



Arts Project Australia



Annual Report 2001

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2001

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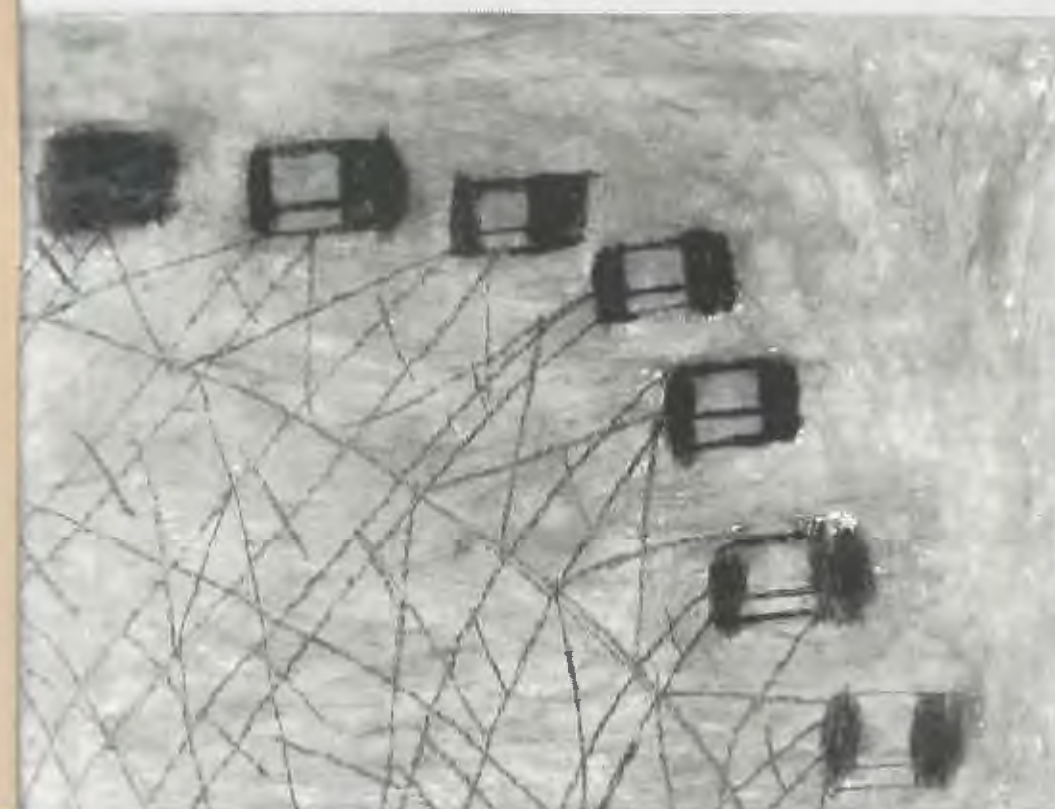
cover, clockwise from left: artist: Julian Martin 'Untitled' 2001 pastel 66 x 50cm; artist: Leo Cussen
'Classic Who' 2000 pastel 33 x 50cm; artist: Dorothy Berry
below: artist: Alan Constable 'Untitled' 2000 pastel 50 x 65cm



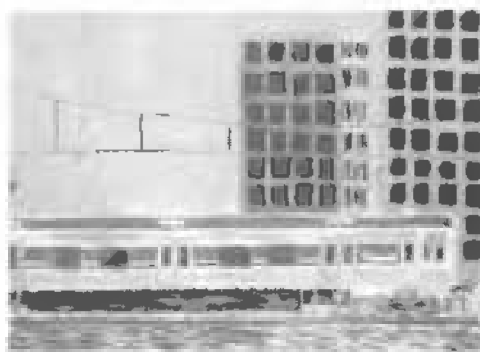
artist Miles Howard-Wilkes



Arts Project Australia



Management Committee 2001



artist: Chris Mason 'Connex train named after Harry Connick Jr' 2000 pastel 50 x 66cm

President: Sally Shrimpton
Vice President: Trevor Fuller
Treasurer: Patrick O'Connor
Secretary: Malcolm Thomas
Public Officer: Mark Chapman
Committee
 Bernie Bedford (parent advocate)
 Elizabeth Cuming
 Mary Good
 Fiona Longhurst (client rep)
 Rita Mantell
 Jennifer Phipps
 Tegrin (artworker rep)
Director: Cheryl Daye

Administrator: Sue Price
Studio co-ordinator: Tegrin
Volunteer co-ordinator: Zoe Sweeney
Supported employment
 Cliff Burt (to Dec 2000)
 Chris Evans (to Dec 2000)
 Tina Douglas (from Jan 2001)
Exhibitions technician: Cliff Burt
Documentation and archiving: Chris Evans
Animation: Tina Douglas
Ceramics: Tom Major
RMIT Program
 Luciano Giardina (to Dec 2000)
 Nira Shani (from March 2001)

