

Free Call	Full TRUCK	Kite Fly 4	Laser Vot III	Paint Set I	Heir II
Xmas Lett	Light I	Light III	Love fun	Clear Item	Colos Jute 6
SOCK Fring	IVJ Time	Kettle IV	Police Set	Not 2 lot	Circu Time
Light II	Tool Shel	Fourth TRUCK	M. Main Cake	Who Next?	Relot IV
Work IVolt	TRUCK R2R	Look far	Jeff the Wiggle	Colos 9 Volt	Pat KaiKol
Polish Index	EPA Heir	Win 2 IPol	Each Time	F. Henri II	Time Ptl
Empty TRUCK	Limit IV	And 1 Time	It 2/12 Hote	Jeep Time	First Time
Icing Proj 0	Pizz 3 Time	Camp Time	Extra 2 Circuit	Nice Time	Kevin Punk
Limit II	Kite Fly 3	Less Fuel	Wink Jim	Look Near	IPol Jozen
What e Jump	Colos AA	Matrix Poster	male Use	IPol Track	Relot Timer

OUR MANIFESTO.

We march to the beat of our own drum and map our own future.

Fuelled by an unwavering belief in our artists, we're buoyed by the creativity and authenticity that exists in our space, and heartened by those who delight in sharing in it.

We believe that art is serious, but making it can be fun.

That individual creativity triumphs over conformity, and divergent voices make life much more interesting.

That art is about revealing ourselves and creating meaningful connections – between artists, staff artists and art lovers.

Our experience will always be shared, our knowledge passed on, and our studio bound by creativity, integrity and generosity in equal measure.

We believe in making a mark that matters:

We believe in art as it should be.

Original.

Unapologetic.

True.

And joyful in the making.



ABOVE
Adrian Lazzari
Not titled 2007
ink on paper
35 x 35 cm

RIGHT COVER
Don's Gaze
Installation 2009-10
felt-tip pen on paper
21 x 31 cm (each artwork)
Exhibited in Melbourne Room
at the National Gallery of
Victoria (NGV), Collection
acquired by the NGV

BACK COVER
Alan Constable
Not titled 2013
ceramic
10.5 x 24 x 9 cm
Exhibited in Melbourne Room at
the National Gallery of Victoria
(NGV), Acquired by the NGV



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PER
361
A1

Georgia Smerling
Not titled 2014
ceramic
25 x 37 x 10.5 cm

ABOUT ARTS PROJECT AUSTRALIA

Our mission is to be a centre of excellence that supports artists with intellectual disabilities, promoting their work and advocating for inclusion within contemporary art practice.

Since its inception, Arts Project Australia has continued to strive for excellence, both in the quality of the exhibitions presented and the quality of the innovative studio program. Established in 1974 as Arts Project for the Mentally Retarded, we have continually been a leader and innovator in the arts and disability sectors. We were the first full time arts studio in Australia for artists with an intellectual disability, and over the past 40 years have built an enviable reputation nationally and internationally for the creative and individual studio philosophy, as well as the outstanding artwork produced there. We promote our artists and their work to the broader community, and our artists enjoy exhibition opportunities in a range of local, national and international galleries. Artists are also represented in many public and private collections.

Our Northcote studio sees more than 110 artists with an intellectual disability attending each week. The Arts Project studio functions in a similar way to a tertiary art environment where artists work on developing an original and authentic "voice" supported by staff artists (all professional artists) who provide feedback and critical advice. Here, art is not taught, but rather the innate creative direction of each artist is nurtured to elicit works of personal meaning and style. Media includes painting, drawing, ceramics, printmaking, 3D sculpture and digital media. Our gallery stages a full annual program of changing exhibitions featuring work by artists from Arts Project as well as the broader community.

We boast a highly qualified and experienced staff, an energetic and committed board and have a strong governance framework. Arts Project Australia has a unique history and approach and has long been recognised as a best practice model for its innovative programs. We are committed to providing sustainable program in an environment dedicated to visual arts practice.

PRESIDENT'S REPORT



Bronwyn Johnson, 2014

This has been a most productive and artistically rewarding year at Arts Project Australia. Arts Project artists were featured in over 14 exhibitions, numerous art prizes and awards in local, national and international galleries and venues, culminating with artists Alan Constable, Boris Cipusev and Patrick Francis exhibiting at the National Gallery of Victoria's Melbourne Now exhibition. Collaborative exhibitions such as the innovative year-long *Knowing Me, Knowing You* and *The polaroid project* created greater awareness and significant interest in Arts Project artists and our studio.

Earlier this year, the Board set the strategic direction for the next four years. In tandem with our committed and passionate staff, we will continue to:

- offer and enhance professional opportunities for artists to connect and collaborate with others;
- build organisation capacity by working to improve internal systems and processes; and
- undertake marketing to increase public recognition both nationally and internationally of our artists, gallery and the organisation overall.

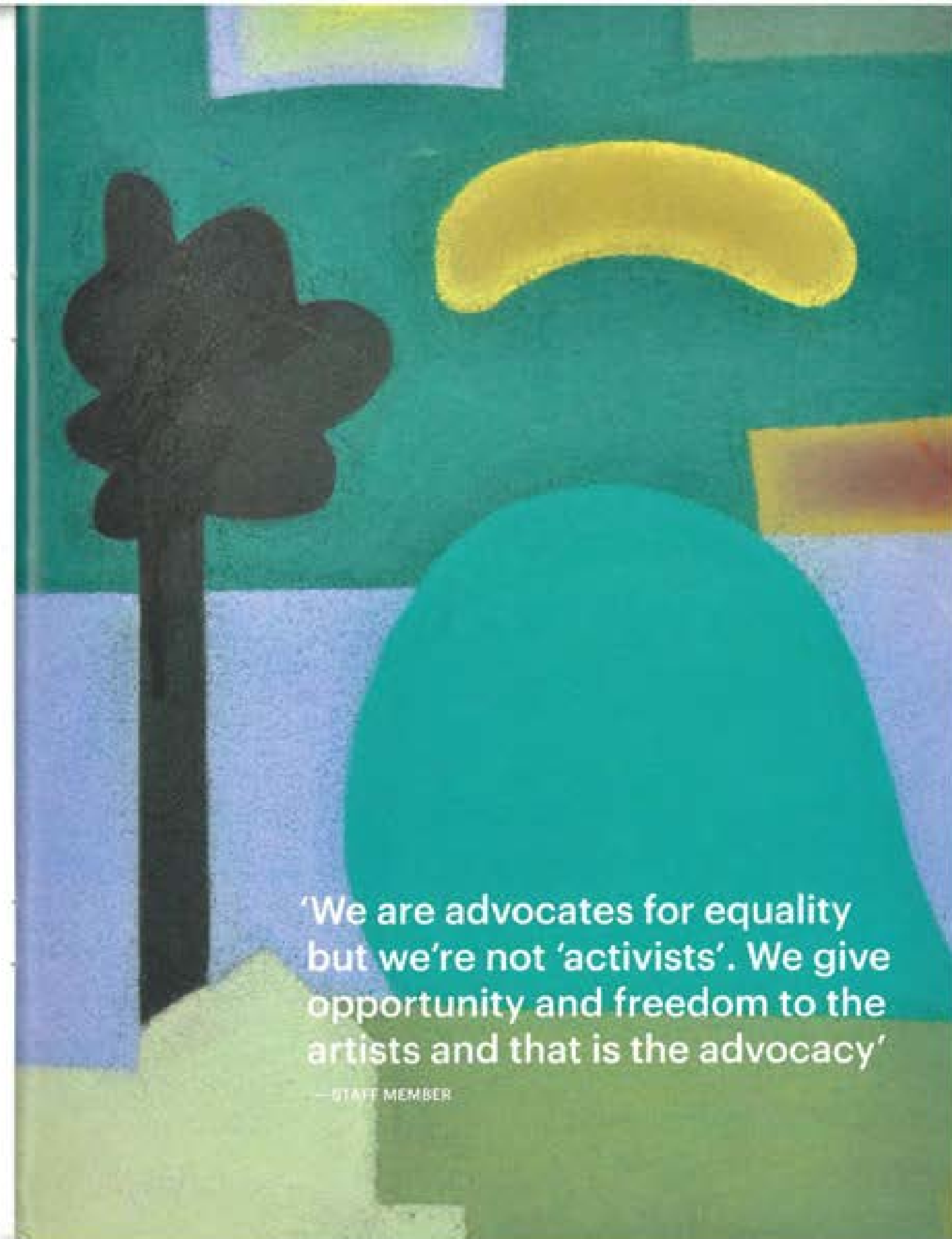
Arts Project Australia is celebrating a significant milestone this year – our 40th anniversary. On behalf of the Board I would like to thank everyone involved from the start in 1974 to this our 40th year. This milestone is a testament to the commitment of our people – our artists, carers, parents, families, volunteers, staff, Board and committee members past and present, supporters, collectors and sponsors. No organisation can grow and prosper without its people and without able stewardship. I would also like to take this opportunity to thank former President Catherine Easton. Catherine concluded her term as President late last year and made many positive changes at Arts Project significantly in areas of policy and social inclusion.

