



Annual Report 1996

PER

SF

361 A1
(1996)



Arts Project Australia



artist: **Stelio Costa** *'Untitled'* 1995 Acrylic on paper



Arts Project Australia

Contents



artist: John Norrie 'Egret' 1994 Mixed media

Management Committee	4
Aims and Objectives	5
Obituary - A true life	6
Vice President's Report	7
Director's Report	8
Programs	10
The Exhibitions Program	12
Financial Statements	15
Balance Sheet	16
Profit and Loss Statement	17
Income and Expenditure Summary	19
Statement of Cash Flows	22
Notes to the Statement of Cash Flows	23
Notes to and Forming Part of the Financial Accounts	24
Statement to Members	24
Audit Statement to Members	24

Management Committee Acknowledgements

Management Committee 1995/6

President:	Myra Hilgendorf OAM
Vice-President:	Sally Shrimpton
Treasurer:	Peter Douglas
Public Officer:	Mark Chapman
Director:	Cheryl Daye

Committee

Mark Chapman	Neil Jackson
Rita Mantell	Malcolm Thomas
Murray Hilgendorf	Fiona Longhurst
Amanda Laming	Mary Good (co-opted)

Administrator

Judy Anderson

Promotions and Development (part time)

Joyce, Agee (to July '96)

Artswriters

Luciano Giardina	Kitty Ginter
Megan McEvoy	Tina Douglas
Amanda Laming	Maxine Ryder
Carmella Grynberg	Katey McRae

Support & Advocacy

Nira Shani

Supported Employment Development

Amanda Laming	Luciano Giardina
---------------	------------------

Framing technician

Sarah Tomasetti

Regular Volunteers

Eva Marks	Angela O'Rourke
Fiona Sutherland	Joe Argenzio

Arts Project Australia Inc. is recognised as a charitable organisation by the Australian Tax Office. Donations over \$2.00 are tax deductible.

Acknowledgements

Arts Project Australia gratefully acknowledges the support of:

Department of Human Services
Department of Health and Family Services
Council of Adult, Community and Further Education (Northern Metro. Region)
Department of Sport and Recreation Victoria
Visions of Australia
The Australia Foundation for Culture and the Humanities
Telstra Corporation - Ms Liz Atkinson
Australia Council - CCDB
The Stegley Foundation
Arts Victoria
City of Darebin
RMIT - Faculty of Art and Design
Professor Bill Gregory
The Australian Print Workshop
Pinacotheca Gallery
Australian Galleries
Skills Unlimited
Artshop
The Paper House
Louise Bradley Framing
Mr and Mrs Ciccone
Mr Chris McAuliffe
Mr Justin Madden
Mr Sigmund Jorgenson
Ferguson Plairre Bakeries
Spotless Catering
McClure Multimedia
Econoprint
Mitchelton Wines
and all the other volunteers who have generously donated their time

Aims and Objectives

Arts Project Australia began in 1974 as an arts based advocacy group for people with intellectual disabilities. A major reason for the formation of the 'Art Project' (as it was then known) was the insight on the part of its members that many people who have an intellectual disability displayed aptitude and talent in the visual arts, and that the flexible conventions of these art forms could provide access to a variety of means of expression and communication, even when more common forms, particularly linguistic, were difficult for them to utilise.

Broadly, the aims of the Association are:

To provide the means by which people with an intellectual disability can participate fully in the visual arts:

- To promote the work of people with an intellectual disability as integral to the broad spectrum of contemporary art practice;
- To facilitate participation by people with an intellectual disability in appropriate mainstream programs and courses, and to encourage meaningful artistic exchange between disabled and non-disabled artists;
- To broaden understanding and awareness of art by people with intellectual disabilities among artists and the general public;
- To advocate art as a valid vocational or recreational option;
- To support and provide high quality community based education and training in the visual arts;



artist: Shirley Warke 'Cat' 1995 Gouache and ink

In addition to the above points, the Studio Workshop Program specifically aims to provide educational experiences which will:

- Develop the artistic skills and awareness of people with an intellectual disability so that they may more fully utilise art as a vocational or recreational option;
- Focus on personal development, particularly in the areas of self confidence and self-esteem which will enhance the individual's ability to function in other aspects of their lives;
- Encourage the development of personal symbols and expressions so that art may be used as an alternative means of communication.

Martin Flanagan

A true life

I didn't know how much Myra Hilgendorf meant to me until she died, and then I found I was one of many. At her funeral, a letter from Martine Gernay, one of the founders of Belgium's CREAHM (Creativite et Handicap Mental), said Myra Hilgendorf's greatest work of art was the mosaic of people who constituted her life. I guess I was one of the stones.

Myra came to Australia from New Zealand in 1938 as a 22-year-old bride with a master of arts degree. Her husband, Murray, an engineer, was posted to Darwin by the Department of Civil Aviation. Three daughters were born to the marriage. The second, Johanna, now 50, is intellectually handicapped and a resident of Kew Cottages. After Myra's death, I re-read a letter she had written me when returning a book, Peter Ackroyd's biography of T.S. Eliot. Eliot, the apostle of deepest and most anguished doubt, had been important to her, she said, when she was coming to terms with her daughter's disability.