Artworkers:
 Sue Baker
 Tom Baker
 Tina Douglas
 Luciano Giardina
 Kitty Ginter
 Carmella Grynberg
 Linda Judge (from March 2001)
 Mandy Laming (to March 2001)
 Megan McEvoy
 Nira Shani
 Tegrin
 Zoe Sweeney

Volunteers
 Joe Argenzio
 Mark Attard
 Susan Branton
 Anna Caione
 Meghann Jones
 Imogen Keen
 Sue Kneebone
 Jeanine Kolasa
 Aaron Martin
 Sanne Mestrom
 Anna Petrucelli
 Alysia Rees
 Caroline Sargent
 Fiona Sutherland
 Daniel Trewartha

Acknowledgments 2001

Department of Human Services – Northern Metropolitan Region
 Disability Services
 Community Support Fund
 Dept. Family & Community Services
 ACFE – Northern Region
 Artshop
 Australian Galleries – Stuart Purves
 –Susie Melhop
 The Jack Brockhoff Foundation
 The William Buckland Foundation
 PA & V Ciccone
 Robert Conti - Conti Architects
 Down Syndrome Association of Victoria
 The Estate of the Late Murray Hilgendorf
 Angela Emslie - HDG Consulting
 Peter Fay
 Kerl Fletcher - Statewide Forensic
 Phyllis Fry
 Paul Greenaway - Greenaway Art Gallery
 Philip Hargrave - Hargrave & Hargrave Pty Ltd
 Jonah Jones
 Peter Jones
 Lions Club of Northcote
 Dame Elisabeth Murdoch

McClure Multi Media
 Bruce Pollard
 Clifford Posner - Geometrics Pty Ltd.
 The Ian Potter Foundation
 Northcote Pottery
 Northcote Preston ATSS
 RMIT - Jim Taylor
 Sally Trembath-Hastings
 Peter Webster
 The Hugh D. Williamson Foundation

Participating centres:
 Araluen ATSS
 Belmore School
 Carinya Society (ex Coburg Helping Hand)
 Community Connections
 David House
 FOCUS
 Heatherwood School
 Ivanhoe Diamond Valley ATSS
 Kew Residential Services
 Milparinka ATSS
 Naroo ATSS
 Northcote Preston ATSS
 Northern Melbourne TAFE
 Oakleigh ATSS
 ONEMDA
 Plenty Residential Services
 Plenty Valley Community Health Centre
 Rochester Further Education



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History, Aims and Objectives

Arts Project Australia was founded in 1974. It had the express purpose of exhibiting the art work of people with an intellectual disability in a manner that accords them the same dignity and respect as other artists.

Since 1984 the organisation has run a visual arts studio program where people with an intellectual disability have the opportunity to work in a community based setting, using high quality art materials, and to receive advice and assistance from practising contemporary artists.

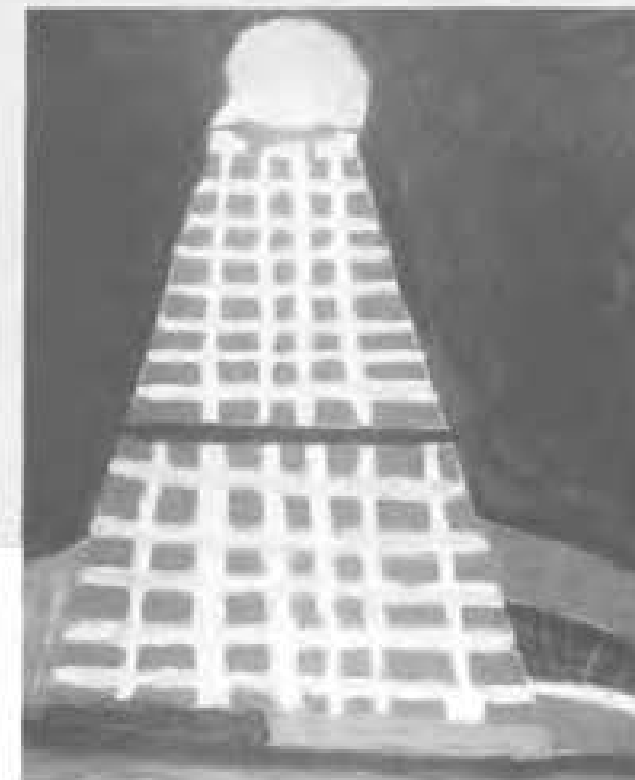
The emphasis in the studio is on assisting each individual to develop creativity, expressive style, and use of preferred media. Art as a means of expression is especially important for many people with an intellectual disability because of limited capability with verbal and written linguistic forms.