I would like to extend thanks to the Victorian Department of Human Services, the Federal Department of Social Services, the Council of Adult, Community and Further Education, Arts Victoria, philanthropic trusts and foundations, our corporate sector supporters and the many individuals who all give so generously to Arts Project Australia. Your vital support is integral to our success.

The Board would also like to especially acknowledge the Beverly Brown bequest. We are enormously grateful for these funds that will enable Arts Project Australia to do so much more for our artists and significantly assist us in future proofing the organisation. Our sincere thanks go to the Estate of Beverly Brown.

On behalf of the Board, I would like to thank our innovative and inspiring artists, and thank our extremely hard working management, staff and volunteers. This report outlines a remarkably eventful year and celebrates 40 wonderful years of Arts Project Australia.

OPPOSITE
Julian Martin
Not dated 2013
pencil on paper
28 x 28 cm



'We are advocates for equality
but we're not 'activists'. We give
opportunity and freedom to the
artists and that is the advocacy'

—STAFF MEMBER



'Arts Project is an industry forerunner and best practice in both the disability and arts space.'

— STAFF MEMBER

EXECUTIVE DIRECTOR'S REPORT



Sue Roff, 2014

The past year has been a busy one both preparing for – and plunging into – our 40th anniversary year.

A decision to rebrand Arts Project moving into our 40th year has resulted in an engaging new “look and feel” from our new designer, Liz Cox. We also ran a brand positioning workshop, with all staff, and several board members. This was a high energy activity that united staff in their vision for Arts Project Australia.

We were delighted to be presented as a best practice case study in a report on the social and economic impact of public galleries launched at the Melbourne Business School in late November.

Artists have enjoyed an unprecedented number of exhibition and sales opportunities, with 100 works of Alan Constable, Patrick Francis, and Boris Cipusev installed at the NGV as part of the high profile *Melbourne Now* exhibition. Additional field trips and one-off workshops in the studio have increased the depth of exposure of artists to a range of artforms and media.

We are enjoying working in partnership with the University of Melbourne on the international Outsider Art Conference that will take place in October 2014, with a number of high profile international speakers confirmed. We also welcomed a new partnership with Art Guide Australia, which will assist in raising our profile.

An accessibility audit of our building revealed a few gaps, and an appeal for funds to assist in renovating the studio and make it more accessible for our artists was extremely successful, and the renovations are well under way.

Once again I must pay tribute to the extraordinary team of staff who go out of their way to maximise development and opportunities for our artists.

DEPOSIT
Carm Noble
Not titled
2013
inkjet print on Chromagel
55 x 36.7 cm

ABOVE
Lina Reid
Not titled 2013
ceramic
75 x 20 x 26.5 cm

BOARD & STAFF



Board of Management

Bronwyn Johnson
President from October 2013

Catherine Easton
President to October 2013

Neil Twist
Vice President

Mashelle Parrett
Treasurer

Sean Gaskoll
Secretary (resigned April 2014)

Frank Warner
Secretary (appointed April 2014)

Barbara Ajzenberg
Member from October 2013

Damien Hodgkinson
Member

Kate Richardson
Member

Norman Rosenblatt
Member to October 2013

Silvana Scibilia
Member

Life Members

Cheryl Daye
Peter Fay
Kitty Ginter
Rita Mantell
Sally Shrimpton

Staff

Sue Roff
Executive Director

Sandy Fernée
Business Manager

Sim Luttin
Gallery Manager & Curator

James McDonald
Studio Manager

Cheryl Daye
Projects & Development Manager

Penny Hunt
Registration Coordinator

Melissa Petty
Gallery Assistant

Allison O'Callaghan
Studio & Gallery Assistant

Brad Rusbridge
Gallery Technician

Adriane Hayward
Gallery Assistant

Emiko Davies
Gallery Assistant

Elizabeth Sampson
Gallery Assistant (Casual)

Frances Wilkinson
Gallery Assistant

Glenn Dalton
Staff Artist - Ceramics & Printmaking

Rachael Guy
Staff Artist - 3D

Jessie Imam
Staff Artist - Digital Media

Jodie Kipps
Staff Artist - 3D

Ching Yee Ng
Staff Artist - Digital Media

Rosie Vallis
Staff Artist - Ceramics



Ben Walsh
Staff Artist - Printmaking

Lyn Young
Staff Artist - General

Nicole Macdonald
Staff Artist - General

Elyss McCleary
Staff Artist - General

Suzanne Brown
Staff Artist - General

Peter Douglas
Staff Artist - General

Camille Hannah
Staff Artist - General (Casual)

Sarah Humphery
Staff Artist - General (Casual)

Anna-Maria O'Keeffe
Staff Artist - General (Casual)

Volunteers

Phoebe Beard (2014-)
Elena Betres (2014)
Leila Boskes (2011-13)
Jessie Brookes-Dowsett (2014-)
Leyla Bulmer (2014-)
Prue Capell (2013-)
Kylie Castan (2014-)
Amelia Cobb (2014-)
Felicity Curren (2014-)
Catherine Fitzgerald (2013-)
Kate Goff (2014-)
Margaret Gold (2014-)
Laura Hanlon (2014)
Todd Harrison (2013)
Mahsa Hesami (2014-)
Debra Howlett (2011-)
Jodie Kipps (2011-13)
Bess Meredith (2013-14)
Michael Pearce (2011-)
Liz Rourke (2014)
Jessica Riley (2013)
Krystal Seigerman (2014-)
Juliana Toth (2014-)
Emily Walters (2014-)
Meg Williams (2012-)
Anneke Wood (2013-)

Special Thanks

RESIDENCY
Switzerland: Carol Ruefli

COMMUNITY SERVICE
Trinity Grammar School:
Kostas Pavlidis

STUDENT PLACEMENT
Fantona Girls School: Estelle
Hanney & Kaylene Sivanandam

STUDENT PLACEMENT
Australian Catholic University:
Wayan Robin

STUDENT PLACEMENT
Marymede Catholic College:
Tonia Ciccone

PROOFREADER
Brigitte Norton

CONTRIBUTING WRITER
Anne Stonehouse

BOARD SUBCOMMITTEE MEMBERS
Catherine Easton
Norman Rosenblatt

PERSONAL PERSPECTIVES



John Albrecht
Managing Director,
Leonard Joel

My connection with Arts Project Australia started after Norman Rosenblatt invited me to visit. I was deeply touched by what I saw. There was and is something very striking about the imagery that comes from those artists. The art I experienced there I found confronting, vibrant, beautiful, menacing, honest, haunting and joyful.

Both the art and the atmosphere at Arts Project had a profound impact on me from the beginning, and still do.

For several years we have sponsored the catalogue for their annual artist retrospective, known as the Leonard Joel Series. We also support the charity auction, providing the venue and assisting with the infrastructure in a variety of ways. The collaboration wouldn't have lasted this long if it wasn't working for both Arts Project and Leonard Joel. I expect that it will continue.

I am impressed with everyone I have met and dealt with at Arts Project – all the staff, the Board and the artists. Arts Project seems to be a place where there is both clear direction and trust that people will do their jobs well. I like all the staff and have learned a lot about leadership from my affiliation with Arts Project.

I think Arts Project touches me in a particular way because I am a parent. These artists are people's children. What a wonderful thing that they have this place to go to! I would like to think that if one of my children was similarly challenged he or she could go to a nurturing place like Arts Project.



Abi Crompton
Director Third
Drawer Down & Third
Drawer Down Studio

My attraction to and admiration for Arts Project Australia is both personal and professional. At a personal level, I have an older brother who has Asperger's Syndrome and I love meeting up with the artists' families and sharing stories.

As a professional, supporting Arts Project fits with my philosophy of seeking out and promoting what is new and creative. I like to engage with people and organisations where creativity is the driving force.

For the tenth birthday of Third Drawer Down we held an 'Art Off'. Five artists from Arts Project were paired with five other artists. They were given 15 minutes to draw an object. The money raised went to Arts Project.

Currently we stock work by Paul Hodges, Lisa Reid, and Patrick Francis. I am a collector of Arts Project work, and I often buy gifts for others there.

Earlier this year I sat for a portrait for an exhibition at Arts Project – wearing a banana costume!

There are many things that draw me to Arts Project, but what impresses me most is that everyone there has a good heart. All the staff are there for the right reasons, and that resonates every time I walk through the door. You can feel that there's a personal investment that goes beyond just being at work and doing your job.

Arts Project is exceptional.

There's a sense of truth about the work produced there. Mark-making is more important than anything else. The style of art that comes out of Arts Project resonates with me. I love the work.



