

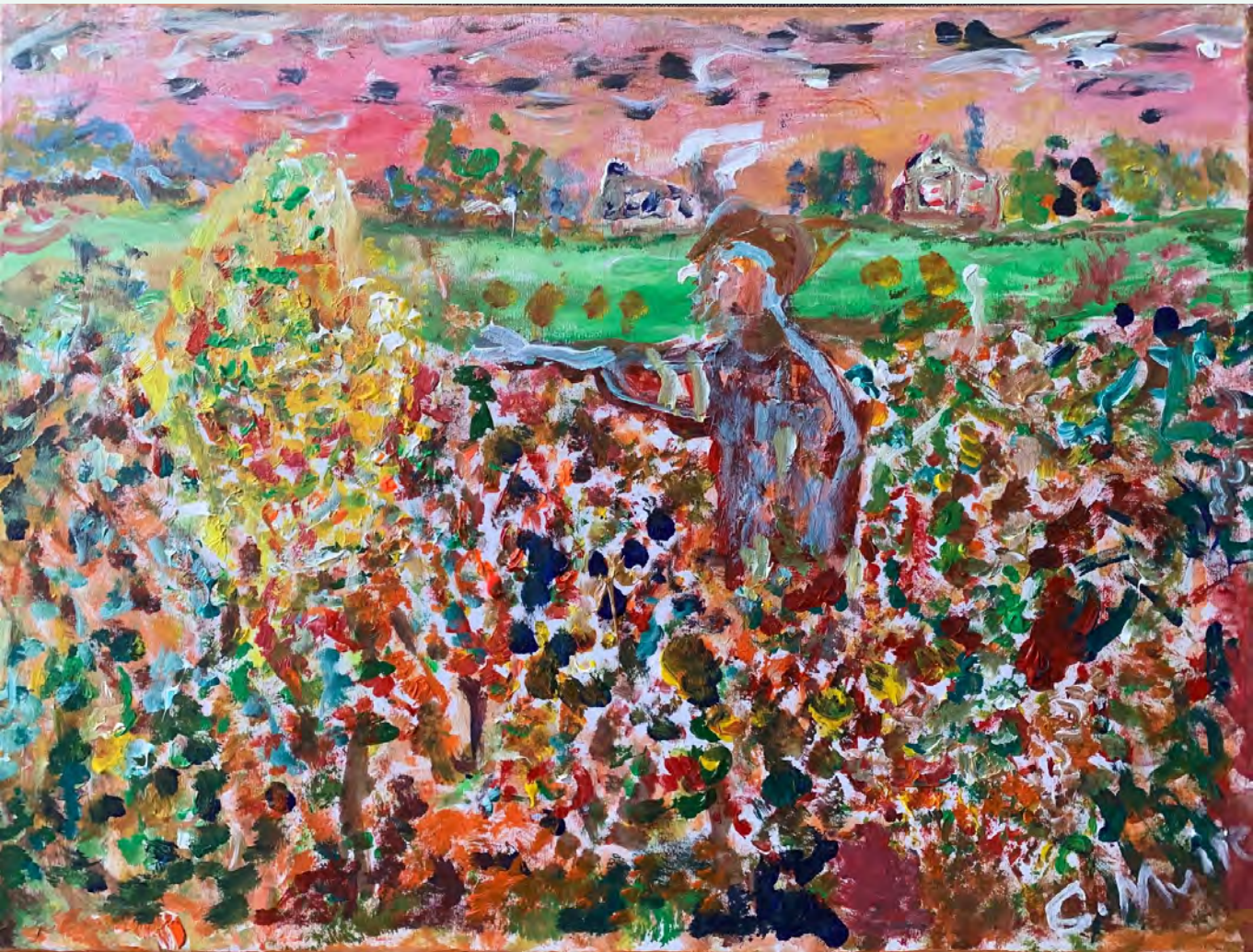
Arts Access Victoria

Annual report 2020



We acknowledge the Traditional Owners of the place now called Victoria, and all First Peoples living and working on this land. We celebrate the history and contemporary creativity of the world’s oldest living culture and pay respect to Elders – past, present and future.

We acknowledge our Deaf and Disabled colleagues and peers.



Greg Muir, Springtime, 2020.
Cover: Aleshanee Faery Woven Critter, Grass Sculpture, 2020.

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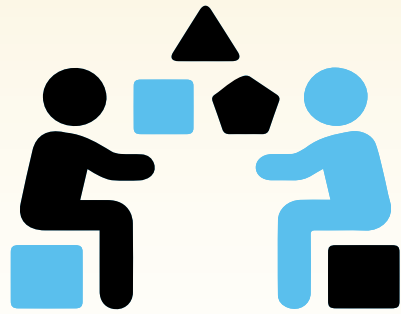
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1. 2020 overview

AAV exceeded or met all 21 of our KPIs



More than **1,300** artists supported



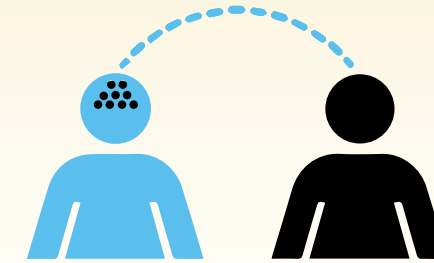
797 creative workshops held



21 exhibitions and performances



21 lectures and seminars presented



58 training sessions and consultations



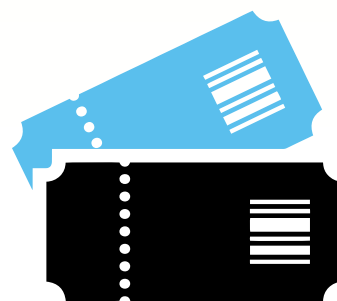
84 strategic partnerships



130 Paid opportunities for artists



172 Mentoring sessions held



13,479 audience members engaged



114,794 Website Views



18,809 social media followers



4,183 subscribers to eNews



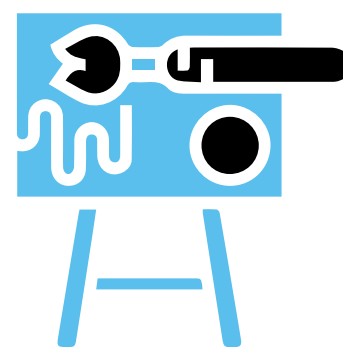
37,146 information requests



Over **35** Artists received grants



Over **1,100** Zoom Meetings held



180 new works produced



Laurence Flegg, 'The Dark Mirror', Acrylic and moulding paste on canvas, 2020.

2. Our language

Deaf and Disabled people

AAV strongly supports every person's self determination to label and define disability in their own way. For the purposes of this document, we will use the term 'Deaf and Disabled people.' This aligns to the Social Model of Disability outlined below.

Disability can be visible or invisible, sensory, physical, neurodiverse, cognitive, intellectual or developmental. Our definition includes people with lived experience of mental health or illness. We use this definition as an act of pride and solidarity. Disabled people are diverse and have intersecting identities; they are never just disabled people.

The terms Deaf and Disabled people are linked to a cultural identity and experience. We recognise and support the right of the Deaf community to label their experiences not as disability, but as one of cultural and linguistic difference.

Disability-led

In an arts practice context, Deaf and Disabled people have creative control and make the creative decisions. In an organisational context, disability-led is defined by having a majority of Deaf and Disabled people in charge of the running and governance of the organisation.

