to create their historical and geographical contexts and by workshoping segments of the plays themselves, while stage management classes use role-plays to enable students to experience decision-making in the position of stage manager.

An integral part of Ignition performance training is the creation of one minor and one major piece of theatre per year. Students are allowed sufficient time to explore the material, and different methods of devising dramatic scenarios are used to encourage them to fully participate in the development process. In their major work for 2003, *The Lounge*, students worked closely with Katrine Gabb, a teacher and director, as well as a professional musician and singer, costume designer, lighting designer and artist. Through improvisation, they decided on

material and developed dialogue which Katrine edited and shaped to create the final piece. The students also designed the set and costumes, wrote song lyrics and sang live as part of their performance. Students performed three shows of *The Lounge* at the Mechanics Institute Performing Arts Centre.

Staff assess the students' work through direct observation and demonstration. They conduct review meetings with students and their families or support workers twice a year. On graduation, students receive an NMIT-accredited certificate. When the subjects from the Performing Arts Training package are in place, they will receive a nationally recognised Certificate I.

The best thing about the course has been:

- **Working on *The Lounge* and finding my singing voice.**
- **Meeting people and doing Club Wild stuff.**
- **Meeting new friends and lighting the stage.**
- **Working with other students.**
- **Different odd jobs – we are a high-tech crew, just like a theatre company.**

ERIN POCERVINA, MATTHEW WARD, RUTH BEN DANAN, AARON GAUNT AND DAVID BAKER, STUDENTS

Ignition – access and opportunities

To be eligible for Ignition, students must be funded by a relevant government program. Each student must also have someone who can help them to get to and from places as required by the course.

The entry process consists of a group-based audition and individual interviews with an Ignition staff member. Successful applicants do not need to have reading skills or fine mobility skills but they must demonstrate their ability to understand instructions, a capacity to work alone or in a group and a passion for performing arts.

I'd be in a rap crew

Working in a theatre overseas

A movie star or something

JAMES CHEE, JIMMY VOUTHAS AND MATTHEW WARD, STUDENTS

During the course, work placements at Club Wild and the Art of Difference Festival link students with potential performance opportunities in the future. One of Ignition's first graduates has become a performer with Rawcus, a theatre company of actors with disabilities. Another is a volunteer assistant at Ignition. One of the aims of staff is to explore greater integration with NMIT's Drama department as a way of widening students' future options and encouraging greater understanding of what they have to offer the world of theatre.



Denise Walker, Art and Design Lecturer, Display Workshop. Photograph by Sally Alexander.



Students from the Display Workshop 2000 preparing the Fish in its early stages. Students welded and moulded wire over an old car into the shape of the fish. Photograph by Lorel Woodhouse.

Display Workshop – the course

I remember watching Denise work with a student with an intellectual disability and vision impairment ... She sat with him working through the colours, explaining how red or blue might feel to him ... Another man was working at the Cable Beach Resort as the confidential paper shredder. Denise asked him to ask his employer if he could take the paper he had shredded to use on the fish program. To think how important it was for him to get the paper shredding to the next class – he could hardly wait.

LOREL WOODHOUSE, KIMBERLEY PERSONNEL

Display Workshop is a training program in design, model-making, workshop practice and painting. It is the result of a partnership between Kimberley Personnel, an open employment service, and the Kimberley College of TAFE in Broome. It was first established in 2000 to offer training to Kimberley Personnel service users who could not meet the entry criteria for courses at TAFE. Up to nine places are offered for Kimberley Personnel clients and disadvantaged youth. Course fees are paid by the students or programs which support them. The course content is based around an accredited training program. Skills in making papier-mâché, sawing, painting, welding, nailing, gluing, printing, tie-dyeing, sewing and construction are learnt alongside team-building and timekeeping.

The course also offers students an introduction to post-secondary learning and opportunities for socialisation and wider community participation.

An important part of the course is designing and making work for a large public project. The design and construction of a float, the Fish, which won the award for the best float in the 2000 Shinju Matsuri Festival parade, provided the course and its vision with an extremely successful beginning.

It was an amazing project to coordinate and be involved in, seeing the students develop both socially and artistically while working within very tight time constraints. It was truly an inspiration to watch.

DENISE WALKER, ART AND DESIGN LECTURER

The Shinju Matsuri Festival (Festival of the Pearl) in Broome is a ten-day cultural festival celebration held around the August full moon. It features a wide range of cultural activities and one of its biggest events is a float parade through the streets of Broome. The Fish has continued to embody the spirit of the collaboration between the employment agency and the College of TAFE, as well as the achievements of the students. It was on the road for four years, appearing at festivals and conferences from Broome to Perth.



The completed Fish on display at the China Town Games. Photograph by Lorel Woodhouse.



The Kimberley College of TAFE (Broome Campus) float in the Shinju Festival float parade, August 2004. The float took six months for Display Workshop students to make, and won them first prize in the Schools and Universities section. Photograph by Sally Alexander.

Display Workshop – opportunities and outcomes

- **I think it was really great do the welding constrution with Mr Eddy Logan and Mr Ron. Eddy Logan and Ron help put the papper masha and I did most of painting.**
- **Got to make lots of friends and we won.**

STUDENTS' WRITTEN FEEDBACK

Three important outcomes for the students in Display Workshop are enrolment in further TAFE courses, participation in community activities and recognition of skills by employers.

Some students have taken up one or more of the TAFE courses available to Kimberley Personnel service users: general education for adults, computing, business studies, and welding and construction. In these courses they participate in integrated classes but are given extra individual assistance. Some have gained the confidence to get involved in a local community activity that meets their interest, such as surf-lifesaving, Speedway and Lionesses. A number have found employment on the basis of their accredited skills in areas such as car detailing, laundry, housekeeping and welding.

Alongside these broader outcomes, less quantifiable outcomes which are specific to individual students are equally important to Kimberley Personnel and the College.

For Lorel Woodhouse, the desire of one participant to stay with the Fish and finish the whole two-kilometre parade, outweighing his dislike of walking anywhere on any occasion, was as significant as the acquisition of employable skills.

Conclusion

In different ways, Ignition Theatre Training and Display Workshop highlight the extent to which vocational education and training is a gateway to employment and satisfying community participation for people with a disability.

In the case of Display Workshop, the partnership between the Kimberley College of TAFE and Kimberley Personnel means that there is a dedicated agency to support students in finding vocational activities. In fact, the role of Display Workshop is to develop the work-related skills and self-confidence of the agency's clients.

Ignition is in a different position. As it is driven from within NMIT, post-training resources are not within the course's ambit. In this context, one approach to create more options for graduates is closer integration with the general Drama course at NMIT. Such a step would encourage wider awareness of what Ignition students bring to theatre and increase their opportunities to practise and contribute to the artform.

Open Art ACT

Creative combinations

Introduction

If you have an activity or something constructive you enjoy – you swim, write, do yoga – how much less would your life be without those things? With activities comes friends and a sense of belonging – these things are important to everyone.

RICHARD LEE, OPEN ART COORDINATOR

You can go to Belconnen Community Centre to play basketball, learn about parenting, participate in migrant English classes, or get involved in activities for young people. You can also enrol in the Leisure Program and learn badminton, go to yoga classes, join a book club or go to one of several arts courses for around \$30 a term. If you are interested in the arts courses, you could choose creative sculpture, drama, painting, music jam sessions, working with clay or creative writing.

If you have a mental illness, the Leisure Program offers a supportive environment for participating in a community activity. The arts classes, run under the banner of Open Art ACT, are an opportunity to get to know people who are interested in new skills and the experience of creating something for an audience.

**Feeling accepted and receiving positive feedback
Sharing ways of thinking – fun and important**

CLASS FEEDBACK



Artworks on display as part of the *Flowers of Hope and Vision* exhibition at the Canberra Museum and Gallery during Mental Health Week, October 2003. Each painting is a collective effort. Photograph by Richard Lee.



Open Art participant David Wilson builds up layers of colour in his paintings using a dot technique. In this photograph, he is working on an initial design in flat colour based on the flowers in front of him. Photograph by Richard Lee.

The program

In the ACT, where there are no local councils, Open Art ACT is the equivalent of a local government program. It is managed by Belconnen Community Service (BCS), one of several regional community organisations supported by the ACT Government to provide a broad range of services at the local level. These services include child care, family support, disability care and aged care. BCS also manages the Belconnen Community Centre where a number of its programs, including Open Art ACT, are located.

Open Art ACT came into being as Belconnen Open Art in 1998 after the closure of Watson Hostel, a 24-hour supported accommodation facility which had employed an arts officer. Staff at BCS saw the value of bringing the arts officer position under their wing as an addition to their community programs.

Open Art employs a full-time coordinator with professional arts training, plus several professional artists as sessional tutors. Its activities have expanded since it was established. Classes covering 11 different artforms are now held at both Tuggeranong Arts Centre and Belconnen Community Centre. They run over ten-week terms with four terms a year.

About 120 people participate in the program, and 70% of participants have a mental illness. In the environment of learning and making things together, the

classes enable people with mental illness to spend time with members of the wider community, and for the community to gain an understanding of what it means to live with mental illness.

More recently, outreach activities in several supported accommodation and hospital settings have been established. These became part of the program when Open Art took on classes previously supported by Mental Health ACT through the Psychiatric Rehabilitation Service (PRS).

Open Art sees the connection between these classes in mental health contexts and the community classes at Belconnen and Tuggeranong as opening an important path between institutional and community support. A metaphor Open Art uses for developing this relationship is 'diving in and bringing people on board'.

Once 'on board', Open Art encourages participants to see themselves as individuals and artists, rather than people with particular mental health issues.

**To be silly serious, sensual
Vain, varied, variant
Bored, bumptious, biting
Perpetually passionate
Wow!!!**

CLASS FEEDBACK

One result of this inclusive approach has been Open Art's recognition and success at the ACT Health Promotion Awards 2005, where it was awarded



Sculptures outside at the Canberra Museum and Gallery as part of the *Flowers of Hope and Vision* exhibition during Mental Health Week, October 2003. Students carved their sculptures out of hebel block (aerated concrete). The tutor, Renald Navily, encouraged the class to combine their efforts to form these totem poles. Several sculptors have gone on to further study and continue to pursue art as a career. Photograph by Richard Lee.

both the Excellence in Mental Health Promotion Award and the Overall Award of Excellence in Health Promotion.

Public outcomes

It was good to have work accepted by a prestigious gallery.

LARS NISSEN, PARTICIPANT

Seeking mainstream opportunities through exhibiting and publishing is an increasingly important thread in Open Art's activities. Participants were delighted by the interest shown by Canberra's Chapman Gallery as a result of their 2003 exhibition *Flowers of Hope and Vision*. The program coordinator's role now includes establishing a sale price for participants' work, as well as ensuring the provision of quality art materials.

Flowers of Hope and Vision highlighted the direction the program is now taking towards greater mainstream visibility. It was held at the Canberra Museum and Gallery during Mental Health Week 2003 and developed as an exhibition rather than a simple showcase. It highlighted the artistic and social intentions of Open Art by featuring individual works as distinct parts of a collaborative whole.

The exhibition included a number of the artforms represented in the classes and was particularly noticeable for its imaginative presentation of creative writing and drama. One of the creative writing participants had the idea of

framing the poems and stories so that they had the status of exhibits. He negotiated with a local framing business and took responsibility for the completion of the necessary work. This was an effective creative step and one of significant personal development.

Consciousness

So the stream flows on and on past green fields of encouragement and hope through swamps of despair **so the stream flows** through mists of uncertainty and sudden regions of clarity and bright sunshine green slopes hope abounds **so the stream flows** past doors to rooms not looked into and opportunities not recognised losses acknowledged griefs put aside **so the stream flows** looking for that place that time when it will all fall into place **so the stream flows** but the journey itself is an experience not to be missed leave it behind no going back **so the stream flows ...**

ELEANOR WAIGHT, *FLOWERS OF HOPE AND VISION 2*

Pathways

I learned to read more critically, to dare new styles, to do exercises that I would never have done otherwise. It has encouraged me enough to keep going in this direction.

CLASS FEEDBACK

One of the great strengths – and challenges – of Open Art ACT is that it is about both mental health *and* the arts. It does not only involve one or the other. Its activities are an opportunity for people with mental illness to engage in wider social interaction *and* for them to develop artform skills.

Creating work in a group environment, seeing your own progress and achievements and contributing work to exhibitions are important steps out of the closed world of mental illness. They also form a basis for volunteer work, study and employment in arts-related areas. Two participants have become tutors in the program, several have gone on to art courses at the Canberra Institute of Technology and a sculpture class participant has a mentorship with an established artist.

Sculpture has added tremendously to my life – opened up a world I'd never dreamt of being part of. The sculpture course brought out something I never knew I possessed. I can't draw a line but give me a chisel and I can create a form I want.

LARS NISSEN, PARTICIPANT

Lars Nissen enrolled in Open Art classes after seeing an exhibition. He started with bonsai and writing, then moved on to sculpture where he was instantly at home.

Jeffrey Frith, a sculptor with experience in a wide variety of materials, saw the



An abstract painting (acrylic) by Keca, depicting the growth of plants (particularly flowers). Keca also went on to study art at the Canberra Institute of Technology and graduated successfully. Photograph by Richard Lee.



Lars Nissen, *Looking Glass*, 30 x 30 x 15 cm, Hebel block carving

website Lars had created about his hebel* sculpture and contacted him for tips about working with hebel. Lars jokingly suggested an apprenticeship to learn about other materials in exchange for a website for Jeffrey (www.home.netspeed.com.au/frith/Art/). A mentoring relationship and friendship grew from there.

Conclusion

Open Art ACT combines a variety of interests and this involves a delicate balancing act. Managing the balance between mental health issues and art interests has been easier since Open Art was funded as a community rather than mental health program – the community funding framework has more flexibility. As a result, staff have been able to more easily shape the program in relation to both community and mental health interests.

With the increasing emphasis on exhibition work, another issue that has emerged is maintaining a balance between organising classes and putting on exhibitions. For the coordinator, organising an exhibition involves additional administration and contact with participants outside class time. Creating an exhibition steering committee made up of participants is being investigated as a way of sharing the workload and responsibility, as well as giving interested participants valuable administrative experience in line with the program's aims.

A third issue of balance concerns the purpose of participating in Open Art. For some participants, it may be an important step in new directions. Open Art's creation of firmer links into existing community organisations such as the Canberra Institute of Technology, artist-run studios and writing groups is a great development for them. For others, participating in a supportive group, making friends and engaging in a pleasurable and rewarding creative activity is a huge step in itself. Although the current funding climate favours 'moving on', ongoing group participation is also meaningful and productive.

I read the signs on the road with
interest
I must stop, give way and turn left
with care
And the lights teased me with
come-ons and put-offs
Until in the chaos of my thoughts I
saw something massive
An elephant that told me it was all
all right

DENIS ORAM, FROM 'ELEPHANT'

* Hebel block is aerated concrete often used as a building insulation material. It is an ideal learning material as it is cheap, easy to sculpt with hand-tools, and can be formed more quickly than other materials.