Jonathon Dempsey
Managing Director,
Dempsey Group

I visited Arts Project for the first time four or five years ago, at the insistence of Norman Rosenblatt. I thought the art was wonderful. As a result I've gone to many exhibitions.

I'm an art collector, and among my collection are works by artists at Arts Project.

The work created there fascinates me. I love the freedom of creative expression that is evident.

I saw Julian Martin's work at the Melbourne Art Fair a couple of years ago. I was overwhelmed by the massed display with its boldness and colour. His work makes me think of Miro.

I wonder why making ceramic cameras has been so satisfying for such a long time to Alan Constable? I admire Cathy Staughton's powerful portrayals of Luna Park.

The quantity and more importantly the quality of work coming out of the organisation is very impressive. The quality compares favourably with work by a number of contemporary artists. The fact that people with intellectual disabilities create the work is no reason to put them or their art in a special category or to dismiss it. The art that is created at Arts Project stands on its own and should be considered in the same way as any contemporary art.

Everyone I have come into contact with at Arts Project is terrific. The staff are caring and effective communicators.

I'm constantly sending people to visit Arts Project. More people need to know about it.



Pat Martin
Mother of Julian Martin

When Julian started at Arts Project it was a completely different place. It was housed in a little shop front and was an intimate space with a few staff and a small studio. It's much bigger now. The current staff are excellent.

At first I had doubts about Julian's talent, and we thought people at Arts Project were just being nice. Then early on there was an exhibition of Julian's work at the National Gallery of Victoria. I was overwhelmed by his work. Arts Project had so much faith and confidence in Julian. They have never lost faith in him.

Julian liked going to Arts Project from the beginning, and he still likes it. He's always happy to go. He may not show it, but he likes it when people appreciate his work. He likes praise but not too much. He mostly wants to be left alone to do his art, and staff at Arts Project respect that and let him do his own thing.

Arts Project has given Julian a life and a career. It's enriched our lives too. We haven't had to worry about what he is going to do all day. We never wanted him to just do repetitious work. We knew he was intelligent. Him being an artist is wonderful – it's the making of him and of us. We tell him that so many people have bought his art, and it's hanging on many walls around the world. We are amazed and impressed, but Julian isn't. He just wants to make art, and Arts Project allows him to do that.

40 YEARS OF HIGHLIGHTS

Over the past 40 years, we've gone from strength to strength. Our dedicated artists & staff have made these highlights possible.

1974

Arts Project Australia established by Myra Hilgendorf OAM as *The Art Project for the Mentally Retarded*

Started producing professionally mounted exhibitions, forming a core part of Arts Project Australia's original mission

1975

Minus/plus exhibition toured to regional Victorian galleries

1980

Tommy's World travelling exhibition opened at the Australian National University Gallery, Canberra

1984

Studio workshop program commenced at the Moonskyme stables, Lisson Grove, Hawthorn

2004

Home Sweet Home exhibition, a National Gallery of Australia Travelling Exhibition



2005

2006

Moved to 24 High Street, Northcote

2003

Founded annual Connected exhibition in partnership with the State Trustees

2007

Launch of Australian touring exhibition of Arts Project artwork by Stuart Purves *Pearls of Arts Project Australia - Stuart Purves Collection*



Artists exhibited at 2nd Annual Intuit Show of Folk and Outsider Art, USA, represented by Phyllis Kind Gallery, NY

Artists exhibited in *From Australia with Art*, Switzerland & the *Outsider Art Fair*, USA, hosted by the Phyllis Kind Gallery, NY

2014

International Conference in Partnership with University of Melbourne

Artists represented by Fleisher/Ollman in the USA at *The Armory Show* (NY) and *Outsider Art Fair* (NY)

Transformer Julian Martin's retrospective exhibition

Significant collection of work by Alan Constable and Boris Cipusev acquired by NGV

Three artists featured in Melbourne Now at the National Gallery of Victoria, Melbourne



1986

The organisation incorporates and becomes Arts Project Australia Inc.

2001

New gallery and studio at 24 High Street Northcote purchased

2008

Sidney Myer Foundation provided significant funding to improve collections storage

2013

Wordious Imaginarium, Cathy Staughton retrospective exhibition

1988

Moved to shopfront premises at 116 High Street, Northcote

1995

Artists exhibited at MADMusée, Leige, Belgium

2009

Artists featured in 17th Annual Outsider Art Fair, The Mart, USA and *Bird on a Wire*, Dorothy Berry's retrospective exhibition



1990

Cheryl Dye appointed fulltime (founding) Director

1996

Artists exhibited at Centre d'Art Differencié, Belgium

2010

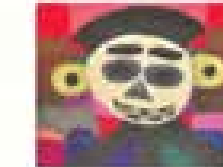
Portrait Exchange major collaborative exhibition at Arts Project Australia



1992

First exhibition at the NGV VicHealth Access Gallery *Inside Out Outside* In curated by Chris McAuliffe and Stephanie Holt

1994



1993

Recognition of art as a vocation, artists engaged in the supported employment program

1994

Artist Julian Martin selected for the Molt & Chandon Touring Exhibition

2011

Artists in Exhibition #4, Museums of Everything, London

2011

Four-year partnership with Leonard Joel commenced with Alan Constable's retrospective *Viewfinder*



OUR ARTISTS



Steven Aizenberg
Alvaro Alvarez
Fulli Andrinopoulos
Lygin Ang
George Aristovoulou
John Bates
Desmond Beavis
Ezekial Beckley
Peter Ben
Erica Berechree
Dorothy Berry
Katrina Brennan
Robert Brown
Monica Burns
Peter Cagorski
Antonella Calvano
Michael Camakaris
Dionne Canzano
Nicholas Capaldo
Marisa Capelli
Riccardo Cardinale
Peter Cave
Samraing Chea
Valerio Ciocone
Boris Cipusev
Matthew Clark
Ashlee Cochrane
Alan Constable
Spenser Coombe
James Cornellious
Leo Cussen



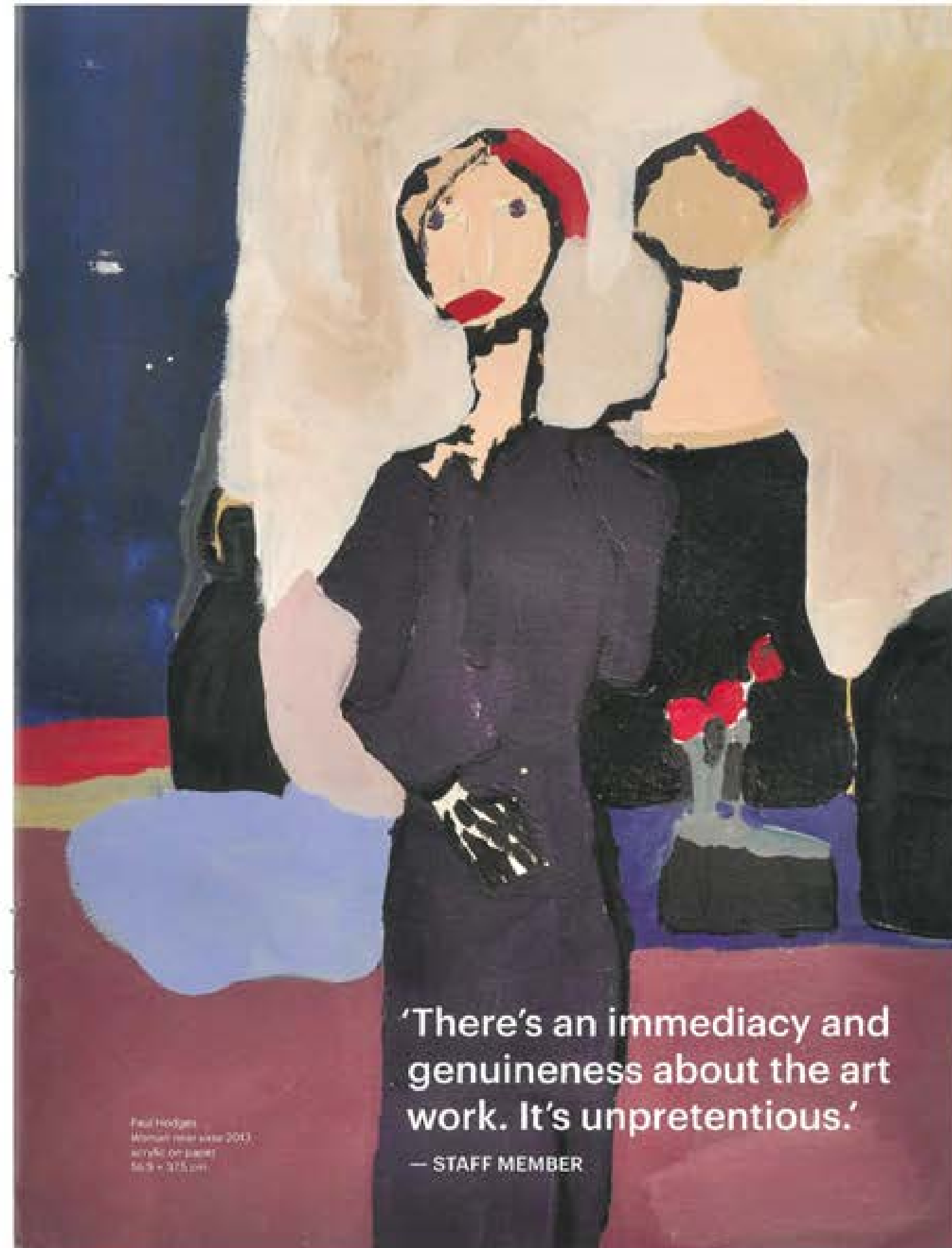
Jamie Dawes
Wendy Dawson
Emily Dober
Alanna Dodd
Robyn Doherty
Beverley Duncombe
Jordan Dymke
Jessica Ebert
Samuele Fenech
Scott Ferguson
Sandra Fielding
Martin Forster
Katherine Foster
Patrick Francis
Richard Gleeson
Ian Gold
Lai Lai Gong
Matthew Gove
Bronwyn Hack
Kaymay Hallas
Brigid Hanrahan
Paul Hodges
Ruth Howard
Miles Howard-Wilks
John Huggins
Venuzza Iaconis
Thomas Iacono
Michael Keen
Chase Klingenspor
Kate Knight
Michael Kovacevic