Social Model of Disability

Developed by disabled people, the Social Model is based on equality and human rights. It is used to identify and act against discrimination. It recognises that people are disabled by the barriers created by society, not by a medical condition or impairment.

The degree to which a person is disabled is directly impacted by the inaccessibility of the environment, communications and attitudes. This model recognises people's full participation as citizens. We do not use the word disability to mean impairment. The word disability means barriers and discrimination. The problem is NOT the individual and it involves everyone in identifying and removing barriers.

3. About Arts Access Victoria

Established in 1974, AAV has since become the state's peak body for arts and disability.

AAV's agenda is the social and artistic transformation for Deaf and Disabled people, the community and access to the arts sector. It achieves this through:

Disability-led advocacy

- Community arts and cultural development programs for more than 1300 Deaf and Disabled people.
- Professional development programs for Deaf and Disabled artists with creative and employment outcomes.
- Working with industry to increase Deaf and Disabled participation and access.

AAV has established itself as the driving force for an inclusive, accessible art and cultural sector in Victoria.

AAV shares unique and untold stories that challenge the issues that frame the lives of Deaf and Disabled people. It places Deaf and Disabled artists, not at the margins, but centre stage. Recognising them instead as significant and invaluable contributors to the Australian cultural landscape.



'Maddy the Model': Red Carpet Extravaganza! Zoom Shot.

4. Chairperson's report



The last line of my report for last year was as follows:

"2020 is shaping up to be a remarkable year and I am excited to see where Caroline and her team will lead us."

Little did I know just how remarkable the year would turn out to be.

In a year where access to things so many people in our community take for granted was reduced, restricted or taken away altogether. It is no wonder that our organisation flourished. Why? Because negotiating barriers to access is what we do, it is part of our organisational DNA.

As an organisation we were already at the forefront of using technology to facilitate access, so words like Zoom were not new to us. This in no way reduces the Board's gratitude for the outstanding effort and the remarkable achievements of the staff and our artists in making the myriad of changes they have in 2020. Well done and thank you all!!

To Caroline, Nikki and Susan, thanks so much for your outstanding leadership in steering such a steady course through the often stated 'unprecedented times' that 2020 provided us. My thanks also go to the Board for continuing to volunteer your time and expertise in 2020.

I am delighted to report that this year we will take the final step in becoming a fully disability-led organisation. Amanda Lawrie-Jones will be taking on the role of Chair. It has been such a privilege to serve this organisation as the interim Chair. I look forward to continuing to serve as a Board member for many years to come.

Brad

5. Chief Executive Officer's report



We started the year thinking we were going to support artists to produce multiple exhibitions, be involved in festivals and plan our Digital Strategy for the future. Then suddenly everything changed.

One minute we were working together in studios and offices. The next we found ourselves thrust into an almost entirely digital space.

For many in the disability community, the world opened up in ways they had never known before. People were suddenly being able to visit festivals, galleries and arts spaces that had never been available to them before. For others, the barriers were significant and had the potential to exclude and isolate.

Our ambition throughout COVID was to leave no-one behind, whether they could be in an online studio or not. It was crucial for us to make sure everyone still had a connection to us.

We were only able to achieve this thanks to the incredible work of the staff at AAV. I am humbled by the never-ending flexibility, problem solving skills and commitment they have shown to each other, the organisation and the incredible artists we have the honour to work with and support.

A huge thank also to our Chair, Brad Sadler, and all of our board members for supporting me and the organisation to get through what could have been some very rough terrain. Your ongoing belief in and commitment to AAV is hugely appreciated.

In 2021, we move into a new Strategic Plan with a vision of Cultural Equity. I'm excited to share with you what we have in store.

Warmest wishes,

Caroline

6. Impact of the global COVID-19 pandemic

For Deaf and Disabled people there is a large divide online with most living in the extreme, spending all their time online or almost none of it. In 2018, the Australian Bureau of Statistics researched people's internet habits and found out that 28.5% of Deaf and Disabled people said they did not have access to the internet and 23.4% said they lack the confidence or knowledge to use the internet. For us this was the biggest hurdle we needed to address.

How do we operate in online spaces when we work with so many artists who experience barriers when accessing the internet?

We worked together, bringing skills from every department in AAV to help people get devices, access to the internet and to teach them how to use it. For the studios, we worked with families and support workers to show them the value of engaging online instead of avoiding it. We created 'how to' guides to access Zoom. The producers worked with the artists to teach them how to turn computers on, how to navigate them and make accounts online.



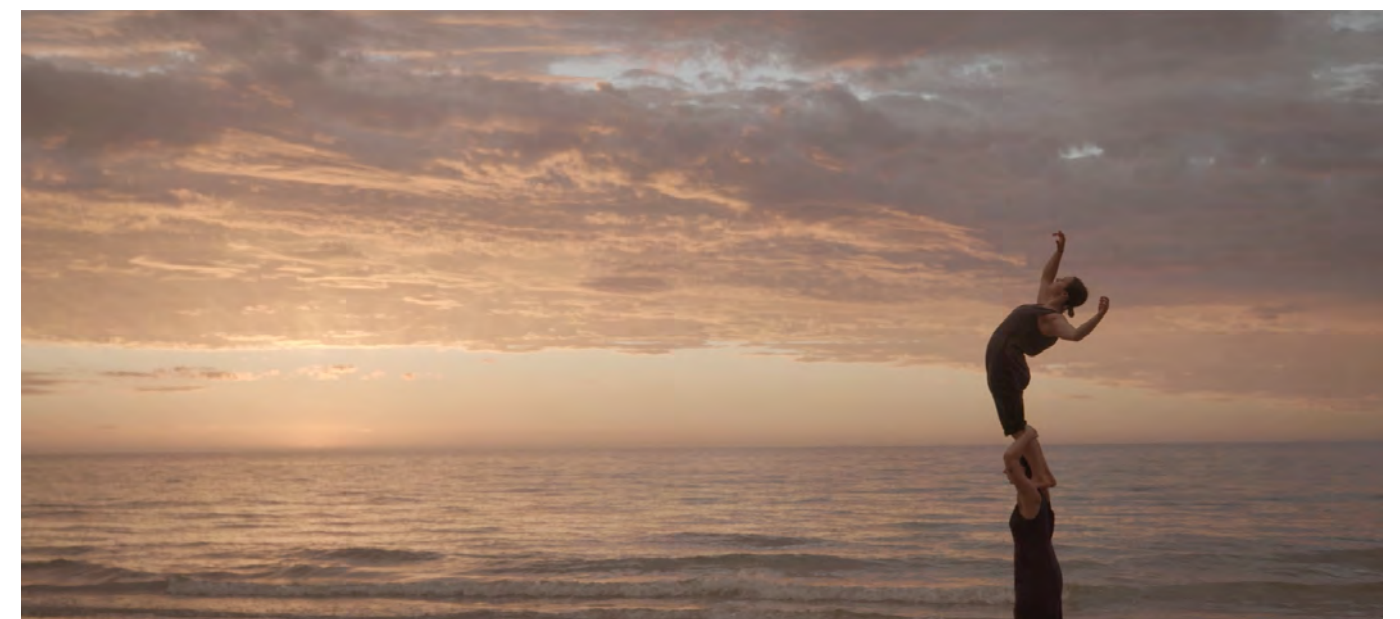
Marnie Woods, 'COVID Crawling Through This', drawing, 2020.