Northern Exposure

Working with the whole community

Introduction

Making baskets provides the possibility of extra income for the women of Parnngurr ... My role is to further extend the diversity and creative design aspects of basket-making and extend the women's knowledge of art markets and copyright law. They are aware that the market seeks individuality, something special and different which can be recognised as a Parnngurr basket.

JAN TEAGLE KAPETAS, DADAA WA ARTS
DEVELOPMENT WORKER, PARNNGURR, 2004

In November 2003, an exhibition of baskets, works on paper and video productions from the Western Desert Martu* communities of Parnngurr, Punmu and Kunawarritji was held at the Perth Institute of Contemporary Art. The exhibition also launched the *Carer's Book*.

The artists and contributors to the book included people with disabilities acquired through injury, people with intellectual disabilities and mental illness, the elderly living with health issues endemic amongst older Indigenous people in remote areas, and carers for people with disabilities. It was the first time many of them had made items for sale or display.

The exhibition and the book were some of the first public outcomes Northern Exposure, DADAA WA's program with Indigenous people in the remote east Pilbara desert region of Western Australia.



Janice Nixon collecting grass. Photograph by Sandra Nixon.



Nancy Taylor gathering grass. Photograph by Sandra Nixon.

Background

The Parnngurr, Punmu and Kunawarritji communities were established in the mid-1980s when Martu people who had been settled in Jigalong, Warralong and other places decided to return to their traditional country. With the passage of time the need for these communities to develop some form of economic sustainability became increasingly pressing. The Elders who established the communities were ageing. Healthy people in their middle years often moved away to seek work and other ways of living. There were no opportunities for educational development for young people beyond primary school and little in the way of satisfying activities available. The communities maintained a no-alcohol policy but were concerned by the growing number of instances of petrol-sniffing.

In 2001, a team of DADAA WA arts workers and health professionals conducted a study of health and cultural issues in the three communities for the WA Department of Family and Community Services. They found that 'the health services, aged care services, rehabilitation, mental health services and disability services are very sporadic, not culturally appropriate and, in some cases, non-existent' (David Doyle and Val Shiel, DADAA WA report, 2001, pp. 8-9). They also noted that these conditions were part of an extremely fragile economic environment.

In response to the findings, DADAA WA proposed a program that would focus on the arts – traditional and contemporary – as the means of increasing the capacity of people to participate in and contribute to their communities.

Northern Exposure began in mid-2002 with the support of the Rio Tinto WA Future Fund. The success of the initial two-year program led to its current extension to five years.

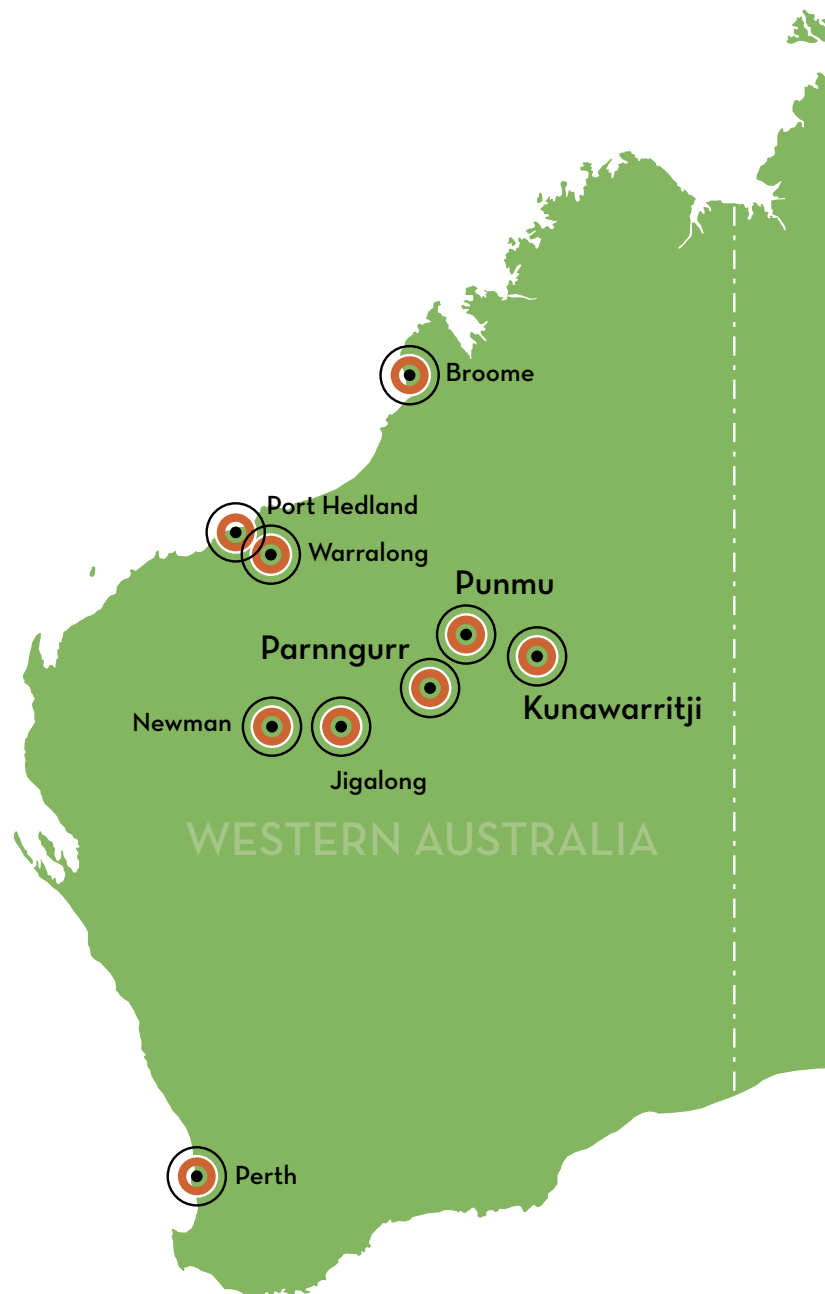
Program and methodology

There are about 150 people who all know each other, the history of generations, where families come from and who is related to whom and which family members are unable to speak to each other.

DADAA WA REPORT, DESCRIBING
PARNGURR, p. 3

The interweaving of individual and social health, Martu culture and contemporary arts activity in response to community interests and concerns is central to Northern Exposure. It requires a culturally sensitive and flexible program capable of working with the seasonal activities of Martu culture. The program also has to take into account the issues of climate, geographical distance, lack of basic infrastructure – including arts space – and budgetary constraints.

Workshops in specific arts activities as well as in arts management and promotion



The Punmu, Parngurr and Kunawarritji communities are in the Pilbara region of Western Australia



Djagaru Bilabu begins a basket, coiling a combination of spinifex, ti-tree and wildflowers. Photograph by Nalda Searles.



Open weave spinifex basket with bush turkey feathers made by Darlene Kadabil. Darlene explores new forms, colour combinations and materials with each new basket. Photograph by Nalda Searles.

are provided on the basis of four- to six-week residencies. The communities suggest the appropriate timing for these (although they are often subject to sudden change for cultural reasons) and the art forms that are of interest to community members.

Workshop activities – some convened in conjunction with Arts WA – include painting, dance, music and songwriting, basketry, printmaking, textiles, oral history and book-making, arts law and copyright, arts business, marketing and promotion, community-based arts archiving and recordkeeping, and arts space management training. DADAA WA provides exhibition opportunities through its FREIGHT Gallery in Fremantle, and assists with promotion and marketing.

Many of the arts development workers employed by the program have multi-disciplinary experience, with qualifications in the arts, training, anthropology, Indigenous community development and/or occupational therapy. It is important that they have knowledge of cultural issues, culturally sensitive learning techniques and health and disability issues.

The program is managed by a coordinator, based at DADAA WA in Fremantle. Ongoing consultation takes place through regular feedback visits to the communities. The coordinator also spends extended time as an arts development worker in

each community to maintain an in-depth awareness of local issues and concerns. In an environment where Martu Wangka is the first language of all the communities, consultation is facilitated by ensuring that local translators act as interpreters at community meetings.

Outcomes and developments

Northern Exposure's work has led to the development of employment and income-generating activities. It has also encouraged the involvement of people with disabilities, addressed issues concerning the inclusion of people with disabilities in community activities and through this enabled significant developments in community wellbeing.

Mitchell, a senior man, did two paintings/ drawings and it was so good for the young people to see him in there. After he left, they went over to his painting and were talking about it in detail.

NALDA SEARLES, DADAA WA ARTS
DEVELOPMENT WORKER, 2002-03

The achievements of the Northern Exposure program have been economic, health-related and community-based. These three areas are interlinked, and developments in one area can reflect positive outcomes into the others. Northern Exposure is an example of an integrated program that addresses the interconnectedness of all three.



Parnngurr basket artists (L to R): Janice Nixon, Thelma Judson, Namaru Bidu and Djagaru Biljabu. Photograph by Rodney Glick.



Djagaru Biljabu beginning a coolamon-shaped basket. Photograph by Nalda Searles.



Painters at Parnngurr. Photograph by Jan Teagle Kapetas.



Thelma Judson weaving in the late afternoon.
Photograph by Nalda Searles.

Economic viability

The tangible achievements of the Northern Exposure program during 2002-03 included a large quantity of spinifex and wool baskets; spinifex and fibre jewellery and wearable art; a number of paintings on canvas; training resources, including four videos with themes of petrol-sniffing and bush tucker and the *Carers' Book*; musical scores and songs; and a community music picnic. These outcomes highlighted the importance of traditional art and enabled the development of artistic, business and life skills. They also brought community members together, supported discussion of health issues and increased community confidence.

Because one of the most pressing issues for the communities is economic independence, in 2004-05 the Northern Exposure program developed arts activities with employment and income-generating possibilities. Several artforms have emerged as important to the three communities, including basketry, painting and, more recently, photography. A digital photography program in Parnngurr has yielded work which is being considered for exhibition at the Art Gallery of Western Australia.

In 2004, five Parnngurr artists held a sell-out exhibition of their paintings at Port Hedland. Others have won local art awards and sold paintings to the National Gallery of Australia.

Basketry in particular has become an important activity for many women in the communities. They are able to sell their baskets through the Port Hedland Courthouse Art Gallery, locally to visitors and tourists, and occasionally at markets in Newman and Broome. Baskets have been purchased for the permanent collection of the Art Gallery of Western Australia. The income generated from the sale of baskets is extremely important to the women who make them. It is also a community activity, as the artists share their ideas and techniques.

Start off, that one ... at morning, finish ... late afternoon. Long time.

Sometimes all day. If not hunting, makim all day. Start morning. Making, making ... Nothing to do. I make basket ... Sometimes run out of grass. Run out of wool. Small ones. But I like to make big one. Like to put feather, lotta colour. Make good. Big one.

DJAGURU BILABU, PARNGGURR
BASKET-MAKER

Djaguru is one of 14 women making baskets with spinifex, wools, feathers, wildflowers and seed pods with support from Jan Teagle Kapetas in the 2005 Northern Exposure program. The role of baskets in Parnggurr economic and social life reflects traditional Martu culture as well as the importance of actual income. Baskets are often exchanged part-way

through the making. Ownership lies with the one who finishes the basket. Purchase price is paid to the owner, who will then share her earnings with whoever asks for financial help.

Community development and health

The 2002-03 program used the idea of 'buddy training' to create a disability awareness training program based on arts and cultural activities. The artwork generated through the program provided a strong basis for the development of inclusive Community Development Employment Program (CDEP) activities.

An important example of community development and health outcomes resulting from Northern Exposure activities concerns responses to petrol-sniffing. The community narratives and videos have helped people see alternatives to punitive measures. The program is now looking at projects with young men that are underpinned by cultural practices such as corroboree and artifact-making.

As well as changes in attitudes to petrol-sniffing, there has been a reduction in the shame of intellectual disability and mental illness. For one young man who experiences mental illness, Northern Exposure was the first program he had participated in. His father, who had previously kept him out of activities for

fear of him being 'crazy in the head', saw that art could give his son something dignified and valuable to do.

The way forward

The experience of working with traditional and contemporary arts in the context of the Northern Exposure project has motivated the communities to take up the idea of arts industry development. There are plans for dedicated art spaces at Parnngurr, Punmu and Kunawarritji. Artists who are ageing and/or have a disability are included and supported in these new plans. At Punmu, the school will develop a program of multimedia with DADAA WA's support. People with disabilities will also be part of this program.

The way women in Parnngurr have taken up basket-making highlights the incorporation of traditional lifestyle with economic enterprise. It also demonstrates the value of having something to do that is stimulating and engaging, and how it can improve the health and general wellbeing of communities.

Conclusion

Northern Exposure 2002-03 was developed in response to a gap in government service delivery.

The 2004-07 program continues this work in partnership with the Rio Tinto WA Future Fund, and with the support of government agencies.

The 'whole of community' approach is based on a view of community health that recognises the particular relationships between health, culture, social and economic structures and history in remote Indigenous communities. In practice, it enables attention to specific, identified issues such as support for carers and petrol-sniffing, as well as to community protocols and broader community interests and directions. In a small community it also makes practical sense to develop an inclusive program that supports and encourages everyone.

An important part of the program is working with the way community members understand and manage disability in their own under-resourced environment. Northern Exposure's approach is to offer resources that are culturally appropriate and address local community concerns.

* Martu, and the language Martu Wangka, are collective names for different language groups and the common language which developed as a result of the forced resettlement of Warnman, Putjarra and Kartujarra people.

Adelaide Festival Centre

Access for all

Introduction

I went through many festivals sitting with my head turned to 45 degrees in order to see the stage – that’s after you’d negotiated your way in – and what really peeved me off was that for this awful seat that you had to get up and down to let people through, you paid the highest price in the whole place. Now people using wheelchairs have improved sightlines and cheaper prices, and they are treated as valuable customers rather than awkward inconveniences.

RICHARD LLEWELLYN, DISABILITY ADVOCATE

When it was completed in 1977, the Adelaide Festival Centre (‘the Centre’) was the first cultural centre in Australia. Its combination of theatre, gallery, restaurant and outdoor spaces was an exciting, forward-thinking initiative for the arts. But if you were a wheelchair user, like Richard Llewellyn, it was less than straightforward to participate in what the new centre offered. And if you weren’t one of the initiated, the front door wasn’t exactly obvious.

In 2002, \$23 million was allocated for capital works to upgrade the centre, \$2 million of which was earmarked to address these access problems. When the new-look Centre opened in October 2003, it included much-improved access for everyone. Underlying this achievement was a revolution in dealing with disability



The Centre's main driveway and ramp. Photograph by Adrian Cowell.



Richard and Becky Llewellyn. Photograph by Cathy Llewellyn.

access issues, as well as persistence and commitment on the part of everyone involved.

Richard Llewellyn, long-time Adelaide Festival Centre patron and advocate for people with a disability and their rights to access, died in May 2004. He played a leading role in recreating the Centre as an accessible venue and was particularly instrumental in the achievement of early initiatives. Together with his partner, Becky Llewellyn, he also facilitated Disability Awareness Training for all staff, and both were employed by the architects of the 2002 building works to provide expert access advice. The Llewellyns were also members of the Centre's Patrons Reference Group. Richard's professional input and personal commitment were critical to the access development process and what it has achieved.