Bobby Kyriakopoulos
Monica Lazzari
Adrian Lazzaro
Andrew Ledwidge
Joceline Lee
Fiona Longhurst
Anne Lynch
Orion Manzart
Julian Martin
Antonella Masino
Christopher Mason
Kaye McDonald
Keith McDonald
Eden Menta
Mattie Michael
Miranda Millane
David Mossop
Donald Muir
William Neville
Jenny Ngo
Cindy Nguyen
Nhan Nguyen
Cameron Noble
Jodie Noble
Tim Noble
Christopher O'Brien
Warren O'Brien
Daniel Pace
Simon Paredes
Michael Paul
Steven Perrette



Christopher Philbey
Gavin Porter
Josef Power
Lisa Reid
Daniel Richardson
Keiran Roberts
Anthony Romagnano
Christopher Sahyoun
Adrian Salvatore
Rebecca Scibilia
Aidan Selo
Laura Sheehan
Sandra Silvestri
Brendan Slee
Megan Sloan
Mark Smith
Louise Spencer
Catherine Staughton
Malcolm Sturrock
Lindsay Sutherland
Georgia Szmerling
Fiona Taylor
Amani Tia
Michael Trasancos
Philip Truett
Rebecca Vanston
Terry Williams
Timothy Williams
Stewart Wylie



Paul Hodges
Woman with vase 2013
acrylic on paper
56.9 x 37.5 cm

'There's an immediacy and genuineness about the art work. It's unpretentious.'

— STAFF MEMBER

In 2013/14, works by our artists were featured in major exhibitions, art prizes and awards in local, national and international venues.



Internal Highlights

1 July 2013 - 30 June 2014

100% of Arts Project artists were exhibited in at least one internal Arts Project exhibition, and 76% were shown in at least two internal exhibitions.

11 internal group exhibitions and three solo exhibitions, including:

- A group exhibition *Nocturne* curated by Kirrily Hammond, featuring the work of Arts Project and external artists, accompanied by a full-colour brochure with essay
- A major year-long collaboration *Knowing Me Knowing You* curated by Lindy Judge, featuring ten Arts Project and ten external artists, which was accompanied by a full-colour brochure with essay and documentary film. The project was supported by Arts Victoria and Besen Family Foundation
- A major retrospective exhibition *Cathy Staughton's Wondrous Imaginarium* with a full colour catalogue sponsored by Leonard Joel
- Three solo exhibitions featuring recent work by Peter Ben, Tim Williams and Rebecca Scibilia
- A major two-person exhibition *Polaroid Project* featuring work by Alan Constable (Arts Project) and Peter Atkins (Tolarno Galleries), which was accompanied by a small documentary, colour brochure with an essay by Alex Baker, Fleisher/Ollman, USA. The project was supported by Arts Victoria and NETS Victoria.

External Highlights

1 July 2013 - 30 June 2014

Artists were accepted into 30 external exhibitions, art prizes and awards, with over 70% of our artists having been represented.

Highlights included:

- The National Gallery of Victoria acquiring the work of Alan Constable and Boris Cipusev from *Melbourne Now* (2013-14)
- Manningham Art Gallery acquiring the work of Alan Constable from the Manningham Ceramics Art Award (2013)
- Entries in the prestigious Hobart Art Prize (2013), Marie Ellis OAM Prize for Drawing (2013), Blake Prize (2013), Rick Amor Drawing Prize (2014), Swan Hill Drawing Prize (2014)
- Rebecca Scibilia's work presented in *Heavenly Stems*, Neon Parc, VIC (2013); Alan Constable, Boris Cipusev and Patrick Francis represented in *Melbourne Now*, NGV, VIC; Patrick Francis represented in *SAFARI*, NSW; Alan Constable and Julian Martin presented by Fleisher/Ollman, USA at *The Armory and Outsider Art Fair* in the USA.

General Facts

1 July 2013 - 30 June 2014

- Over 1185 artworks were exhibited in exhibitions, art prizes and leases at Arts Project and in national and international venues
- We sold 536 artworks
- We sold \$149,800 in artwork, \$21,400 in frames, and \$9,000 in merchandise
- We had eight open stockroom events, eight floor talks and two guest curators
- Paul Hodges and Patrick Francis were each featured on a tea towel for Third Drawer Down

patrick francis
Patrick Francis
Installation (detail) 2013-14
acrylic on paper
70 x 52 cm (each artwork)
Exhibited in *Melbourne Now*
at the National Gallery of
Victoria (NGV)

NOCTURNE

Exhibition: 13 Jul – 17 Aug 2013
Curated by: Kimly Hammond,
 Curator – Collection, Monash
 University Museum of Art
Opened by: The Hon Michael Danby
 MP Federal Member for Melbourne
 Ports Parliamentary Secretary for
 the Arts

This exhibition featured lyrical and evocative works by artists who allow the imagination free reign, and draw upon the romanticism and mystery of the night.

CATHY STAUGHTON'S WONDEROUS IMAGINARIUM

Exhibition: 24 Aug – 5 Oct 2013
Curated by: Dr Cheryl Dwyer and
 James McDonald
Opened by: Dr Catherine Bell, Senior
 Lecturer in Visual Arts, School
 of Arts and Sciences, Australian
 Catholic University
 Cathy Staughton's Wondrous
 Imaginarium was a survey of Cathy
 Staughton's work over more than 25
 years. Focusing on autobiographical
 themes and portrayals of the self
 through various characters or guises,
 Cathy's work featured recurring
 motifs such as Luna Park, religious
 iconography and anthropomorphised
 creatures.

PETER BEN SOLO

Exhibition: 12 Oct – 23 Nov 2013
 Peter Ben is a multi-disciplinary
 artist who creates highly illustrative
 paintings, drawings, ceramics,
 animation and mixed media artworks.
 His work is influenced by science
 fiction, iconic landscapes and popular
 culture while also being infused with
 sharp humour. This was Peter Ben's
 first solo exhibition.

CONVERGENCE

Exhibition: 12 Oct – 23 Nov 2013
Curated by: Glenn Dalton, Rachael
 Guy, Jessie Imam and Ben Walsh
 Convergence was a celebration of
 the cross-disciplinary exploration of
 materials, techniques and thematic
 resolutions inherent in the studio
 practice of artists working at Arts
 Project Australia.

ANNUAL GALA

Exhibition: 30 Nov – 14 Dec 2013
 Arts Project Australia's Annual Gala
 featured a broad survey of artwork
 by 110 artists who participated in
 the 2013 studio program. The Gala
 celebrated the achievements of our
 artists and acknowledged their unique
 contribution to contemporary art.

