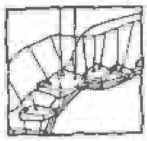




Arts Project Australia

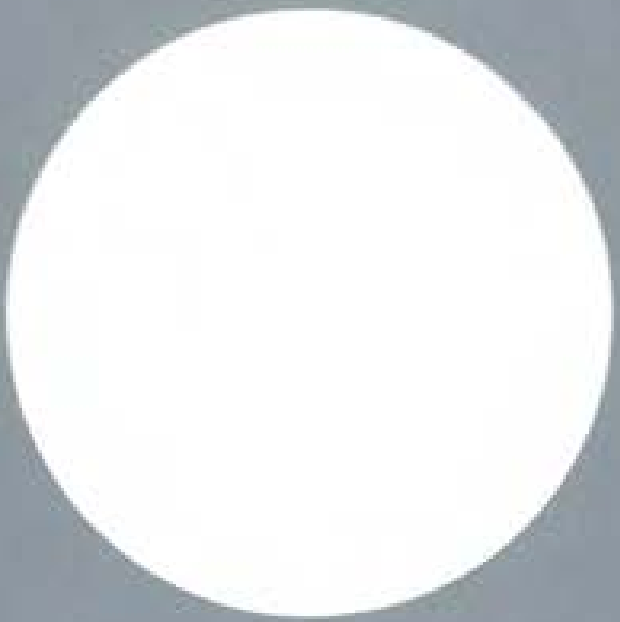
PER
361
A1
2000



Arts Project Australia



artist: Lisa Reid 'Untitled' 2000
acrylic/pastel 970 x 920mm



Contents

| | |
|---|----|
| Management Committee | 2 |
| Aims and Objectives | 3 |
| President's Report | 4 |
| Director's Report | 6 |
| Studio Report | 8 |
| Exhibitions program | 10 |
| Outreach programs | 12 |
| Financial Statements Balance Sheet | 14 |
| Profit and Loss Statement | 14 |
| Statement of Cash flows | 15 |
| Notes to Statement of Cash Flows | 15 |
| Notes to and Forming Part of the Financial Accounts | 16 |
| Audit Report | 18 |



Pc2
361
A1



Management Committee 2000

President Sally Shrimpton
Vice President Trevor Fuller
Treasurer Patrick O'Connor
Secretary Malcolm Thomas
Public Officer Mark Chapman
Committee

Studio co-ordinator Megan McEvoy
Volunteer co-ordinator Tegan

Supported employment

Cliff Burt
 Chris Evans

Exhibitions technicians

Cliff Burt
 Chris Evans
 Sarah Tomasetti
 Clinton Greenwood

Animation

Tina Douglas

Ceramics

Nia Shore
 Tegan

Books

Mandy Laming
 Kitty Girdler
 Zoe Sweeney

Woodwork

Luciano Giardina
RMIT Program
 Luciano Giardina

Australian Print Workshop
 Kitty Girdler

Artworkers

Tina Douglas
 Luciano Giardina
 Kitty Girdler
 Camilla Gynberg
 Mandy Laming
 Megan McEvoy
 Nia Shore
 Tegan

Volunteers

Joe Angello
 Sue Baker
 Nikki Booth
 Kate Colching
 Bec French
 Tim Major
 Rhyl Matthews
 Carole Mills
 Rhonda Sawley
 Emma Rose
 Dean Simpson
 Fiona Sutherland
 Daniel Treweek
 Jo Watson
 Denise Wetton

Acknowledgements

Dept. Human Services
 Dept. Family &
 Community Services
 ACTE - Northern Region
 Anishap
 Australian Print
 Workshop
 Ann Mingo
 Roy Atkins

Australian Galleries
 Stuart Purves
 Jackie Mellor
 Duane Spornitz
 BHP
 Bruce Pollard
 Clifford Rosnet
 Geometrics Pty Ltd
 DSAW
 Bob Allen
 Jane Ware
 Edward Schriener
 Graeme Raring
 Photography
 Hon. Martin Ferguson
 MLA

Jonah Jones
 Ken Fieldler
 Statewide Forensic
 Lions Club of Northcote
 McClure Multimedia
 Northcote Pottery
 Northcote Preston ATSS
 PA & V Ciccone
 Peter Ray
 Peter Webster
 RMIT - Jen Taylor
 Sidney Myers Fund
 SDOOG - Paralympic
 Arts Festival
 Stephanie Holt -
 Meagan
 Sydney Opera House
 The Lions Club of
 Northcote
 The Ian Potter
 Foundation

Participating centres:

Arakuen ATSS
 ASPICE
 Belmore School
 Coburg Helping Hand
 Community
 Connections
 Concord School
 David House
 FOCUS
 Ivanhoe Diamond
 Valley ATSS
 Jew Residential
 Services
 Milpinka ATSS
 Nando ATSS
 Northcote Preston ATSS
 Northern Melbourne
 TAFE
 Oakleigh ATSS
 ONEMOA
 Plenty Valley
 Community Health
 Centre
 Rochester Further
 Education

History 2000 Aims & 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.

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.



President's report



artist: Alan Constable
'Untitled' 2000 pastel
700 x 500mm

The last 12 months have cemented Arts Project Australia's position and acceptance in the wider community. Arts Project Australia is acknowledged by all involved as a special place where each individual's talents are nurtured and encouraged.

One of the most pressing needs over the past few years has been that of finding ourselves a new building with enough space to accommodate the breadth of our activities, and one that we can regard as a permanent 'home.' Having our own building will enable us to increase the number of clients attending and will allow those already attending to work in more comfortable and inspirational surroundings

I am pleased to report that we have recently found such a building quite close to our present location, and that we have applied to the Community Support Fund (via the Department of Human Services Capital Assistance Fund) for a grant to assist us in acquiring it. This funding requires that we obtain matching funding from other sources and to this end we will be approaching various philanthropic trusts for their support.