Within the studio, the integrity and authenticity of individual artistic expression is highly valued, and clients engage in art as an absorbing and pleasurable experience. This offers a unique sense of freedom. The emphasis is on the worth of each person and respect for what they have to offer artistically.

Through the exhibitions program clients can sell their work and gain recognition from both the art community and the general public. This program operates from Arts Project Australia's two galleries, exhibitions at mainstream galleries, other commercial and community venues.



artist Cathy Staughton



artist: Alan Constable 'Untitled' 2000 pastel 65 x 50cm

Briefly, Arts Project Australia's objectives are to:

- provide the means for people with an intellectual disability to participate fully in the visual arts;
 - promote the work of people with an intellectual disability within the broad spectrum of contemporary art practice;
 - facilitate participation by people with an intellectual disability in mainstream programs and courses, and to encourage meaningful artistic exchange between disabled and non-disabled artists;
 - broaden understanding and awareness of art by people with intellectual disabilities among artists and the general public;
 - advocate art as a vocational or recreational pursuit;
 - support and provide high quality community based education and training in the visual arts;
- In addition to the above, the studio workshop program specifically aims to provide educational experiences which:
- encourage personal development, particularly of self confidence and self-esteem which enhances the ability to function in other aspects of life;
 - encourage the development of personal symbols and graphic expression for use as an alternative means of communication.

Arts Project's aspirations will build upon the achievements of the past twenty seven years. Arts Project Australia will continue to deliver innovative and high quality art programs for people with an intellectual disability, including a professional exhibitions program.



artist: Chris Mason 'West Coast Railway R Class'
1998 gouache 70 x 100cm

Arts Project Australia has again achieved great success in very challenging circumstances. It continues to amaze me that such wonderful works of art can be created in such cramped conditions and with such limited facilities. Those conditions will soon be a thing of the past. I am delighted to report that we have been successful in our dream of acquiring our own premises. These premises, a short stroll along High Street from our current location, will make a world of difference to Arts Project Australia. Thank you to all those without whose generous support this dream could not have been realised: the Community Support Fund, the Ian Potter Foundation, the William Buckland Foundation, the Hugh D. Williamson Foundation, Dame Elisabeth Murdoch, the Jack Brockhoff Foundation and the Estate of the late Murray Hilgendorf.

The sub-committee for our new premises together with our architect Rob Conti have worked tirelessly to create a blueprint for a wonderful facility with plenty of studio and exhibition space. I look forward to showing you through the new building sometime in 2002.

The anticipated move to the new premises has resulted in the need to review the structure of Arts Project Australia and to develop an agreed strategic direction and focus for the next three years. To this end, HDG Consulting Group have been engaged to conduct the review and to provide recommendations. The brief to HDG is to provide recommendations for effective structures and systems and to review the roles and responsibilities of the Committee of Management and of key employees. HDG will be interviewing members of the Management Committee, all members of staff, selected parents and clients and external stakeholders.

A number of sub-committees have been created within the last 12 months to oversee, the move to the new premises, the organizational review and the staging of exhibitions. The creation of sub-committees enables those with particular skills to make a greater contribution to the functioning of Arts Project Australia.

Arts Project Australia clients have continued to surprise and delight all those who are involved with them. Our artists have been represented in a number of external exhibitions in Melbourne, interstate and overseas as well as exhibitions in our large gallery, held every month except January. Our artists experience great satisfaction and pleasure from their work as well as providing great joy to the Arts Project Australia community and the general community.

Finally, my heartfelt thanks to all artswokers, the director Cheryl Daye, the administrator Sue Price, the volunteers and the Management Committee without whose dedication and enthusiasm Arts Project Australia could not survive, let alone thrive.