We talked about how to stay safe online. In weekly Zoom sessions, whether through the studios or mentoring, many of the artists developed the confidence to use technology. Many have now started working more in the digital space. For those who stayed offline we kept connected through phone calls and mail.

None of this would not have been possible if it was not for the managers, producers, mentors, facilitating and support artists at AAV.

For many arts organisations, the COVID-19 Lockdown was a time to take stock of what they were doing. For the first time non-disabled people experienced, in a small way, what it is like for Deaf and Disabled people. This forced a revaluation of what was being done for the Deaf and Disability community. We worked with local and state government and arts organisations of all sizes to create access for Deaf and Disabled artists, arts workers and audiences.

In many ways, COVID-19 and the subsequent lockdown was a strange time for everyone. We are very proud of the work we did to ensure none of the artists we worked with were left behind and increased opportunities for Deaf and Disabled artists, arts workers and audiences.



Abbie Madden, 'Short-sighted', Still, 2020.

7. The Other Film Festival

The Other Film Festival (TOFF) is a ground-breaking disability-led program that has positioned Deaf and Disabled people at the centre of the storytelling – not marginalised, limited, or spoken about. It is a major artistic project of Arts Access Victoria.

Founded in 2004, TOFF is Australia's first international disability film festival. TOFF has advocated against the erasure, misrepresentation and under-employment of Deaf and Disabled people within the mainstream. The festival has encouraged the screen sector to embrace inclusive production structures and processes. This has included paid employment opportunities and career pathways for Deaf and Disabled screen practitioners and performers.

Throughout 2020, TOFF offered a 'live' digital program in the midst of COVID-19, providing valuable and direct community-building opportunities for Deaf and Disabled people.

As stated by TOFF's Artistic Director, Fiona Tuomy, "we deeply value our partnerships with the Emerging Writers' Festival, the Melbourne International Film Festival and The Wheeler Centre, which have allowed us to produce a high-quality series of disability-led, accessible online events."

To find out more about TOFF in 2020 download [TOFF 2020 Revisited](#).



Walter Kadiki

This included:

- [In the Writers' Room: Writing for Screen](#) (Presented in partnership with the Emerging Writers' Festival)
- [Daily Writing Prompt: Steps to Screen](#) (Presented in partnership with the Emerging Writers' Festival)
- 'Maddy the Model': Red Carpet Extravaganza! (Presented in partnership with the Melbourne International Film Festival)
- [Future in 'Retrograde': Storytelling and Inclusion on Screen](#) (Presented in partnership with The Wheeler Centre)



Ramas McRae, 'Precious Treasure' still, 2020.

Two Degrees

[Two Degrees](#) is a series of digital works that brings together a number of artforms – writing, performance, film, sound, multimedia – and 14 incredible artists and collectives from the disability community, each with their own take on climate change.

Whether comical or serious, abstract or literal, their pieces are united by the understanding that art and storytelling are powerful tools for education, inspiration and action. They also place Deaf and Disabled creatives centre stage in a conversation that often leaves them out.



8. Support for Deaf and Disabled artists

New Funding Opportunities

Creative Victoria

Our successful partnership with one of our main funders, Creative Victoria, has meant the introduction of additional funding in grants programs for access costs. In some cases, to make the activity accessible to a wider audience.

In 2020 we were pleased to be able to assist applicants. We communicated over phone, email, one-on-one appointments and via social media. This included promotion for the Sustaining Creative Workers Initiative and the Victorian Music Industry Recovery Program.

AAV provided support to approximately 46 artists to prepare and submit grant applications. The overwhelming majority of the applicants had never applied for a grant before. We agreed to auspice 22 artists for their applications.

The tight time frame can be a deterrent to many artists with access requirements. But, the new streamlined Sustaining Creative Workers application form was very well received. We look forward to continuing to improve grants processes for Deaf and Disabled artists with Creative Victoria.

"The grant has been very helpful with new materials, frames etc. I am grateful :). Someone told me the other day that I'm a 24/7 artist which was a lovely compliment. I'm very excited with the direction my art is taking me, creativity is endless and such an amazing language."

– Artist Tamar Dolev, re: recipient of City of Port Phillip quick response funding.



Tamar Dolev, 'Untitled', Painting, 2020.

City of Port Phillip

AAV and City of Port Phillip worked in partnership to deliver the inaugural 2020 THRIVE – Creative Grants funding program. THRIVE provides funding for Deaf and Disabled artists to realise artistic outcomes in the City of Port Phillip. These grants aim to increase the diversity of individuals accessing the council's arts programs and processes.

The inaugural THRIVE round attracted significant interest from the Victorian artist community. There were over 10,000 engagements across all media monitored by AAV and the council. The most significant of these was the THRIVE Information session live stream.

It is pleasing to note that 53% of people who enquired about THRIVE also applied. And, of the four successfully funded projects, there was a spread of artforms: one film, one public art, one visual art and one podcast.

Due to COVID-19, outcomes had to be postponed. They will be presented in 2021 alongside the successful applicants of the 2021 THRIVE Creative Grants.

We look forward to our continued partnership with City of Port Phillip to raise the visibility of Deaf and Disabled artists in the council's area.



Adam Knapper, 'Gunaydin', ink and watercolour on paper, 2019

"Art makes me feel happy"
– Miranda, ArtStop

Auspicings

AAV offers auspicings services to artists and producers for their creative productions. Auspicings agreements range from basic to comprehensive support.

Our auspicings service grew nearly 300% in 2020. We auspiced 30 projects and supported over 100 artists applying for grants. We did this through our partnerships with Creative Victoria, City of Port Phillip, Melbourne Fringe and City of Melbourne. We supported artists with funding opportunities, grant writing and editing support, folio preparation, budgeting and more.

Some grant support partnerships reported a 25% increase in Deaf and Disabled applicants to funding programs.

Case study: Auspiced Artist Robert Croft

Robert Croft (Robbie) contacted AAV to apply for Creative Victoria's quick response Sustaining Creative Workers fund in mid-2020. Robbie had been isolated from his usual studio program in Geelong. He needed accessible technology to participate in his art and music programs, and to build a website and create new visual art works. Robbie was successful in this grant and has since gone on to increase his profile and sell more artworks than ever before. He subsequently received a second grant from Creative Victoria that is currently funding his innovative music project, CROAKE.