Creating an accessible venue – principles and practices

The Disability Action Plan

Following the introduction of the Disability Discrimination Act 1992, the Centre developed and implemented a Disability Action Plan. The first stage of the plan involved wide-ranging consultation with disability groups and the general public. Twenty-one of the 113 strategies identified during the consultation had been put in place by 1999. The 2002 capital works program addressed a further 63 strategies.

ACCESS CHANGES AT THE AFC

- **Development is a great improvement, love the openness of the plaza – so much more impressive than before.**
- **Great to see people with disabilities catered for.**

COMMENTS ON THE AFC OPEN DAY, 2003

Specific changes made by the AFC to improve access include:

- additional lifts and ramps
- unisex toilets in three different locations
- improved lighting
- more accessible parking spaces that can be pre-booked, and more drop-off points in both the car park and at main entrances
- wheelchair-accessible spaces in the Dunstan Playhouse, both levels of the Space Theatre and Her Majesty's Theatre, plus an entire row in the Festival Theatre
- hearing augmentation loops in large areas of each theatre venue
- audio description at selected performances for people with visual impairments; familiarisation sessions to explore the set and meet the actors on stage also provided by the State Theatre Company prior to selected performances
- guide dogs welcomed at all AFC performances
- 'companion tickets' for people who are accompanied by a companion, and arrangements for companions to be seated next to people using wheelchairs
- daily access reports based on information collected at ticket booking points, informing front-of-house staff of special requirements or mobility restrictions prior to each performance
- the formation of, and regular consultation with, the Patrons Reference Group
- Disability Awareness Training for all staff
- venue-hirers made aware of their responsibilities under the Disability Discrimination Act; all contracts include equity requirements regarding seating and pricing of tickets
- regular events like the Cabaret Festival featuring performers with disabilities
- wheelchairs available for loan
- signage in braille provided at an appropriate height for people using wheelchairs
- a teletypewriter phone in the foyer for people with hearing impairments.

Further information about access to the Centre is available from the AFC.

The fact that the Centre integrated the Disability Action Plan into its strategic plans for works, from the management to programming level, is a particularly important factor in its successful implementation over the long term.

The Centre's approach to access is based on three main principles:

- universal access
- staff training and development
- working with the community.

Universal access

Universal access is a concept that addresses access for people with a disability as part of the principle of 'access for all'. In design terms, it aims to create products, shape environments and manage services so that they can be used effectively by everyone. Ramps, for instance, are not concealed, unattractive extras for the sole use of those with a mobility impairment. General features like entrances are inviting to a diverse range of people. Information is made available in multiple formats. Services are managed to cater for specific as well as broad needs and must be capable of flexibility.

It's not just about wheelchairs — it's about people with prams, people on their own, people whose first language is not English ... making sure everybody feels safe and welcome.

KATE BRENNAN, AFC CEO

As a principal entertainment venue for Adelaide used by major promoters, the Centre actively works to ensure that its venue-hirers consider accessibility. Adelaide Festival Centre hiring contacts draw the attention of hirers to issues of equity in seating and ticket pricing. Hirers are also made aware of their responsibilities under the Disability Discrimination Act.

Adelaide Festival Centre programs

The Centre's own program includes the very successful Adelaide Cabaret Festival, which highlights fun and easygoing participation. Confident that it can cater for people with any type of disability or other requirement, the Festival has brought new, younger and diverse audiences to the Centre.

Another Adelaide Festival Centre program initiative is the Overture Program, which works with not-for-profit organisations to support the attendance of minority ethnic groups, refugees and low-income earners, as well as people with disabilities. Free and low-cost programming includes cheaper tickets to the Adelaide Cabaret Festival and events for disadvantaged schools.

Staff training and development

Staff training and development was central to getting everyone on board in the first stages of implementing the Centre's Disability Action Plan, and continues to be integral to the Centre's accessibility.

For me it is great to know that the work I do benefits people in the community who might not have previously had the opportunity to experience the arts. I get a lot of satisfaction from knowing that everyone has access to the arts activities that most people just take for granted.

JUANITA BECK, FRONT-OF-HOUSE SUPERVISOR

For Richard Llewellyn, it was the leadership, support and commitment of AFC staff that made the Centre's access achievements possible. An important aspect of such strong staff involvement was the provision of Disability Awareness Training for all staff, including technicians and managers. As a result, the responsibility for access is distributed across all areas – no specific person is carrying it for the organisation and individual staff members have the confidence to manage and respond positively to a variety of situations.

It takes quite a long time for some people with disabilities to gain the courage to try something new. I feel safe in the knowledge that if I persuade someone to visit the Festival Centre ... they will be treated with dignity and respect and their needs [will be] largely met by friendly, knowledgeable staff.

PAM QUICK, COMMUNITY MENTAL HEALTH WORKER



The Festival Centre before the capital works.



Adelaide Festival Centre after capital works completed.
Photograph by Randy Larcombe.

Working with the community

The Patrons Reference Group meets four times a year and plays an important role in working with the community. It consists of people from disability sectors and carers. The Group's focus is how the inclusion of people with disabilities is progressing in all aspects of the Centre's operations. Presentation of information in an accessible way is central to working with the community. As a result of suggestions by the Patrons Reference Group, several brochures marketing the Centre's access features have been developed for all BASS ticketing outlets. These use international access symbols rather than a corporate style, and focus on welcoming people to discover what the Centre has to offer.

Feedback on access issues is collected from both the Patrons Reference Group and from the Centre's customer service feedback system. The Centre encourages patrons to communicate both their good and bad experiences. Staff are trained in valuing negative feedback and complaints, which in turn provides a basis for improving the quality of each patron's experience. Customer service ratings continue to improve, with satisfaction ratings at around 9 out of 10.

Conclusion

The Adelaide Festival Centre's success in redeveloping its venue for all forms of access highlights the importance of

support from senior management, a strong relationship with the disability community and the involvement of all staff. Comments from people who participated in the process also indicate that having supporters within the organisation is critical to the success of community advocacy. Wider government support for access, including funding for addressing access issues, is indispensable.

Changing an existing venue to improve access involves changes to buildings as well as to policy. For a large venue, putting access policy into practice also includes dealing with and educating the organisations who hire and use the venues. Ensuring that access needs are met also requires the active support of people with a disability – by identifying their specific requirements when booking tickets, offering suggestions for improvement and by letting staff know when things are, or are not, working well.

The Adelaide Festival Centre is monitoring the impact of its access strategies. To date, statistics show that the number of patrons who identify as having a disability is increasing and they are attending a wide range of events. The Centre, with the support of the Patrons Reference Group, is currently exploring further ideas for creating a more welcoming and manageable environment for people with disabilities and others who have felt disenfranchised from the arts.



2 Making a Difference



Mwerre Anthurre

A professional art program accessing mainstream markets and creating new employment opportunities for users of Bindi Inc, a supported employment service in Alice Springs.

Arts Roar

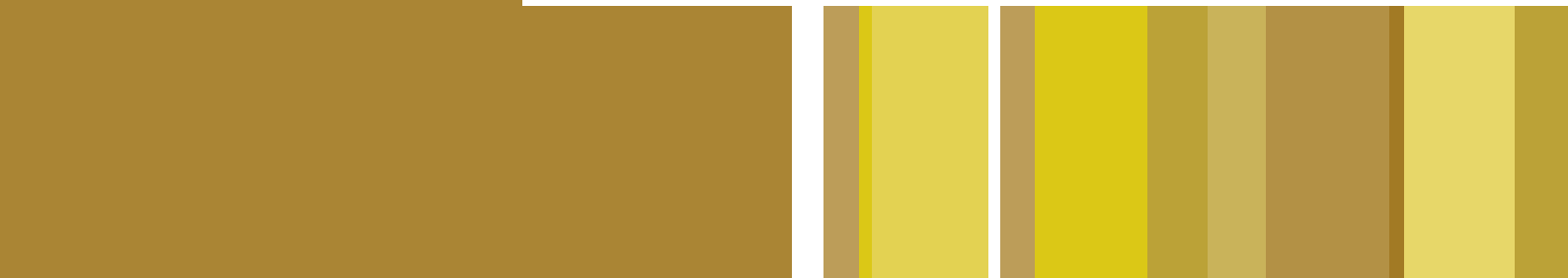
A group of artists with disabilities who are changing the landscape of arts activities in Launceston.

EASE Ticketing

A specialised ticket-booking and access advocacy service located with Arts Access Victoria, enabling people with a disability to attend cultural events since 1987.

Accessing the Arts

Arts and cultural events program to celebrate International Day of People with a Disability, offered by participating organisations across New South Wales and coordinated by Accessible Arts NSW. This chapter focuses on events in Nymagee and at the Bunker Cartoon Gallery.





Aileen Oliver Ampetyane and Cathy Peckham with their artwork. Photograph by Mark Miller, Department of Family and Community Services. This image is reproduced with permission. © Commonwealth of Australia 2004.

Mwerre Anthurre

A very proper art studio

Introduction

Mwerre Anthurre ('very good' or 'very proper') is a professional, studio-based art program located at Bindi Inc in Alice Springs. Bindi offers supported employment, adult training and assistance to people with intellectual and developmental disabilities. It is a not-for-profit, cross-cultural service funded primarily by the Department of Family and Community Services (FaCS). Bindi initially established the art program in response to the particular needs and interests of Indigenous people who use the service. Mwerre Anthurre artists participate in mainstream exhibitions and sell their work through national art galleries.

Seeking mainstream recognition for artists with an intellectual disability and supporting their work in a studio setting has an important precedent in Australia. Arts Project Australia (APA), located in Melbourne, has been exhibiting work since 1974, and in 1982 established a workshop studio which employs professional artists and provides quality art materials. For decades it has recognised the capacity of people with an intellectual disability to make art, and their right to mainstream recognition and an income for their work.

The story of Mwerre Anthurre

Apmere atyinhe Artetyerre, Agkerrepe uthene, Alyawarre antekerrepenhe Arrernte ikngerripenhe uthene. Apmere



Billy Benn Perrurle at work in the studio. Photograph by Peter Eve / Newspix.

atyinhe antenhe. Apmere atyinhe antenhe aknganentye intelhentye-arlke. Atyinhe altharte aknganentye alheke Alcunpa-werne, ampere arrpenhe mapekenhewerne, ayerrere alturle Angkerrepe-ngentyele.

My country is Harts Range, Utopia, South and East Arrente. My country, painting. My country is dreaming antenhe [possum]. My dreaming, corroboree. My dreaming goes to Alcunpa, to another people's country, north-west from Utopia.

BILLY BENN PERRURLE, ALYAWARRE LANGUAGE GROUP

Perrurle's central Australian landscapes possess a depth and serenity that resonate this relationship to country as the motivation and core significance of the work. Perrurle has emerged to be recognised as an artist of importance and integrity. He is represented in key national collections.

KAREN BROWN GALLERY,
PRESS RELEASE, 2003

For over 20 years, Billy Benn Perrurle was employed as a sheet metal worker with Bindi. While he made metal boxes for his work, he was also a practising artist. A space in the metal workshop was his painting corner, and any available flat surfaces, particularly old boards discarded by the Alice Springs timber mill, were his canvases. His tools and materials were those that were most accessible – fingers,

cloth, glue and paint. He often sold his work for the price of a cool drink. There was one occasion before 2000 when his paintings were exhibited. *Beyond Passions*, an exhibition held in Alice Springs, showcased artworks by people with a disability. Billy Benn's work sold out.

In 2000, Alison Brash, then Program Manager at Bindi, took up the issues that Billy Benn's determined and powerful work presented: the need for culturally appropriate employment in a context like Bindi and, with 75% of Australian art market sales attributed to Indigenous artists, the importance of locating it in a professional framework. With the help of the Indigenous arts marketing organisation Desert Inc, she established Bindi's professional arts development program.

The first artists involved in the program were Billy Benn, Seth Namatjira and Aileen Oliver Ampetyane. They decided to name their studio Mwerre Anthurre, an Arrrente phrase meaning 'very good' or 'very proper'. It is also known as Bindi Centa Arts.

The founding artists were introduced as 'Bindi artists' at the annual Desert Mob exhibition in 2000. Over the next two years they worked in an area created for them in the Bindi Centa storeroom, and their work was sold from the Bindi showroom alongside other Bindi products. National gallery owners and curators were amongst the purchasers. In 2002,



Billy Benn Perrurle, *Harts Range* (detail). Acrylic on plywood, 43 x 17.5 cm, 2003. Photograph by Neridah Stockley, Bindi Inc.



Billy Benn Perrurle, *Harts Range, My Country* (detail). Acrylic on linen, 240 x 53 cm. Photograph by Lisa Molloy, Bindi Inc.



Seth Namatjira, *Untitled* (detail). Acrylic on board, 45.5 x 12.5 cm. Photograph by Neridah Stockley, Bindi Inc.

federal funding was secured to support the employment of ten artists, renovate the existing space as a working studio and employ an Art Coordinator.

Bindi people, Bindi art

[How did you become an artist?]

Awenhe mape, altyele mape, yaye mape aremle.

By watching my aunties, cousins and sisters.

[Where do you get your ideas from?]

Itelaremlle. Anwerne ulyenye alhermele. Ayenge intelhe-iletyeke ahentye anemele apetyeme.

By memorising. When we go out bush. I like coming in for painting.

AILEEN OLIVER AMPETYANE, EASTERN ARRENTE LANGUAGE GROUP

About ten artists regularly come to the Bindi studio for between three and 14 hours per week. Remote community members who come to Alice Springs for respite also access the studio while they are in town. The age range of the artists is from 18 to 63 years. Their first languages are diverse and include Central and Eastern Arrente, Alyawarre, Anmathere, Pintupi, Warlpiri, Pitjintjajara, Ngaanyatjarra, Yankunytjatjara and English.

Landscape is the predominant subject matter of the artists' work and often

reflects country of cultural significance. Some artists continue a style learned from family members in their community. For some, Mwerre Anthurre is their first opportunity to paint. Whatever their subject matter, the artists bring diverse and distinct ways of seeing to it.

In the first group show at the Karen Brown Gallery in Darwin in 2003, the artists who exhibited were Billy Benn Perrurle, Seth Namatjira, Aileen Oliver Ampetyane, Randal Dickson and Sandra Darlene White. Their work included interpretations of colour and light in the Central Australian landscape, the representation of places such as St Teresa Church, portraiture and studies of horses. Writing in *The Australian* about the second Karen Brown show in 2004, Nicholas Rothwell also highlighted the work of other artists in the show:

18-year-old Kukula Macdonald, a Warlpiri artist from Papunya, who paints only black cockatoos or wheelchairs, and Adrian Robinson, from Yuendumu, a painter whose mountain landscapes in false colour carry a disconcerting emotional charge.

NICHOLAS ROTHWELL, 'BARRIERS GIVEN THE BRUSH', *The Australian*, 26 March 2004, p. 17

While Mwerre Anthurre is the main focus of the Bindi arts program, Bindi has also run the Ti-Tree program to support artists with disabilities in the more remote parts of the 800-kilometre area the service covers. The intention is to help people stay in their own country to paint by providing them with materials and professional contact. The Ti-Tree program connected with about 16 outstations that are up to 50 kilometres away from each other and up to 200 kilometres north of Alice Springs. A coordinator was employed to work with the communities on a part-time basis and fluctuating numbers of artists were involved.

