

Arts Project Australia

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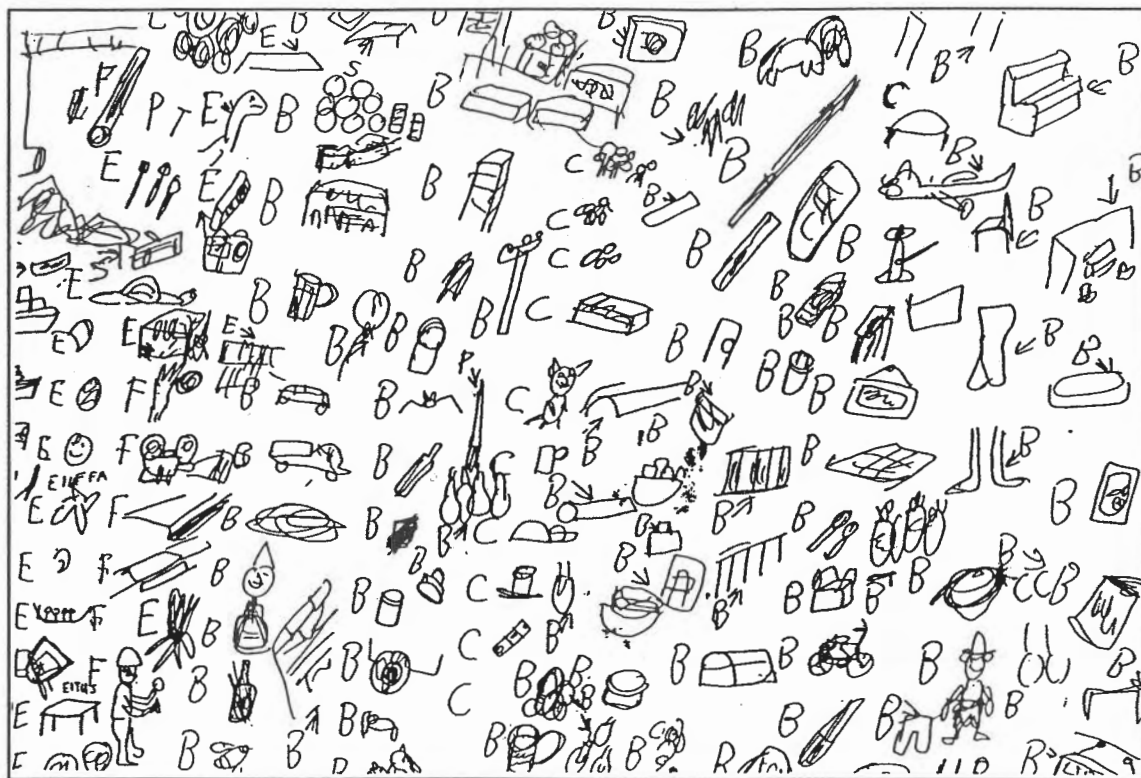


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*Cover: (Untitled - Face) 1993 by Julian Martin
- finalist in the 1994 Moët et Chandon Touring Exhibition*

**Arts Project Australia Inc. 114-116 High Street, Northcote. 3070
Telephone: (03) 482 4484 Fax: (03) 4821852**



Above: (Untitled - Alphabet) by Terry Williams

AIMS AND OBJECTIVES

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

Broadly, the aims of the Association are:

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

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

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

PRESIDENT'S REPORT

I am happy to present my Annual Report announcing the conclusion of another year that has seen continuing growth and some outstanding successes for Arts Project Australia. Once again the staff have demonstrated their dedication to the work of the organisation. Despite the progress we are making in expanding and improving our facilities, conditions are far from perfect, putting considerable stress on the staff. From time to time the numbers of people that need to be accommodated in the available space inhibit freedom of movement. The fluctuation in attendances that inevitably occur make regulation of the numbers difficult.

The variety of activities, storage of work which grows daily, framing for exhibitions, allotment of areas for more advanced artists to work individually, these are some of the problems that require patience and strength from both artworkers and administrative staff. On behalf of the Management Committee I wish to thank them all profoundly. This is not an easy field to work in and the atmosphere of friendship and co-operation and concentrated work that has been achieved is remarkable.

We were very sorry to lose the services of Sue Sturup owing to pressure of work and Sue Boyce, who took over as Secretary, also resigned as she has moved with her family to Queensland. Her place has been taken by another member of the Down Syndrome Association of Victoria, Pam Wilson. Peter Douglas has accepted the position of Treasurer and we are grateful to have his professional assistance with finance. Neil Jackson with his many years of experience in the field of Intellectual Disability brings his knowledge to the Committee also. I thank all members of the Management Committee and those serving on the Finance and Exhibition Committees.

I wish to congratulate the outstanding successes of the artists receiving funding under the Supported Employment Programme. Julian Martin deserves special mention being one of the 22 finalists from the 800 or so entrants to the prestigious Moet et Chandon art prize. The work of these finalists composes the exhibition which travels to all the Australian State Galleries this year.