Robert Croft

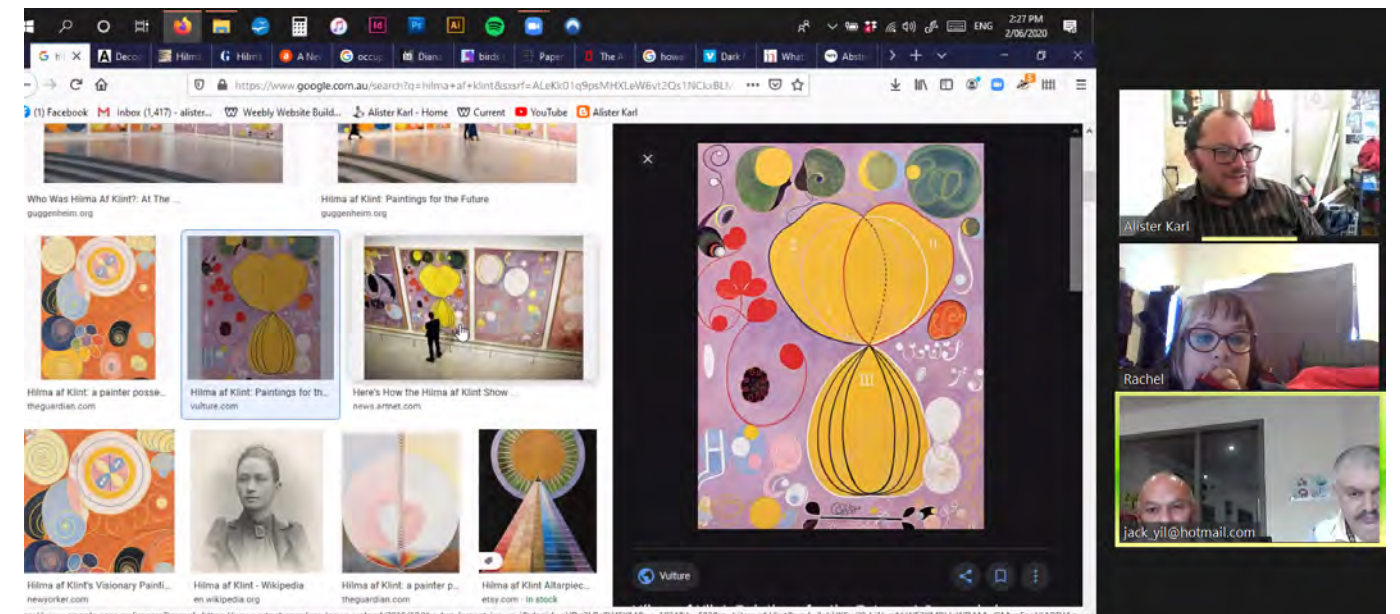


Robert Croft

Online studios

On 16 March 2020 Premier Daniel Andrews called a state of emergency for 14 days. By 18 March we were all told to go home. All non-essential workers and gatherings were cancelled. Nobody knew how long this would last, but at AAV we hunkered down for the long haul. We quickly realised that some Deaf and Disabled people are more at risk and we work with many immunocompromised people. We did not fathom how long it would really be or all the effort it would take to keep everyone connected.

We had studios to run and artists to support. We had to keep running, we could not stop and come back a month later when everything was planned out. For us, a break in our connection would mean losing contact with artists we may never be able to connect with again. For the artists we support it could mean taking away an important part of their lives that gives them meaning, support and a connection to their community and the arts.



Brunswick Lodge, SRS Studio Zoom session.

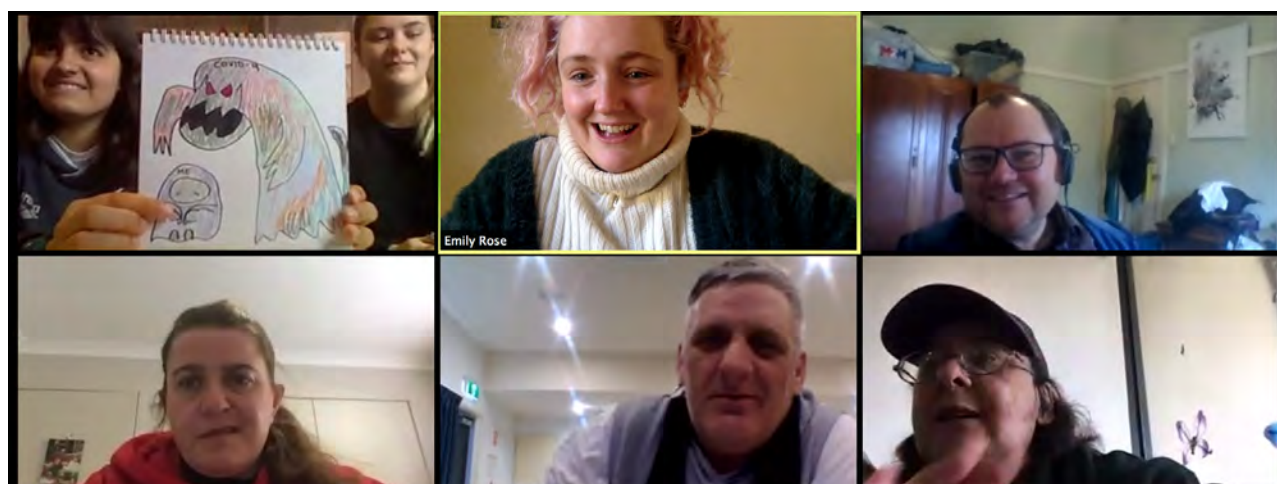
Within a day the arts services team ran our first online studio. The Arts Services team came up with a plan. We set up Zoom accounts and decided we would start meeting online. We needed to get everyone online. Everyone needed access to a tablet, smart phone or computer and the internet. Everyone needed to know how to access these devices and how to use them. For some it was easy, they were already working online and were comfortable on the internet. For many (especially the SRS studios) they had never used the internet or technology freely. They were never given free rein to be online even if they had devices, they were kept away from them and only brought out when they had to do a specific thing. For others they did not feel comfortable online or didn't believe that online spaces could be safe.

We started by looking at all the studio artists, to see who would need the least support getting online and who needed the most support. We worked from the extremes in, to get everyone online. Throughout this time, we stayed connected to everyone through email, phone calls, arts parcels and in our online studios.

We had to work with families and careers to relinquish their control of the artist's devices. We got to show families the importance of inclusive practice. It was the first time many of the families got to see what it was like for the artists and how the studios are run.

In the end, we got as many artists as possible online and for those we could not we remained in contact through phone calls and the mail.

We are proud of the work we did at AAV to keep going and to make sure none of artists we work with were left behind.



Artstop Studio Zoom session.

Artstop

In 2020, Artstop became a full NDIS studio and was able to provide more structured support for artists. Our sessions changed from 'drop-in' to a more committed and focused approach. When we transitioned to an online space the artists felt connected. They explored new artforms and stayed in touch with their creativity. The artists created a list of themes that was explored each week and responded to them in their chosen medium.

Art About

This year Art About focused on creating a 'digital collage' postcard series. Five talented studio artists created 24 individual works that all came together. When Art About moved online we continued to engage with artists. We changed the communication styles, the materials artists used and the artwork made.

After the success of the 'See me' exhibition, artists are continuing to grow and create.

Art Day South

Bayside City Council commissioned Art Day South to make public art for their brand-new accessible playground. 16 artists collaborated online to create small maquettes that were fabricated to become life size. The finished artworks were installed at [Thomas St Reserve](#) in Hampton.

In 2021, Art Day South will have its 30th Anniversary. We plan to celebrate this achievement through a series of exhibitions and events.

“ So much feels possible after these last few weeks ”

- Bridgette, ArtStop



Art Day South Artsits, Work in Progress, 2020.

Echo Collective

Echo Collective shifted location from meeting at Phoenix Youth Centre in Footscray to meeting online via Zoom. The ensemble focused on improvisation comedy performance.

During the remainder of 2020, the ensemble worked online to explore the work they have been developing in physical studios. The artists worked to create a YouTube series of video shorts and podcast-like audio works. Live performances were acted out via individual video frames within the grid format of Zoom. This experience led to amazing explorations into improvised character development and interaction.

These episodes were recorded on Zoom and edited for the YouTube playlist [Channel Echo](#). The ensemble hosted an online launch event in October that included live improvisation scenes, movie reviews and preview screening of the Channel Echo episodes.