We met through art. For 25 years, Myra was president of Arts Project, an organisation that sees the art of the intellectually handicapped not as a form of therapy but as art (in the late '80s, she received the Order of Australia for her work). In the mid-80s, she introduced me to a woman who was totally deaf, intellectually handicapped, and more than half blind. Unless touched physically, she was unaware of any other human presence. The woman's love was the elements; if it rained or blew she would want to be outside. She was painting herself at an easel in a room with a wet window. Outside, the sun was shining and a kite was being tossed about. The figures in the painting were crude and inexact, but the colours were light, bright and delicately balanced. The painting felt like a windy day, after rain.

Myra was herself an artist, working in pastels, usually painting domestic scenes, often flowers. In 1990, I opened

one of her shows. The title, *Les Fleurs du Mal*, she had borrowed from Baudelaire. I didn't know it at the time, but the paintings were in response to the death, in tragic circumstances, of her third daughter, Sarah, in 1985.

Myra Hilgendorf was kind, gracious and wise. She could be grave, but she also had an enlivening sense of humour, a chuckle that percolated to the surface from somewhere deep within her being. In retrospect, it is no surprise that she treated the art of the intellectually handicapped with such respect. She treated people generally with respect. At her funeral, it was said her special gift was the gift of friendship, but what I saw in her, above all else, was courage.

In her copy of Carl Jung's *The Undiscovered Self*, the following sentence was underlined: "Belief is no substitute for inner experience." I never saw her deny a single truth-not one-yet at the same time she kept reaching for life in an essentially optimistic way.

She didn't say it to me, but she did tell another person-another stone in the mosaic-that the most disturbing event in her life was the fire at Kew Cottages earlier this year. This was a nightmare vision come true. Among her last words was the phrase, "The work must go on."

It was my good fortune to see Myra Hilgendorf the afternoon before she died. She had been ill for a year, but the final onslaught of the disease was rapid and sudden. "I can't believe this," she said at one point, much like a person waiting for service at a vacant counter might. As I was leaving, she thanked me for coming. Numb to thought, I replied, "Any time," and we both laughed.

The taxi driver waiting outside was a big Maori. I have a friend whose daughter is battling a brain tumour, and I had spent an hour the previous day at the hospital with him. Suddenly it was all too much, and I found myself telling the big Maori so. "Yes!" he replied. Yes. Myra Hilgendorf's life is as good a yes as I have seen.

The Age 26 September, 1996

Vice President's Report

During the last twelve months, Arts Project Australia has gone from strength to strength. The pleasure in that has been over-shadowed with great sadness by the death of our founder and President, Myra Hilgendorf O.A.M.

Everyone associated with Arts Project Australia will be forever touched by Myra's vision, warmth, dedication, care and continuing good humour. I speak for everyone concerned when I say that she will be sadly missed.

The highlight of the year has been the project 'Drawing on Experience: Reflections on Popular Culture.' The exhibition was outstanding and highlighted the real talent and humour possessed by our clients. The exhibition is currently travelling around Australia and has been extremely well received in every place it has visited.

The organisation continues to surprise and delight with innovative and challenging concepts and projects. This year we were treated to Dorothy Berry and Maxine Ryder's joint project 'Cut it Out,' and the Football exhibition, created and co-ordinated by Megan McEvoy and opened by Justin Madden, a real live football legend and long time supporter of Arts Project Australia. Also, we continue to watch with interest Tina Douglas' innovative animation program and the illustrated book project initiated by Amanda Laming and Sarah Tomasetti.

The Management committee continues to hope that, in the not too distant future, Arts Project Australia will be in a position to purchase its own building and we have started to explore ways in which this might be achieved. Our own studio would provide a more stable work environment and a home for artists, members and the general public to identify Arts Project Australia with.

I would like to convey my great admiration and appreciation to Cheryl Daye, Judy Anderson and the artworkers for their tireless efforts and enthusiasm in an environment which is often difficult. Without the guidance, experience and direction of Cheryl, the calm, methodical and thorough manner of Judy, and the enthusiasm, dedication and talent of the artworkers, Arts Project Australia would not have achieved the recognition and success that it has.



Left to right (back row) Kitty Ginter, Megan McEvoy, Justin Madden, Luciano Giardina, Tina Douglas, Julian Martin, Cheryl Daye (front row) Sally Shrimpton, Valerio Ciccone, Anne Lynch, Mira Shani

I would also like to thank the volunteers for their invaluable assistance.

Finally, I wish to thank each of my fellow committee members for their unique contributions and enthusiasm and support for Arts Project Australia during the past twelve months. I look forward the next twelve months and the challenges and rewards they will bring.

Sally Shrimpton,
Vice President



artist: Jimmy Fuller 'Map of the aborigines' 1995 Pastel

Director's Report

The past year has seen some important changes at Arts Project Australia. Sadly, and most notably, was the death in July 1996 of Myra Hilgendorf, O.A.M., the organisation's founder and President. As an artist and a parent of a person with an intellectual disability, Myra had a profound understanding and appreciation of the expressive potency of art by people with an intellectual disability, and it was this personal experience, together with the ability to apply it within a much broader social and philosophical context, which made her contribution so exceptional.