Thank you to Cheryl Daye and Trevor Fuller who worked so tirelessly to develop the original proposal, and who have liaised with our architect to ascertain the feasibility of the project. We are hopeful that we will be able to report on a successful outcome in our next Annual Report.

Our calendar of exhibitions this year has been varied and full. Arts Project Australia again participated in the Art Fair and attracted a large number of visitors to our site.

Our artists were featured at the Paralympics Art Festival at the Sydney Opera House. Having the opportunity to showcase the talents of our clients during such a fantastic event with exposure to so many people from so many countries was invaluable. Our Director, Cheryl Daye, was guest speaker at a public seminar held in conjunction with the Festival.

Many of our clients held exhibitions at mainstream galleries as well as at our studio gallery and were invited to enter art competitions. The involvement of our clients in these exhibitions and competitions demonstrates their acceptance in the mainstream arts community. We congratulate all of them on their wonderful achievements.

The Management Committee is currently considering the structure of Arts Project Australia. We wish to guarantee the longevity of the organisation and to ensure its ability to

artist: Brigid Hanrahan
'The Sound of Music' pen 250 x 330mm



respond to changing circumstances and requirements and to grow so as to maintain the high standard of service to our clients.

We were greatly saddened by the passing away earlier this year of Murray Hilgendorf, one of the long term contributors to Arts Project Australia. Murray was an active member of the Management Committee, and spent a short time as President. He was keen and enthusiastic, with an eye for detail and a great sense of humour. We miss his tenacious but good natured dissecting of issues. The Management Committee pays tribute to the personal and financial generosity to Arts Project Australia of Murray and his late wife Myra.

We would also like to acknowledge the contribution and commitment of Neil Jackson, another member of the Management Committee, who regularly travelled from the country to attend our meetings. Unfortunately, ill health has prevented his attending recently. We have all benefited from Neil's experience.

Again, our most grateful thanks to the Arts Project Australia community who make Arts Project Australia what it is. Without the enthusiasm, contribution and commitment of the Director, Cheryl Daye, the office administrator Sue Price and the arts workers and the volunteers, we would not be able to achieve a fraction of what we have achieved.

Finally, thank you to the Management Committee for their involvement and support.

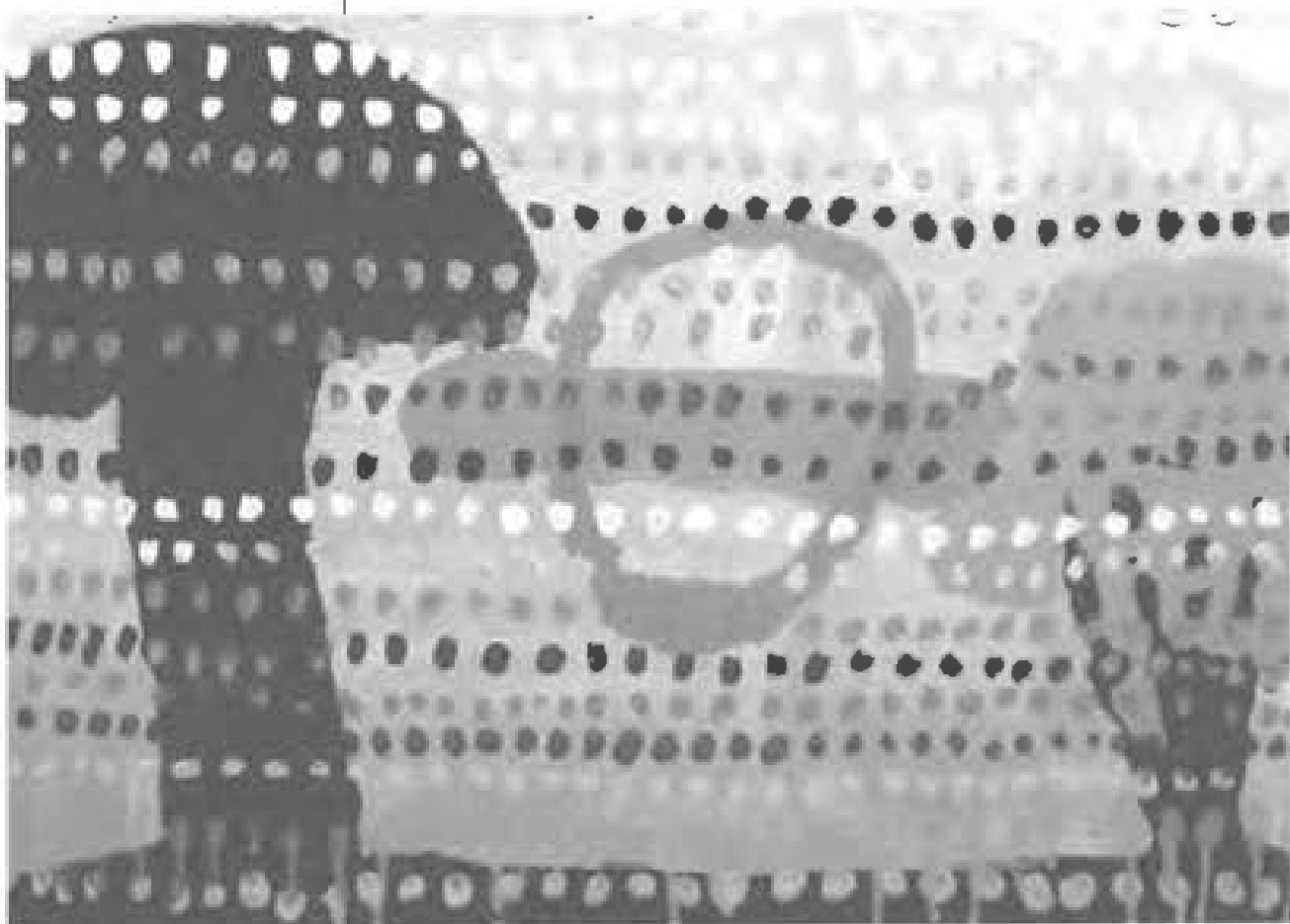
As indicated, the past year has been very successful for Arts Project Australia with a number of excellent outcomes and I look forward to next year being even better.