At the end of the year, Echo Collective took the format of one of the Channel Echo episodes 'Thin Ice', and produced an episode for The Other Film Festival Two Degrees called '[Melting Thin Ice](#)'.



Echo Collective, 'Channel Echo', still, 2020.

Film Club

Film Club was adapted from 2019's 'Capturing the City' experimental art lab, that couldn't run due to COVID-19. We worked with Berendale School to create a 10-week program to encourage students to analyse and respond to a diverse range of films. Each film viewing explored a different aspect of subject matter, techniques and storytelling. The students developed confidence to share their thoughts, feelings and form critiques of the films.

We provided a safe environment for young Deaf and Disabled students to engage with screen. This encouraged students to draw on their strengths and personal interests when analysing and writing film reviews.

"I applied your questioning strategies in several class discussions, where I asked students to share their thoughts about an artwork... Using your approach, my students found a new positive experience engaging with artworks in galleries, wrote artist statements and provided constructive feedback with their artworks."

- Andy Ding Art Teacher

"I enjoyed watching the film about the mysterious pink dress, because it was fascinating to see a cave inside the dress. I learned that some films can be complicated to watch like the film with the rat exploding"

- Shanaya



Inkrewsive, 'People, Planet, Love', still, 2020.

Get Out!

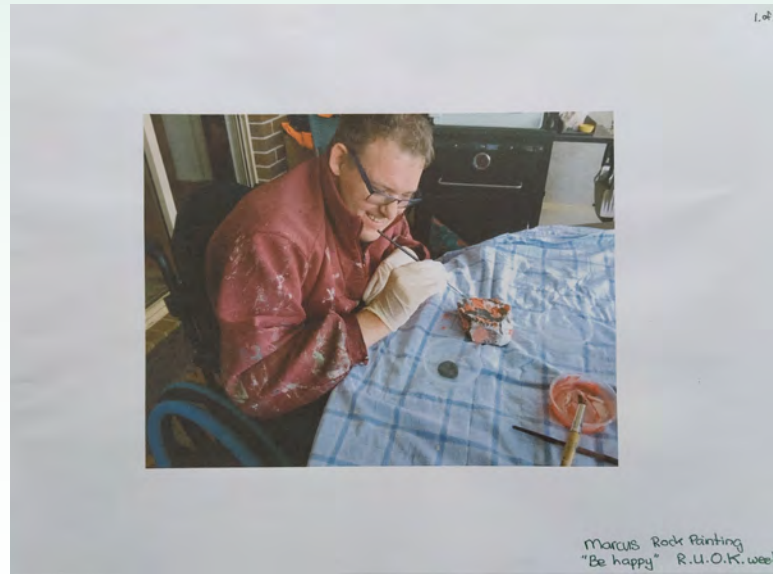
Through the online studio, artists were able to continue to engage with Get Out! and experiment with new materials and mediums.

We are looking forward to the 'Fantastic, Yes' exhibition, that's two years in the making, being shown in 2021. We are also excited to settle into our new venue in Frankston North Community Centre.

Way Out West

Way Out West continued to connect online and created a space to work collaboratively. Together they created '[Planet WOW: Alien Encounter](#)' that was commission by The Other Film Festival for Two Degrees. The artists interpreted the theme of climate change and disability through an alien encounter with earth. Together they drew upon story-telling, drawing, choreography and the medium of the Zoom grid format to deliver a four-minute audio/video artwork.

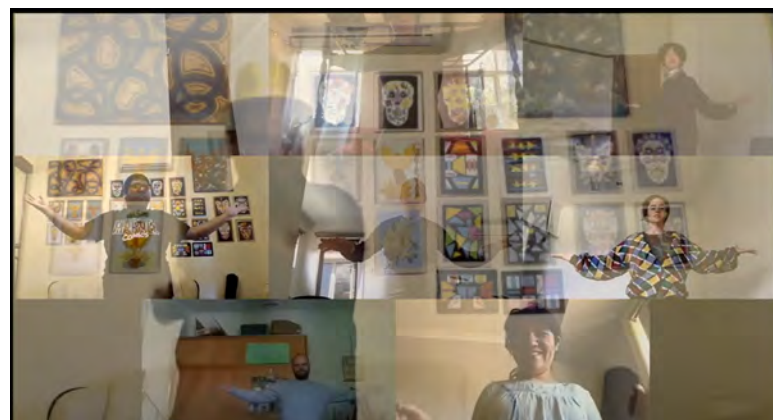
Video has been a great medium to combine different interests, skills and mediums from the Way Out West artists. We are looking forward to presenting more audio/visual artworks in the future.



Marcus Watson, Be Happy, mixed mediam, 2020.



Way Out West, 'Planet Wow: Alien Encounter, still, 2020.



Way Out West, 'Planet Wow: Alien Encounter, still, 2020.

Nimbus

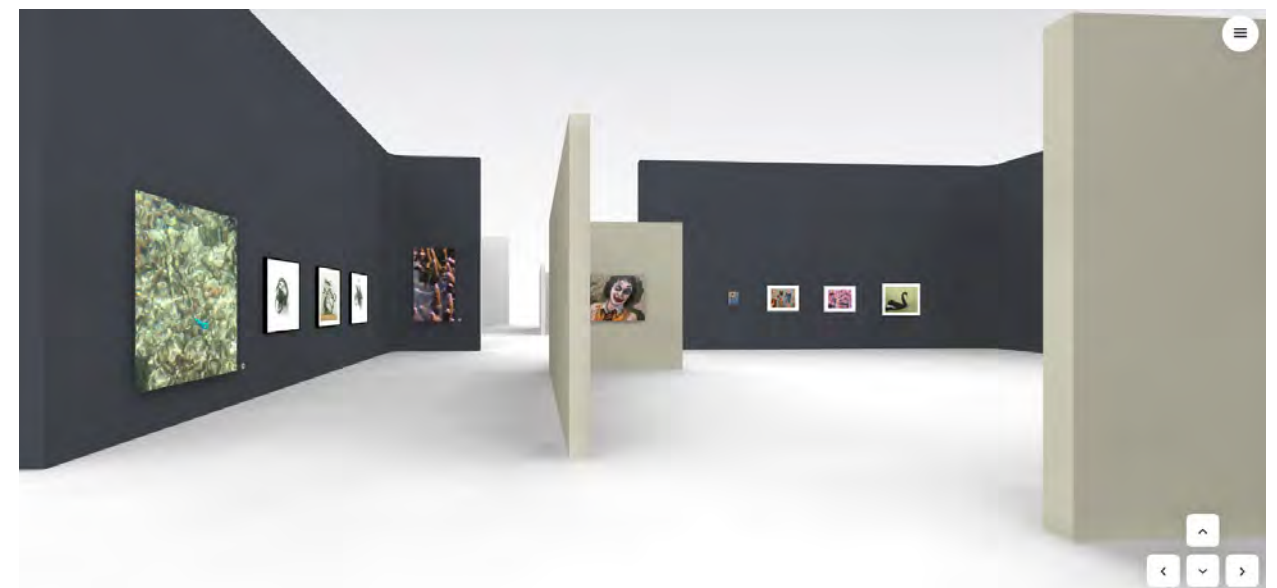
The artists Nimbus Studio continued to flourish in 2020. Remote delivery enabled many new artists who would usually be too far away geographically to join the studio.