**Ngujunya yirdiji KuKula manu Ngajuju
Papunya-wardingi. Ngaju-nyanyi Warrki.
Ngaju Karna ngapurrpa nyina manijaku
yardiwajiki yina yirrarni Kuruwarrki
maruku lapaji. Warru mani larnarl
yalyu-yalyu pinkirra Nganyukirli Colini-
kirli manu Tonyi-kirli Manu Carli-kirli.
Ngapurrpa-nyanyi karna nyina yungurna
Ngaju-mani ngami yalyu-yalyu pinkirra
Kurlu. Yungurna yani ngampurrpa yani
Docker-Kurra.**

**My name is Kukula and I am from Papunya.
Nice hard work. I like to take photos for
paintings of black cockatoos. I collect red
feathers with Colin and Tony and Carl. I
like to do baskets with red feathers.**

KUKULA MACDONALD, WARLPIRI
LANGUAGE GROUP



Adrian Robinson *Jangala Untitled* (detail). Acrylic on board, 43.5 x 24.5 cm. Photograph by Neridah Stockley, Bindi Inc.



The Bindi art studio. Photograph by Neridah Stockley, Bindi Inc.

Managing and marketing

Mwerre Anthurre receives funding from FaCS on the basis of its certification as a business service. As a professional arts centre, it operates on a collective principle. This means that after deduction of the gallery consignment from the sale of a painting, a proportion of the figure remains with Mwerre Anthurre to cover the cost of administration and purchase of materials, while the remainder is income for the artist. This practice ensures income to foster and support new artists.

The work of Mwerre Anthurre artists is sold through Gallery Gabrielle Pizzi (Melbourne), Gallery Gondwana (Alice Springs), Alcaston Gallery (Melbourne) and Karen Brown Gallery (Darwin). As the artists do not create the same amount of work as other artists working through Indigenous arts centres, once federal funding for the program was secured, the decision was made to cease sales from the Bindi showroom and concentrate on exhibitions and marketing through mainstream galleries.

Conclusion

Mwerre Anthurre is as much about quality of life and the process of creating art as the finished work and income generation. It is also a professional art program with a national market and growing recognition. Giving equal focus to these intentions, as well as encouraging the participation of people with high

support needs, is an enormous challenge.

Funding which is tied to productivity is an inevitable issue. Mwerre Anthurre is looking at changing from a business service to a supported employment service that will allow current participants to remain in the program. FaCS' interest in services moving to case-based funding – that is, funding based on the needs of each individual in the program – is another challenge the studio will need to respond to.

The Ti-Tree outreach program is an important feature in the context of remote Central Australia. Developing and maintaining it has included dealing with the high turnover of coordinators, the fluidity of community life and the differences between communities. The Ti-Tree program has not been run since 2003. A first step for consideration in its future management is the development of partnerships with other agencies who have contact with the communities.

The obvious achievements of Mwerre Anthurre owe much to the vision and skills of individual workers and the supportive work environment they provide. Recruitment and retention of skilled staff and the impact of staff turnover on program continuity is a common difficulty in regional and remote areas, especially where an organisation has few staff. Bindi Centa Arts is committed to the arts program and its continuing success as the only organisation of its type in Central Australia.

Arts Roar

The loudest voices get heard

Introduction

What do you do if you want to go somewhere that is just not accessible for a wheelchair? How do you make yourself heard when people consistently direct their attention elsewhere? Launceston's Arts Roar is an organisation interested in these and many more issues relevant to people with a disability. By supporting highly visible, quality artwork by artists with a disability, the organisation highlights both the creative capacity of the artists and the day-to-day issues they face. Since 2002 it has developed a number of projects with artists with disabilities.

A committee of Arts Roar participants is the heart of Arts Roar. Projects grow out of their interests, take up their concerns, provide them with opportunities to develop their skills and enable them to engage in integrated activities.

I did this project because I wanted to tell people about access issues in Launceston.

GERARD SMITH, PARTICIPANT, NO ACCESS FOR ME

Arts Roar has given me more opportunities. I have been involved in directing another video and want to do more.

EMMA BUTLER, PARTICIPANT, WHO DO YOU SUPPORT? (AND ARTS ROAR SECRETARY)



Gerard Smith, Arts Roar committee member, with the 'No Access For Me' cards he designed for distribution to inaccessible establishments. Photograph by Neil Richardson, *The Examiner*.

The projects

No Access for Me

Arts Roar conducts regular access checks of businesses in Launceston, giving out red or green access cards and providing the business with an access report. A number of businesses have responded to the request for better access.

I got some of the doors and entrances at Respite widened.

SCOTT CLARIDGE, PARTICIPANT

I want to be able to access things ... like a cup of coffee. The No Access for Me campaign helps me let people know this.

KEES DE JONG, PARTICIPANT

No Access for Me was funded by the Launceston City Council's Access Committee and created as part of Arts Roar's involvement in a project called Safe as Houses. Safe as Houses was initiated by the Women's Health Service and supported by other services assisting women with an intellectual disability living independently in Launceston.

Who Do You Support?

Another outcome of Arts Roar's involvement with Safe as Houses was a video, *Who Do You Support?*, written and directed by Arts Roar participant and secretary, Emma Butler. The video is a training resource for support workers made from the point of view of their

clients. Issues of concern are examined through interviews and scenarios based on situations that Emma herself has faced.

All workers need to be reminded who they are working for and this video does that. I thought it was excellent. It challenges workers' values and attitudes about the people they work for.

NELLA DAVIS, DISABILITY SERVICES,
TASMANIAN DEPARTMENT OF HEALTH AND
HUMAN SERVICES

Who Do You Support? continues to sell well across Australia, with Emma Butler responsible for its marketing and distribution. She was awarded a Tasmanian Young Achiever of the Year Award for Community Service in 2004.

Visionary Images

Visionary Images was a collaboration between community cultural development artist, Maria Fillipow, Arts Roar participants and graphic design students at Launceston TAFE. Together they created powerful black-and-white images about bullying which were featured on the back of buses, on posters and on postcards. Images from the project have been exhibited in Launceston galleries, displayed on banners, used in student workshops on bullying and in arts and access promotional material.



In the Visionary Images project Arts Roar participant Kylie Hingston worked with TAFE graphic design students to create images of bullying and difference. This is one of her designs.



Another collaborative result of the Visionary Images project.



Participants in the Unstuck Films project produced four short films which were featured in a number of festivals. Photograph by Paul Scambler, *The Examiner*.

This project was important because it was letting people know that we were trying to do something about bullying. When I was at school there wasn't anything done about it.

PAUL SMITH, PARTICIPANT

Unstuck Films

Unstuck Films was an early project that had a huge impact on everyone involved.

Doing this project was very big ... like a big wave coming over me. But then I realised that I had to make myself bigger than the wave.

HEATHER STYLES, PARTICIPANT

The intention was to undo the convention that if people with an intellectual disability are involved in film, they are directed by an 'able-bodied' crew. The Arts Roar participants were the crew and three 'able-bodied' people were the performers. Working with visiting film-maker Rick Randall, the Arts Roar crew wrote, filmed and directed four short films on location at Inveresk railyards.

Other projects

Arts Roar participants took a prominent part in Launceston's biannual youth arts festival, Streets Alive, in 2003. It was an opportunity for involvement in a mainstream arts event, meeting other people, furthering ideas and interests and just having a great time.

I liked acting like a policeman. The little kids liked that. I enjoyed being involved because there were so many people. I enjoyed being part of a crowd.

KEES DE JONG, PARTICIPANT

Arts Roar participants have also recently participated in an Internet project, Netconnect. This has enabled isolated young people in Tasmania's north and north-east to collaborate and exchange digital film, photography, poetry and visual art with other young people nationally and internationally in Spain, Egypt and New York.

Other Arts Roar projects include exhibitions featuring emerging artists and the design of a labyrinth in a local park. Arts Roar participants have worked with young people from Launceston's sister city in China to digitise art onto tiles for the public art installation that is part of 'The Labyrinth'.

Making it happen

The Arts Roar Committee has come a long way. We have had a lot of positive outcomes and we can have more if we keep it going.

EMMA BUTLER, SECRETARY, ARTS ROAR

Arts Roar was initiated by two members of Interweave Arts Association (an incorporated body of colleagues committed to community arts), Jenni Sharman and Mara Schneiders. They recognised the need for accessible



Jenni Sharman and Emma Butler at the launch of the Safe As Houses project. Photograph by Tim Hughes (*The Examiner*).



Arts Roar: BACK, from left: Chris van Essen, Jenni Sharman, Kees de Jong and Scott Claridge. FRONT: Gerard Smith, Emma Butler and Paul Smith. Photograph by Neil Richardson (*The Examiner*).

arts opportunities in Launceston, and made contact with both established accessible arts organisations and potential participants. Potential participants were identified through referrals from various local disability support services and through personal contacts established through Jenni Sharman's long-term involvement in the disability field as a support worker and educator. A simple questionnaire about preferred art experiences, transport issues and disability needs led to plans for projects that would fulfil these interests. When funding was received, Jenni became the Arts Roar coordinator.

Arts Roar operates on project funding received from local, state and Commonwealth arts and community bodies and comes under the auspices of Interweave. Strong, supportive partnerships with arts organisations, local government and disability support organisations mean that a number of Arts Roar activities are funded by other community groups who apply for money to work with Arts Roar on particular projects.

Arts Roar projects are managed by Jenni Sharman and the Arts Roar committee. The committee was formed by Emma Butler in April 2003 and has a strong core of young people with a physical disability. Committee members meet once a month to discuss projects, update everyone on developments and plan future activities.

They play a critical role in shaping and directing Arts Roar.

Committee members also work with other groups who are advocates for the rights of people with a disability, such as Arts Action, a state-wide arts and disability organisation for Tasmania.

Conclusion

Arts Roar has begun to address the recognised accessible arts gap in services for people with disabilities in Launceston. It has so far operated on a project-to-project basis with a coordinator who operates from home. An active, participant-driven Arts Roar committee offers a sound basis for developing a more sustainable form of management. The ultimate aim of Arts Roar is that the organisation is owned and driven by people with disabilities who have resources to coordinate their own activities.

The provision of laptop computers with voice command and Internet access has been vital to Arts Roar. It has enabled participants to have fuller involvement in statewide advocacy and greater access to the world. In the future, Arts Roar hopes to look globally as well as locally, increasing cultural participation and opportunities for people with disabilities around the world.

Note: Some of the information on Arts Roar projects has been sourced from the article 'Roar energy' in *The Sunday Examiner Magazine*, 7 December 2003.

EASE Ticketing

A good night out

Introduction

EASE is a longstanding subscription ticketing service for people with disabilities run by Arts Access Victoria. It has about 600 individual and group members, and several thousand people use the service. They include individuals with physical, sensory, intellectual and psychiatric disabilities, as well as those with life-threatening illnesses and learning disabilities. Organisations such as supported residential services have also taken up membership, enabling the service to reach people who are homeless, in rehabilitation or in need of support due to domestic violence or substance abuse.

The EASE service

We subscribe to EASE because my daughter, who has cerebral palsy, absolutely loves the theatre. Belonging to EASE means we have the opportunity to attend the theatre at a reasonable price. It also gives me (the mum) the sense of inclusion and community, and a feeling that our needs are just as important as any other family's.

NAME WITHHELD BY REQUEST

EASE makes it possible for many people, who would not otherwise have the opportunity, to attend arts and entertainment events. It provides information about venue accessibility and ensures that those who book with EASE get the most suitable seat for their



EASE provides tickets and information to accessible events.



EASE staff in the office, 2005: Fiona Hanrahan and Jenny Penhall.

needs. It handles all the arrangements of ticket booking and designates a suitable location for collecting tickets at the venue. It also books seats for friends and family members who don't have a disability.

Information about access and upcoming events is provided to EASE subscribers via the quarterly *EASE Update* and a telephone service. The *Update* is produced in multiple formats including audio tape, braille, large print and email. This means, for instance, that subscribers can respond using the speech access function on their computers.

EASE recognises the financial disadvantage suffered by people with disabilities who may be underemployed, incur extra costs in attending events and have limited seating choices. It provides flexible booking and payment options, organises reduced-price offers and distributes free tickets to disadvantaged groups. A number of organisations use EASE because it enables their members and participants to go to otherwise financially inaccessible events.

I work in a Community Health Centre, servicing clients with disabilities, socially and economically disadvantaged clients, etc. We have been privileged to access free and cheap tickets on many occasions, however one springs to mind as a real winner. It was the final night of *The Mikado*, starring Jon English. We were offered a load of tickets for \$2

each. We were able to send our Young Mothers Support Group along with other families who would never have an opportunity to experience the theatre.

SUE BEENCK, BANYULE COMMUNITY HEALTH SERVICE

EASE's wide experience with access issues has enabled it to establish a variety of advocacy and training activities. Access advice and training in the areas of disability awareness, equal opportunity and Disability Action Plans are provided to venues by EASE staff on a fee-for-service basis.

EASE's role as an advocate has also led to partnerships with agencies with similar interests. In association with Vision Australia and VicDeaf, the service negotiates with producers and organises the provision of audio description, signed interpretation and pre-show tactile (touch) tours to introduce people with a vision impairment to the venue environment, including seating and the stage set. EASE's work in the partnership also includes managing all the arrangements, booking and helping train the interpreters, promoting the event and selling the tickets.

In encouraging people to get along to a good night out, EASE promotes a wide range of entertainment and facilitates more than 20,000 attendances at cultural events each year. In this audience development capacity, EASE has also worked to demonstrate that people with

disabilities are a valuable market for arts organisations. It argues that selling a discounted ticket to this audience adds to overall revenue as it does not undercut existing audiences.

The distribution of free tickets ('papering') is another service EASE offers which assists arts organisations in getting a full house. This often provides people with their first arts experience, and the arts organisation gains some kudos for cultural inclusion.

Vision and management

Many years ago, probably in the early 1990s, EASE coordinator Dean Michael asked me to participate with him in a disability access audit of the [Melbourne] Arts Centre's entertainment venues ... Perhaps the current good access at the Fairfax arose from that day? And finally this year wheelchair seating in the Concert Hall moved from the passageway behind the stalls to the back row, amongst other back row patrons. Slowly the wheels turn.

HILARY ASH, EASE MEMBER

EASE, initially named Entertainment Access Service, was established by Arts Access in Victoria in 1987. At this time the major ticket agencies were becoming more automated and corporatised. Much of the existing advocacy in the arts for people with disabilities concerned participation rather than attendance. EASE took



Auslan interpreters at the Melbourne International Arts Festival. Photograph by Catherine Acin.



The Arts Centre in Melbourne. EASE offers a specialised seating service for all performances at the Arts Centre. Photograph courtesy of the Arts Centre.

up the issue of attendance with one coordinator, a phone and a photocopier. In 2005, 17 years on, it has doubled in size – employing two people instead of one – and makes extensive use of new technologies. Developments such as the Disability Discrimination Act 1992 have also impacted on its work and extended its lobbying, advocacy and training activities.