Sally Shrimpton
President

artist: Dorothy Berry 'Our Lord' 2000 pastel 380 x 285mm



Director's report



artist: Danny Draper
'Untitled' 2000 acrylic/canvas
460 x 610mm

A primary focus this year has been on working towards the acquisition of our own building. We are keen to secure premises as close as possible to our present location and which will give us the much-needed space to better serve our clients. To this end we have applied to the Department of Human Services (Capital Assistance Fund) and to a number of philanthropic trusts from whom we will need to raise a matching amount of funding. Special thanks go to Trevor Fuller, our Vice-President, who has contributed so much time and expertise to the development of a Functional Brief for the project.

Short term rental assistance from the Department of Human Services which has enabled us to set up an interim studio and storage facility at 271 High Street has certainly helped to relieve the cramped studio conditions. A minor works grant, also from the Department, has also made it possible to carry out urgent minor works to our present building, although conditions are still less than adequate.

During the past year, the organisation has continued to grow in all aspects of its endeavours: client numbers are significantly up on previous years, we have held many more exhibitions both in our own galleries and in outside venues and we have employed more staff to run an increasing number of programs.

Collections management has been greatly assisted by the Sidney Myer Fund through a grant which has enabled us to purchase a digital camera and other hardware for the documentation and cataloguing of artworks. Already this has proved invaluable in allowing works from our stand at Melbourne Artfair 2000 to be exhibited on a website at <http://www.geocities.com/artsproject2000>. Many thanks to Tina Douglas and Peter Webster for launching us into virtual space!

Highlights of the year (described in detail elsewhere in the Annual Report) include The 'A' Show in Sydney, participation in the Melbourne Artfair 2000, the Arterial exhibition at the Sydney Opera House as part of the Sydney 2000 Paralympic Arts Festival, the video Short Cuts screening at a festival in Berkeley, California, and Julian Martin having his work included in an international exhibition at the Louvre Museum in Paris.

Artists are also having their work shown through non-exhibition exposure in other forms of media. Works by Fulli Andrinopoulos, Stelio Costa and Julian Martin were used in sets for film and television, as part of the decor in very stylish surroundings! Cathy Staughton's work was featured in an edition of the literary magazine Meanjin, whilst Antony Jones had one of his colourful drawings reproduced on the cover of a report entitled 'Reframing opportunities for people

with an Intellectual Disability,' which was funded by the Myer Foundation and conducted by the School of Social Work at the University of Melbourne. Works by Julian Martin, Fulli Andrinopoulos, Dorothy Berry, Anne Lynch and Monica Burns were also incorporated into the designs of a number of government and non-government publications.

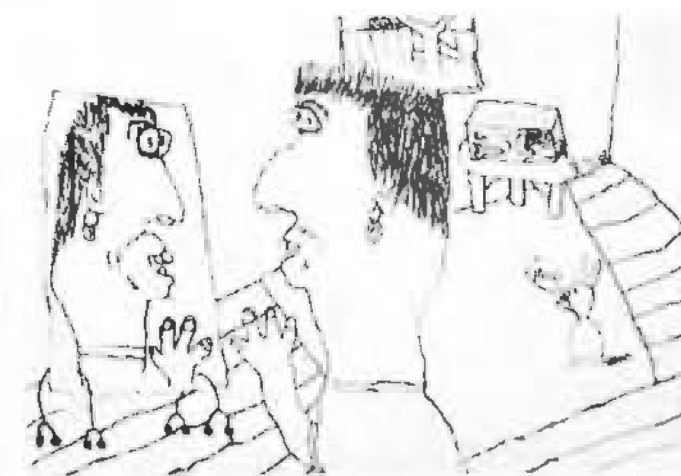
Once again I would like to thank the Management Committee for its guidance and support over the past year. The integrity and expertise of the Committee underpins the organisation, and we are fortunate to be able to draw on such a profound array of skills and experience.

It was with great sadness that we lost the input of Murray Hilgendorf who passed away in August after a long illness. Murray continued to be an active Committee member right up until the end, and his knowledge of the field of intellectual disability, his soundness of judgement and adherence to protocol will be sorely missed.

I would particularly like to acknowledge the contribution of our Administrator, Sue Price who manages to keep our finances on track. Also many thanks to the artworkers whose sensitivity, skill and dedication make the studio such a unique and productive experience for the clients. We are also extremely fortunate to have a wonderful group of volunteers who provide us with invaluable assistance in all areas of our activities, and we are very grateful for the help they give so freely.

The coming year promises many new and exciting developments, and we look forward to sharing these with all our friends and supporters.