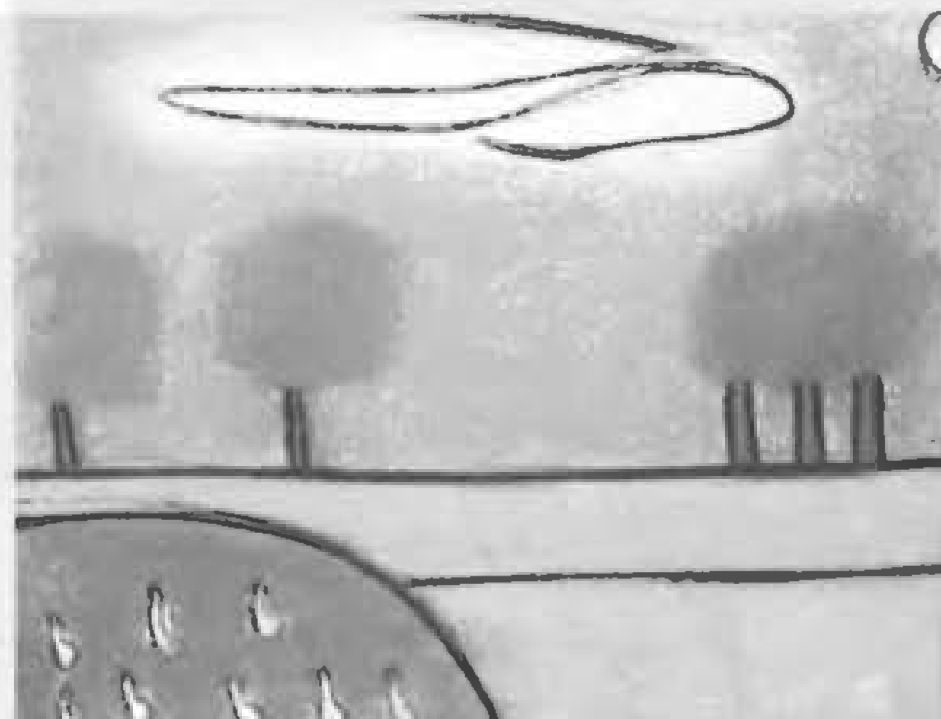
Sally Shrimpton
President

artist: Alan Constable 'Untitled' 2000 pastel 65 x 50cm



artist Paul Hodges

artist: Anne Lynch 'Untitled' 2001 pastel 65 x 50cm



This year I am delighted to be able to report that our long-held dream of having a building of our own has finally materialised. On the 4th June 2001 we took possession of 24 High Street, Northcote, a two storey facility which will provide us with triple our current space. We are also pleased at being able to remain close to our present location where we enjoy a strong community presence.



artist: Cathy Staughton, detail from 'Night Sad Lady' 1998 watercolour pencil 25 x 33cm



artist: Anne Lynch 'Untitled' 1999 pastel 33 x 25cm

I would like to echo our President, Sally Shrimpton, in her words of thanks to all those who helped us achieve this goal. Our Vice-President, Trevor Fuller, whose professional background proved invaluable in the preparation of specifications and documentation for our various submissions, and everyone on both the Management Committee and Premises Sub-Committee who have provided support and advice throughout the year.

The move to larger premises and the expected growth in the scope of our activities will need to be supported by a strong organisational structure, and we are looking forward to the planned organisational review as a means of consolidating and clarifying our direction over the next five years. I would like to thank all those staff and volunteers who have contributed over the years to making Arts Project such a warm, dynamic and creative place. I would like to say a special thanks to Mandy Laming whose humour, insights and sensitivity contributed greatly to the development of the approaches used in the studio, and we wish her all the best in the future.

This year, with all of our studio sessions operating at full capacity, Arts Project Australia has provided opportunities for over two hundred individuals to pursue their interest in the visual arts. Many of these participants are now electing to attend a number of sessions per week as art becomes an increasingly rewarding and integral part of their lives. There is no doubt about the depth of creative talent which exists within our client group, and how responsive it is to an environment where art is taken seriously and individuality is nurtured.

I would like to thank all of the supporters who have appreciated and encouraged these artists in producing work which so honestly reflects so many aspects of the human experience, whether these be profound, poignant, humorous or quirky in nature. The warm and enthusiastic responses by the art world and the general public continue to endorse our belief in the rich contributions which people with disability are able to make to both our culture and our community.

Cheryl Daye
Director

artist Dorothy Berry and artsworker Sue Berry





artist John Bates



artist Peter Ben 'Spaceships' 2001 acrylic

External exhibitions

Melbourne Artfair 2000 - Royal Exhibition Buildings

A most enthusiastic response from other galleries and the art-going public accompanied our presentation at Artfair 2000. This event provides a wonderful opportunity for our artists to have their work seen alongside the best in contemporary art from Australia and overseas. Among the Arts Project artists whose work generated the most interest this year were Alvaro Alvarez, Leo Cussen and Cathy Staughton. Works by Chris Mason, Alan Constable and Stelio Costa were also well received.

Australian Galleries, Sydney

We were delighted to again have the opportunity to show work by Arts Project Australia artists at the Australian Galleries in Sydney. Artists in this exhibition included Alan Constable, Leo Cussen, Julian Martin and John Northe. Our thanks to Stuart Purves and Susie Melhop for their continued interest and support.