Part of EASE's income is derived from memberships and ticket sales. Individual and organisational members pay an annual subscription of between \$25 and \$55. A small fee (much smaller than that of the major agencies) is collected on paid tickets. The combined income of membership and fees covers the cost of one staff member. Another staff salary and all running costs come through government grants to Arts Access which continues to manage EASE. Any income from training that EASE provides goes into the program to update materials and to provide staff with professional development.

EASE keeps in touch with its members through regular surveys. All feedback received via phone, email or post is documented. An annual focus group forum with interested EASE members allows for more refined feedback on which events people prefer to see. It also seeks members' thoughts about directions and partnerships. A further benefit of the

forum is that it is an effective method of informing EASE members of their rights under the Disability Discrimination Act and encouraging them to become advocates themselves.

Long-term goals

EASE's unique service, combining ticketing with information on venue access and a welcoming attitude, has had an important impact on access to arts and entertainment events for people with a disability. Nevertheless, it remains the case that people with a disability are much less likely to go to arts and entertainment events than the rest of the population. Structural access, from transport and parking to walkways and seating, is often limited or highly restrictive. The internal environment may have problems such as noise and glare. Appropriate toilets may not be available and it is likely that services such as sign interpretation and audio description are not provided. Venue marketing rarely provides information about access or uses alternate formats for information about programmes, ticket prices and booking arrangements.

These continuing problems will only be addressed when mainstream ticketing services take up the EASE model and when the presenters, producers and major ticket agencies take on their obligations under the Disability Discrimination Act. This has always been EASE's long-term goal – to reach the point when there is no



EASE members can access Melbourne Symphony Orchestra events at a reduced price. Photograph by Mark Wilson.



The Sapphires, Melbourne Theatre Company, 2005. Performances by the Melbourne Theatre Company are accessible to EASE members. Photograph by Jeff Busby.

longer a need for a separate 'ghettoised' ticket service. Now there are signs that, in the future, there may not be a need for EASE in its current form. For instance, the Victorian Department of Human Services has recently introduced a service that overlaps with EASE's provision for companions of people with a disability. A Companion Card is available for people with a disability on the basis that charging a companion or carer for a ticket to accompany a person with a disability would be discriminatory.

Conclusion

EASE highlights the way it is possible to increase mainstream audiences while attracting new niche markets. In an improved climate of access, EASE could become a provider of expert advice to mainstream commercial ticketing agencies and arts organisations who handle their own box offices. There are few, if any, services in Australia with EASE's contacts and expertise in access issues. Its national and international networks allow staff to have up-to-date information about new programs, access solutions and services. On this basis, it may have the potential to attract commercial sponsorship and offer its services on a new footing in the future.

I would like to let you know about my recent experience of attending the *Pearl Fishers* opera. My friend (who also has a disability) and I obtained front row seats and could not have attended without the discounted price of the tickets. We obtained these tickets because Bear In Mind is a subscriber to EASE/Arts Access. My friend was so happy to be there [and] I was enjoying watching her being happy.

LYN, BEAR IN MIND (A SUPPORT GROUP FOR PEOPLE WITH ACQUIRED BRAIN INJURY)

Accessing the Arts

Music at Nymagee, cartoons at Coffs

Introduction

December 3rd is designated as International Day of People with a Disability, known familiarly as 'International Day'. Since 2002, Accessible Arts NSW has organised a program of cultural events to celebrate the day. Accessing the Arts, as the program is called, encourages organisations to participate by offering an accessible activity that celebrates ability. The aim is that these one-off celebratory activities will provide a basis for the organisation to take up a long-term approach to access issues as part of their wider activities.

The participation of over 20 organisations in the first year of Accessing the Arts set a strong precedent for developing it further. Subsequent years have focused on encouraging particular participants – in 2003, regional organisations, and in 2004, Indigenous and multicultural communities.

The coordination and promotion of Accessing the Arts events is funded by the New South Wales Department of Ageing, Disability and Home Care (DADHC). Accessible Arts coordinates six-weekly meetings with all participants, and provides training, expert advice and assistance with planning events.

Participating organisations hold events that variously offer access opportunities, feature the work of artists with a disability and encourage hands-on involvement of people with a disability in arts activities.



Yvonne Harland and Brad Wynd perform at the International Day festivities at Nymagee, 2003. Photograph by Jay Dunne.



Caitlin Lehmann, Anita Lehmann and Cecil Howlett perform at the International Day festivities at Nymagee, 2003. A mix of amateur and professional performers were involved. Photograph by Jay Dunne.

Some use it as an opportunity to launch access guides and discuss and recommend approaches to access.

Two small arts organisations that have made an important difference in their local communities by participating in Accessing the Arts are the Nymagee Outback Music Festival and the Bunker Cartoon Gallery.

Nymagee Outback Music Festival Committee – performance and exhibition

On 'International Day' in 2003, around 120 people gathered at the Nymagee pub for a night of music, an art exhibition by local identity Sqwark, and a feast put on by the Nymagee Outback Music Festival committee. For most, it involved travelling considerable distances on dirt roads and, for those from nearby towns, round trips of over 300 kilometres were common.

Nymagee is a remote rural village and wider district with a 70-100 kilometre radius. Its name means 'small plain surrounded by hills' – a distinct landscape in the predominantly flat environment of western New South Wales. As a result of the recent drought, the population of the village has shrunk from 65 to 35 in a total district population of about 150. The Nymagee school, an important focus for community life, closed in 2002. The village now operates around a hotel and a police station.

There was a need for something to happen. Due to the drought morale is

low, local people can't afford to go far and celebration and entertainment are needed.

JAY DUNNE, COORDINATOR, NYMAGEE OUTBACK MUSIC FESTIVAL

Nymagee's event for International Day took place with the support of the Mallee Hen Co-operation Ltd, a local initiative to encourage arts, culture, tourism and community services in the district which supports the Nymagee Outback Music Festival held every two years in October, and the Outback Music Festival committee. Further support came from the Gymkhana committee, the Nymagee Metropolitan Hotel and the Country Women's Association.

Jay Dunne organised the Nymagee event in her capacity as coordinator of the Nymagee Outback Music Festival. As well as attracting over 100 local, interstate and international artists and over 1000 visitors, the Festival is an inclusive community event. Jay's approach to organising both the Festival and the International Day event is an integrated one, building awareness by highlighting people with a disability within the general scheme of things and without making 'too much fuss'.

The International Day event started at 6 pm, with performance stages both inside and outside the pub to cater for an audience with diverse interests and a number of keen performers whose work ranged across a variety of styles.



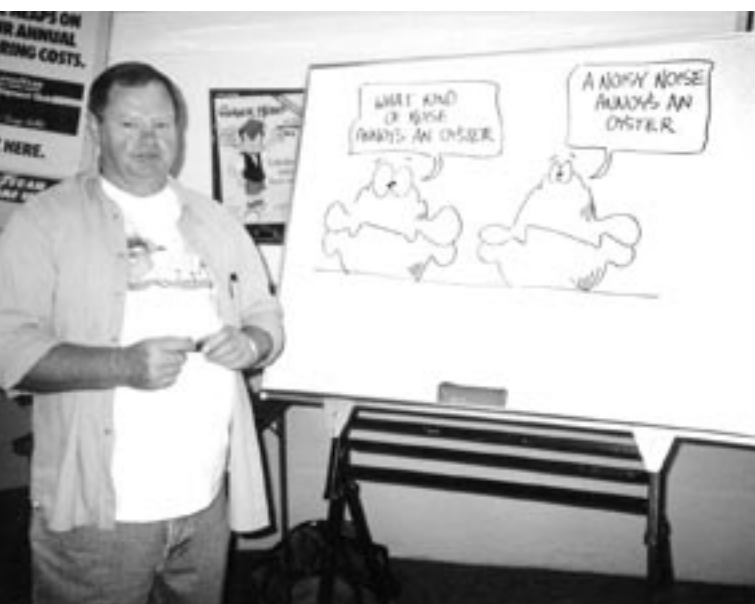
Artwork exhibited by Sqwark for International Day at Nymagee, 2003. Photograph by Jay Dunne.



Music along the red dirt road: the Nymagee Outback Music Festival 2004 ticket booth. Photograph by Jay Dunne.



One of the works by cartoonist Cathy Wilcox exhibited as part of International Day in Coffs Harbour.



Richard Jones conducting a cartooning workshop for International Day celebrations in Coffs Harbour. Photograph by Margaret Bridgeman.

A number of local musicians performed, including those with a disability.

Established musicians such as Tonchi McIntosh, born in Bourke and now performing professionally in Melbourne, performed on the night, as did artists new to performance. Original work was part of the mixture of folk, country, rock, jazz and stand-up comedy.

Lots of talk amongst the community for weeks afterwards and obvious raised spirits in general. Also gave the 'disabled' people more confidence with the recognition and respect for what they can do well.

JAY DUNNE

Since the gig in December 2003, there have been more frequent performances by visiting and local artists at the pub. There are hopes that a regular event on International Day in future years will double as a community Christmas celebration.

Bunker Cartoon Gallery – workshops and exhibition

Coffs Harbour's Bunker Cartoon Gallery is Australia's only dedicated gallery for black and white cartoons. It features cartoons chosen from the Coffs Cartoon Collection – a project of Coffs Harbour Rotary Club – and holds original drawings by leading cartoonists from Australia and around the world. It is housed in a heritage-listed underground bunker built during World War II. Exhibitions are themed and change

every three months. The Gallery plays an active part in community life and has participated in International Day since 2002.

As we are located in a small rural area, opportunities that were provided by this day do not occur often, particularly with the help of professional staff and the opportunity to have work shown in a public gallery.

ROBYNNE MCGINLEY, SERVICE
DEVELOPMENT OFFICER, NAMBUCCA
VALLEY PHOENIX EMPLOYMENT SERVICE

Bunker's 2002 event featured an exhibition of cartoons by employees of Nambucca Valley Phoenix ('Phoenix') and the cartoonist Cathy Wilcox under the banner *A Celebration of Ability*. Phoenix is an employer of people with an intellectual disability and is funded by the Department of Family and Community Services. Its training program includes an art group, and there is a studio and exhibition space on its site. Phoenix employees had been part of community exhibitions in Taree, and the Bunker event offered a new exhibition opportunity for them. Cathy Wilcox's cartoons have appeared in many Australian newspapers and she is a regular contributor to the Coffs Rotary Cartoon Awards. For the 2002 event, she gave permission for Bunker to exhibit her series of drawings focusing on people with disabilities.

In association with the exhibition, Bunker organised funding for cartoonist Richard Jones to conduct workshops. A number of



Count Kangula, a cartoon produced from the International Day workshop with Richard Jones, by Garrett Beisler.



One of the works by cartoonist Cathy Wilcox exhibited as part of International Day in Coffs Harbour.

local people with a disability, as well as Phoenix employees, participated in the workshops.

As a result of their involvement in the workshops, three young people from Phoenix became volunteers at Bunker. Two have since secured part-time paid employment.

I started [at Bunker] in February 2003 ... I was at the Gallery until December 2003 when I got a job three days a week with the BASE Warehouse furniture store in town. It was the skills I learnt at the Gallery and the good reference that got me the job.

SANDY BOOTH-CONRAN, BUNKER VOLUNTEER

For the Gallery, *A Celebration of Ability* was a huge success. The Gallery Director at that time, Margaret Bridgman, reflected on the 'fulfilling challenge' it offered everyone involved – the participants, organisers and workshop leaders – and its value as an opportunity to introduce a new audience to Bunker. Her report also shows the excitement and pleasure the workshop and exhibition generated.

In 2003, Bunker staff built on the new connections made in the previous year and became more involved with the local International Day committee. There were more sales from the exhibition and more participants at the workshops. Richard Jones returned as a workshop

presenter, with praise for his rapport with participants. Robynne McGinley from Phoenix commented on how inspiring it was for a particular participant – who had contributed to local public artwork and was keen to become a cartoonist – to meet Richard and learn from him.

Two important outcomes of the 2003 event for Phoenix were that participants sold work and new people from the Coffs Harbour area found out about Phoenix's studio and gallery. This connection between Bunker and the International Day committee continued into future events.

Conclusion

The Nymagee Outback Music Festival and Bunker Cartoon Gallery events both show the longer term impact of participating in a low-cost, small-scale, single activity. In Nymagee an event near Christmas to celebrate ability was the opportunity for reinvigoration of the overall spirit of a small remote community. Bunker's involvement in 2002 was the beginning of an ongoing relationship with the local disability community which continues to have an impact on the Gallery's activities.

The Accessing the Arts program itself has achieved such success since 2002 that the New South Wales Department of Ageing, Disability and Home Care is increasingly playing a role in funding and coordinating International Day events.



3 Make it New



Back to Back Theatre

An ensemble of performers with an intellectual disability who create challenging work in multiple theatrical forms.

Restless Dance Company

An integrated youth dance company in Adelaide whose work is inspired by the cultures of young people with a disability.

Pinnacles Gallery

A regional gallery in north Queensland with a commitment to developing exhibitions with and for the disability community.

Tutti Ensemble

Inclusive music theatre for the main stage and community events from Adelaide to Vancouver.





Three of the five *Night School* ensemble members: Mark Deans, Darren Riches and Sonia Teuben. *Night School* was a collaborative workshop process which produced *Pod*, a theatrical event with its storyline drawn from *Night School* participants. Photograph by Jeff Busby.

Back to Back Theatre

Creating a perfect performance

Introduction

Back to Back is a Geelong-based theatre company with a core ensemble of performers who are perceived as having an intellectual disability.* It is currently the only full-time ensemble theatre company in Australia.

The company is committed to reaching a wide range of audiences, working in a variety of media and contexts, and producing world-class theatre. It sees centre stage as a strong position from which to act as an advocate for people with disabilities.

The company

Back to Back is a company with five actors. These are Rita, Nicki, Sonia, Simon and Mark. Also, General Manager Alice Nash, Suzanna and Bruce.

They do workshops and clean the office, they go on trips and do shows around the world and make cups of tea and coffee. They have board meetings on Thursday nights at six pm 'til eight pm.

BACK TO BACK ENSEMBLE STATEMENT

Back to Back Theatre was established in 1987 as a result of a series of community arts workshops with participants from Corilong, a Geelong-based disability service provider. The workshops, which incorporated music and visual arts with performance, were facilitated by community arts practitioners and recent



A scene from the award-winning production of *Soft*, directed by Bruce Gladwin. Cast: Mark Deans, Rita Halabarec, Nicki Holland, Darren Riches, Sonia Teuben, Marcia Ferguson and Jim Russell. Photograph by Jeff Busby.



Sally and Bunce cast: Darren Riches, Rita Halabarec and Nicki Holland. Photograph by Jeff Busby.

graduates of the Deakin University theatre course attached to the Mill Theatre, a professional community theatre company in Geelong. The outcome was *Big Bag*, a touring production which enjoyed seasons in Geelong, Melbourne and regional centres.

The *Big Bag* company continued to work together and in 1989 created *Stinking Houses*, a play that looked at the lives of residents of the Caloola Training Centre for people with intellectual disabilities in Sunbury. The production toured to Queensland, Tasmania and regional Victoria. Caloola was decommissioned in 1992 as the state government moved residents from the centre itself to smaller community-based facilities which greatly improved their quality of life.