The studio presented AAV's first online exhibition, '[Ether](#)' during Melbourne Fringe Festival. The artworks spoke to the theme of 'the space between spaces'. Artists used this platform to respond to their personal experience of being in lockdown amidst the pandemic.

Determined to showcase 'Ether' in 2020, we adapted the exhibition so audiences could attend from home. This allowed us to experiment with using many methods of presentation and how we could incorporate access aesthetically.

The visual components were put into a virtual gallery using Kunstmatrix — to allow people to virtually tour the gallery — on our website as HTML and as a PDF for offline audiences.

Aesthetic access was considered by making the audio descriptions part of the artwork. The artists created audio descriptions of the artwork, the meaning behind it and their creative process. All audio was transcribed.



Ether virtual exhibition, 2020.

SRS Studios

The Supported Residential Services (SRS) Studios were one of the first places to close their doors to outside visitors to protect their residents from the risk of COVID-19. For many of the houses, closing their doors meant closing themselves off from all the usual programs and activities they had in place to support and engage their residents. Once the doors had fully closed, the SRS Studios team made connection in any way that they could. These connections began with phone calls, chats to managers, house staff and residents. And then, the process to bring the studios online started. We started with phone calls, letters, hello messages recorded onto DVDs and, finally, the online studios began. Some houses had little or no technology and others, even if they did have the technology, required staff to support the set-up. We worked with the houses to find the means to bring them online.

Connection and conversation became a strong feature of most SRS Studio sessions and through this, the SRS Radio project came to life. This project pulls together audio recordings, created both during and post lockdown, of artists stories and memories and their connection to music. Keep an eye out in 2021 for the launch!

“This is vital... It keeps everyone’s spirits up! So happy that the group has been able to keep running, especially as our other services and groups are not running.”

**– Manager, SRS
Chippendale Lodge**



Willows, 'ill griffiths', Line Drawing, 2020.

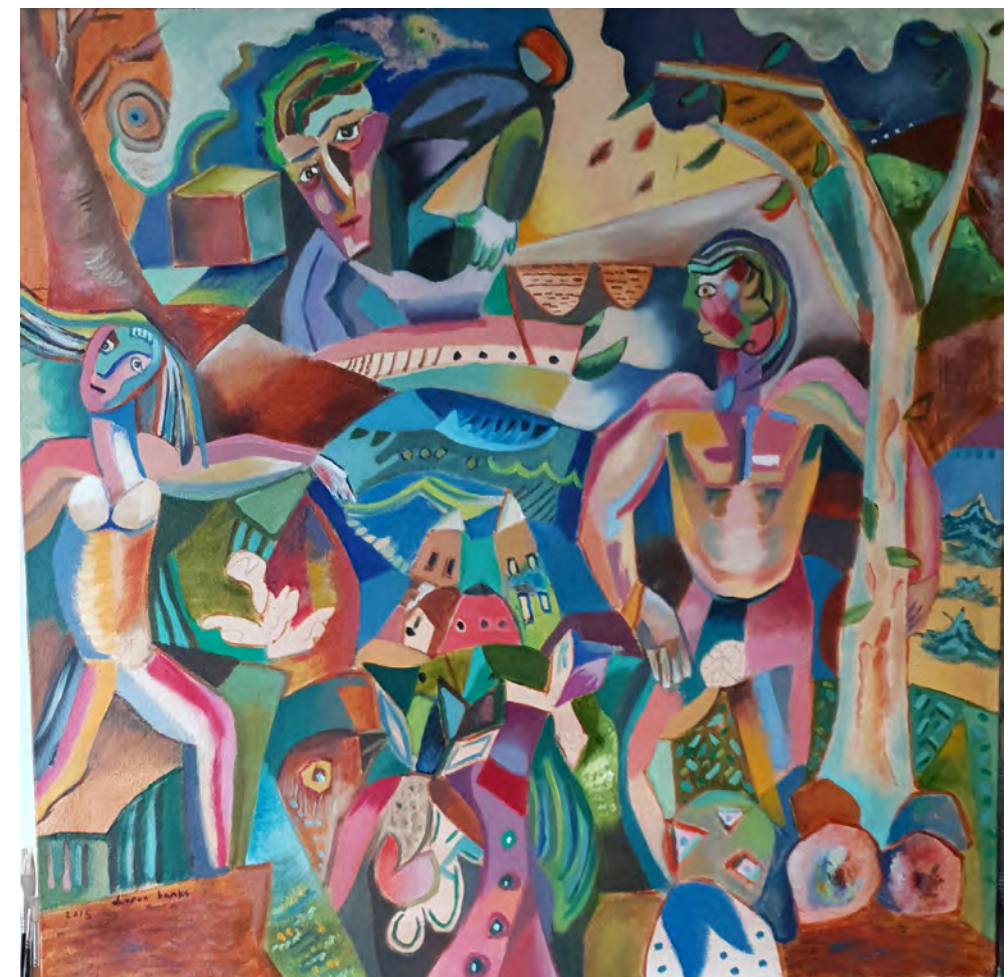
Mentorships

AAV connects Deaf and Disabled artists with mentors to achieve individual artistic goals. Mentoring is a one-on-one relationship to support career development for emerging artists to established.

The Mentorship Program grew three fold during 2020. We provided professional development for the artists to create and fund themselves as independent artists.

We worked with artists to:

- create and grow their digital footprint and collateral
- build confidence in themselves and their artist practice
- apply for and receive funding through grants and public outcomes.



Doron Banks, 'Luminescence in Eden', Painting, 2020.

Case study: Heather & Andrea – a mentorship via phone throughout COVID-19

Heather approached AAV for a mentorship early in 2020. She aimed to regain her confidence in her creative and artistic abilities after a long absence due to ill health. Her confidence had been so decimated that she was not able to commit to sharing her artwork or image in either online, Zoom, or through social media.

Heather was not able to meet her new mentor, Andrea, either in person or over Zoom. Heather and Andrea met each Thursday over the phone. Heather would take pictures of her paintings and text these to Andrea. They would then spend hours each week discussing her art works, her practice, her techniques, her tastes, and her creative goals and ambitions. Very slowly, they worked to rebuild Heather's confidence in herself as an artist and a person.

After nine months of mentoring over the phone, Heather was confident enough to submit her work 'Self Portrait – Both Sides' to be included in the Brotherhood of St Laurence Virtual Exhibition ['Creative Control'](#).

As COVID-19 restrictions eased by mid-November 2020, Heather and Andrea started to meet in person. Visiting galleries and working on Heather's professional development. They have continued to work remotely and in person.



Heather Noske, 'Self Portrait', Painting, 2020.

"I'm enjoying my sessions with [my mentor] Andrea immensely and my art practice has evolved as a result of these sessions. We had an inspiring visit to Heidi last Thursday and it made me feel more confident about where my art practice is heading."

–Heather Noske

The Gathering

In May 2020 we started The Gathering. An online space that encourages Deaf and Disabled artists and arts workers to connect and discuss their arts practices.

This space started out with a mission of connection to us (AAV) and the wider Arts and Culture sector. We wanted to:

- bring artists, and the sector, into a disability held space
- learn more about people's artistic practices
- get a clearer picture of who is out there
- identify new talent and connect with people we haven't met before
- find out how artists want to connect with AAV.

Over the next few months, it began to change and take new shape. These changes were informed by the needs of the artists attending, as well as our CEO Caroline Bowditch, who facilitated The Gathering.