KNOWING ME, KNOWING YOU

Exhibition: 8 Feb – 15 Mar 2014
Curated by: Lindy Judge
Opened by: The Hon. Heidi Victoria
 MLA, Minister for the Arts

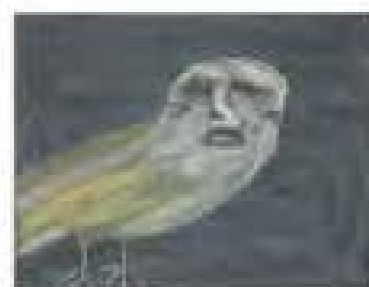
Knowing Me, Knowing You (KMKY)
 redefined what it meant to work
 collaboratively. KMKY matched 10
 pairs of artists who worked together
 over one year to develop new work.
 Each pair included an artist from the
 Arts project studio in an exchange
 that was sometimes challenging but
 always illuminating. The evolution of
 these relationships was recorded by
 filmmaker Shelley Farthing-Dawe and
 was made into a short documentary.
 Supported by Arts Victoria & Besen
 Family Foundation

TIM WILLIAMS

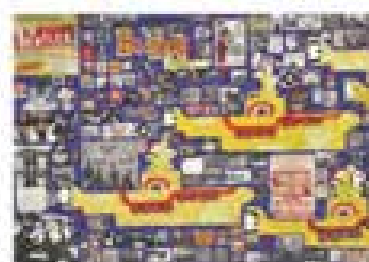
Exhibition: 22 Mar – 26 Apr 2014
Opened by: Anthony Fitzpatrick,
 Curator, Tarrawarra Museum of Art
 Heroes and villains from films and
 books populate Tim Williams' creative
 imagination. Drawing inspiration from
 subjects such as the 'The Phantom'
 and 'Bladder', Williams' work is
 characterised by a strong and complex
 linear structure, creating both form
 and depth. This was Tim Williams' first
 solo exhibition.

ANIMAL MAGNETISM

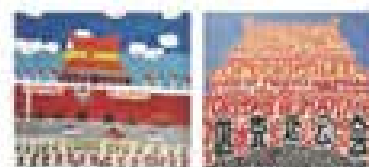
Exhibition: 22 Mar – 26 Apr 2014
Curated by: Curated by Jessie Imam
 & Nicole Macdonald
Opened by: Anthony Fitzpatrick,
 Curator, Tarrawarra Museum of Art
 Animals can serve as a reminder to us
 of our primal beginnings; they remain
 elusive, mysterious and belong to a
 different world. Animal Magnetism
 delved into the complex relationships
 between animals and artists.



NOCTURNE: Glenn Dalton (1968-2008),
 pastel, 56 x 43.3 cm



PETER BEN SOLO: Peter Ben The Beatles
 - Yellow Submarine 2012 gouache and
 collage on paper, 38.5 x 56 cm



CATCH: Angela Cavalieri & Fiona Taylor
 Beijing (Hyundai) 2013-13 acrylic, linocut
 print and oil paint on canvas, 75 x 170 cm



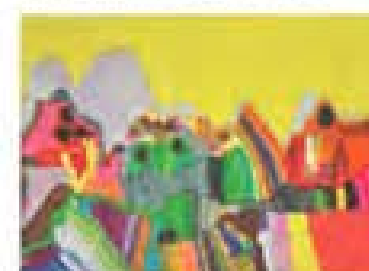
ANIMAL MAGNETISM: Denise Coward
 Leslie 2012, pastel on paper, 35 x 35 cm



POLAROID PROJECT: Peter Atkins &
 Alan Constable, Square Shooter 2 2014
 ceramic camera & sub acrylic on MDF
 Box: 16.7 x 16.7 x 16.4 cm, Camera: 17 x 14 x 16 cm



COLOUR: Lisa Reid Full Andropoulos,
 Not titled 2013, ink on paper 34.5 x 29 cm



HEAVENLY STEMS: Rebecca Scibilia, Not titled
 (After Famous Five) 2012, felt tip pens on paper,
 215 x 29 cm



BY WOMEN, OF WOMEN: Cameron Noble
 Not titled (Queen Stacey) 2011, acrylic on canvas
 51 x 61 cm

INTO THE VAULT AND OUT OF THE BOX

Exhibition: 3 May – 7 Jun 2014
Curated by: Elys McCleary &
 James McDonald
Opened by: Tony Ellwood, Director,
 National Gallery of Victoria

Into the Vault and Out of the Box
 brought together artists that have
 attended the studio over 15 years,
 juxtaposed with work by some of
 our newer arrivals. Into the Vault and
 Out of the Box introduced emerging
 talent from the studio and celebrated
 the artists who have helped to make
 Arts Project Australia's reputation of
 excellence what it is today.

REBECCA SCIBILIA SOLO

Exhibition: 3 May – 7 Jun 2014
Opened by: Tony Ellwood, Director,
 National Gallery of Victoria

Rebecca Scibilia sources her imagery
 from a range of popular culture items
 such as book and DVD covers, as well
 as images from celebrity magazines.
 This was Scibilia's first solo exhibition.

POLAROID PROJECT

Exhibition: 14 Jun – 12 Jul 2014
Opened by: Kirsty Grant, Head of
 Australian Art, National Gallery of
 Victoria

Polaroid Project was an in-depth
 collaborative project between
 celebrated Melbourne based artists
 Alan Constable and Peter Atkins.
 This significant exhibition saw both
 artists responding to a collection
 of 12 original Polaroid cameras and
 packaging manufactured in the 1960s
 and 1970s. Presenting a shared interest
 in the reinterpretation of existing
 forms, Polaroid Project offered the
 viewer an opportunity to experience
 the complimentary ways these diverse
 artists view their distinctive worlds.

COLOUR THEORY

**Delmar Gallery, Trinity
 Grammar School, NSW
 14 Jul – 4 Aug 2013
 Artist: Full Andropoulos**

LEONARD JOEL AUCTION

**Smith St, Melbourne, VIC
 5 Oct 2014
 Artists: Alan Constable, Julian Martin
 & Chris Mason**

MANNINGHAM CERAMICS AWARD

**Manningham Art Gallery, VIC
 10 Jul – 17 Aug 2013
 Finalists: Alan Constable & Chris Mason**

HEAVENLY STEMS

**Neon Parc, Melbourne, VIC
 Artists: Rebecca Scibilia**

HOBART ART PRIZE

**Tasmanian Museum and Art Gallery,
 Hobart, TAS
 19 Jul – 1 Dec 2013
 Finalist: Lisa Reid**

**MARIE ELLIS OAM PRIZE
 FOR DRAWING**

**Jugglers Art Space, Fortitude
 Valley, QLD
 3 – 17 August 2013
 Finalist: Leo Cussen**

TRAFFIC SIGNAL BOX PROJECT

**City of Darebin, VIC
 August 2013
 Artists: Robert Brown, Jenny Ngo
 & Anthony Romagnano**

BY WOMEN, OF WOMEN

**Queen Victoria Women's Centre,
 Melbourne, VIC
 5 – 26 Sep 2013
 Artists: Various**

MIDDLE GATE GEL 13

**MADmusée, Liège, Belgium
 1 Oct – 22 Dec 2013
 Artist: Cathy Staughton**

G2ND BLAKE PRIZE

**Galleries UNSW, COFA Art Media
 Design, Paddington, NSW
 18 Oct – 16 Nov 2013
 Finalist: Cathy Staughton**

ANIL MARITIME ART PRIZE

Mission to Seafarers, Docklands, VIC
4 - 31 Oct 2014
Finalist: Fiona Taylor

BACK TO BACK ART ATTACK

Third Drawer Down, Fitzroy, VIC
16 Nov 2013
Artists: Michael Camakaris, Eden Menta, Aidan Sefo, Mark Smith & Cathy Staughton

CCP SALON

Centre of Contemporary Photography (CCP), Fitzroy, VIC
22 Nov - 14 Dec 14
Artist: Thomas Iacono

CONNECTED 13

Yarra Building, Federation Square, Melbourne, VIC
29 Oct - 6 Nov 2013
Finalists: Featured 13 Arts Project Australia artists

DAREBIN ART SHOW

Bundoora Homestead Art Centre, Bundoora, VIC
6 Dec 2013 - 16 Feb 2014
Artists: Alvaro Alvarez, George Aristovoulou, Antonella Calvano, Dionne Canzano, Nick Capaldo, Matthew Gove, Paul Hodges, Miles Howard Wilks, Adrian Lazzaro & Terry Williams

DAREBIN COUNCIL EXHIBITION

Darebin City Council, Thornbury, VIC
4 Dec 2014
Artists: Chris Mason, Matthew Gove, Alan Constable, Terry Williams & Mark Smith amongst others

SUPERMARKET

Craft, Melbourne, VIC
6 - 24 Dec 2013
Artists: Alan Constable, Emily Dober, Ian Gold, Paul Hodges, Kate Knight, Adrian Lazzaro, Kieran Roberts, Georgia Somerling & Rebecca Vanston

BELLE ARTI

Chapman & Bailey Gallery, Abbotsford, VIC
12 Dec 2013 - 25 Jan 2014
Artists: Michael Camakaris, Boris Cipusev, Paul Hodges, John Huggins & Anami Tie

MELBOURNE NOW

The Ian Potter Centre: NGV Australia and NGV International, Melbourne, VIC
22 Nov 2013 - 23 Mar 2014
Artists: Boris Cipusev, Alan Constable & Patrick Francis

PLAY ME, I'M YOURS

Arts Centre Melbourne, VIC
9 - 27 Jan 2014
Artists: Paul Hodges & Cathy Staughton