Dr. Cheryl Daye
Director

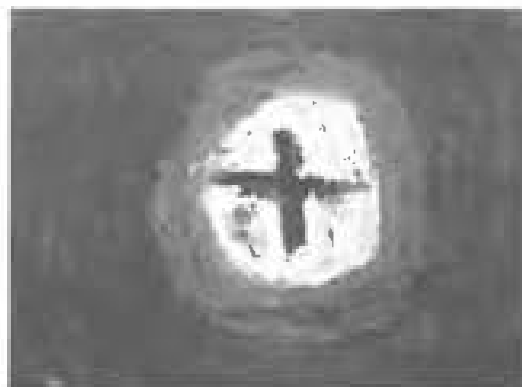


above:
artist: Steven Aizenberg
'Hiss' 2000 pen/pencil
170 x 230mm

far left:
artist: Julian Martin
'Model' 1995 pastel
660 x 500mm

left:
artist: Valerio Ciccone

Studio 2000 report



clockwise from top:

artist: Nam Doan 'Untitled' 2000 pastel 500 x 660mm

artist: Kelvin Heffernan 'Untitled' watercolour/pen 500 x 330mm

artist: Fulli Andrinopoulos 'Untitled' 2000 pastel 380 x 285mm

This year over two hundred individuals benefited from participation in the studio program. All in all some 14,200 contact hours were delivered during the year in the studio program alone. The task of keeping track of each individual's development and the work they produce is not an easy one. Here the artswriters perform an extraordinary job in their knowledge of, and capacity to meet, such a wide range of individual needs whilst still maintaining a sensitive and personal relationship with each and every client.

artist: Terry Williams 'Signs' 2000 watercolour 660 x 500mm



The introduction of the Studio Co-ordinator's position has made an enormous difference to the smooth running of the studio and its capacity to cater effectively for such a large number of people. Many thanks to Megan McEvoy who has fulfilled this role with such good humour, diligence and efficiency.

After four years in the position, Luciano Giardina stepped down from co-ordinating the Supported Employment Program to concentrate on working in the studio. Luciano did a wonderful job in this position, especially in overseeing the initial implementation of a new system of sorting and cataloguing, and in ensuring the professional presentation of the artists and their work. Thanks to Chris Evans and Cliff Burt who took over this position and for their contribution to the program.

The role of volunteer co-ordinator was fulfilled with great efficiency and aplomb by Tegrin who managed to tame a long and changing list of names into a readily accessible database of contacts. Her revision of volunteer protocols and induction procedures greatly improved management in this area.

The animation program is enjoying a new location at our new temporary premises at 271 High Street. The enthusiasm and ingenuity displayed by the participants is a credit to the tutor Tina Douglas, who initiated the program over two years ago, and has since overseen the development of some very exciting work. The sampler video Short Cuts which features examples from a range of different films, was accepted and shown this year at Superfest XX, an international media festival on disabilities, held at Berkeley, California. We are again grateful to the Council of Adult, Community and Further Education for supporting this exciting and innovative program.

Another exciting ACFE program, is the Life History project, in which participants have had the opportunity to explore aspects of their personal history and identity and portray these through words and visual images. Conceived in response to the book project and the autobiographical content found in the work of many participants, this program has enabled a deeper examination of concepts

of self and community. Artswriters Kitty Ginter and Mandy Laming have been responsible for guiding and implementing this project, which will culminate in an exhibition to hold in the Arts Project Australia Gallery early in the new year.

A further development in the studio this year has been the woodwork 'cutouts' project, initiated and run by artswriter Luciano Giardina. This has provided participants with the chance to work in a completely new medium, and to see their images take on a 3-dimensional form and life-size scale. From Terry Williams' space scenes and creatures, to Cathy Staughton's devils and angels, and John Northe's horses and buffaloes, the walls around the studio have been progressively adorned with a melange of fantastic creations.



Exhibitions 2000 program



artist: Chris Mason
'RAAF FA18 Hornet' 2000
gouache 500 x 660mm

External Exhibitions

The 'A' Show 2000, Parliament House, Sydney

This year The 'A' Show was held interstate at Parliament House in Sydney, in conjunction with the 7th Annual World Congress on Down Syndrome. The show was officially opened by His Excellency, the Governor General Sir William Deane, who spoke highly of the artists and of their work. We were delighted that artists Tim Williams and Peter Thomas were able to attend the opening accompanied by artsworke Mandy Laming, and that Kate Sholl and her mother were also in attendance. The exhibition received a great deal of favourable comment and over half the works were sold. Thanks to Jane Ware, Ros Allen and the DSAV for all the work they put into making this memorable event possible.

Arterial exhibition - Sydney 2000

Paralympic Arts Festival

Twenty-five works by six artists from Arts Project Australia were featured in this exhibition which was held at the Sydney Opera House from August to October as part of the Paralympic Arts Festival. Displayed were works by Fulli Andrinopoulos, Valerio Ciccone, Alan Constable, Stelio Costa, Anne Lynch and Julian Martin. Julian's drawing of champion swimmer Ian Thorpe was singled out for a glowing review on the Sydney Morning Herald's Citysearch website.

Articulations, Australian Print Workshop, Fitzroy

A highly productive partnership between Arts Project Australia and the Australian Print Workshop culminated in the exhibition Articulations, which was held at the APW Gallery in Gertrude Street, Fitzroy. Funded by the CCDU, this project enabled eight studio artists to work in the printmaking medium. Those who took part in the exhibition were: Valerio Ciccone, Kelvin Heffernan, Peter Ben, Wayne Marnell, Peter Robert-Thomas, David Waterhouse and John Northe. Many thanks to Anne Virgo, and especially to Ros Atkins and Kitty Ginter who oversaw the production of the images.

Canterbury Art Show, Melbourne

Artists Alan Constable, Paul Hodges and Anne Lynch were this year's participants in the annual Canterbury Art Show.