We started inviting industry workers into the space to run information sessions and workshops for grants. This included other opportunities that were coming up due to rapid release funding for artists to continue to work.

We had discussions on small and big topics like:

- How to stay creative in lockdown? And what has or hasn't changed people's artistic practice?
- What is Cultural Equity? What does it mean in practice? And how can we achieve it?
- What is Disability Leadership? What does it look like? How do we get it? And why is important?

[The Gathering](#) will be continuing on in 2021 with more industry guests and opportunities for Deaf and Disabled artists and arts workers to meet, learn from each other and have their voices heard.

9. Supporting the industry

in 2020 everyone's movement was limited. Everyone had to stay inside without access to people and places like they were used to. For many the restrictions we faced 2020 were a leveller. Providing a tiny insight into some of the restrictions that many people in the disability community face on a daily basis.

Many organisations were able to slow down and reflect to better understand some of the barriers Deaf and Disabled people face in the arts industry. There was a specific urgency to rethink and enhance digital access. For us, this meant working with organisations across the industry to create new opportunities, programs and improve access for Deaf and Disabled artists, arts workers and audiences.

We worked with funders to increase access to grants programs. We worked to create more support systems for Deaf and Disabled artists and arts workers. This included specialised ring-fenced funding for Deaf and Disabled artists and arts workers.

We worked with organisations and arts precincts to create disability advisory committees, consult, and implement disability action plans.

Case study: Arts House

Arts House was one of the organisations that reached out to improve their Disability Action Plan in 2020. Our work resulted in an advisory group with Deaf and Disabled presence. The committee made quick work of creating accessible opportunities. Arts House offered a creative development program, Makeshift, as a response to COVID-19. The program gave artists space to explore, collaborate and experiment without the pressure of an outcome. Applications could be sent in as written or uploaded as a video, audio file or Auslan video. Information on the program was delivered in multiple forms. We also held an information session to help applicants. There were 16% of applicants that identified as Deaf and Disabled.

Case study: Choose Film

Choose Film is a research project targeting disengaged audiences for film festivals, including TOFF and MIFF, as well as ACMI's screen-based offerings.

Choose Film focused on the experiences of the low-vision and blind communities, and the deaf, Deaf and Hard of Hearing communities. The research findings will be used to develop two main case studies (as integrated marketing campaign solutions) and will also be shared among the wider screen and arts sectors.

Working to a co-design model, Choose Film will collaborate with six members from each of the cohort communities, ensuring representation across a range of ages, genders, cultural backgrounds, and both metropolitan and regional areas. The inclusive methodology of this co-design approach will allow Choose Film to address not only longstanding barriers to access, but also aesthetic and attitudinal barriers experienced by these communities. Its aim is to foreground how exclusion is not just a social or economic problem, but also a problem of cultural visibility, identity and language.

AAV and TOFF are leading the project, working closely with MIFF and ACMI.

Funded by Creative Victoria's Innovation in Marketing Fund

10. And the winners are...

Stella Young Award



AAV was proud to announce Prue Stevenson as the 2020 Stella Young Award winner. The annual Stella Young Award recognises a young Australian disabled artist for their impact on disability activism.

Prue is an artist who self-identifies as an autistic person. She advocates for the identity, empowerment, and sensory awareness of the autistic community. Prue has exhibited and performed artworks nationally. Most recently, she was featured in the Attitude Foundation [‘Perspective Shift’ Documentary Series, episode #2: Prue](#). And she has appeared on Dylan Alcott’s [ListenABLE podcast, episode #4: Prue](#).

The announcement was made in September at The Gathering – our monthly online forum for Deaf and Disabled artists and industry guests. In her award acceptance speech, Prue said:

“Receiving the Stella Young Award 2020 means more that I can articulate in words. I have lots of wonderful feelings inside my body. If I was to try, it helps me feel truly accepted by the disability arts community. From my lived experience growing up with an invisible disability, and not feeling accepted in mainstream or disability sectors, I hope this award will help me work towards merging these sectors closer together and create an overlap through my art practice and advocacy. Or in other words, help evolve two sectors into an assembly.”

The award is made possible by the amazing work and legacy of Disability Media Australia (formerly Grit Media). We thank everyone involved with the organisation and those involved in the production of No Limits.

Lesley Hall Arts & Disability Scholarship

AAV was proud to announce Larissa MacFarlane as the 2020 Lesley Hall Scholarship recipient. Through this scholarship, we honour the activism and legacy of our late Chair Lesley Hall. The program supports the winner to deliver a new arts project that challenges disability assumptions.

Larissa MacFarlane is a Naarm/Footscray based visual artist and disability activist. She works across a printmaking, community and street art practice. Her work is inspired by her lived experience of her 22-year-old brain injury. It investigates Disabled culture, community, identity, and pride. Larissa has been exhibiting in galleries and streets regularly since 2006. In 2021, she will create an arts project on Disability Pride.

The announcement was made on the International Day of People with Disability. In her acceptance speech, Larissa said:

“I am very honoured to be awarded this scholarship in the name of the great Lesley Hall. I am also delighted to join a list of great artists/activists who have been previous recipients of this award. In 2021, I hope to channel some of Lesley’s passion and fearlessness into facilitating art and conversations about Disability Pride and Mad Pride; as well as challenging the internalised ableism that for many of us has increased since Covid began.”



11. Finance report

AAV completed the year with an operational surplus \$106,148 and an overall surplus of \$69,936 due to a decrease in our trust fund of \$36,212. The onset of COVID-19 had a major impact on our operations and financial position. Despite the incredible work of our staff to transfer our programs to an online environment, programs numbers, and consequently NDIS income, dropped significantly. We received government support through JobKeeper payments, and through the Government stimulus package. We also received rent relief support from the City of Port Phillip. This funding allowed us to retain our workforce and to continue running our programs and expanding activities.

For the [full financial report](#).



Above image: Jennifer Fennell, 'Upper Murray - the waking of the dawn', Photograph, 2020

Left image: Kylie Steinhardt, 'Shades of Light', Watercolour, 2020.

Statement of Profit or Loss and Other Comprehensive Income For The Year Ending 31 December 2020

	Dec-20 \$	Dec-19 \$
Revenue		
Event income	0	2,476
Activities Income	458,869	562,786
Private Sector and Other Income	10	9,002
Interest Income	34,045	41,958
Government Grants Operation	1,031,785	1,406,806
Government Grants Projects	1,368,758	229,925
Funds Brought Forward from Last Year	0	262,262
Funds Transferred to Next Year/Contract Liabilities	(202,894)	(175,041)
Total Revenue from Ordinary Activities	2,690,573	2,340,174
Expenses		
Salaries, Wages and Artist Fees	1,974,315	1,650,440
Programs Costs	205,743	331,250
Marketing & Communications	33,168	57,234
Infrastructure Costs (Admin)	287,995	309,927
Depreciation Expenses	83,205	50,478
Total Expenses from Ordinary Activities	2,584,426	2,399,329
Surplus/(Deficit) from Ordinary Activities before income tax	106,148	(59,155)
Income Tax Expense	0	0
Surplus/(Deficit) from Ordinary Activities after income tax, attributable to the members of Arts Access Society incorporated	106,148	(59,155)
Other comprehensive income/expense for the year net of tax	0	0
Asset Sales & Market Revaluation of Investments	(36,212)	193,037
Total comprehensive surplus/(deficit) for the year attributable to members Arts Access Society Incorporated	69,936	133,882