Myra was an outstanding leader whose memory will endure, not just in formal or historical recognition, but in the essence of the organisation, its core values and structures. The underlying belief in the artistic abilities of people with an intellectual disability, and the provision of a service based on excellence and integrity, are fundamental to our operations, and will continue to guide our development over the coming years. Following our twentieth anniversary in 1994, the past twelve months have reinforced how important long-term commitment and a clear organisational focus are in creating a successful and effective program. I would like to thank the members of our Management Committee who so generously give up their time to provide guidance and support and Judy Anderson, our very capable Administrator, for her invaluable assistance during the year. In addition to her role as an artsworker, Carmella Grynberg has made a wonderful contribution in producing a regular staff newsletter which has helped to keep everyone informed of activities and events. I would also like to thank the many volunteers who have so kindly helped in the areas of administration, studio and exhibitions. We are very fortunate in having a team of talented and experienced artsworkers whose professionalism, skill and dedication enables them to create an atmosphere of harmony and concentration, and to respond



artist: Alan Constable 'Lioness' 1995 Pastel on rag paper

sensitively to the diverse and individual needs of the clients, even within a somewhat less than ideal physical environment. The achievement of better facilities for both clients and staff remains a central goal and one which we are continually pursuing. Despite the environmental limitations, the past year has seen some new and exciting studio-based initiatives: Maxine Ryder and Dorothy Berry's collaborative project 'Cut it Out' which culminated in a delightful and unusual exhibition, Megan McEvoy's curation and co-ordination of the football exhibition, Tina Douglas's animation program, and the illustrated book project initiated by Amanda Laming and Sarah Tomasetti. Luciano Giardina has taken over from Amanda Laming in the role of Professional Development Co-ordinator in the Supported Employment Program, and I would like to thank them both for the valuable work they have done in this area. At the instigation of Kitty Ginter we also held a number of enthusiastically received shows of work by participants at various Adult Training and Support Services in addition to our regular exhibitions program which is detailed more fully later in the Annual Report.

Our major project 'Drawing on Experience: Reflections

on Popular Culture,' which has taken two years to develop, was launched in June this year by Professor Bill Gregory, Dean Faculty of Art and Design at RMIT University. This will also be covered in more depth in the Exhibitions section of this report but, in addition to all the sponsors, I would particularly like to thank Joyce Agee for the substantial contribution she made to the project, both in its formative stages and in terms of the publicity it gained, and also to the organisation as a whole over the past two years. Joyce left the organisation in July, but we hope to be in a position to draw on her considerable talents and expertise in a future consultancy role.

Our studio-based program was extended last year thanks to funding from the Council of Adult, Community and Further Education (Northern Region) which enabled us to run a pilot Visual Arts Foundation Course at RMIT's Bundoora Campus. This course provided regular and new participants with the opportunity to undertake a more structured style of learning within a tertiary education setting. This pilot study provided some valuable information and feedback which has formed the basis for us to run further ACFE funded arts training courses.



artist: Wayne Marnell 'Untitled' 1995 ink



artist: Valerio Ciccone 'Still life with shoe' 1995 Pastel

The Supported Employment Program has continued to prove that it is possible for artists with an intellectual disability to have their work viewed on its merits and accepted as part of the mainstream art world, with Julian Martin having a solo show last year at the Australian Galleries, and Valerio Ciccone and Alan Constable having their second individual shows at Pinacotheca. Many other artists who attend the studio now have sizeable folios of high quality work which is being sought by collectors and the general public alike, and we are sure that this number will continue to grow.

There are a number of other significant events and achievements during the past year, but these will be covered in the ensuing sections of this report. Reflecting on the past year it is possible to trace the cumulative and gradual growth which has evolved according to the needs and demands of our client group. Such reflection also sheds light on possible future directions in the constant search to improve the quality of our service and achieve successful outcomes for our clients. Each year provides new and rewarding possibilities and we look forward to next year with confidence and great anticipation.

Cheryl Daye
Director

Programs



artist: Dorothy Berry
'Charlie Chaplin' 1995
Acrylic on masonite

The Studio Workshop Program

Arts Project Australia operates from shopfront premises in Northcote, close to the Westgarth Theatre. Here we employ practising contemporary artists to work in our studios and to assist program participants to develop their skills in the visual arts. While our main focus is to support people with an intellectual disability, these sessions are open to any interested members of the community, and are geared to meet a wide range of individual needs and interests.

Those participating in the program have the opportunity to choose from a range of activities including painting, drawing, printmaking, ceramics and, in an exciting new development, animation. Evening life drawing classes are also held on a regular basis.

Arts Project Australia works closely with RMIT's School of Fine Art and Design and the Australian Print Workshop to enable participants to gain access to professional art training facilities and to work alongside other artists. Both of these programs have proven to be enormously successful and valuable in developing a greater awareness and understanding of artists with an intellectual disability and their work within the wider arts community.

The Supported Employment Program

Through this program, Arts Project Australia provides support to six individuals with established histories of exhibiting and selling their work, to pursue careers as visual artists. Of the six, four are now shown by mainstream commercial galleries on a regular basis and are establishing themselves as artists whose work is appealing to serious collectors as well as the general public. One of these artists, Julian Martin, was a finalist in the highly prestigious 1994 Moet et Chandon Fellowship, and was selected purely on the basis of his work and without mention of disability.