RICK AMOR DRAWING PRIZE

Art Gallery of Ballarat, VIC
1 Feb - 23 Mar 2014
Finalist: Julian Martin

SWAN HILL DRAWING PRIZE

Swan Hill Regional Art Gallery, VIC
17 May - 13 Jul 2014
Finalist: Leo Cussen

HYBRID MAKING

Project Ability Gallery, Scotland
New work from Australia, Canada & Scotland
7 - 29 Mar 2014
Artists: Boris Cipusev, Ruth Howard & Rebecca Scibilla

RENEGADES

The Arts Centre Gold Coast, Surfers Paradise, QLD
22 Mar - 27 Apr 2014
Artists: Various

SAFARI

The Corner Cooperative, NSW
14 Mar - 4 Apr 2014
Artist: Patrick Francis

THE ARMORY SHOW

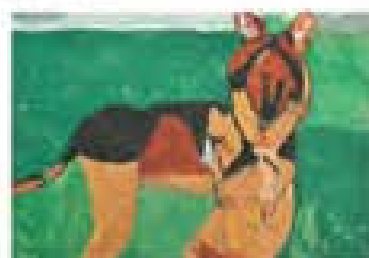
Fleisher/Olman booth, New York, USA
6 - 9 Mar 2014
Artists: Alan Constable & Julian Martin

TURNING THE PAGE

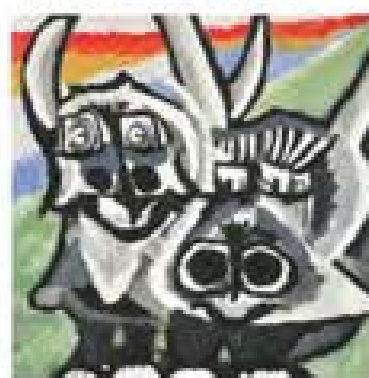
Gallery 101, Ottawa, Canada
22 Mar - 3 May 2014
Artists: Featured the work of over 70 artists from H/Art of Ottawa and Arts Project Australia



ANIL MARITIME ART PRIZE: Fiona Taylor
Not titled 2011, gouache and ink on paper,
32.5 x 50 cm



CONNECTED 13: Bronwyn Hack
Not titled 2013, ink on paper, 36 x 56 cm



BELLE ARTI: Michael Camakaris Two Bulls 2013
Acrylic on canvas, 56 x 36 cm



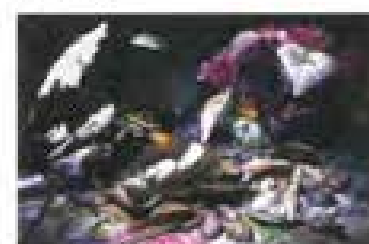
SUPERMARKET 13: Rebecca Vanston
Cyborg Juler 2013, mixed media, 1/1, 25 x 39 cm



HYBRID MAKING: Ruth Howard Not titled 2012
Acrylic on paper, 28 x 38 cm



RENEGADES: Dorothy Berry The sheep and ball
of wool and needles 1995, pencil on paper
25 x 33 cm



LETHBRIDGE 10000 SMALL SCALE ART AWARD:
Miles Howard-Wilks Maggie and Flowers 2013,
Inkjet print, 6/5, 30 x 45 cm



THE SOFT KNIFE: Terry Williams Fide 2011
Velvet, cotton and stuffing, 14 x 35 x 8 cm

LETHBRIDGE 10000 SMALL SCALE ART AWARD

Lethbridge Gallery, Brisbane, QLD
14 - 29 Jun 2014
Finalist: Miles Howard-Wilks

THE SOFT KNIFE

Casula Powerhouse Arts Centre, NSW
5 Apr - 18 May 2014
Artists: Boris Cipusev and Terry Williams

OUTSIDER ART FAIR

Fleisher/Olman booth, New York, USA
8 - 11 May 2014
Artists: Alan Constable & Julian Martin

/ CONSIGNMENT /

- Fleisher/Olman, USA (2013-14)
- Third Drawer Down, VIC (2013-14)
- Kitty Somerset, VIC (2012-14)
- Craft, VIC (2013-14)
- South Willard, USA (2013)
- Franque, VIC (2013)

/ LEASE /

- Association of Competitive Employment, VIC (2008-13)
- Australian Homecare Services, VIC (2010-2013)
- Department of Health, VIC (2010-14)
- Melbourne City Mission, VIC (2013-14)
- ARA Consultants, VIC (2011-14)
- Please Like Me - Series Two, VIC (2014)
- Warp Films - Partisan (2013)
- Back in Motion (2013-14)

/ OPEN STOCKROOM /

2013

- July - Dorothy Berry & Cam Noble
- August - Cathy Staughton
- September - Robert Brown & Anne Lynch
- October - Josef Power, Chris O'Brien & Peter Ben
- November - Boris Cipusev & George Aristovoulou

2014

- February - Fiona Taylor & John Bates
- March - Dionne Canzano & Anami Tie
- April - Tim Williams & Bronwyn Hack
- May - Rebecca Scibilla & Rebecca Vanston
- June - John Huggins & Laura Sheehan

STUDIO PHILOSOPHY

With James McDonald, Studio Manager



James McDonald began his association with Arts Project Australia seven years ago, initially as a volunteer. He was then employed as a Staff Artist and eventually as Team Leader in the Studio. In July 2013 he was appointed Studio Manager.

ABOVE: James McDonald (left) and Josef Power (right)

What are some important principles that guide the Studio's operation?

First and foremost, every artist is entitled to respect. For example, we insist on artists being present when we meet to review and develop their individual artist plans, whether or not they can communicate verbally and whether or not they are likely to contribute. Their presence is crucial.

We view the artists here as people who are artists and who happen to have disabilities. They go to the same movies, cafes and supermarkets we go to. They may live in a supported environment, but their experience is in most ways similar to everyone else's. They may interpret the world differently to many people, but it is this unique interpretation that always shines brightest in their work.

Each artist has individual needs and strengths that inform the way we work with them. They need varying degrees of support, and some are more independent than others. However, one thing remains constant: we can never assume anything about what they want or are trying to do. The artists themselves are the only accurate source of knowledge about their aspirations and intentions. We learn through asking questions and careful observation.

Our commitment to facilitating rather than directing artistic practice is fundamental. This is challenging, especially with artists who have difficulty communicating. We don't teach art, but when artists show interest we share knowledge and skills. We offer suggestions and practical instruction when they're required and wanted. Our aim is to respect and capitalise on the artists' abilities and desires to learn new techniques and expand their creative range, but the artists drive this. Staff artists have tertiary qualifications in fine art and so have considerable skills and knowledge to share. We have strong connections with other artists and arts organisations. We actively seek opportunities for the artists to advance their practices.

Increasingly we offer opportunities for artists to work within the broader arts community. Exchanges, collaborations and studio visits contribute to our artists' sense of their own place in the wider art scene. While we are justifiably proud of our Studio environment and what it offers, we know that creative practice benefits from acquiring new skills, experiences, perspectives and ideas. We want our artists to be exposed to as many opportunities as possible, both within Arts Project and beyond.

What are some highlights of the past year?

Our 3D/digital photography stream has evolved from a puppet-making program with a few participants to one that operates two days a week and has several components. It began as an experiment. We wanted artists to drive the program and were uncertain where they would take it! The program highlights the artists' inventiveness, perceptiveness and imagination.

Greater 'cross pollination' between programs, for example printmaking and ceramics, has resulted in artists increasingly transferring skills from one program to another.

Artists have had a number of new opportunities. One example is the Partisan Film Commission. Artists were invited to produce work to be included in the set design for a film, using reference material provided by the film producers. This project gave artists opportunities to work to external deadlines, produce work for a very specific purpose and collaborate with people with complementary although different creative interests.

Several specialist programs have been extended. Printmaking expanded to two days a week, ceramics includes glass slumping, and 3D includes digital photography.

We've hosted workshops by external artists. For example, Rob McHaffie offered a gouache workshop that resulted in a number of artists



using new approaches and becoming more skilled with gouache.

We held portraiture sessions linked with the 'Six Degrees of Separation' exhibition, in which the artists had opportunities to create portraits of entertainment, political, sporting and art world luminaries.

A group of artists from Albury-Wodonga spent a day with us, touring the studio, meeting the artists and staff and creating artwork. Arts Project artists assisted the visiting artists and answered questions. A barbecue lunch offered time to socialise informally. This was a wonderful chance to share our knowledge with others. The pride our artists take in the organisation was very evident.

Any final comments?

We always want to take the artists further – not to change their art but to help them be the best artists they can be.

I feel very strongly that I am just a caretaker. Arts Project belongs to the artists. They were around before I arrived and will be around after I've gone. Without the artists, none of us would have the chance to have these extremely rewarding and invigorating jobs.