Histoires de Vivre - Europe

Three artists, Julian Martin, Dorothy Berry and Monica Burns were selected for inclusion in this international exhibition which was organised by UNAPEI, (Union Nationales des Associations de Parents et Amis de Personnes Handicapees Mentales). Julian's work was selected to be hung at the Louvre in Paris, whilst Monica and Dorothy's pictures were part of an exhibition which commenced at the L'Orangerie du Luxembourg and then travelled to Belgium, Germany, Italy and Spain, to finally close in Bordeaux, France.

Old Treasury Building, Melbourne

Arts Project Australia was invited to display work in the offices of the Old Treasury Building from June to December. Works by Stelio Costa, Alan Constable, Valerio Ciccone and Julian Martin were selected and hung.

2000 National Works on Paper Award

Congratulations to both Kelvin Heffernan and John Northe whose work was selected from over 700 entries Australia-wide to be included in the final 80 works chosen for this exhibition. This year's award was judged by Dr. Ted Gott, Senior Curator, Heide Museum of Modern Art, Jason Smith, Senior Curator of Contemporary Art, National Gallery of Victoria and Elizabeth Gower, artist.

Jacaranda Acquisitive Drawing Award (JADA) 2000

Alan Constable was selected as a finalist in this annual drawing award sponsored by the Grafton Regional Gallery. This year's award was judged by Mr. Roger Butler, Senior Curator of Australian Prints and Drawings at the National Gallery of Australia. Special congratulations to Sarah Tomasetti who was one of this year's winners.

Smorgon Steel Group Contemporary Art Prize, Williamstown

Three artists, Alan Constable, Julian Martin and John Northe had their work selected for this exhibition which was held as part of the Williamstown Festival.

Exhibitions held at Arts Project Australia's Galleries

Large Gallery

The large gallery showcases work on specific themes or by individuals who have reached a significant level of maturity in their work. These shows are curated by artsworke who have a particular interest in an artist or a theme, or in collaboration with the Director. Eleven shows were held this year featuring more than 53 artists, with the Christmas Show representing more than 250 individuals.

Installation (February)

Artist: Terry Williams (assisted by Luciano Giardina)

Ceramics and Drawings (March)

Artists: Brian Branson, Kaye McDonald, Julian Martin, Alan Constable, Mary Usher, Chris Mason, Fiona Longhurst

Good Dream Bad Dream (April)

Artist: Cathy Staughton

On Track (May)

Artists: Valerio Ciccone, Alan Constable, Dorothy Berry, John Northe, Anne Lynch, Stelio Costa, Julian Martin, Fulli Andrinopoulos

Stretched (June)

Artists: Peter Robert-Thomas, Dorothy Berry, Monica Burns, Chris Mason, Steven Worrell, Fiona Longhurst

Paintings (July)

Artist: John Bates

Drawings (August)

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

New 11 (September)

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

The 'A' Show (October)

Artists: Stefano Ricci, Wendy Watson, Barbara Ball, Stelio Costa, Antonella Calvano, Martin Forster, Mimmo Iacobellis, Doug Lyon, Nam Doan, Mark Babatsikos, Kerri Clarkson, Joanne Spicer, Marizza Beretta, Guiseppe Calcagno, Doug Ewan, Peter Robert-Thomas, Perri Mitronatsios, John Button, Wayne Marnell, Joyce de Jong, Monica Burns, Tim Williams

Canvas 2 (November)

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

Christmas Show (December)

Artists: everybody!!

Small Gallery

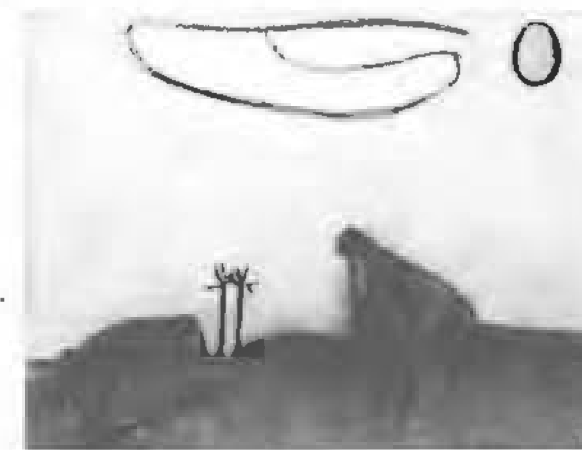
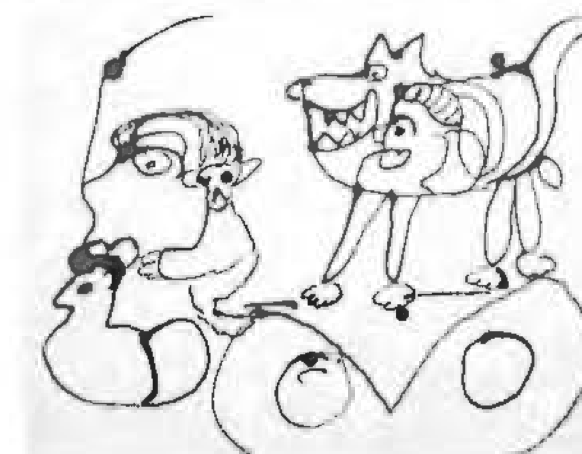
Des Beavis
Guiseppe Calcagno
Debbie Chipperton
Annette Hodgson
Faith Marshall
Perri Mitronatsios
Vicki Padoussis
Chris Sayhoun
Graham Sherry
Wendy Watson

from top:

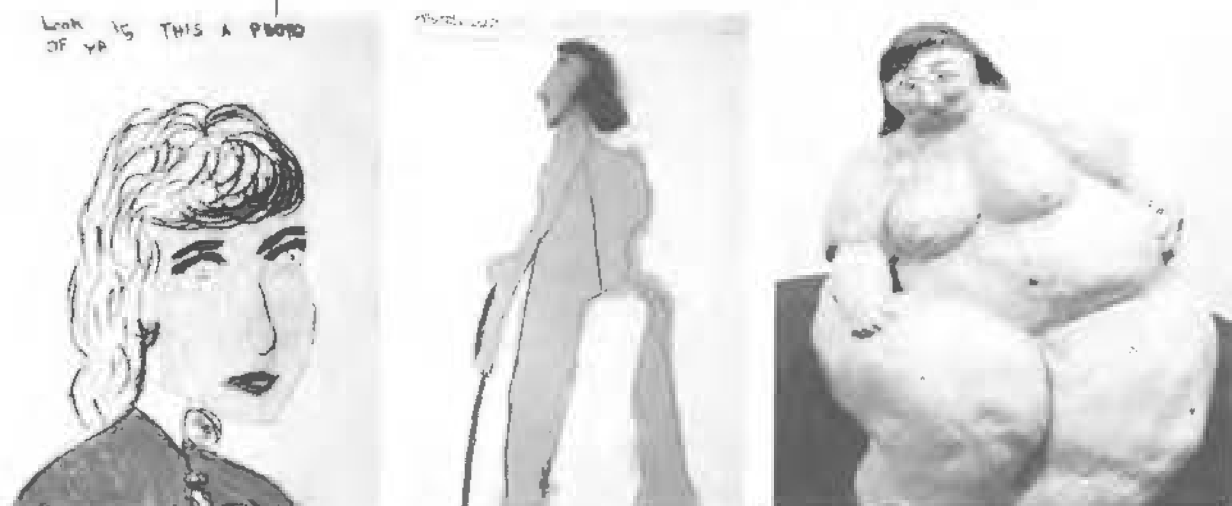
artist: Tim Williams 'Wizard of Oz'
2000 pen 275 x 255mm

artist: Dorothy Berry 'Barking Dog'
2000 ink/pen 250 x 340mm

artist: Anne Lynch 'Untitled' 1996
pastel 250 x 330mm



Outreach 2000 programs



Left to right:

artist: Barbara Verehy
'Look is this a photo of ya?' 2000
pastel/pencil 330 x 250mm

artist: John Northe 'Rino' 1997
pastel 660 x 560mm

artist: Chris Mason 'Huge lady
sitting with purple eyes' 2000
ceramic 400 x 250mm

RMIT

Two artists, John Northe and Valerio Ciccone enjoyed another productive year of attending tertiary art classes at RMIT's School of Art, Design and Communication. Some wonderful work was created under the tutelage of Jim Taylor, who we would also like to thank for his enthusiastic and ongoing support of this valuable program. Thanks also to artswoker Luciano Giardino whose dedication and commitment over many years have also contributed greatly to its success.

Ceramics

Golden carriages, mermaids, houses and birds were just some of the forms created during this year's ceramics program. Regular participants Brian Branson, Kaye McDonald, Mary Usher, Fiona Longhurst, Chris Mason, Alan Constable and Julian Martin each explored the clay medium to produce a range of imaginative and wonderful objects. We are especially grateful to volunteer Tom Major, who assisted artswoker Nira Shani in implementing this program, and to Jennifer White at Northcote Preston ATSS who again has generously allowed us to use their space.