The recognition of art as a potential vocational option for people with an intellectual disability is a significant achievement because it implies a serious regard for the artists and their work, and affords them the opportunity to carve out a valued role in the community.

ACFE Program

Arts Project Australia has received funding from ACFE (Northern Regional Council of Adult and Further Education) to develop a more structured visual arts course for adults with an intellectual disability. Following the success of the Visual Arts Foundation course run last year as a pilot program at RMIT's School of Art and Design (Bundoora Campus) Arts Project Australia is again offering students the opportunity to participate in a more formal type of art education, consisting of a general orientation component and then elective modules in the areas of painting, drawing, printmaking, ceramics, animation or collage, depending on interest and demand.

This innovative model offers exciting possibilities for people with an intellectual disability to participate in a further education program which reflects the norms and structures of the mainstream, yet is flexible enough to accommodate widely varying needs and interests.

Printmaking and Ceramics in the Studio

These programs run two days per week in the studio, and provide participants with an opportunity to diversify their technical and expressive skills. Artworker Carmella Grynberg, herself a printmaker, assists people to create monoprints and linocuts which often result in dramatic contrasts and effects. These techniques are especially popular as they provide immediate results and are relatively simple. Once a fortnight Carmella also takes a group to the access studio of the Australian Print Workshop where participants have the chance to work on etching and lithography.

Replacing Katey McRae who is currently on maternity leave, artworker Maxine Ryder takes small groups for hand built ceramics, focusing more on expressive rather than utilitarian outcomes. This program offers participants a chance to work in a three dimensional medium and to explore the tactile qualities of the materials. Thanks to the Department of Human Services, we now have a small kiln which has made the firing and glazing of work possible on a regular basis. Both of these programs are funded through the Department of Sport and Recreation.



Valerio Ciccone at work in the studio

Metropolitan Reception Prison - Unit K6 Program

Since 1992 Arts Project Australia has run an outreach visual arts program, funded through the Dept. of Sport and Recreation Victoria, for prisoners with an intellectual disability in K6 Division of the Metropolitan Reception Prison. Each week artworker Tina Douglas conducts a two hour art class within the K6 unit and, for many of the prisoners, these classes represent not only a means for positive self-expression, but also a way of discovering hidden potential and of constructively using their time.

RMIT's School of Art & Design

This innovative partnership between Arts Project Australia and RMIT's School of Art and Design is now in its ninth year, and has become an important part of our program, giving participants the opportunity to attend a tertiary art training facility. With the support of artworker Luciano Giardina, two people this year have attended weekly painting and drawing classes taken by fine art lecturer, Isobel Clement at RMIT's Bundoora campus, and participated in excursions and special seminars.

Artists' Books

A new book-making project has been initiated by artworkers Amanda Laming and Sarah Tomasetti which involves creating artists' books of participants' work. These books are beautifully finished using handmade papers and provide an intimate format for some of the more delicate works. Amanda Laming has found that the books are excellent not only for people who may be too shy to work on a larger scale, and for whom the size and nature of the books give them a sense of ownership, but also for those who are able to incorporate language into their work. For some of the people who have been attending the studio for a long



Alan Constable

time, the books have provided an extension for their work as well as a challenge in coming to terms with the 'meaning' which books represent.

Animation

Another exciting new development in the studio has been the making of animated short films using participants' own painted backdrops, props and drawn images. According to artworker Tina Douglas who introduced the idea and is co-ordinating the project, one of the most interesting aspects of the medium is the way in which it combines various modes of communication and expression, whether these be the drawings themselves, sound, movement in space, or the placement of a sequence of images. Early in 1997 we are planning to hold a film festival of these short animated films which have been produced at Arts Project Australia. This will coincide with an exhibition of models, sets and storyboards which were used in the production of animations being screened.



artist: Anne Lynch 'Couple with house' 1996 Pastel

The Exhibitions Program

The Exhibitions Program

Integral to the activities of Arts Project Australia is the staging of regular exhibitions which feature the work of studio participants. These are held either in our own galleries in Northcote, or in external venues such as public or commercial galleries, corporate or government offices, conferences and public spaces. The exhibitions program operates locally, nationally and internationally, and over the past few years work has been shown in France, Belgium, Latvia, the United States and Canada.

As is shown from the following description of some of the exhibitions we have held this year, this is an extensive and vital part of our activities. Again we have been fortunate in having the services of Clinton Greenwood for the hanging of many of the shows, and we were also pleased to welcome Sarah Tomasetti who has done such a fine job of framing the work. Our ability to employ, even part-time, two such experienced and qualified staff in the exhibitions program has greatly increased the efficiency of its planning and implementation.

Arts Project Australia Gallery

Popular Culture

'Drawing on Experience: Reflections on Popular Culture' is a nationally touring exhibition, funded through Visions of Australia (a federal government exhibitions touring program), which was launched in our gallery in June 1996 having been developed over two years. Co-curated by Amanda Laming and Cheryl Daye, this major exhibition explores the themes of art, disability, popular culture and identity, and has received much critical acclaim.