After *Stinking Houses*, the company divided into two distinct creative projects: Big Bag Band and Back to Back Theatre, both operating under the organisational control of Corilong. In 1996 Back to Back separated from Corilong and became an incorporated association.

Back to Back is now funded directly by the Australia Council, Arts Victoria and, as a supported employment service, by the Department of Family and Community Services (FaCS). It takes the view that the now rare ensemble model is the key to the company's sustainability and success into the future.

As an ensemble company, Back to Back employs its members on a full-time

basis, offering appropriate wages for performances, workshops and rehearsals, and a retainer during downtime. This framework is ideal for collaborative creative development of material and for the personal development of each performer. It means that a long period for creation and refinement of new work may be taken (14-18 months) and that there is time for the exploration of ongoing thematic interests. It also maximises the opportunity for building a safe, trusting environment in which the performers and creators may explore their stories and ideas.

We come together, we work out what we want to do, then we just do it. We do improvisations from ideas from our brains, we research ... We come back to the rehearsal room and pick out scenes that we want to do.

SONIA TEUBEN, ENSEMBLE MEMBER

Two other critical ingredients of the Back to Back form of theatrical practice are the recognition of multiple theatrical languages and collaboration, often over an extended period, with the wider community of professional artists and companies.

Back to Back's work is not dependent on scripts. Just as people with disabilities employ a variety of communications, Back to Back sees visual, aural, tactile, physical and verbal languages as equally 'telling'. This approach has been the springboard to exploring a range of technologies including sound, film and multimedia design.



Cow: Mark Deans. Photograph by Jeff Busby.



Nicki Holland and Rita Halabarec, ready for their 'Diet Girls' sessions, where they lead classes in exercise, vocal warm-up, theatre games and basic acting skills, at the Courthouse Youth Arts Centre, Geelong. Photograph by Jeff Busby.



The ensemble of *Mental*: Rita Halabarec, Rabbit, Mark Deans, Darren Riches, Sonia Teuben and Nicki Holland. Photograph by Jeff Busby.



Porn Star: Sonia Teuben. Photograph by Jeff Busby.

A constructive and supportive working relationship is an essential aspect of Back to Back's life as an ensemble interested in personal development and wider artistic collaborations. Company meetings allow everyone, in ensemble member Simon Laherty's words, 'to say what they want' and find out what's happening 'before it happens'. These meetings are a regular activity for ensemble members.

In any one year Back to Back members develop performances, tour and conduct outreach work. Touring, especially recent work in Europe, offers the performers an opportunity to extend their experience of theatre and life.

You get to have your own room. You get to explore. You get to go to another country that you might not have been to before. We sell our work to other audiences. There are pubs in Zurich. We look after our own money, we blow it on food and going out. We see other theatre companies' work. You get to explore yourself by meeting other people and cultures.

ENSEMBLE MEMBERS

The ensemble's work

Since its early days, Back to Back has concentrated on developing a unique style of theatre. The success of shows like *Stinking Houses* allowed the company to establish itself further during the 1990s through a series of collaborations with other performance groups.

These included:

- Circus Oz – *Freak Show* (1994)
- Handspan Visual Theatre and My Friend the Chocolate Cake – *Minds Eye* (1996)
- Snuff Puppets – *Boomtown* (1998).

In recent years, the company has focused on independent projects which draw on the creative strengths of the ensemble.

We aim to challenge and enrich the audience, to liberate from conditioned response and from the familiar. We aim to transform experience, to go beyond what is known.

BRUCE GLADWIN, ARTISTIC DIRECTOR

Soft is a notable example of Back to Back's recent work. It was a large-scale production, developed over two years, which examined the social implications of genetic technology. The artistic team included artists specialising in sound, design and architecture. *Soft* won The Age Critics Award for Creative Excellence at the 2002 Melbourne International Arts Festival and toured to international festivals in Europe in 2003. In the post-show discussions about *Soft* – post-show forums with the performers are a feature of much of Back to Back's work – ensemble members speak as experts on their genetic conditions.

Another well-known production is *Dog Farm*, a compendium of three works: *Sally and Bunce*, *Porn Star* and *Cow*. It premiered in Melbourne at La Mama in 2000.



A scene from *Soft*, directed by Bruce Gladwin. Cast: Mark Deans, Rita Halabarec, Nicki Holland, Darren Riches, Sonia Teuben, Marcia Ferguson and Jim Russell. Photograph by Jeff Busby.



A scene from *Soft*, directed by Bruce Gladwin. Cast: Mark Deans, Rita Halabarec, Nicki Holland, Darren Riches, Sonia Teuben, Marcia Ferguson and Jim Russell. Photograph by Jeff Busby.

These talented performers, who also wrote the material for Dog Farm, have a devastating ability to illuminate complex issues with their own form of lateral thinking ... the delight in watching them comes from sending themselves up along with the rest of us. Their enjoyment of performance is infectious, and they now, deservedly, have a devoted following.

HELEN THOMPSON, *THE AGE*,
8 SEPTEMBER 2000

Since the La Mama performance, the *Dog Farm* shows have been developed further. As a result they've reached wider audiences and received formal public acclaim. *Porn Star*, for instance, became a short digital film which has been shown at international film festivals. It won the Adrian Clarke Development Award at the 2003 Australian Mardi Gras Film Festival.

Fishman (2001) is an example of a production that emerged from the company's outreach work with young adults with intellectual disabilities. It is based on a story, reported in local newspapers, of a man whose brain injury had extraordinary and tragic consequences.

More recent works include *Small Metal Objects* and *Dumb*. *Small Metal Objects* explores what it means to be a productive human being. It has particular relevance to those who have traditionally been perceived as less productive – the

disabled, the unemployed and other outsiders. It premiered as part of the Melbourne International Arts Festival in October 2005. *Dumb* is Back to Back's new work for 2006. Through creative improvisation it aims to develop a purely visual performance language that will be more widely accessible to people with disabilities and general audience members than the spoken word.

Conclusion

Back to Back is recognised as a leading exponent of disability and the arts. It has an expanding audience and increasingly sees its community as not just local but national and international. Through its productions, creative processes and wide touring activities it demonstrates that people with disabilities create art which commands attention and respect. The company sees itself as an advocate for the acceptance of individuals of difference.

Artistically, Back to Back is about exploration and expansion. As well as exploring theatrical forms, it takes on issues that are relevant to all of us and offers new ways of seeing and thinking about them that have not often been given artistic space. The ensemble members don't shrink from the complex or disturbing. Their plan for the future is to create work that continues to ask what it is to be human.

* This is the preferred term used by Back to Back Theatre ensemble members.

Restless Dance Company

On the move

Introduction

Restless is a youth dance company in Adelaide whose integrated dance performance projects and community workshops are inspired by the experience and perceptions of young people with intellectual and physical disabilities. It was established in 1991 by Sally Chance, who remained as Artistic Director of the company until 2001. In creating Restless, Sally emphasised social justice, high quality artistic skills and production values, and the distinct capacities and vision of young people with a disability. Over time, and with the contribution of Restless dancers and other performance practitioners, these ingredients have evolved into a unique dance theatre identity.

An initial experience of the Restless style is captured by Andrew Coley, father of Gemma and Kynan, Restless performers. Andrew's association with Restless began in 1998, through Gemma's desire to take dance classes.

[We went to] see something called *Sex Juggling*. It was held in an old hall at Thebarton and I don't think I expected very much at the time.

We were delighted by the show ... We loved the costumes, the set, the props, the innovative choreography, the wonderful live music and the confidence of the performers ...



The cast of *The Laminex Man*, directed by Michael Whaites, May 2004.
Photograph by David Wilson.



Anastasia Retallack in *Starry Eyed*, directed by Kat Worth, May 2004.
Photograph by David Wilson.

Suddenly, the social politics were reversed. There I was in awe of these performers for the courage, the dedication and the perseverance it must have taken to reach the professional standard we had witnessed.

Soon after we saw *Sex Juggling* Gemma started a Restless workshop, and her brother, Kynan, agreed to lend his support by accompanying her. (We were amazed, as he had never shown any interest in dancing before.) Not only did they persevere with the workshop, but they were both incorporated into the Restless Youth Ensemble. Within months they were performing in an extravagant production (*The Flight*) before large audiences at the Festival Centre's Space Theatre.

ANDREW COLEY, PARENT

Integrated dance – a unique art process

Members of the Restless performance ensemble are between 15 and 26 years old. A majority of the 20 members live with a disability. The mix of dancers in Restless creates an integrated environment both socially and artistically.

Integrated dance has a different aesthetic quality that is unique. Creating a work is based around assessing each person's abilities and then working with them.

DANIEL DAW, RESTLESS ENSEMBLE MEMBER

In *Restless*, the dancers with a disability are the experts. The work that *Restless* creates is developed from the themes and issues of their experience (not necessarily disability issues) as well as their movements and imagery. The company describes this as working with 'cultures of disability'. The result is a movement language which expresses a distinct world view and aesthetic sensibility. The dancers with a disability not only speak for themselves through the non-verbal form of dance but, as Sally Chance says, they 'look like themselves'.

As a writer and actor I found *Restless* really exciting. It was a completely new way of presenting material and putting across emotion and thoughts to an audience. It is amazing seeing how affecting the work can be and to be a part of it. I now see myself as someone who is a 'mover'.

FINEGAN KRUCKEMEYER, RESTLESS
ENSEMBLE MEMBER

The productions

Restless productions are known for creating a total theatre experience. The dancers' skills are complemented by skilled and imaginative choreography, lighting and set design, music and direction.

The subject matter of *Restless* shows has particular resonance for young people but is tackled with the kind of depth that makes it universally meaningful. *Starry*



Lisa Engelaar and Dimitrios Vuthoulkas in *Headlong*, directed by Ingrid Voorendt, October 2002. Photograph by David Wilson.



Sally Miller and Andrew Nixon in *in the blood*, directed by Ingrid Voorendt, May 2002. Photograph by David Wilson.

Eyed, directed by Kat Worth, explored the themes of ambition, life choices and dreams.

The Laminex Man, directed by Michael Whaites and accompanying *Starry Eyed* as part of a double bill (2004's *Landmark*), is about masculinity. In the words of ensemble member Daniel Daw, 'laminex is a hard covering, the front that men and boys put on, covering up what's underneath'.

Precious, developed for the Come Out Festival* in 1999 and chosen for the 2000 Paralympics Festival, draws on the imaginative world of people with an intellectual disability to show both the beautiful and dark side of what is precious to us. Deborah Jones' review for *The Australian* gives a glimpse both of the work and the way director Ingrid Voorendt approached it.

Inside Gaelle Mellis's glittering set of fire and ice, the performers act as a consoling group or individuals in conflict with each other and the world ... Much of the movement has an improvisational character, giving it a sense of freedom and fluidity. Yet there are also moments of quiet intensity, particularly expressed in a deeply affecting sequence for Rachel High whose hands speak a universal language of tenderness, longing and aspiration.

DEBORAH JONES, *The Australian*,
20 OCTOBER 2000

It was a much earlier production that marked the beginning of Rachel High's career with Restless. When Restless took their production *Talking Down* to Port Augusta in 1995, Rachel High was the only person in her school with Down Syndrome. As her mother, Miriam, remembers, 'suddenly there were other people like her and they had been able to produce this wonderful performance'. Despite the 320 kilometre distance, Rachel began to attend Restless workshops in Adelaide and then joined the ensemble.

Inside Restless

Restless employs a full-time Artistic Director, Kat Worth, a company manager, Nick Hughes, and guest artists for specific shows. The majority of the company's funding comes from the arts rather than the disability sector and much of this is project funding for specific program and production items.

Community workshops and major performance work are often complementary. The *Sustenance* project in 2004 involved dance theatre workshops with young job-seekers with a disability, and formed the basis for the company's performances at the 2005 Come Out Festival. A number of the workshop participants were invited into the performing ensemble for the production.

All projects and programs provide entry points into the wider Restless

environment. Participation in Restless workshops is the basis for consideration for the ensemble. Ensemble members may take up opportunities to be tutors, board members or directors. There is a tutor development program to support this. Participation as a front-of-house volunteer may lead to administrative work in the Restless office. Ensemble members also play a part in media interviews, presentations, training and advocacy.

The company's working process in developing performances is one which maximises opportunities for participants. The dancers' own ideas provide the basis for developing work through a constructively critiqued, professional environment which allows a range of different viewpoints to emerge in each production. Dancers are involved in a group dynamic which encourages individual responsibility and mutual respect. Each dancer is provided with an introduction to this process as part of a kit which sets out the company's goals and approach to creating work collaboratively.

Working together constructively also requires the ensemble members to fulfil practical tasks determined by the dancers, such as arriving in time for warm-up, wearing appropriate clothing and giving notice of specific needs or issues before a workshop starts. Such preparation is the groundwork for managing the pressures of production, performance and touring.



Finegan Kruckemeyer carrying Daniel Daw in *The Laminex Man*, directed by Michael Whaites, May 2004. Photograph by David Wilson.

Rehearsals for each production involve a 'contract ceremony', in which all the participants look closely at the company's goals as a group and define the agreements between the performers, director and staff for the project's duration.

Conclusion

As an integrated youth dance company, Restless offers a distinct performing arts experience for people across mainstream and disability cultures. In order to reach this potentially wide audience more effectively, the company has developed targeted marketing strategies with the help of a marketing company. A marketing plan for each project now comes into operation three months before the production opens, and strategies such as contacting teachers to bring school groups to performances are used to access a range of audiences.

The distinct Restless style has attracted a number of young performers without a disability. They are keen to become involved because the work is stylish, intriguing and challenging. Over the last 13 years the company has nurtured a group of emerging artists who are now experienced in working with people with a disability and whose whole practice has been influenced by the experience of integrated dance.

The company's impact on the lives and careers of dancers with a disability has been enormous, but its benefits beyond the ensemble are also significant. Restless currently assists ex-members to further their interests in dance and performance. Some ensemble members have gone on to join Tutti Ensemble and No Strings Attached Theatre of Disability, while others have undertaken tertiary study.

We have watched Rachel grow in so many ways as a result of her association with the company. Her developing social skills have opened up a whole new world of relationships for her. She has matured into a thinker and her ability to analyse her feelings and act responsibly has given her a wider range of options in her life.

MIRIAM HIGH, PARENT

* The Australian Festival for Young People: see www.comeout.on.net.

Pinnacles Gallery

Artwork engaging all the senses

Introduction

They were not the usual gallery crowd, wandering sedately through the space, talking in quiet, reverent tones about artworks viewed from a distance. This crowd talked loudly, yelled even, and became increasingly excited at the noises they created, the textures, smells and sounds they encountered, as they engaged with the art.

JACQUELYN MURPHY, *Gallery Messenger*,
NO. 13, November 2002 (reviewing *Grapple* 2002)

Pinnacles Gallery is a regional gallery in Thuringowa, north Queensland, which demonstrates a commitment to developing exhibitions with and for the disability community. It has developed a long-term relationship with the disability community in the Townsville region through exhibitions, residencies and community workshops, as well as new approaches to welcoming and informing gallery visitors.