	Note	2014 / \$	2013 / \$
Revenue from Continuing Operations			
Government Funding:			
Commonwealth grants		192,432.00	227,266.10
State grants		737,382.45	710,104.16
Fundraising:			
Other grants		47,802.00	63,210.57
Sponsorship		24,930.00	10,000.00
Donations		472,078.00	84,009.20
Exhibition/artwork sales		193,500.00	161,728.80
Studio fees		58,550.03	41,335.25
Leasing of artworks		15,041.09	3,150.00
Membership fees		4,177.03	3,745.60
Other Income:			
Interest received		11,955.96	16,832.89
Miscellaneous income		18,762.32	11,577.77
Total income	3	1,776,620.88	1,332,960.34
Expenses			
Administration expenses		97,684.45	136,654.65
Advertising/public relations		46,460.92	49,415.49
Building and equipment		72,550.60	69,585.20
Commission on art sales		116,763.65	107,620.27
Depreciation		36,048.12	25,788.86
Employee expenses	4	937,642.32	617,847.28
Finance and interest		540.69	757.63
Gallery		72,239.61	60,395.41
Postage and telecommunications		13,824.59	14,968.02
Minor asset purchases		22,210.04	19,511.26
Programs		1,689.34	7,464.33
Total Expenses		1,417,654.33	1,310,218.40
Net surplus for the year /			
Total comprehensive income for the year		358,966.55	22,741.94

The statement of profit or loss and other comprehensive income is to be read in conjunction with the attached notes.



Bobby Wyjakowski
inkjet print on photo paper
40 x 30 cm

STATEMENT OF
FINANCIAL POSITION

FOR THE YEAR ENDED 30 JUNE 2014

	Note	2014 / \$	2013 / \$
Assets			
Current assets			
Cash and cash equivalents	5	137,161.87	119,257.59
Term Deposits		316,560.11	-
Trade and other receivables	6	375,076.31	3,440.24
Total current assets		828,798.29	122,697.83
Non-current assets			
Term deposits		-	306,819.46
Property, plant and equipment	7	1,603,744.60	1,636,192.72
Total non-current assets		1,603,744.60	1,933,012.18
Total assets		2,432,542.89	2,055,710.01
Current Liabilities			
Trade creditors and other payables	8	95,735.37	94,136.04
Provisions	9	13,356.00	-
Total current liabilities		109,091.37	94,136.04
Non-current liabilities			
Provisions	9	18,289.00	15,378.00
Total non-current liabilities		18,289.00	15,378.00
Total liabilities		127,380.37	109,514.04
Net Assets		2,305,162.52	1,946,195.97
Funds			
General Funds	13	2,283,947.52	1,946,195.97
Capital Funds	13	21,215.00	-
Total Funds		2,305,162.52	1,946,195.97

The statement of profit or loss and other comprehensive income is to be read in conjunction with the attached notes.

STATEMENT OF
CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2014

	Note	2014 / \$	2013 / \$
Cash Flows from Operating Activities			
Receipts from:			
Government Grants		929,814.45	937,370.26
Sales of artwork		193,500.00	161,728.80
Interest Received		11,965.96	16,832.89
Memberships		4,177.03	3,745.60
Fund raising		544,610.00	87,398.22
Other operations		(279,282.63)	60,972.38
Cash payments to suppliers and employees		(1,363,739.68)	(1,310,442.63)
Net cash flows from operating activities	10	41,244.93	(42,394.68)
Cash Flows from Investing Activities			
Purchase of property, plant and equipment		(13,600.00)	(26,689.31)
Purchase of term deposits		(9,740.65)	(306,819.46)
Net cash used in investing activities		(23,340.65)	(333,508.77)
Cash Flows from Financing Activities			
Net cash provided by (used in) financing activities		-	-
Net Increase (decrease) in cash held		17,904.28	(375,903.45)
Cash at the beginning of the financial year		119,257.59	495,161.04
Cash and cash equivalents at the end of the financial year	5	137,161.87	119,257.59
Statement of Changes in Funds			
Opening retained results from operations		1,946,195.97	1,923,454.03
Net surplus attributable to the association		358,966.55	22,741.04
Amount transferred to capital funds		(21,215.00)	-
Closing retained results		2,283,947.52	1,946,195.97
Opening capital funds		-	-
Amount transferred from retained results		21,215.00	-
Closing capital funds		21,215.00	-
Closing retained results and capital funds		2,305,162.52	1,946,195.97

The statement of profit or loss and other comprehensive income is to be read in conjunction with the attached notes.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. Association Information

The financial statements of the not-for-profit association, Arts Project Australia Inc., for the year ended 30 June 2014 were authorised for issue in accordance with a resolution of the board on the tenth of October 2014.

Arts Project Australia Inc. is an incorporated association in Victoria, registered under the Associations Incorporation Reform Act 2012.

2. Summary Of Significant Accounting Policies

(A) Basis Of Preparation

The financial report is a general purpose financial report, which has been prepared in accordance with the requirements of the Associations Incorporation Reform Act 2012, Australian Accounting Standards – reduced disclosure requirements, accounting interpretations and other authoritative pronouncements of the Australian Accounting Standards Board.

The association has adopted AASB 1053 Application of Tiers of Australian Accounting Standards and AASB 1012-2 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements. The association is a not for profit entity which is not publicly accountable.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets. The financial report is presented in Australian dollars.

The association has not early adopted any other new standards or interpretations. The association has assessed that there will be no material impact on the adoption of accounting standards issued with effective adoption dates post financial year end.

The following material accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

(B) Significant Accounting Judgements, Estimates and Assumptions

The preparation of financial statements requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets, liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only the period or in the period of the revision and future periods if the revision affects both current and future periods.

Significant accounting judgements, estimates and assumptions are outlined in the notes below.

(C) Revenue Recognition

Revenue is measured at the fair value of consideration received or receivable. Revenue is recognised net of the amounts of goods and services tax (GST) payable to the Australian Taxation Office (ATO).

Government funding

The association's activities are supported by grants received from the federal and state governments. Grants received on the condition that specified services are delivered, or conditions are fulfilled, are considered reciprocal. Such grants are initially recognised as a liability and revenue is recognised as services are performed or conditions fulfilled. Revenue from non-reciprocal grants is recognised when the association obtains control of the funds.

The association has received a number of government grants during the year. Once the association has been notified of the successful outcome of a grant application, the terms and conditions of each grant are reviewed to determine whether the funds relate to a reciprocal grant (i.e. payment for services rendered) in which case it is accounted for under AASB 118 Revenue or a non-reciprocal grant in which case it is accounted for under AASB 1004 Contributions.

Revenue from fundraising

Donations are recognised as revenue when the association gains control, economic benefits are probable and the amount of the donation can be measured reliably.

Sale of goods

Revenue from sales of artworks is recognised at the point of sale where the control of the goods passes to the customer.

Interest Income

Interest income is recognised when it is probable that the economic benefits will flow to the association and the amount of revenue can be measured reliably. Interest income is recognised as it accrues using the effective interest rate method.

Fees from artists

Fees charged for services provided to artists are recognised when received.

(D) Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category.

(E) Cash and Cash Equivalents

Cash and cash equivalents in the statement of financial position and for the purpose of the statement of cash flows comprises cash at bank, in hand and short-term deposits with an original maturity of three months or less, less any outstanding bank overdrafts.

(F) Trade and Other Receivables

Trade receivables, which comprise amounts owing from services provided to artists generally have 30 day terms, are recognised and carried at original invoice amount less an allowance for any uncollectable amounts. Collectability

of trade receivables is reviewed on an ongoing basis with an allowance for doubtful debts made when there is objective evidence that the association will not be able to collect the debts. Uncollectable debts are written off when identified.

(G) Property, Plant and Equipment

The depreciable amount of all fixed assets are depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use. Property, plant and equipment are depreciated over useful lives ranging from 3 to 10 years.

Land and buildings are independently revalued every 3 years. A commercial valuation was received during the 2011/12 financial year. The valuation amount has not been included in the financial statements at 30 June 2014. Refer to Note 2.

Plant and equipment and motor vehicles are carried at cost less, where applicable any accumulated depreciation and impairment loss.

Land is not depreciated.

Impairment

The carrying amounts of property, plant and equipment are reviewed for impairment at each reporting date, with recoverable amount being estimated when events or changes in circumstances indicate that the carrying amount may be impaired. No impairment was required during 2013 and 2014.

(H) Trade Creditors and Payables

Trade payables and other payables represent liabilities for goods and services provided to the association before the end of the financial year that are unpaid. These amounts are usually settled within 30 days. The carrying amount of the creditors and payables is deemed to reflect fair value.

(I) Other Current Liabilities

The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions are fulfilled with 12 months of the receipt of the grant.

(J) Employee Benefits

Employee benefits comprise wages and salaries, annual, non-accumulating sick and long service leave and contributions to superannuation plans.

Liabilities for wages and salaries expected to be settled within 12 months of the reporting date are recognised in other payables in respect of employees' services up to the reporting date. All annual leave is expected to be settled in 12 months. These liabilities are measured at amounts expected to be paid when the liabilities are settled and amounts settled 12 months from the end of the reporting period are discounted.