Thanks to the generosity of the Stegley Foundation, we were able to invite Mr. Errol Cocks, one of the contributors to the catalogue and Director of the Centre for Disability Research and Development at Edith Cowan University, Western Australia, to give a lecture on the theme of intellectual disability and the development of a valued identity. Telstra kindly provided the venue for the lecture at their Conference Centre in Melbourne, as well as corporate support for the catalogue, which was also funded by The Australia Foundation for Culture and the Humanities, the Australia Council and Arts Victoria.



Valerio Ciccone and his mother, Tonia Ciccone at the opening of 'Drawing on Experience: Reflections on Popular Culture'

Cut it Out

One of the highlights of the year was the wonderful 'Cut It Out' exhibition which involved a collaboration between artworker Maxine Ryder and studio artist Dorothy Berry. This show featured images drawn by Dorothy, cut out of masonite by Maxine and later painted by Dorothy. Consisting of delightful animals, birds and people with names like 'Henry the Chook IV,' 'David the Pig' and 'Sparra the Kookaburra' the show brought the gallery to life with its whimsical characters and imaginative arrangement.

Ball! A fresh look at the AFL

Following the enormous enthusiasm which the theme of football provoked in the studio when works were being sought last year for the annual 'Giant monster footy show' held at the Artists' Garden in Fitzroy, we decided to hold our own football exhibition in our gallery. As suggested by the title, this show provided some perceptive and humorous insights into our national game and its stars, and we were particularly delighted to have football legend and Carlton ruckman, Mr. Justin Madden open the exhibition. The show received some excellent media coverage, with curator and artworker Megan McEvoy being interviewed by 3LO's sports reporter Clark Hansen for the Gael Jennings program. Thanks to Fergusson Plairre and Spotless Catering for the half time refreshments and the loan of uniforms which greatly added to the atmosphere.

Johanna Hilgendorf

Johanna Hilgendorf's first solo exhibition contained works ranging from ethereal and moody in character, to those which were vivid and energetic. The event had special significance as it was partly through the interest in art shared by Johanna and her mother, Myra Hilgendorf, that Arts Project Australia came to be founded over twenty years ago.

The 'A' Show

For the third consecutive year we have worked with the Down Syndrome Association of Victoria to stage an exhibition to highlight Down Syndrome Awareness Week. In addition to work by artists from our studio, we were very pleased to invite people with Down Syndrome from all over Victoria to participate, and received entries from as far afield as Mildura, Colac and Seymour. This has been a highly successful event which will no doubt continue to grow in the future.

Moonya Exhibition

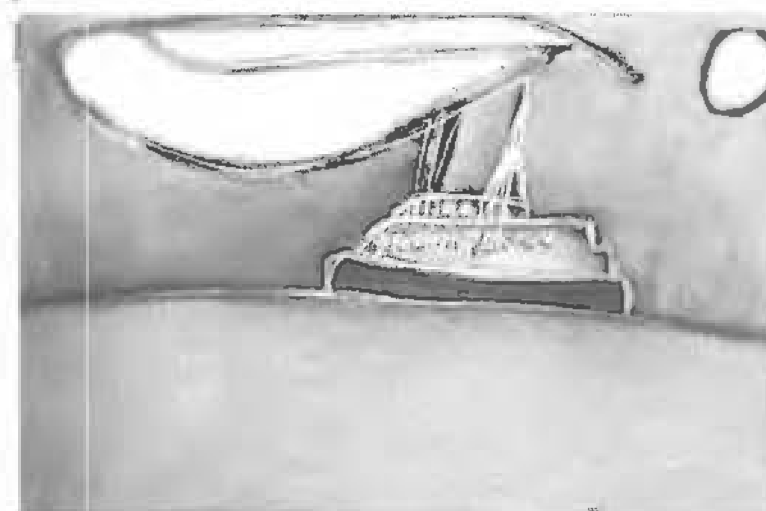
In keeping with our policy of supporting other groups working in the field of art and intellectual disability, we were very pleased to host an exhibition of work by people from the Moonya ATSS in Wonthaggi. This was a colourful and vibrant exhibition from a group of emerging artists.

Myra Hilgendorf - Works on paper

In November, 1995 Myra Hilgendorf held an exhibition of works on paper in our large gallery, featuring the subjects of landscape, still life and portraits. Although the still life series contained much new work, the portraits depicted people in her life from over two decades or more. Myra was an accomplished artist and this was a memorable show which well illustrated her deep love and understanding of art.

Pentridge Show

Artworker Tina Douglas who runs the art program



artist: Anne Lynch 'Greenpeace' 1996 Pastel



artist: Julian Martin 'Gary Ablett and West Coast Player' 1996 Pastel

in Unit K6 at the Metropolitan Reception Prison for offenders with an intellectual disability organised an exhibition of their work in the small gallery at Arts Project Australia. Although the prisoners were unable to attend the exhibition, Tina took some photographs and collected comments in a visitors book which enabled them to receive some positive feedback about their work.

Other Galleries

Pinacotheca

Valerio Ciccone and Alan Constable both had their second show at Pinacotheca gallery in Richmond, providing these artists with the opportunity to the consistency and development of their work. We would like to thank Bruce Pollard for the generosity and interest he has shown in supporting these artists and their work.