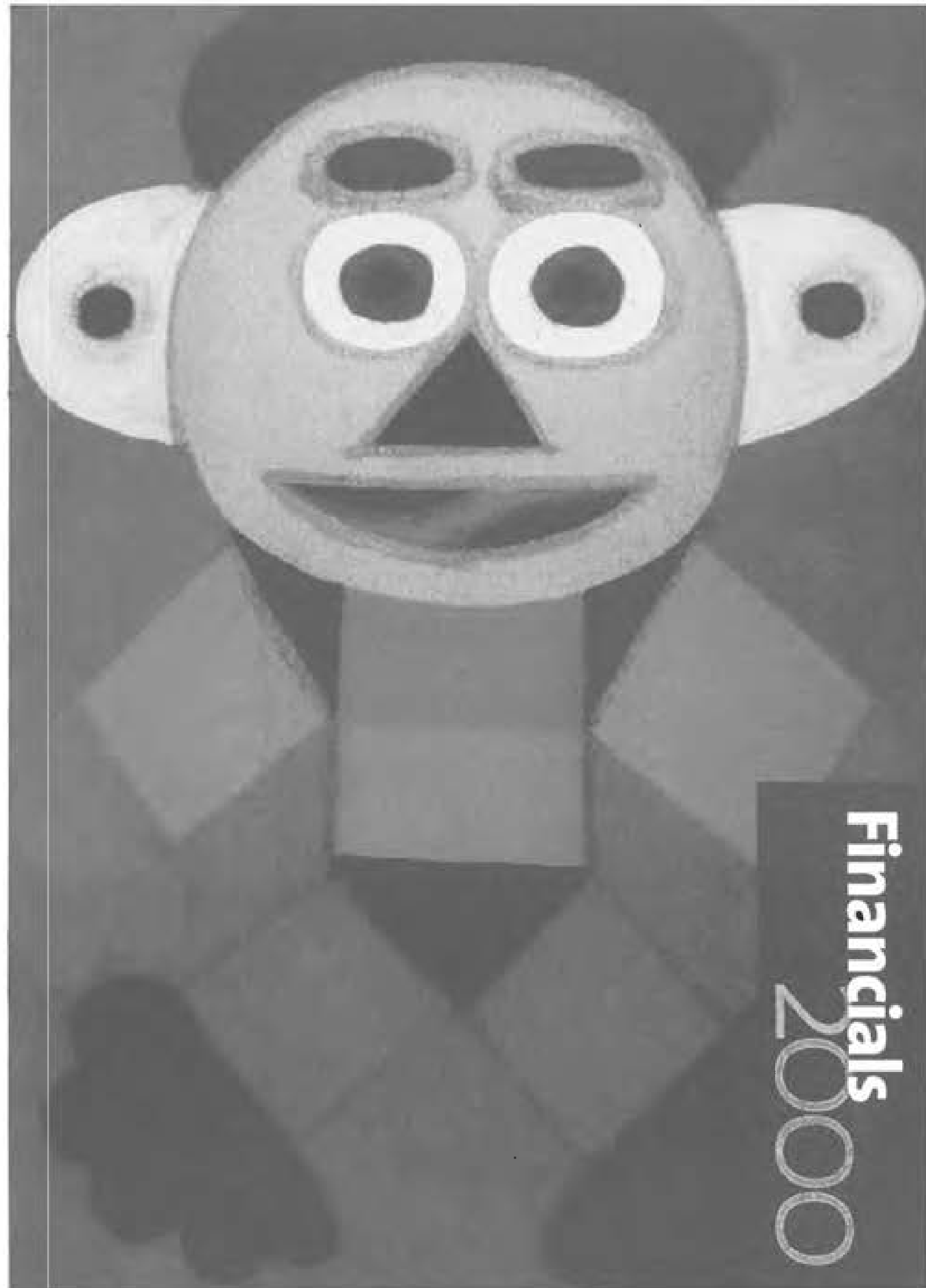
Australian Print Workshop

This year's collaboration with the Australian Print Workshop (APW) led to the production of some beautifully editioned prints by six artists: Valerio Ciccone, Nam Doan, Anne Lynch, John Northe, Kelvin Heffernan and Peter Robert-Thomas. A grant from the CCDU of the Australia Council enabled these artists not only to develop their skills and understanding of printmaking, but to have their images professionally printed and editioned. Working with artist and printmaker Ros Atkins, the artists from Arts Project Australia attended weekly sessions accompanied by artswoker Kitty Ginter. There is no doubt about how much the artists enjoyed this experience and how much they gained from the program. Many thanks to APW Director, Anne Virgo for securing the funding for this project.

Plenty Residential Services

Arts Project Australia was again invited to provide services to clients of Statewide Forensic at the new Plenty Residential facility. Artswoker Tegrin conducted weekly visual arts sessions which are now part of an ongoing program.

right:
artist: Julian Martin
'(Untitled)' 2000 pastel
660 x 500mm



Financials
2000

Arts Project Australia Inc Balance Sheet as at 30 June 2000

| | Note | \$ 2000 | \$ 1999 |
|---------------------------------------|------|----------------|---------------|
| CURRENT ASSETS | | | |
| Cash | 4 | 136,319 | 65,995 |
| Receivables | 5 | 13,634 | 6,589 |
| Other | 6 | 192 | 1,444 |
| Total Current Assets | | 150,145 | 74,028 |
| NON CURRENT ASSETS | | | |
| Property, Plant & Equipment | 7 | 23,911 | 25,536 |
| Total Non Current Assets | | 23,911 | 25,536 |
| TOTAL ASSETS | | 174,056 | 99,564 |
| CURRENT LIABILITIES | | | |
| Accounts payable | 8 | 15,502 | 4,068 |
| Provisions | 9 | 50,669 | 11,326 |
| Other | 10 | 28,246 | 15,000 |
| Total Current Liabilities | | 94,417 | 30,394 |
| TOTAL LIABILITIES | | 94,417 | 30,394 |
| NET ASSETS | | 79,639 | 69,170 |
| EQUITY | | | |
| Retained profits/(accumulated losses) | | 79,639 | 69,170 |
| TOTAL EQUITY | | 79,639 | 69,170 |

Profit & Loss Statement for the year ended 30 June 2000

| | Note | 2000 | 1999 |
|---|------|---------------|-----------------|
| Trading Income | 2 | 411,446 | 414,196 |
| Cost of Sales | | 248,916 | 291,868 |
| Gross Profit from Trading | | 162,530 | 122,328 |
| Expenses | | 152,061 | 134,237 |
| Operating profit before income tax | | 10,469 | (11,909) |
| Income tax attributable to operating profit | | | |
| Operating profit after income tax | | 10,469 | (11,909) |
| Retained profits at the beginning of the financial year | | 69,170 | 81,079 |
| Total available for appropriation | | 79,639 | 69,170 |
| Retained profits at end of financial year | | 79,639 | 69,170 |

Arts Project Australia Inc. Statement of Cash Flows for the year ended 30th June 2000

| | Note | 2000 Inflows/Outflows \$ |
|--|------------|--------------------------------|
| CASH FLOWS FROM OPERATING ACTIVITIES: | | |
| Receipts from: | | |
| Grants | | 279,687 |
| Cash Sales | | 53,280 |
| Workshop Fees | | 57,214 |
| Other Fees | | 2,001 |
| Paintings Leased | | 5,339 |
| Gifts & Donations | | 6,634 |
| Other Activities | | 4,655 |
| Interest Received | | 2,636 |
| Payments for: | | |
| Exhibiting | | (55,794) |
| Administrative Costs | | (285,090) |
| Interest and Other Costs of Finance | | (238) |
| NET CASH PROVIDED BY OPERATING ACTIVITIES | (a) | 70,324 |
| NET INCREASE IN CASH HELD | (b) | 70,324 |
| Bank & Petty Cash Balances 1st July 1999 | | 65,995 |
| BANK BALANCES AT 30TH JUNE 2000 | | 136,319 |