An important stepping-off point for Pinnacles Gallery was addressing the challenge that vision impairment presents for an artform predominantly understood as visual. This has led to exhibitions that encourage interaction through touch, taste, hearing and smell as well as vision – an approach which extends the experience of all gallery visitors.



Inge Kaye, former Pinnacles Director Bronwyn McBurnie (obscured) and Con Lokkers interacting with Stephen Weis's *Toneaphone*, at the *Grapple* 2002 exhibition opening.



Stephen Weis, *The Soaring Sole Toneaphone*, 2002 (detail). Metal, plastics and sound equipment, 200 x 130 x 40 cm. Exhibited at *Grapple* 2002.

Approaches to exhibitions with the disability community

In order to draw people with disabilities into the gallery and highlight the work of artists with a disability, Pinnacles Gallery has concentrated on working with communities through exhibitions. Its approaches to these exhibitions have included initiating projects, responding to community interest and developing partnerships with local organisations.

In 1998 Allison Gray, Pinnacles Gallery Exhibition Officer, made an initial connection between the gallery and the disability community when she facilitated *Grapple '98*. Lyn Tyson, a local artist with vision impairment who has an ongoing involvement with Pinnacles Gallery as an artist, played a key role in the project.

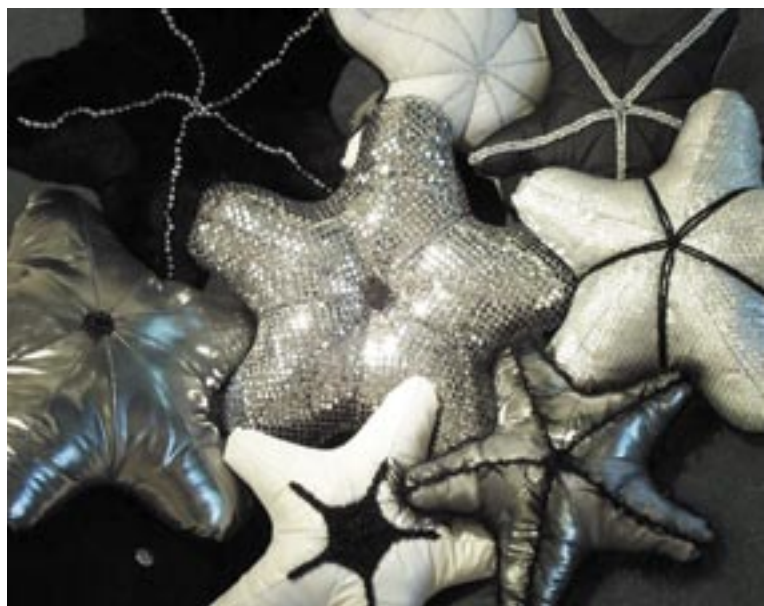
Grapple '98 involved people with vision impairment and was based on the principles of inclusive development and community management. Participants were on the management committee and material for the exhibition was created in collaborative workshops led by several artists-in-residence whose work utilises senses other than sight. By all accounts, it was an extremely popular exhibition as well as a rewarding experience. For Lyn Tyson, the two vital ingredients for its success as a collaborative and creative process was time to get to know people and the opportunity to go beyond a one-off exhibition activity.

I built ongoing meetings into the process as often we get dropped from projects once the artists or organisation get what they want. The meetings with participants and local artists let the project evolve naturally through shared interests and friendships that led to other exhibitions.

LYN TYSON, ARTIST

In 1999, with the support of local artists Dinie and Marion Gaemers, the *Grapple* '98 group held another successful exhibition at Pinnacles Gallery, *Festival*. The exhibition had a dinner-party theme and featured creative dinner settings. *Artability* and *Visability* were two further community-based exhibitions which followed *Grapple* '98.

Pinnacles explored another approach to working with the disability community in *Grapple* 2002. This was a touring exhibition designed to highlight the sensory dimensions of contemporary art, engage the disability community as audience and artmakers, and raise awareness of issues for people with vision impairment. Curator Jacqueline Murphy invited a number of established contemporary artists to create work exploring sensory engagement and challenging the idea of the 'viewer' as sighted. The tour included workshops and residencies with the participating artists at each venue.



Candace Miles, *See Stars*, 2002. Installation: woven cloth, papier-mâché, glass beads, mirror, plastic, metal, acrylic paint, silicon and clay. 2.5 cubic metres (variable). Exhibited at *Grapple* 2002.



Alan Valentine, *Sea Gongs*, 2002. Hardwood and metal. 45 x 80 cm (variable). The knob of each gong operates a bell. Exhibited at *Grapple* 2002.

In Thuringowa, some of the people from the original *Grapple* were part of Candace Miles' *Grapple 2002* residency. The result was a mosaic of ceramic tiles called *Interconnections* which was displayed in association with *Grapple 2002* and later installed as a public art piece.

Caloundra hosted a residency with Ross Barber, which led to the establishment of a website to connect local people with disabilities. This prepared the way for a residency with another artist, Bonnie Jenkins, in the following year. Caloundra Gallery also exhibited work by local artists with disabilities alongside *Grapple 2002*.

Grapple 2002 was also a catalyst for *Touch Tour*, an exhibition developed with the Townsville Community Learning Centre (TCLC). *Touch Tour* featured selected fabric artworks created by local textile artists and Special Education teacher Linda Cameron. It was made for and with children and adults with physical, intellectual, vision or multiple impairments.

The experience of *Touch Tour* led to further partnerships between Pinnacles Gallery and the TCLC. In 2003, Linda Cameron played a key role in the initiation and implementation of *The Treasure Within*. This exhibition involved three local artists working with TCLC students to create a variety of artworks displayed at Pinnacles Gallery in Disability Action Week.

In 2004, Pinnacles Gallery decided that its annual youth exhibition would specifically

involve young people with disabilities. Pinnacles Gallery staff liaised with Special Education teachers who organised the production of collaborative artwork from ten local Special Education Units.

Taking visual art beyond the visual

Imagine a room full of artworks engaging all the senses, intoxicating the visitor with a sensorium of sights, smells, tastes, textures and sounds.

JACQUELINE MURPHY, FORMER DIRECTOR,
PINNACLES GALLERY

The work I did for *Grapple '98* was based around a sea cave structure with textured insides, shells and a continuous tape of sea sounds and spoken word based on poems and stories I had written. I did three mermaids of papier-mâché and fabrics in different textures like feather boas. The mermaids had no faces – they were blank as faces aren't too important. The mermaid created by a sighted artist had a face.

LYN TYSON, ARTIST

In *Grapple '98*, the artists and workshop participants created collaborative pieces which explored materials, sensory responses and the experience of vision itself. For example, Marion Gaemers' workshop group used natural, found and recycled material to create a series of woven and beaded screens. Pickled and

preserved foods, sheets of braille script, fruit and leather were the components of the piece made with Liz Woods.

The eight artists who contributed to *Grapple 2002* were selected because they had already developed a distinct body of work that engaged senses other than sight.

Inclusive gallery practice

Pinnacles Gallery has always had a community focus and our exhibition and public program are designed to be varied and inclusive.

ANNE DONOHUE, EDUCATION OFFICER,
PINNACLES GALLERY

As well as creating new opportunities for people with a disability as artists and gallery-goers, Pinnacles Gallery has also explored ways of making the gallery and its exhibits more accessible. Education and public programs for *Grapple 2002* included an audio catalogue, sensory trail activity and the opportunity to put on goggles to simulate different types of vision. The media launch featured a performance by a signing choir whose members use sign language to sing. In *Grapple 2002*, all wall texts and labels were presented in large non-serif fonts on non-reflective paper, and much of the written material, including parts of the catalogue, were presented in braille. Audio tapes and players and vision-altering devices were also part of the exhibition touring package. In addition, the Royal



Sebastian Di Mauro, *Curl*, 2002. From *Shimmer Suite*. Stainless steel pot scourers, aluminium. 50 x 70 x 30 cm. Exhibited at *Grapple 2002*.



Ross Barber, from *The Rope: a reply to Charles Baudelaire and Edouard Manet*, 2002. Installation: 8 cast polyester braille-embossed tablets on perspex plinths, rope, text, audio player and speakers. 80 x 40 x 500 cm (variable). Exhibited at *Grapple 2002*. See: <http://users.qld.chariot.net.au/~barberr/>

Blind Foundation provided a workshop in each *Grapple 2002* venue for gallery staff and the wider community interested in finding out more about communicating with the vision-impaired.

As a wrap-up to *Grapple 2002*, Pinnacles Gallery sought community feedback. A focus group identified the importance of personal liaison between gallery staff and people with a disability. Suggestions ranged from activities such as morning teas to being aware of language usage when describing people with disabilities in promotional material. Lead-time for community contact and some transport support were also highlighted. The issue of exhibition layout was a major area of discussion with debate swinging between a preference for people support – provided by gallery staff or individual carers – and physical aides such as guide ropes.

As well as exhibitions developed with and for the disability community, Pinnacles Gallery has looked at ways of making its general exhibition program more accessible. For example, AUSLAN (Australian Sign Language) presentations to go with the exhibition program over an 18-month period were made possible with funding from Disability Services Queensland.

Conclusion

An important aspect of Pinnacles Gallery's work with the disability community is the exploration of the non-visual dimensions of the art gallery experience. It has encouraged the work of artists with vision impairment, supported artists working with a variety of media and invited audiences with and without disabilities to 'see' with all their senses. Outcomes include the development of new audiences and community relationships and a greater awareness of disability issues.

Pinnacles Gallery's experience with the *Grapple* exhibitions demonstrates the value of working inclusively, building ongoing relationships with the disability community and making room for community feedback. Lyn Tyson makes the point that people without a disability can't unlearn their everyday sense experiences to reach a point of 'not knowing' – and it is the 'not knowing' that needs to inform inclusive creative collaborations and gallery practice. Creating effective collaborations takes not only time but a willingness to confront assumptions and learn new ways of doing things.

Tutti Ensemble

Making music with our glorious selves

Introduction

Tutti Ensemble is a fully integrated choir including people with disabilities and members of the wider community in Adelaide. It has become known for its non-stereotypical music-theatre productions for the main stage and community events.

Tutti began in 1997 as a recreational singing group at Minda, a residential institution for adults with an intellectual disability. Over the next few years, the Holdfast Community Choir – as it was first named – grew from 11 to 60 members and in 2001 was incorporated as Tutti Ensemble. The founding Artistic Director of Tutti, Pat Rix,* has been part of the choir's development since she was first asked to lead the singing group.

The musical term *tutti* is itself a representation of inclusiveness – it translates as 'everyone will now perform together after only a few have been allowed to play'.

Performing Tutti

In Tutti you are accepted for where you are at and what you can give now. You are valued for your life experience, abilities and capacities.

TUTTI WEBSITE, WWW.TUTTI.ORG.AU

The ingredients of a love of singing, acceptance of difference, willingness to learn and a sense of community are reflected in Tutti's repertoire and



The Tutti Ensemble.



The Tutti Ensemble, with Pat Rix.

performances. Their performances include material from their own music-theatre creations alongside original works by contemporary composers and songs from a variety of cultures. The ensemble has undertaken overseas and Australian tours and appeared at major venues as well as community events.

In 2001, the year Tutti was incorporated, choir members toured to Vancouver to participate in Canada's first Celebration of Arts and Disability, KickstART. In 2002, they performed Pat Rix's opera *My Life, My Love* at the Adelaide Festival and in that same year a sell-out concert with David Helfgott in the Adelaide Town Hall at the High Beam Festival.

Adelaide's internationally acclaimed Tutti Ensemble is fast being recognised as a serious musical force in Adelaide. Look closely and you can see the diversity of the community that makes up the membership. Close your eyes and all you hear is a finely balanced group of singers enjoying their music-making immensely. They earned their standing ovation the hard and fair way.

EWART SHAW, REVIEW OF *MY LIFE, MY LOVE*,
Adelaide Advertiser, 9 May 2002

The following year Tutti was involved in several adventurous cross-artform collaborations. *The Singing of Angels* (Pat Rix and Tutti) with Restless Dance Company was performed for the Come

Out Festival. This was followed by *Towards Unlit Skies* (Pat Rix and Natalie Williams) with the Adelaide Symphony Orchestra and Yvonne Kenny, a new choral work created especially for the Bundaleer Forest Event. *Sounds of the City* saw the choir performing with the Holdfast and Glenelg concert bands, and *Melrose Under the Big Top*, written by Pat Rix for the celebration of Melrose's 150th anniversary, took Tutti north again to the Flinders Ranges. There they were, in Pat Rix's words, part of a cast of '100 men and women on the land in a real circus tent with live horses, sheep, sheepdogs, utes, tractors and school children, as well as professional musicians and opera singers and a very well-behaved bull'.

Throughout 2004 and 2005 Tutti collaborated with Interact Center in Minneapolis on the creation and development of two new works to be performed in the US and Canada. Interact also plans to stage *My Life, My Love* in Minneapolis in 2007. In the past two years Tutti has also collaborated with Arts In Action and regional Leisure Options to create the Big Country Choir in regional South Australia.

For Tutti members, the experience of singing and performing with the ensemble is about personal, artistic and social expansion.



The Singing of Angels, Come Out Festival, 2003.



Backstage preparation for *The Singing of Angels*, Come Out Festival, 2003. (L to R) Sue Downing, Karl Bryhn and Pat Luscombe.

Lots of friends, more confidence, shared interests, improvement in singing and stage presence ... would love to pursue a career in singing and drama.

AIMEE CRATHERN, TUTTI PERFORMER

At choir I am treated like a person, not looked upon as a disability. Although I cannot verbalise, the little things I can achieve play a part in the overall production. I've even become quite famous after my picture was in the paper and now other people are looking at me in a different light.

JEREMY HARTGEN, TUTTI PERFORMER

The practical arrangements that have to be made for Tutti performances – concerning access and facilities for a range of needs – also raise awareness of disability issues. Interaction between carers, families and community leaders is part of the preparation for every Tutti appearance. So too is the negotiation of appropriate fees for their work.

Creating and managing Tutti

It is Tutti's focus on both social inclusion and artistic excellence which gives the group its impact on participants and audiences. In Tutti's hands, these are not two distinct goals but practices which support and enrich each other. The choir visibly achieves high quality, creative performances in the context of a wide range of support needs.

Tutti embraces difference and inspires acceptance. In musical terms, this means that all participants are appreciated and recognised for what they can offer. All contributions, even 'a very small or very loud uncontrolled sound' are incorporated into the music-making process. The fact that no sounds are censored provides an open and confident base for learning and exploring the 'new aesthetic territory' that is Tutti's brand of large-scale music-theatre and opera.

We are proud of our unique aesthetic and know it derives from the extraordinary range of voices. I love the variations in our voices and know them so well that if one person is missing I can hear the difference. Over time, most have learned to pitch even if they have a hearing or vision impairment or palsied vocal folds. Such effort takes enormous self-discipline. It also takes self-awareness and sensitivity to others.

PAT RIX, ARTISTIC DIRECTOR

The approach to learning that supports such achievement is one that uses and builds on participants' existing skills and sees learning as a cooperative activity in which all participants, including the Artistic Director, are both learners and problem-solvers. The understanding that everyone is a supporter and encourager provides a strong basis for working together in a context in which, as Pat says, things may easily go wrong and different

behaviours may be confronting.