Statement of Financial Position For The Year Ending 31 December 2020

	Note	As at Dec-20 \$	As at Dec-19 \$
Assets			
Current Assets			
Cash Assets	2	919,538	364,521
Receivables	3	329,334	262,926
Prepayments	5	11,813	38,022
Total Current Assets		1,260,686	665,469
Non-Current Assets			
Property, plant and equipment	6	238,441	267,355
AA Trust Investment Holding		944,578	980,790
Total Non-Current Assets		1,183,019	1,248,145
Total Assets		2,443,705	1,913,614
Liabilities			
Current Liabilities			
NAB Account Clearing		11,004	0
Payables	8	163,796	139,039
Employee Entitlements	9	0	119
Provisions	10	87,329	68,520
Income in Advance	11	1,074,850	677,132
Total Current Liabilities		1,336,979	884,810
Non-Current Liabilities			
Provision	10	39,601	31,616
Total Non-Current Liabilities		39,601	31,616
Total Liabilities		1,376,580	997,188
Net Assets		1,067,124	997,188
Members' Fund			
Accumulated surplus brought forward	13	997,188	863,306
Surplus/ (Deficit) This Year		69,936	133,882
Total Members' Funds		1,067,124	997,188

12. Our Board



Brad Sadler (Chair)

Brad Sadler has an extensive history of senior executive management in local government, community, aged and disability services. He is the Founding Director of Dana Consulting and Director of Illuminate Yoga Studio, where he currently teaches yoga and meditation. Brad has been active in the arts as a musician, singer/chorister, performer and director in community-based theatre. He was appointed to the AAV Board in 2012 and has been the Chair since 2016.



Peter Crowle (Treasurer)

Peter Crowle is a Chartered Accountant and has financial experience across many industries, as well as international experience working in the UK. Since returning from the UK, he has worked at Cricket Australia to implement a new funding distribution model, and then moved to Origin Energy as a Finance Manager. Peter is currently Finance Manager at City Facilities Management. He was appointed to the AAV Board as Treasurer in 2014.



Amanda Lawrie-Jones (Vice Chair)

Amanda Lawrie-Jones has lived experience of disability and is a skilled Disability Inclusion Consultant with decades of organisational capability experience. She manages her own business and has successfully created impact and meaningful change in both government and non-government sectors. In 2018, Amanda was a finalist in the National Awards for Disability Leadership in the category of 'Change Making'. She was appointed to the AAV Board in 2018.



Kate Hood

Kate Hood became a wheelchair user over a decade ago and reinvented herself as a disabled actor and theatre maker. She formed her disability-led theatre company, Raspberry Ripple Productions, as a response to the invisibility of disabled actors, writers and theatre makers across our stages and screens. Raspberry Ripple's remit is to tell stories of disabled and non-disabled people living in the world together. Kate was appointed to the AAV Board in 2016.



Kristy Spillman

Kristy Spillman is a public policy expert, predominantly in health and education. She is passionate about community participation and empowerment as drivers of health and well-being. As Assistant Director, Governance at Department of Health and Human Services, Kristy focuses on building the capability and diversity of Victoria's public health service boards to enable delivery of safe, high quality services. She was appointed to the AAV Board in 2016.



Luke King

Luke Duncan King is a visual artist who also works at the National Gallery of Victoria (NGV) as a museum educator, leading public and school tours. He has a strong interest in all artforms, as well as a passion for improving accessibility for Deaf and hard of hearing people at museums, art galleries and both public and private/independent art spaces. Luke was appointed to the AAV Board in 2016.



Sonia Turnbull

Sonia Turnbull has extensive experience as an arts administrator in the local government sector. She has managed the development of cultural facilities, facilitated public art projects, developed strategic arts and cultural plans and managed large-scale public events. After the birth of Sonia's daughter, she commenced a law degree to ensure, where possible, that her daughter was not discriminated against and had access to the schools and events of her choice. Sonia is currently a practicing lawyer in State Government and has been on the AAV Board since 2017.



Adrian Chye (Board Observership)

Adrian has more than 18 years' experience in strategy, corporate finance and accounting roles within real estate, funds management and financial services.

Adrian is currently the Director, Strategy and Corporate Finance at Vicinity Centres and is responsible for group strategy, mergers and acquisitions, financial planning and analysis and external financial reporting.

13. Our future

2021-2024 Strategic Plan

AAV places Deaf and Disabled people at the centre of everything we do to redress barriers to arts and culture engagement. We explore, innovate, experiment, and take risks to develop global, national and local partnerships to expand best practice in arts and disability.

Our new strategic plan will support us in the development of an inclusive arts ecology. We recognise that exclusion is not just a social or economic problem, but also a problem of cultural visibility, identity, and language.

Our vision is "Cultural equity for all Deaf and Disabled people."

Our purpose is to increase the visibility of Deaf and Disabled people in arts and culture.

The values that motivate everything we do are:

- Authenticity
- Pride
- Leadership
- Impact
- Curiosity

Our strategic goals that lead our KPI's:

- Grow our capacity to accelerate cultural change
- Shift perceptions and expectations
- Ensure growth and sustainability,

Artistic Vision

AAV's work diversifies the bodies, thinking and ways of being usually experienced in arts and cultural spaces. New aesthetics are on view and experienced, the stories offered are often unfamiliar or regularly told by others. Our stories are authentic and ours to tell.

Join us in this disability-led journey!

14. Our supporters

We thank all our funders, partners and supporters for making possible AAV's artistic and outreach activities in 2020.



Access Arts	City of Melbourne	Moreland City Council
Access2Arts	City of Port Philip	Mornington Peninsula Shire
Accessible Arts	City of Whittlesea	Music Victoria
Arts Access Australia	City of Yarra	The National Gallery of Victoria (NGV)
Arts Access Darwin	Collingwood Yards	Next Wave
Arts Centre Melbourne	DADAA	Oz Dance NSW
Arts Front	Dax Centre	Park Towers Management
Arts House	Department of Families, Fairness and Housing	Polyglot Theatre
Arts Law	Department of Infrastructure, Transport, Regional Development and Communications	Queens Lodge SRS
Ashwood School	Department of Premier and Cabinet	Rising Festival
Australian centre for Moving Image (ACMI)	Diversity Arts Australia	RMIT University
Bayside Special Development school	Emerging Writers' Festival	Royal Ave SRS
Belmore School	Footscray House SRS	Royal Botanic gardens
Berendale School	Fusion Theatre	Screen Australia
Brimbank City Council	Greenhaven SRS	Services Australia
British Council	Hobsons Bay City Council	Signal
Brotherhood of St Laurence	IncCite Arts	Singapout VSA
Brunswick Lodge SRS	Imagine	Southwest TAFE
Brunswick Uniting Church	Kaz School	Sydenham Grace SRS
Chippendale Lodge SRS	Lucy Guerin Dance Co	Theatre Network Australia
City of Brimbank	Melbourne Fringe Festival	University of Queensland
City of Casey	The Melbourne International Film Festival	University of Melbourne
City of Darebin	Melbourne Writers Festival	University of Sydney
City of Frankston	Melton City Council	Victoria University
City of Greater Dandenong	Memo music Hall	The Wheeler Centre
City of Greater Bendigo	Monash University	White Night
City of Kingston	Moonee Valley Council	Wild at Heart
City of Maribyrnong		Willows SRS
		Writers Victoria