Greenaway Art Gallery, Adelaide

Titled 'Art of the Sacred Heart' this show was the first time Arts Project had exhibited in Adelaide and it wonderful to make our debut at such a fine gallery. Many thanks to Paul Greenaway for his enthusiasm for the work and for making the show possible. Thanks also to artist Paul Hoban who wrote an excellent review of the show which was published in Artlink magazine.



artist Peter Ben 'Alien' 1995 acrylic 70 x 50cm

Geelong Print Prize

Nam Doan, Peter Robert-Thomas and David Waterhouse all had their prints selected to hang in the Geelong Print Prize exhibition. Artists from all over Australia entered the competition which was judged by a panel comprising Geoffrey Edwards, Director of the Geelong Gallery, Margaret Rich and artist Stephen Wickham. Congratulations to the artists and thank you to the Australian Print Workshop, and particularly Ros Atkins for their assistance with producing prints of such a high standard.

Universal Print Show, Scotland

Prints were also included in the 'Universal Print Show', an annual exhibition run by Project Ability in Glasgow.

Among other local art shows in which artists from Arts Project Australia were the Canterbury Art Show and 'Bright Reactions' and annual event run by the Perkin Art Centre, Kew Cottages.

John Bates was also invited to show in this year's annual Savage Club art show.

Exhibitions at Arts Project Australia's Galleries

Small Gallery

July	Guiseppe Calcagno
August	Chris Sayhoun
September	Graham Sherry
November	Elizabeth Ah Mouy
February	Stephen Beddome
March	Michael Paul
April	Michelle Coulson
May	Frank Muratore
June	Claude Codemo

Large Gallery

July
John Bates - solo exhibition

August

Drawings - John Northe, Nam Doan, Antonella Calvano, Steven Worrell, Timothy Williams, Kelvin Heffernan, Alvaro Alvarez, Miles Howard-Wilks, Barbara Veheary

September

Eleven New Artists - Steven Perrette, Miles Howard-Wilks, Susan Novak, Samantha Penn, Paul Matley, Paul Hodges, Dionne Canzano, Vicki Paidoussis, Alvaro Alvarez, Brigid Hanrahan, Steven Ajzenberg

October

The A Show - Matthew Calandra (NSW), Stefano Ricci (Coburg ATSS), Wendy Watson (APA), Barbara Ball (Oakleigh ATSS), Wendy Hill (Art Unlimited, Geelong), Stelio Costa (APA), Antonella Calvano (Coburg ATSS), Oliver Gamble (Churinga), Joanne Spicer (APA), Martin Forster (Naroo ATSS), Kerri Clarkson (APA), Mimmo Iacobellis (APA), Mark Babatsikos (APA), Doug Lyon (Coburg ATSS), Nam Doan (Ivanhoe Diamond Valley), Marizza Beretta (Coburg ATSS), John Button (Focus ATSS), Guiseppe Calcagno (Northcote Preston ATSS), Peter Robert-Thomas (APA), Perri Mitronatsios (APA), Doug Ewan (Rochester ATSS), Paul Matley (APA), Wayne Marnell (APA), Tim Williams (APA), Monica Burns (APA), Neville Duncan (Coburg ATSS), Sean Bilson (Arts Access), Joyce de Jong (Oakleigh ATSS)

November

Canvas Show - Samantha Penn, Chris Jackson, Stelio Costa, Chris Mason, Andrew Dacy, Monica Burns, Peter Robert-Thomas, Steven Worrell

December

Christmas Show

February

New Artists - Miles Howard Wilks, Paul Hodges, Brigid Hanrahan, Samantha Penn

April

Stelio Costa - solo exhibition

May

Canvas - Cathy Staughton, John Bates, Monica Burns, Tim Williams, Steven Worrell, Peter Robert-Thomas, Fiona Longhurst, Peter Ben

June

Search and Certainty - Timothy Williams, Nam Doan, Kelvin Heffernan, Alvaro Alvarez



artist Terry Williams

right: artist Wayne Marnell 'Untitled' 2001 gouache 33 x 50cm





artist Fiona Longhurst

Constructed spaceships, fleshy nudes, dazzling perspectives, wild animals, intricate patterns, giant wooden books, and an eight metre boa constrictor. Entering the Arts Project studio is to enter into an eclectic world of form, colour and imagery. Explosive raw expression meets hard edge abstractions. Delicate and sophisticated line works sit with thickly applied textural surfaces. There is a constant pulse of creative energy as the artists of Arts Project inspire each other and all those that come into contact with Arts Project.



artist Monica Burns 'Circus du Soleil' 2001 acrylic on canvas

There have been some changes within the studio, as Mandy Laming (one of the first artworkers) has left and Lindy Judge has returned after several years concentrating on her own artwork. We welcomed back Megan McEvoy who returned from twelve months maternity leave. We offer a special farewell to Mandy who worked at Arts Project since 1989. Her empathic, humorous and playful personality encouraged and stimulated generations of Arts Project artists, both participants and staff. Mandy's part in the evolution of both studio practice and theory was especially valuable during the early years. Although we miss her presence, Mandy's contribution, the zest for creativity, still drives the energy of the studio. There have also been many new artists that have been welcomed into the rich Arts Project community.