Australian Galleries

Julian Martin, a finalist in the 1994 Moet & Chandon Travelling Exhibition, had a solo show of works on paper at the Australian Galleries in Collingwood. Curated by artist David Band, this show was very well received by both the critics and the general public, with the Herald Sun listing it as one of the most notable exhibitions of 1995. Thanks to Stuart Purves and Diane Soumilas for their kind assistance and support.

Michelton

We were pleased to be invited to stage another group show in the very attractive and spacious surrounds of the Michelton winery at Nagambie. The airiness and scale of the space provided a dramatic setting for the larger works, while the smaller tasting room gave the more delicate prints more intimate surroundings.



artist: Terry Williams 'Man' 1995 Acrylic on paper

Other Shows

This year a number of exhibitions were held in conjunction with ATSS's (Adult Training and Support Centres) to give the participants' families, friends and others the chance to see the work they do at Arts Project Australia. According to artsworker Kitty Ginter, who was behind the original idea and its realisation, these exhibitions provide a valuable chance for people to have their work seen and appreciated by their own communities. All of these exhibitions were very well received and we will be incorporating this as a regular part of our activities.

Oakleigh ATSS

The first of these exhibitions was held at the Oakleigh ATSS and featured work by six participants. Not only did the exhibition provide a showcase for their talents, but it also gave their families and support workers with an example of one of a range of programs offered to clients attending Oakleigh. We are grateful to Patricia Gibbs, Director of Oakleigh ATSS, for the help and support she and her staff provided.

Rochester ATSS

Another in the successful series of centre-based shows was held earlier this year at Rochester Further Education Centre in Balwyn. Again, this exhibition received great support not only from the staff and parents at Rochester, but from the local community as well. Thanks to Stephen Minicz who helped select the works along with Maxine Ryder from Arts Project Australia, and to Director, Lisa Petts and Sue Taylor from Rochester for their assistance. We were pleased to have the exhibition opened by Margaret Ray, former MLA for Box Hill, who has been involved in the area of intellectual disability for quite some time and who has also been aware and supportive of Arts Project Australia's work.

Montsalvat

An exhibition similar in concept to the Oakleigh show, but involving participants from Araluen ATSS, was held at Montsalvat and opened by Mr. Sigmund Jorgenson. Titled 'Insights' this exhibition included a diverse group of artists, and provided a most enjoyable occasion for their work to be seen by friends and families in the beautiful setting of the long gallery at Montsalvat.

Janefield Show

Opened by Mr. Lou Iaquinto, Regional Manager of Disability Programs with the Department of Human Services, this exhibition featured work created by Janefield residents who attended art classes at Janefield as part of a collaborative program between Skills Unlimited and Arts Project Australia. This program has proven to be a highly successful and has given some of the residents involved the chance to participate in art and develop their skills in this area prior to moving in to the community.

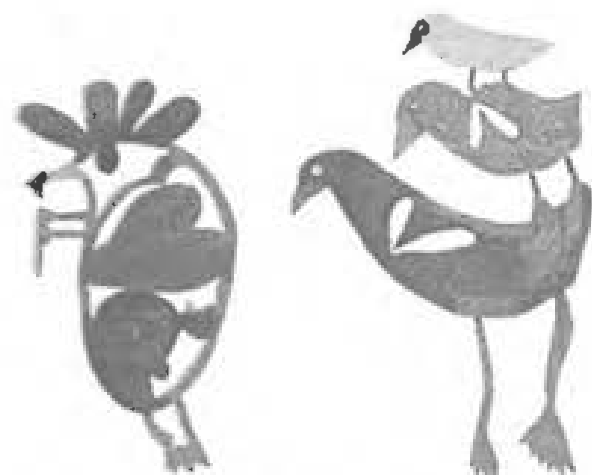
Overseas Exhibitions

Centre d'art Différencié - Belgium

A special group exhibition of work from Arts Project Australia was held at the Centre d'art Différencié at CREAHM's centre in Liège, Belgium. Titled 'Art des Antipodes' this was the second group we have had at this centre. Artists Dorothy Berry and Valerio Ciccone are represented in the permanent collection of the Centre d'art Différencié.

Vita Gallery - USA

We were very pleased to have our first exhibition on mainland America, having had a show some years ago in Hawaii. Thanks to Joyce Agee for creating the opportunity for some of our artists to have their work shown at this venue.



artist: Dorothy Berry 'Cut outs - Birds, Henry the Chook the II'