Notes to the Statement of Cash Flows for the year ended 30 June 2000

| | |
|--|---------------|
| Note (a) | |
| RECONCILIATION OF NET CASH PROVIDED BY OPERATING ACTIVITIES TO OPERATING PROFIT | |
| Net operating profit | 10,469 |
| Depreciation | 1,625 |
| Increase in Accounts Receivable | (7,684) |
| Decrease in prepaid expenses | 1,252 |
| Increase in accounts payable | 11,434 |
| Increase in provisions | 7,000 |
| Increase in employee provisions | 2,343 |
| Increase in Income in Advance | 13,246 |
| Increase in Other Liabilities | 30,000 |
| Decrease in Interest Receivable | 639 |
| NET CASH PROVIDED BY OPERATING ACTIVITIES | 70,324 |

| | | | |
|------------------------------------|--------------------|--------------------|-----------------|
| Note (b) | | | |
| RECONCILIATION OF CASH FLOW | Opening Bal | Closing Bal | Movement |
| Cheque Account | (9,621) | 31,672 | 41,293 |
| Workshop Account | 22,508 | 43,160 | 20,652 |
| Term Deposit # | 8,785 | 9,134 | 349 |
| Term Deposit # | 17,901 | 18,867 | 966 |
| Petty Cash | 300 | 300 | 0 |
| Myra Hilgendorf # | 21,122 | 32,658 | 11,536 |
| Myra Hilgendorf # | 5,000 | 0 | (5,000) |
| Deposits on Hand | 0 | 528 | 528 |
| | 65,995 | 136,319 | |
| NET INCREASE IN CASH HELD | | | 70,324 |

Notes to and forming part of the Financial Accounts for the year ended 30th June 2000

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.

c) 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.

d) Repairs & Maintenance

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

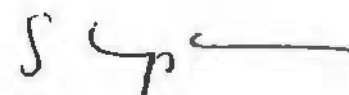
| | \$ 2000 | \$ 1999 |
|---|----------------|----------------|
| 2. TRADING REVENUE | | |
| Grants: | | |
| Dept of Human Services | 212,852 | 212,110 |
| Dept of Health & Family Services | 56,309 | 56,130 |
| Adult Community & Further Education | 10,526 | 8,804 |
| Workshop Fees | 57,214 | 50,133 |
| Other Fees | 2,001 | 4,872 |
| Cash Sales | 53,280 | 53,763 |
| Gifts & Donations | 6,634 | 12,124 |
| Paintings Leased | 5,339 | 10,545 |
| Interest Received | 2,636 | 2,524 |
| Subscriptions | 820 | 1,110 |
| Miscellaneous income | 3,835 | 2,081 |
| Total Trading Revenue | 411,446 | 414,196 |
| 3. OPERATING PROFIT | | |
| Operating surplus/(deficit) before income tax has been determined after: | | |
| Depreciation of non-current assets | 6,776 | 7,428 |
| Remuneration of auditors | 3,445 | 2,283 |
| 4. CASH | | |
| Cheque Account | 31,672 | (9,621) |
| Workshop Account | 43,160 | 22,508.00 |
| Term Deposit # 1 | 9,134 | 8,785 |
| Term Deposit # 4 | 18,867 | 17,901 |
| Petty Cash | 300 | 300 |
| Myra Hilgendorf # 2 | 32,658 | 21,122 |
| Myra Hilgendorf # 4 | - | 5,000 |
| Deposits on Hand | 528 | - |
| | 138,319 | 65,995 |

Notes to and forming part of the Financial Accounts for the year ended 30th June 2000 continued


| | \$ 2000 | \$ 1999 |
|---|---------------|---------------|
| 5. RECEIVABLES | | |
| Trade Debtors | 13,634 | 5,950 |
| Interest Receivable | - | 639 |
| 6. OTHER ASSETS | | |
| Prepayments | 192 | 1,444 |
| 7. PROPERTY, PLANT & EQUIPMENT | | |
| Workshop Equipment at cost | 41,540 | 36,389 |
| Accumulated Depreciation | (26,058) | (21,795) |
| Office Equipment at cost | 17,383 | 17,383 |
| Accumulated Depreciation | (14,176) | (13,179) |
| Motor Vehicles at cost | 32,975 | 32,975 |
| Accumulated Depreciation | (27,753) | (26,237) |
| | 23,911 | 25,536 |
| 8. ACCOUNTS PAYABLE | | |
| Trade creditors | 14,391 | 4,068 |
| Other creditors | 1,045 | - |
| GST Liability | 66 | - |
| 9. PROVISIONS | | |
| Annual Leave | 6,118 | 5,508 |
| Long Service Leave | 7,551 | 5,818 |
| Fellowship | 7,000 | - |
| Building Acquisition Fund | 30,000 | - |
| 10. OTHER LIABILITIES | | |
| Grants in advance | 18,450 | 15,000 |
| Studio #2 grant | 9,796 | - |

Statement to Members

We hereby certify that the accompanying Accounts comprising a Profit and Loss Statement Balance 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, 2000 and the financial position of the Organisation at 30th June, 2000.



S SHRIMPTON
President



P O'CONNOR
Treasurer

Audit Report

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, 2000 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:

- a) so as to give a true and fair view of:
 - (i) the company's state of affairs as at 30 June, 2000 and its profit and cash flows for the financial year ended on that date; and
 - (ii) 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;
- b) in accordance with the provisions of the Corporations Law; and in accordance with applicable
- c) Accounting Standards and other mandatory professional reporting requirements.



JAMES E. BABBAGE
Registered Company Auditor
Partner





3 0328 11038686 8

Arts Project Australia 116-118 High Street Northcote Victoria 3070
Telephone (03) 9482 4484 Facsimile (03) 9482 1852 E-mail apa@hard.net.au <http://www.geocities.com/artsproject2000>
Arts Project Australia is an incorporated association and a registered charity