Tegrin took over the position of Studio Coordinator when Megan McEvoy went on maternity leave, and has maintained the high standard set by her predecessor. Zoe Sweeney has done an outstanding job as Volunteer Co-ordinator, making sure the program runs smoothly and effectively. As well as running the animation program, Tina Douglas was also in charge of Professional Development (formerly known as the Supported Employment Program). Her first task was to refine the system of sorting and cataloguing work, which has proven to be a most valuable contribution. She has been ably assisted by Chris Evans who has tirelessly photographed and documented hundreds (if not thousands) of works, creating digital records for each artist. Cliff Burt has continued in the position of framing works and his meticulous approach has ensured that works are presented to the highest standard.

The expansion of work on canvas has given the opportunity for artists to develop and learn skills through the process of assembling and preparing the canvas, experimenting with scale, colour and mediums.

Alongside the very strong two dimensional works that are continuously produced in the studio, there is a growing interest in the processes of art-making. People are exploring new dimensions and incorporating a widening range of media into their work, opening up many new expressive and artistic possibilities. Constructions with found objects, wood cuts and collage with photocopied imagery are just some of the directions which have been investigated.

The multiskilled team of dedicated artworkers and volunteers allow the natural rhythm of the studio to flourish and, by relating to the participants as fellow artists create an environment which enables art to be pursued as a deeply meaningful and rewarding activity.

Excursions

Excursions provide exposure to various artistic applications, imagery and media, as well as an opportunity for involvement with the wider community. There were visits to galleries such as the National Gallery of Victoria and the Geelong Art Gallery where artists from Arts Project Australia were included as part of the Geelong Print Prize. A trip to Melbourne's Docklands resulted in drawings of boats and the finding

of interesting objects. A special opportunity to visit the preparatory section of the old Museum of Victoria included some fascinating biological displays and we learned about some of the materials and techniques used which could be applied in the studio context. The ever-present attraction of popular culture as a source of inspiration was acknowledged and supported with trips to the movies proving to be well attended. *Gladiator* and *Tomb-raider* were this year's particular favourites.

Life drawing

The life drawing sessions at the Studio 2 have also been very popular and have provided people with the opportunity to respond to the human form and to still life exhibits in new ways.

Life Stories

The nexus between art and literacy was explored through the 'Life Stories' program which was funded by ACFE (Adult, Community and Further Education). Eight people participated in this program which sought to develop expressive skills in a range of media. Using writing, drawing, speech, sound and even music individual 'portraits' were developed depicting personal interests and histories. People enjoyed the chance to reflect on their lives and to create their own identity, whether real or imagined.

RMIT

This year Nira Shani accompanied clients to the weekly drawing sessions at RMIT, under the tutelage of Jim Taylor, Head of the Drawing Department. Valerio Ciccone and John Northe attended for the first part of the year, and later Nam Doan and Paul Hodges.

There is no doubt that our clients benefit enormously from the opportunity to participate in a tertiary class of such a high standard. Artistically they were challenged to explore new areas of expression - adding to their knowledge of the use of materials, and learning about new possibilities by being exposed to other people's work.

Socially too, there were great benefits - the opportunity to meet and connect with new people, to share ideas and to experience a common interest. The clients from Arts Project were by no means the only beneficiaries. Their fresh approach to art captivated many of the students, and Jim Taylor often used their works as an example when explaining some subtle points about the drawing process.

We look forward to continuing this fruitful collaboration.

Ceramics

The ceramics program has continued off site at the Northcote Preston Centre, where people have worked with ceramicist Tom Majors. Tom has introduced various new techniques of hand-building and glazing surfaces. There is a strong response to this tactile and flexible media that allows people to explore the different physical space of three-dimensional work.

Outreach

The art program at Plenty Valley Residential Services has continued to provide an expressive outlet for



artist: Anne Lynch 'Couple' 1999 pastel 25 x 33cm

clients who are unable to attend the regular studio program. Tegrin has been responsible for running these sessions, and this year she introduced ceramics and woodwork into the program. A special short project saw the construction of some colourful outdoor wooden sculptures which were built to enhance the grounds of the facility.

Animation

Under the expert direction of Tina Douglas, the animation program continues to forge new ground, being the first program of its type in Australia. Unlike many other programs involving new technology, the artists in the animation program maintain full control over their work and are completely responsible for the style and content of their productions. The results are an exciting amalgam of sound and visuals, which maintain the integrity of the artists' two-dimensional work.