The liability for long service leave is recognised in the provision for employee benefits and is measured as the present value of expected future payments to be made in respect of services provided by employee's up to the reporting date. Consideration is given to anticipated future wage and salary levels, experience of employee departures and period of service. Expected future payments are

discounted using market yields on national government bonds with terms to maturity that match as closely as possible, the estimated cash outflows.

The association pays contributions to certain accumulation superannuation plans. Contributions are recognised in the statement of comprehensive income when they are due. The association has no obligation to pay further contributions to these plans.

(K) Trade and Other Payables

Trade and other payables are carried at amortised cost and due to their short-term nature they are not discounted. They represent liabilities for goods and services provided to the association prior to the end of the financial year that are unpaid and arise when the association becomes obliged to make future payments in respect of the purchase of goods and services. The amounts are unsecured and are usually paid within 30 days of recognition.

(L) Provisions and Employee Entitlements

Provisions are recognised when the association has a present obligation as a result of a past event, it is probable that an outflow of resources embodying economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

Liabilities for wages and salaries, annual leave expected to be settled within 12 months of the reporting date are recognised in respect of employees' services up to the reporting date. They are measured at the amounts expected to be paid when the liabilities are settled. Expenses for non-accumulating sick leave are recognised when the leave is taken and are measured at the rates paid or payable.

The liability for long service leave is recognised and measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date. Consideration is given to expected future wage and salary levels, experience of employee departures, and the periods of service. Expected future payments are discounted using market yields at the reporting date based on government bonds with terms to maturity and currencies that match, as closely as possible the estimated future cash outflows.

(M) Taxation

Income tax

The association is a charitable institution for the purposes of Australian taxation legislation and is therefore exempt from income tax. The association holds deductible gift recipient status.

Goods and Services Tax

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the ATO, in which case it is recognised as part of the cost of acquisition of an asset or as part of an item of expense. Receivables and payables are recognised inclusive of GST.

Cash flow is included in the statement of cash flows on a gross basis. The GST component of cash flow arising from investing and financing activities that is recoverable or payable to the ATO is classified as operating cash flow.

	2014 / \$	2013 / \$
3. Revenue		
(A) Revenue		
Sale of goods	193,500.00	161,728.80
Government grants	929,814.45	937,370.26
Donations, gifts, sponsorships	544,810.00	157,219.77
Interest income	11,965.96	16,832.89
Other	96,530.47	59,808.62
Total revenue	1,776,620.88	1,332,960.34

4. Employee Benefits Expense

Wages and salary	893,652.12	806,337.19
Workers compensation	10,321.89	13,617.74
Movement in employee benefits provision	33,668.31	(2,107.65)
Total employee benefits expense	937,642.32	817,847.28

5. Cash and Cash Equivalents

Bank Accounts		
Operating Account	42,488.95	50,827.56
Gifts Account	2,396.28	26,379.62
Short Term Deposits	104,033.39	41,740.41
Clearing Account	(12,048.75)	(1,285.00)
Petty Cash	292.00	1,595.00
Total cash and cash equivalents	137,161.87	119,257.59

Cash at bank and term deposits earn interest at market rates

6. Trade and Other Receivables

Prepayments	18,954.00	-
Trade debtors	356,399.76	3,777.69
Less provision for doubtful debts	(277.45)	(337.45)
Total trade and other receivables	375,076.31	3,440.24

	2014 / \$	2013 / \$
7. Property, Plant and Equipment		
Land - at cost	264,000.00	264,000.00
Building - at cost	1,276,042.18	1,262,442.18
Buildings - accumulated depreciation	(12,720.00)	-
Plant and Equipment - at cost	267,163.58	267,163.58
Plant and Equipment - accumulated depreciation	(195,942.55)	(174,782.43)
Motor Vehicle - at cost	21,430.64	21,430.64
Motor Vehicle - accumulated depreciation	(7,854.25)	(15,706.25)
Permanent Art Collection - at cost	1,625.00	1,625.00
Total property, plant and equipment	1,603,744.60	1,626,192.72

During the 2011/12 year, the Board commissioned an independent valuers report on the valuation of the freehold land and buildings held by the association. The valuation received, on a commercial operation basis was \$2,360,000, compared with a current carrying value of \$1,537,322.18. The Board resolved to note the valuation, but not to adopt or incorporate the valuation figure into the financial statements.

Asset Reconciliation	Land	Building	Plant & Equipment	Motor Vehicle
Opening balance 2013	264,000.00	1,262,442.18	89,531.70	7,693.39
Additions	-	-	26,689.31	-
Depreciation	-	-	(23,819.86)	(1,969.00)
Closing balance 2013	264,000.00	1,262,442.18	92,401.15	5,724.39
Opening balance 2014	264,000.00	1,262,442.18	92,401.15	5,724.39
Additions	-	13,600.00	-	-
Depreciation	-	(12,720.00)	(21,180.12)	(2,148.00)
Closing balance 2014	264,000.00	1,263,322.18	71,221.03	3,576.39

8. Trade Creditors and Payables

Unsecured		
Trade Creditors	12,766.87	24,088.08
GST Payable	19,683.99	23,651.31
PAYG Payable	8,166.20	6,861.48
Accruals	14,867.00	16,685.17
Annual leave provision	40,251.31	22,850.00
Total trade creditors and payables	95,735.37	94,136.04

	2014 / \$	2013 / \$
9. Provisions		
Long Service Leave - Current	13,356.00	-
Long Service Leave - Non current	18,289.00	15,378.00
Total Provisions	31,645.00	15,378.00

10. Cash Flow Information

Operating Result	358,966.55	22,741.94
Cash Flows excluded from operating results attributable to operating activities		
Non-cash flows in operating result		
Depreciation	36,048.12	25,788.86
Changes in assets and liabilities		
(Increase)/Decrease in trade debtors and other current assets	(371,638.07)	4,909.36
Increase/(Decrease) in trade creditors and other payables	1,598.33	(101,460.84)
Increase/(Decrease) in provisions	16,267.00	5,628.00
Net cash flows from operations	41,244.93	(42,394.68)

11. Contingent Liabilities

The Department of Human Services has a caveat over the Association's land and buildings. The caveat entitles DHS to receive 18.4% of the value of land and buildings if the Association were to wind up, become insolvent, sell the land and buildings, breach the deed with DHS, breach applicable legislation or use the property for a non-approved purpose.

12. Commitments**Building work commitments**

The association entered into an agreement to undertake building works to be completed in the next financial year. The agreement was conditional on the association raising monies to cover these costs. Donations and grants have been received and/or pledged to the association which cover these costs.

	47,000.00	-
	47,000.00	-

13. Details of Reserves**General Reserve**

The general reserve represents the funds of the association that are not designated for particular purposes.

Capital Works Reserve

The capital works reserve represents donations and grants received designated for committed building works.

BOARD MEMBERS' DECLARATION

We, Bronwyn Johnson and Mashelle Parrett, being members of the Committee of Arts Project Australia Incorporated, certify that: The statements attached to this certificate give a true and fair view of the financial position of Arts Project Australia Incorporated during and at the end of the financial year of the association ending on 30th June 2014.


Bronwyn Johnson
PRESIDENT


Mashelle Parrett
TREASURER

Dated this tenth day of October 2014

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF ARTS PROJECT AUSTRALIA**ARTS PROJECT AUSTRALIA INC**

ABN: 99 804 795 393

Independent Auditor's Report to the Members of Arts Project Australia Inc**Report on the Financial Report**

We have audited the accompanying financial report of Arts Project Australia Inc, which comprises the statement of financial position as at 30 June 2014, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and statement by members of the committee.

Committee's Responsibility for the Financial Report

The committee is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and Associations Incorporation Reform Act 2012, and for such internal control as management determines is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independence

In conducting our audit, we have complied with the independence requirements of the Australian professional ethical pronouncements.

Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of Arts Project Australia Inc as at 30 June 2014, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards and Associations Incorporation Reform Act 2012.

Other Matter

The financial report of Arts Project Australia Inc for the year ended 30 June 2013 was audited by another auditor who expressed an unmodified opinion on the financial report on 19 August 2013.



ACCURU MELBOURNE
Chartered Accountants

15 October 2014



G. MINNETT
Partner

Level 1, 100 Collins Street
Melbourne VIC 3000
PO Box 248, Collins Street West
Melbourne, Victoria 3001

Telephone +61 (0)3 9414 8100
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'Arts Project is inspiring,
informative and enjoyable.
What a nest of creativity.'

—ARTS MANAGER, ALBURY-WODONGA

Kate Knight
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monoprint
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ARTS
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AUSTRALIA



24 High St Northcote
VIC 3070 Australia

T +61 3 9462 4484
F +61 3 9462 3852

info@artsproject.org.au
www.artsproject.org.au

Arts Project Australia Inc
ABN 99 604 705 303

GALLERY HOURS
Mon to Fri 9am-5pm
Sat 10am-5pm