Financial Statements



artist: John Northe 'Dracula' 1994 Pastel

ARTS PROJECT AUSTRALIA, INC BALANCE SHEET
AS AT 30TH JUNE, 1996

CURRENT ASSETS		\$	\$
Petty Cash		100	
Investment Account		14,856	
Term Deposit No 1		10,291	
Term Deposit No 2		21,876	
Term Deposit No 3		5,143	
Term Deposit No 4		20,000	
Accounts Receivable		9,517	
Total Current Assets			81,783
NON-CURRENT ASSETS			
Office Equipment		24,201	
Less Accumulated Depreciation		(13,711)	
Art Workshop Equipment		27,154	
Less Accumulated Depreciation		(12,869)	
Motor Vehicle		32,975	
Less Accumulated Depreciation		(17,003)	
Total Non-Current Assets			40,747
TOTAL ASSETS			122,530
LESS CURRENT LIABILITIES			
Accounts Payable		3,210	
Accrued Holiday Pay		7,578	
Grants Received In Advance		12,356	
Bank Overdraft		15,203	
Total Current Liabilities			38,347
TOTAL LIABILITIES			38,347
NET ASSETS			84,183
MEMBERS' FUNDS			
Opening Balance Members' Funds		71,809	
Share of Profit/(Loss)		12,374	
TOTAL MEMBERS' FUNDS			84,183

ARTS PROJECT AUSTRALIA, INC. PROFIT AND LOSS STATEMENT
FOR THE PERIOD ENDING 30TH JUNE, 1996

GROSS RECEIPTS		\$	\$
Grants Received			
Health & Community Services Victoria		162,645	
Dept. of Health & Family Services		55,677	
Dept. Sport and Recreation		14,059	
Arts Victoria		4,000	
Australia Council		7,000	
Adult, Community & Further Education		7,392	
City of Darebin		2,958	
Telstra		10,000	
The Stegley Foundation		10,000	
Australia Foundation for Culture & the Humanities		12,000	
Visions of Australia		14,845	300,576
Other Fees			
Workshop Fees		31,779	
Visual Arts Course		100	31,879
Cash Sales			
Sale of Paintings		21,055	
Sale of Cards		2,042	
Sale of Catalogues		800	
Sale of Resource Kit		115	
Sale of Art Almanac		38	24,050
Other Income			
Paintings Leased		3,532	
Framing Account		(3,353)	
Interest		3,526	
Gallery & Studio Hire		1,360	
Subscriptions Received		1,320	
Gifts and Donations		1,702	
Fundraising		211	
Other Income		6,992	15,490
TOTAL GROSS RECEIPTS			371,795

ARTS PROJECT AUSTRALIA, INC. PROFIT AND LOSS STATEMENT
FOR THE PERIOD ENDING 30TH JUNE, 1996

TOTAL GROSS RECEIPTS		371,795
LESS COST OF GOODS SOLD		
Exhibition Expenses		
Commission Paid	10,179	
Framing and Curating	8,908	
Printing, Postage/Other	4,086	
Cost Of Sales		23,173
GROSS PROFIT/(LOSS)		348,622
LESS EXPENSES		
Accounting and Audit Fees	1,867	
Art Almanac	334	
Association Expenses	1,828	
Bank Charges	489	
Depreciation	10,319	
Electricity	3,783	
Insurance	1,677	
Motor Vehicle Expenses	2,197	
Office Expenses	1,348	
Postage	936	
Project Expenses	68,112	
Publicity & Promotion	4,640	
Rates & Rent	22,616	
Repairs and Maintenance	3,209	
Staff Training & Development	350	
Stationery	3,161	
Superannuation	7,286	
Telephone	2,142	
Wages	170,605	
Workcare	1,494	
Workshop - Materials	22,643	
Workshop - Other Expenses	5,212	
Total Expenses		336,248
NET PROFIT/(LOSS)		12,374

ARTS PROJECT AUSTRALIA, INC. INCOME AND EXPENDITURE SUMMARY
FOR THE YEAR ENDING 30TH JUNE, 1996

HUMAN SERVICES		
Grants Received		157,964
less Expenditure:		
Electricity	1,891	
Exhibition Costs	11,480	
Insurance	838	
Motor Vehicle Expenses	1,098	
Postage	468	
Rates & Rent	9,040	
Stationery	634	
Staff Training & Development	175	
Superannuation	4,573	
Telephone	1,071	
Wages	113,609	
Workcare	938	
Workshop Materials	9,543	
Workshop Other Expenses	2,606	
Balance		Nil
HUMAN SERVICES EQUIPMENT GRANT		4,681
less Expenditure:		
Equipment	4,681	
Balance		Nil
DEPARTMENT OF HEALTH & FAMILY SERVICES		
Grants Received		55,677
less Expenditure:		
Accounting & Audit Fees		
Electricity	400	
Exhibition Costs	200	
Office Expenses	200	
Postage	100	
Rates & Rent	6,219	
Stationery	100	
Superannuation	1,793	
Telephone	100	
Wages	44,760	
Workcare	367	
Workshop Materials	1,438	
Balance		Nil

ARTS PROJECT AUSTRALIA, INC. INCOME AND EXPENDITURE SUMMARY
FOR THE YEAR ENDING 30TH JUNE, 1996

DEPARTMENT OF SPORT AND RECREATION CERAMICS AND PRINTMAKING PROGRAMS		
Grants Received		10,000
less Expenditure:		
Wages, Super, Workcover	9,410	
Materials	590	10,000
Balance		Nil
PENTRIDGE PROGRAM		
Grants Received		7,076
less Expenditure:		
Wages, Super, Workcover	3,417	
Materials	429	
Exhibition Costs	213	4,059
Balance		3,017
ARTS VICTORIA		
Grants Received		4,000
less Expenditure:		
Printing of Catalogue	4,000	
Balance		Nil
THE STEGLEY FOUNDATION		
Grants Received		10,000
less Expenditure:		
Forum	1,276	
Promotions & Publicity	1,893	
Exhibition Production Costs	6,831	10,000
Balance		Nil
AUSTRALIA FOUNDATION FOR CULTURE & THE HUMANITIES		
Grants Received		12,000
less Expenditure:		
Education Kit	853	
Printing of Catalogue	11,147	12,000
Balance		Nil