Professional Development (formerly known as the Supported Employment Program).

The Professional Development program has continued to flourish, with artists participating in a wide variety of mainstream exhibitions and art events. Two special achievements this year were the inclusion of Alan Constable as a finalist in the Jacaranda Australian Drawing Award, and John Northe and Kelvin Heffernan were finalist in the National Works on Paper Award, held at the Mornington Peninsula Gallery. Works were also reproduced in 'Parity' magazine, a publication put out by the Council to Homeless Persons, and in a number of Government publications. The wonderful successes of this program continue to prove the potential of art as an alternative vocational choice for people with a disability.



artist: Wayne Marnell 'Wayne, Kelvin and Dog' 2001 gouache 25 x 33cm

Arts Project Australia Balance Sheet as at 30 June

	Note	2001	2000
CURRENT ASSETS			
Cash	4	371,697	136,319
Receivables	5	26,142	13,568
Other	6	—	192
Total Current Assets		97,839	150,079
NON CURRENT ASSETS			
Property, Plant & Equipment	7	768,797	23,911
Total Non Current Assets		768,797	23,911
TOTAL ASSETS		1,166,636	173,990
CURRENT LIABILITIES			
Creditors	8	16,907	15,436
Provisions	9	140,952	50,669
Other	10	27,140	28,246
Total Current Liabilities		184,999	94,351
TOTAL LIABILITIES		184,999	94,351
NET ASSETS		981,637	79,639
EQUITY			
Historical Balancing		981,637	79,639
TOTAL EQUITY		981,637	79,639

Arts Project Australia Profit & Loss Statement for the year ended 30 June

	Notes	2001	2000
Trading Income	2	1,130,034	411,446
Cost of Sales		256,530	248,916
Gross Profit from Trading		1,056,504	162,530
Expenses		154,506	152,061
Operating Profit before income tax		901,998	10,469
Income tax attributable to operating profit		—	—
Operating profit after income tax		901,998	10,469
Retained profits at the beginning of the financial year		79,639	69,170
Total available for appropriation		981,637	79,639
Retained profits at end of financial year		981,637	79,639

Arts Project Australia Statement of Cash Flows for the year ended 30 June

Cash Flows from Operating Activities	
Cash Receipts from Operations	1,295,072
Cash Payments applied in Operations	(313,381)
Interest Received	5,388
Net Cash provided by Operating Activities	987,079
Cash Flows from Investing Activities	
Payments for Property, Plant and Equipment	(751,701)
Net Cash provided by Investing Activities	(751,701)
Net Increase in Cash Held	235,378
Cash at the Beginning of the Financial Year	136,319
Cash at the End of the Financial Year	371,697
Notes to the Financial Report	
(a) Reconciliation of Operating Profit After Tax to Net Cash provided by Operating Activities	
Operating Profit After Income Tax	901,998
Add/Subtract Non cash items:	
Amortisation and Depreciation	6,815
Share of net profit after dividends	—
Changes in Assets and Liabilities:	
(Increase)/Decrease in Prepayments	192
(Increase)/Decrease in Trade Debtors	(12,574)
Increase/(Decrease) in Payables	365
Increase/(Decrease) in Provisions	90,283
Net Cash provided by Operating Activities	987,079
Cash at the end of the financial period as shown in the statement of cash flows is displayed in the statement of financial position under these classifications:	
Cash Assets:	
Petty Cash	300
Cash on Hand	38,286
Cash Management Trust	170,621
Funds on deposit	162,490
Total Cash Assets	371,697

1. Accounting Policies**Accrual Accounting**

The accrual method of accounting is used whereby accruals and prepayments are recognised in the Financial Year to which they relate, and not when they are paid.

Historical Cost Accounting

The financial statements have been prepared in accordance with the Historical Cost Convention and therefore do not reflect changes in the purchasing power of money or current valuations of non-monetary assets. The accounting policies are, unless otherwise stated, consistent with these.

Depreciation

Depreciation is calculated on a diminishing value basis so as to write off the net cost of each fixed asset during its expected useful life. Additions during the year are depreciated on a pro-rata basis from the date of acquisition.

Repairs & Maintenance

Costs related to repairs and maintenance of the organisation's operating facilities are written off as they are incurred.