An important element in Tutti's success as an integrated choir is that the process of integration took place as a move into the 'margins' rather than into the 'mainstream'. Wider community members joined what was originally Minda choir. From this time through to the incorporation of Tutti Ensemble, all choir rehearsals prior to technical and dress runs have continued to be held at Minda. There the residents' world rules, and those from 'outside' have to integrate with it.

From its beginning in 1997 to its current form, Tutti's work has been financially supported by project grants, productions partnerships and some donations – which are tax deductible. Arts sector funding and generous support from Minda have been vital to the ensemble's development. Partnerships with flagship theatre and opera companies have broadened the group's audiences and their field of potential support.

The future: Tutti Arts

Tutti's strength and success as a choir and an inclusive creative organisation has seen it develop to the point of growing out of its present structure and funding. How to manage and shape its future is an important issue.

In May 2003 the Tutti Ensemble expanded to create Club Tutti, a non-performance choir for people who do not want the



Tutti Arts. Photograph by Jackie Smith.



Tutti Arts. (L to R) John, Alex, Aimee, Rachel and Joel.

pressure of performing. Club Tutti also caters for people on the waiting list and has a ceiling of 30 singers. Club Tutti is led by long-time Tutti member and soloist Jayne Hewetson with two other Tutti members.

Another new development is Tutti Arts, established with Minda Inc as a program for emerging artists with an intellectual disability. These emerging artists work alongside professional musicians, singers, writers, choreographers and directors on the creation and performance of their own projects.

As Tutti Arts is an ongoing project for artists with a disability, ongoing funding can be generated from a mixture of disability support and human services. This means Tutti Arts will ensure sustainability of the whole Tutti organisation and also allow for long-term planning.

Conclusion

As it has evolved, Tutti has created a culture of respect for difference. The creative feel of the organisation and the high standard of artistic work attracts people from all walks of life. In addition, the choral and music-theatre performed by Tutti is most often developed with the unique abilities of Tutti participants. It is not something a mainstream choir could ever replicate.

As Tutti has taken its place in main-stage festivals (and even the AFL arena through a memorable performance, the first of

many for the Adelaide Crows), the wider public has recognised that people with disabilities can be outstanding artists, expanding ideas of what art can be and what people with disabilities can do.

I am so deeply touched by what people are able to do in this choir and the doors that open as a result of our achievements. Seeing some individuals perform, you know they have never in their whole lives had such an experience and you know it will change them forever, as it has changed me.

TUTTI PERFORMER

* This article draws on Pat Rix's paper, 'Everything is Possible: The Story of Tutti', presented at the AASE/ASEAQ State Conference, University of Southern Queensland, Toowoomba, September 2003. Unacknowledged quotes in the text are from this paper.

Resources and contacts

For a more comprehensive list of links and resources, please see
www.artsaccessaustralia.org

Arts Access Australia network

Arts Access Australia

www.artsaccessaustralia.org
Ph: 02 9251 6844 Fax: 02 9251 6422

Accessible Arts (NSW)

www.aarts.net.au
Ph: 02 9251 6499 Fax: 02 9251 6422

Arts Ability Officers (ACT)

Ph: 02 6247 1882 Fax: 02 6247 8859
Email: ddao@artsrec.org.au

Arts in Action (SA)

www.artsinaction.asn.au
Ph: 08 8224 0799 Fax: 08 8224 0709

Access Arts (QLD)

www.accessarts.org.au
Ph: 07 3358 6200 Fax: 07 3358 6211

Arts Action (TAS)

Ph: 03 6214 7633 Fax: 03 6214 7636
Email: ed@artsaccessaustralia.org

Arts Access Central Australia (NT)

c/- InCite Youth Arts
Ph/Fax: 08 8952 6338
Email: inciteya@ozemail.com.au

Arts Access Darwin (NT)

c/- Browns Mart Community Arts
Ph: 08 8981 5522 Fax: 08 8941 3222
Email: mail@brownsmart.com.au

DADAA WA

Ph: 08 9430 6616 Fax: 08 9336 4008
Email: arts@dadaawa.asn.au

Arts Access (VIC)

www.artsaccess.com.au
Ph: 03 9699 8299 Fax: 03 9699 8868
TTY: 03 9699 7636
EASE Ticket Service Ph: 03 9699 8497

Featured organisations

Display Workshop – Kimberley TAFE, Broome Campus

www.kimberley.tafe.wa.edu.au
Ph: 08 9192 9100 Fax: 08 9192 9111

Ignition Theatre Training

www.nmit.vic.edu.au
Ph: 03 9269 1656

Open Art ACT – Belconnen Community Centre

www.belcomserv.com.au/belconnen_community_centre.html
Ph: 02 6253 1166

Adelaide Festival Centre

www.afct.org.au
Ph: 08 8216 8600

Mwerre Anthurre / Bindi Centa Art

Ph: 08 8952 7277 Fax: 08 8952 3747
Email: artscoordinator@bindicentasales.com

Arts Roar

Ph: 03 6343 3467
Email: artsroar@fastmail.fm

Nymagee Outback Music Festival

www.geocities.com/nymageefestival
Ph: 02 6837 3667

Bunker Cartoon Gallery

Ph: 02 6651 7343 Fax: 02 6650 0908
Email: bunkergallery@bigpond.com

Back to Back Theatre

www.backtobacktheatre.com
Ph: 03 5221 2029 Fax: 03 5229 0525

Restless Dance Company

www.restlessdance.org
Ph: 08 8212 8495 Fax: 08 8212 4450

Pinnacles Gallery

Ph: 07 4773 8437 Fax: 07 4773 8608
Email: pinnacles@thuringowa.qld.gov.au

Tutti Ensemble Inc

www.tutti.org.au
Email: tuttiensemble@tutti.org.au

Arts and disability resources — Australia

Arts organisations and festivals

Arts Project Australia

www.artsproject.org.au
Workshops, exhibitions and development
for visual artists with an intellectual
disability. Based in Victoria.
Ph: 03 9482 4482 Fax: 03 9482 1852

Australian Theatre of the Deaf (ATOD)

www.ozdeaftheatre.com
Ph: 02 9310 1255 Fax: 02 9318 2835
TTY: 02 9310 1205

Awakenings Festival

<http://awakenings.horsham.net.au>
Regional arts and disability festival held in
Horsham, Victoria.
Ph: 03 5362 4006 Fax: 03 5382 1566

Community Cultural Development in Australia

www.ccd.net
National website for community cultural
development.

National Arts and Culture Alliance (NACA)

www.naca.org.au
National coalition of individuals,

organisations, agencies and community
groups involved in the areas of community
cultural development and community arts.

Online information kits and ideas

Access All Areas

www.ozco.gov.au/artsResources.aspx
→ Type Access All Areas in the Resource
Finder box

This guide is intended to be practical,
covering actions which are within reach
of arts organisations, especially marketing
officers and their departments.

Accessing the Arts Kit

[www.artsaccessaustralia.org/accessingkit.
htm](http://www.artsaccessaustralia.org/accessingkit.htm)
This information resource, developed
by Accessible Arts NSW, provides
information on all aspects of improving
access to cultural venues and events.

Companion Card

www.companioncard.org.au/cc/index.htm
Promoting the right of people with a
disability who require a companion to fair
ticketing at Victorian events and venues.
Also being implemented in other states.

Disability Fact Pack

www.ozco.gov.au/artsResources.aspx
→ Type Disability Fact Pack in the
Resource Finder box
An overview of the Disability
Discrimination Act and an outline of issues
for arts organisations regarding people
with disabilities.

Fuel4arts

www.fuel4arts.com
Free audience and market development

tools and ideas for professional arts marketers and artists.

Web Access Guidelines

www.hreoc.gov.au/disability_rights/standards/www_3/www_3.html

Guidelines for providing accessible online design.

Arts and disability funding

Commonwealth Grants

www.grantslink.gov.au

Searchable site of community grants that includes the Australia Council, Regional Arts Fund, Department of Communication Information Technology and the Arts (DCITA) and also picks up links to state and territory arts-funding agencies.

Australia Council for the Arts

www.ozco.gov.au

The Australia Council is the Australian Government's arts funding and advisory body.

Department of Communications, Information Technology and the Arts

www.dcita.gov.au

Programs, activities, networks and grants related to the arts in Australia.

Department of Family and Community Services

www.facs.gov.au

FaCS is responsible for social policies and support affecting Australian society and the living standards of Australian families.

Department of Health and Ageing

www.health.gov.au

The Department seeks to provide

better health and healthy ageing for all Australians. The site contains links through to state and territory government health agencies

Our Community

www.ourcommunity.com.au/funding/grant_main.jsp

Publishes the monthly *Easy Grants* newsletter.

Regional Arts Australia

www.regionalarts.com.au

Federation of state and territory agencies who administer the Regional Arts Fund.

Philanthropy Australia

www.philanthropy.org.au

The national membership organisation for grantmaking trusts and foundations.

Australian Business Arts Foundation

www.abaf.org.au

Connects business, the arts, donors and foundations through three programs – Partnering, Volunteering and Giving.

Disability advocacy and resources

Human Rights and Equal Opportunity Commission

www.hreoc.gov.au/disability_rights/

Disability rights information.

Commonwealth Disability Strategy

www.facs.gov.au/disability/cds/index.htm

Information about this government strategy.

Australian Federation of Disability Organisations

www.afdo.org.au

People With Disabilities Australia

www.pwd.org.au

Carers Australia

www.carersaustralia.com.au

National Ethnic Disability Alliance

www.neda.org.au

National Indigenous Disability Network

Ros Sackley Ph: 0422 918 384

NICAN

www.nican.com.au

Information on recreation, tourism, sport and the arts for people with disabilities.

Way with words

www.disability.qld.gov.au/publications/waywithwords.pdf

Guidelines for the portrayal of people with disabilities

Companies providing equipment and services**Access Audits Australia**

www.accessauditsaustralia.com.au

Accredited professionals who provide access audits, plus training, presentations and advice about disability awareness for companies, government departments and local councils.

Independent Living Centres

www.ilcaustralia.org

Click on Product Search → choose a State → Recreation → Art & Craft Equipment. Services and products for people with a disability, including adaptive arts and craft materials.

Technical Aid to the Disabled

www.technicalaidnsw.org.au

Offers custom-designed aids where no commercial products are available.

Adapted Recreation & Sporting Equipment

www.smartarts.net.au/agedcare

Games, publications and products to assist people with a disability and the aged.

Salubrious Productions: Artists with Ability

www.salubriousproductions.com

Brisbane-based entertainment and production agency representing a diverse range of artists and entertainers.

Print publications***Freedom to Move: Dance and Movement for People with Intellectual Disabilities***

Available from McClellan & Petty

Publishers Ph: 02 9349 5811 or

www.bookshop.unsw.edu.au/publichealth/ph_dis.html

Accessible TheatreSports: A Book of Drama Improvisation Ideas

www.aarts.net.au → click on Resources

Ph: 02 9251 6499

Positive Negative: Writings on Integrated Dance

www.aarts.net.au → click on Resources

Ph: 02 9251 6499

Bridging Pathways

<http://165.12.253.219/publications/publication.asp?qsID=685>

The Department of Education, Science

and Training's national educational strategy for people with disabilities. This link is to the revised blueprint for implementation.

Arts and disability resources – international

World Health Organization

www.who.int/classifications/icf/en/
The World Health Organization International Classification of Functioning, Disability and Health (abbreviated as 'ICF') provides a conceptual basis for the definition, measurement and policy formulations for health and disability.

United Kingdom

Arts Council of England

www.artscouncil.org.uk
Enter 'disability' as a search term.

Disability Arts Online

www.disabilityarts.org
Regular features and news on disabled artists.

National Disability Arts Forum

www.ndaf.org
Useful links and a regular newsletter.

New Audiences

www.newaudiences.org.uk
Enter 'disability' as a search term.

United States

Very Special Arts

www.vsarts.org
An international arts and disability organisation with a network of affiliates worldwide – including Arts Access Australia.

National Endowment for the Arts – Accessibility

www.nea.gov/resources/Accessibility
Useful information and resources.

National Institute for Arts and Disability

www.niadart.org

National Arts and Disability Center

www.nadc.ucla.edu

Kennedy Centre for the Performing Arts

www.kennedy-center.org/accessibility
Coordinates the Leadership Exchange in Arts and Disability (LEAD) conference.

Raw Vision – Outsider Art

www.rawvision.com

Smithsonian Institute

www.si.edu/opa/accessibility/exdesign/
Accessibility guidelines for museums and galleries.

Centre for Universal Design

www.design.ncsu.edu/cud/

Universal Access Symbols

www.gag.org/resources/das.php

New Zealand

Arts Access Aotearoa

www.artsaccess.org.nz
Communities with limited access to the arts including people with disabilities.

International Guild of Disabled Artists and Performers

www.igodap.org

Artists and performers who identify as being disabled or having a disability.

Definitions of 'disability'

The definition of disability for the purposes of the Disability Discrimination Act is:

- total or partial loss of a person's bodily or mental functions
- total or partial loss of a part of the body
- the presence in the body of organisms causing disease or illness
- the presence in the body of organisms capable of causing disease or illness
- the malfunction, malformation or disfigurement of a part of a person's body
- a disorder or malfunction that results in the person learning differently from a person without the disorder or malfunction
- a disorder, illness or disease that affects a person's thought processes, perception of reality, emotions or judgment or that results in disturbed behaviour.

The Disability Discrimination Act protects people who fall under this definition, and also protects those who have some form of personal connection with a person with a disability like relatives, friends, carers and co-workers if they are discriminated against because of that connection or relationship.

For more information on the Disability Discrimination Act, see www.hreoc.gov.au/disability_rights/dda_guide/dda_guide.htm

Conceptual models of disability

Historically, two major conceptual models of disability have been proposed. The medical model views disability as a feature of the person. Disability, on this model, calls for medical or other treatment or intervention to correct the problem with the individual. The social model of disability, on the other hand, sees disability as a socially created problem and not an attribute of an individual. Thus disability demands a political response since the 'problem' is created by an unaccommodating physical environment brought about by attitudes and other aspects of the social environment. The social model also enables organisations to focus clearly on universal access and design, which concentrates on making all environments, products and services accessible to all people.



Disability Action Plans

An effective way of ensuring an organisation is making itself accessible and meeting the requirements of the Disability Discrimination Act is to develop a Disability Action Plan.

An effective Action Plan should:

- eliminate discrimination in an active way
- improve services to existing consumers or customers
- enhance organisational image
- reduce the likelihood of complaints being made
- increase the likelihood of being able to successfully defend complaints
- increase the likelihood of avoiding costly legal action
- allow for a planned and managed change in business or services
- open up new markets and attract new consumers.

The member organisations of the Arts Access Australia network are all able to assist organisations in developing an Action Plan. Contact details can be found in the Resources and contacts section of this book.

For examples and information on Disability Action Plans see: www.hreoc.gov.au/disability_rights/action_plans/Register/register.html

ISBN 0-9751323-0-X



Arts Access Australia



Australian Government
Department of Family and
Community Services



This project has been jointly assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and by the Department of Family and Community Services.