ARTS PROJECT AUSTRALIA, INC. INCOME AND EXPENDITURE SUMMARY
FOR THE YEAR ENDING 30TH JUNE, 1996

AUSTRALIA COUNCIL		
Grants Received		7,000
less Expenditure:		
Design & Artwork of Publication	7,000	
Balance		Nil
TELSTRA		
Grants Received		10,000
less Expenditure:		
Design & Artwork of Catalogue	5,520	
Essays	2,400	
Photos, Film	2,080	10,000
Balance		Nil
CITY OF DAREBIN		
Grants Received		4,600
less Expenditure:		
Wages - Saturday Morning Program	2,000	
Wages - Newsletter	958	2,958
Balance		1,642
VISIONS OF AUSTRALIA		
Grants Received		21,518
less Expenditure:		
Wages, Super, Workcover	11,258	
Framing	3,587	14,845
Balance		6,673
ADULT, COMMUNITY & FURTHER EDUCATION		
Grants Received		8,416
less Expenditure:		
Pilot Program	4,601	
Curriculum Development	500	7,392
Balance		1,024

ARTS PROJECT AUSTRALIA, INC. STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30TH JUNE, 1996

	1996 \$ (Outflows)
CASH FLOWS FROM OPERATING ACTIVITIES:	
Receipts from Grants	310,011
Receipts from Art Sales	24,050
Receipts from Workshop Fees	31,779
Receipts from Framing	(3,353)
Receipts from Painting Leases	3,532
Receipts from Other Fees	100
Receipts from Other Activities	11,585
Payments for Exhibiting	(23,173)
Payments for Administrative Costs	(329,676)
Interest Received	3,526
Interest and Other Costs of Finance	(489)
NET CASH PROVIDED BY OPERATING ACTIVITIES (Note 1)	27,892
CASH FLOWS FROM INVESTING ACTIVITIES:	
Payments to purchase Office Furniture & Equipment	(2,545)
Payments for the purchase of Workshop Equipment	(1,100)
NET CASH USED IN INVESTING ACTIVITIES	(3,645)
NET INCREASE IN CASH HELD (Note 2)	17,635
Bank Balances 1st July, 1995	39,328
Bank Balances 30th June, 1996	56,963

NOTES TO THE STATEMENT OF CASH FLOWS

1. RECONCILIATION OF NET CASH PROVIDED BY OPERATING ACTIVITIES TO OPERATING PROFIT

	1996 \$
Net Operating Profit	12,374
Depreciation	10,319
Change in Opening Balance of Member's Fund	0
Increase in Accounts Receivable	(3,321)
Decrease in Accounts Payable	(2,444)
Decrease in Provision for Annual Leave	(1,792)
Increase in Prepaid Grants Income	6,114

NET CASH PROVIDED BY OPERATING ACTIVITIES

27,892

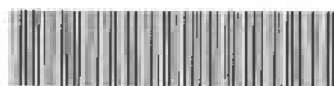
2. RECONCILIATION OF CASH FLOWS

	Opening Bal	Closing Bal	Movement
Bank Overdraft	(2,942)	(15,203)	(12,261)
Investment Account	713	14,856	14,143
Term Deposit No 1	20,999	10,291	(10,708)
Term Deposit No 2	20,558	21,876	1,318
Term Deposit No 3	0	5,143	5,143
Term Deposit No 4	0	20,000	20,000
	39,328	56,963	

NET INCREASE IN CASH HELD

17,635

NOTES TO AND FORMING PART OF THE FINANCIAL ACCOUNTS
FOR THE YEAR ENDED 30TH JUNE, 1996



3 0328 10497420 8

State Library of Victoria

1. ACCOUNTING POLICIES

a) 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.

b) 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.

2. DEPRECIATION

Depreciation is calculated on a straight line 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.

3. REPAIRS AND MAINTENANCE

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

STATEMENT TO THE MEMBERS OF ARTS PROJECT AUSTRALIA, INC.

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, 1996 and the financial position of the Organisation at 30th June, 1996.

S. Shrimpton - Vice President

P.S. Douglas - Treasurer

AUDIT STATEMENT TO THE MEMBERS OF ARTS PROJECT AUSTRALIA, INC.

We have audited the accounts as set out in pages 2 to 14 and the supporting records of the Arts Project Australia, Inc.

In our opinion:-

1. The accounts are drawn up so as to give a true and fair view of the state of affairs as at the 30 June, 1996
2. The assets of Arts Project Australia, Inc. exist and the funds have been used in accordance with the purposes and intention of the organisation.

J.E. BABBAGE - CPA

Dated at Hawthorn this 11th day of November, 1996

BABBAGE & CO Public Accountants