2. Trading Revenue

	2001	2000
Operating Grants:		
Dept of Human Services	238,446	212,852
Dept of Health & Family Services	57,509	56,309
Adult Community & Further Education	18,590	10,526

Capital Grants:

J Brockoff Foundation	25,000	—
W Buckland Foundation	100,000	—
Ian Potter Foundation	100,000	—
Community Support Fund	400,000	—
Dame Elisabeth Murdoch	25,000	—
Hugh D Williamson Foundation	100,000	—

Other:

Workshop Fees	60,225	57,214
Other Fees	—	2,001
Cash Sales	63,356	53,280
Gifts & Donations	101,581	6,634
Paintings Leased	3,678	5,339
Interest Received	5,388	2,636
Subscriptions	1,101	820
Miscellaneous income	13,160	3,835

Total Trading Revenue	1,313,034	411,446
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3. Operating Profit

Operating surplus/(deficit) before income tax has been determined after:

	2001	2000
Depreciation of non-current assets	6,815	6,776
Remuneration of auditors	3,333	3,445

4. Cash

	2001	2000
Cash on Hand	38,286	75,360
Funds on Deposit	162,490	60,659
Petty Cash	300	300
Cash Management Trust	170,621	—
	371,697	136,319

5. Receivables

	2001	2000
Trade Debtors	8,451	13,634
GST Clearing	17,691	(66)

6. Other Assets

	2001	2000
Prepayments	—	192

7. Property, Plant & Equipment

	2001	2000
Land & Buildings at cost	655,697	—
Provision for Renovations	94,303	—
Workshop Equipment at cost	43,238	41,540
Accumulated Depreciation	(31,189)	(26,058)
Office Equipment at cost	14,698	17,383
Accumulated Depreciation	(11,997)	(14,176)
Motor Vehicles at cost	32,975	32,975
Accumulated Depreciation	(28,928)	(27,753)
	768,797	23,911

8. Accounts Payable

	2001	2000
Trade creditors	10,757	14,391
Other creditors	6,150	1,045

9. Provisions

	2001	2000
Annual Leave	5,575	6,118
Long Service Leave	3,074	7,551
Fellowship	8,000	7,000
Building Acquisition Fund	30,000	30,000
Provision for Building Renovations	94,303	—

10. Other Liabilities

	2001	2000
Grants in advance	21,420	18,450
Studio #2 grant	5,720	9,796

Statement to Members

We hereby certify that the accompanying Accounts comprising a Profit and Loss Statement, Balance Sheet and Statement of Cash Flows, together with the Notes to the Accounts have been prepared in accordance with Australian Accounting Standards. In our opinion, the Accounts present a true and fair view of the transactions during the year ended 30th June, 2001 and the financial position of the Organisation at 30th June, 2001.

Scope

We have audited the financial statements, being the Statement of Directors, Profit and Loss Account, Balance Sheet, Statement of Cash Flows and notes to and forming part of the financial statements for the financial year ended 30 June, 2001 of Arts Project Australia. The company's directors are responsible for the financial statements. We have conducted an independent audit of these financial statements in order to express an opinion on them to the members of the company.

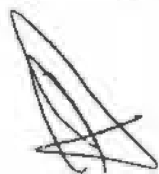
Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance whether the financial statements are free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements (Urgent Issues Group Consensus Views) so as to present a view which is consistent with our understanding of the company's financial position, the results of its operations and its cash flows.

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

Audit opinion

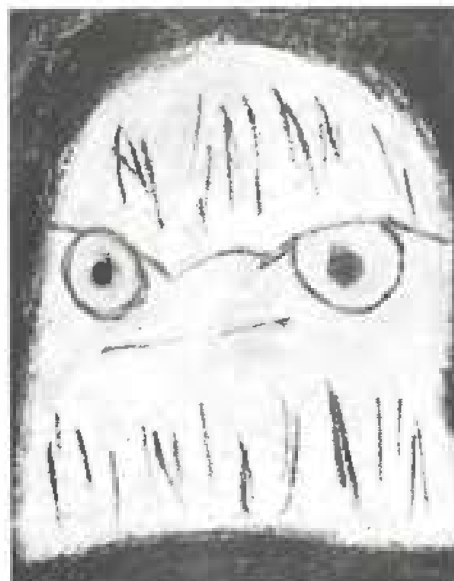
In our opinion, the financial statements are properly drawn up

- so as to give a true and fair view of:
- the company's state of affairs as at 30 June, 2001 and its profit and cash flows for the financial year ended on that date; and the other matters required by Divisions 4, 4A and 4B of Part 3.6 of the Corporations Law to be dealt with in the financial statements;
- in accordance with the provisions of the Corporations Law; and
- in accordance with applicable Accounting Standards and other mandatory professional reporting requirements.



JAMES E. BABBAGE

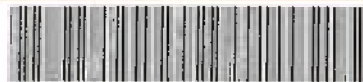
*Registered Company Auditor
Partner*



artist: Alan Constable 'Owl' 2001 pastel 65 x 50cm



artist Dorothy Berry



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