We are grateful to all the funding bodies listed in the Annual Report who enable us to continue our work. I will close by expressing the very special thanks of all those connected with Arts Project Australia to Cheryl Daye, our Director and only full-time member of staff. Cheryl carries the burden of the day to day continuity of the organisation, the co-ordination of all the facets, the endless pursuit of funding and the constant changes in policy associated with intellectual disability. Her knowledge and experience, her patience and understanding of clients needs, her absolute belief in and commitment to her work make her singularly qualified for the task she has undertaken ie. to make Arts Project Australia an authentic, valuable experience for all who are part of it.

We look forward now to 1994 when we celebrate our 20th Anniversary.



Myra Hilgendorf, O.A.M., President.



Above: (Untitled - Still Life) by Wayne Marnell

DIRECTOR'S REPORT

During the past year Arts Project Australia has continued to provide an innovative model of quality service provision in the visual arts for people with an intellectual disability. Our commitment to creating opportunities for people with intellectual disabilities to have their talents developed and recognised by the wider community has once again led to some significant achievements.

Perhaps the most important of these has been the new Supported Employment Program which commenced in February, 1993. Funded by the Commonwealth Department of Health, Housing and Human Services, this program has enabled six artists who have established histories of selling and exhibiting their work to receive support to pursue careers as practising professional artists. One of the first major events in which these artists participated was the International Works on Paper Fair 1993, held at the Powerhouse Museum in Sydney. Within this context the six artists were able to have their work seen alongside that of artists represented by major galleries from Australia and overseas. The works by the artists from Arts Project Australia drew many positive comments from people who responded to the freshness and originality of the images on display. This event was also highly successful in terms of having the work accepted on its own merits, and in integrating the artists into the wider art community.

The participation of a number of artists in mainstream art competitions and events has also provided a number of major highlights. Alan Constable won second prize in the VTU (Victorian Teachers' Union) Art Awards and was also invited to exhibit in the 1993 Diamond Valley Art Award, while Valerio Ciccone, Dorothy Berry and Julian Martin were all successful entrants in the City of Richmond Acquisitive Art Award. Julian Martin was selected out of a field of almost eight hundred entries Australia-wide to become one of twenty two finalists in the 1994 Moet & Chandon Touring Exhibition. This exhibition was judged in Sydney and will go on to tour all states of Australia, starting in Perth at the Art Gallery of Western Australia and finishing in Melbourne in December 1994 at the National Gallery of Victoria. All of these achievements are significant in that the artists have gained their success without reference to their disabilities, but simply on the quality of their work. This success represents the embodiment of one of the fundamental principles, not only of the Supported Employment Program, but of the organisation itself, in its belief in the talents of the artists and the integrity of their work.

Without the long term development and support provided by the Arts Project Australia studio workshop, and the recognition that genuine artistic growth requires a sustained and serious approach these achievements would not have been possible. The studio workshop program whilst appreciating that people may become involved in art for a number of reasons, perhaps as a vocational, educational or recreational pursuit, nevertheless strives to ensure that people's participation is a meaningful and productive one for them, where their interest and involvement are paramount and art is not seen simply as a time-filling activity but an authentic personal expression. I would like to thank all the artists for their valuable contributions to the program.

This year we have again been able to fulfil another goal in broadening the range of expressive opportunities open to participants, by providing studio-based ceramics and printmaking programs. Both of these programs have been extremely popular and we hope that they will expand to meet continuing demand.

Productive partnerships with RMIT's School of Art and Design and the Australian Print Workshop have continued to provide opportunities for access to mainstream art facilities and integrating artists with intellectual disabilities into other community programs, and we are grateful to them for their continuing involvement and support.

As the nature of our activities becomes more widely known, we are now faced with being unable to meet the growing number of requests from students at Universities and TAFE Colleges for placement at Arts Project Australia as part of their coursework. It has also become increasingly difficult, due to limited administrative resources to respond to requests from other agencies for advice on setting up similar programs. These two areas of demand indicate the growing level of interest in, and recognition of, the value of art as an area of endeavour for people with disabilities. In 1994 we will be seeking to identify ways in which our role as a training and resource provider can be enhanced and more formally recognised.

The relocation of the office has made a tremendous difference to the working environment, and in August we were also delighted to welcome Judy Anderson to the position of Administrative Assistant. We also welcomed Katey McRae and Carmella Grynberg who are running the ceramics and printmaking programs, and were pleased to have Maxine Ryder return after her sojourn in India. We were, however, extremely sorry to lose Dora Zable, Lyn Quintal and Lindy Judge from our team of artists. Dora worked for us for five years and has left to become a full-time mother, whilst Lyn and Lindy have both left to take up residence in overseas locations. We wish them all the very best for the future. I would also like to take this opportunity to thank our Management, Finance and Exhibitions Committees for their support and work they have done during the year.

The dedication to quality which is shared by all who are associated with Arts Project Australia is reflected in the success of our programs and the organisation's reputation for excellence. Our continuing commitment to creating genuine and long term opportunities for involvement in the visual arts by people with an intellectual disability has led to some outstanding achievements in 1993 and we look forward to another successful year in 1994.



Cheryl Daye, Director

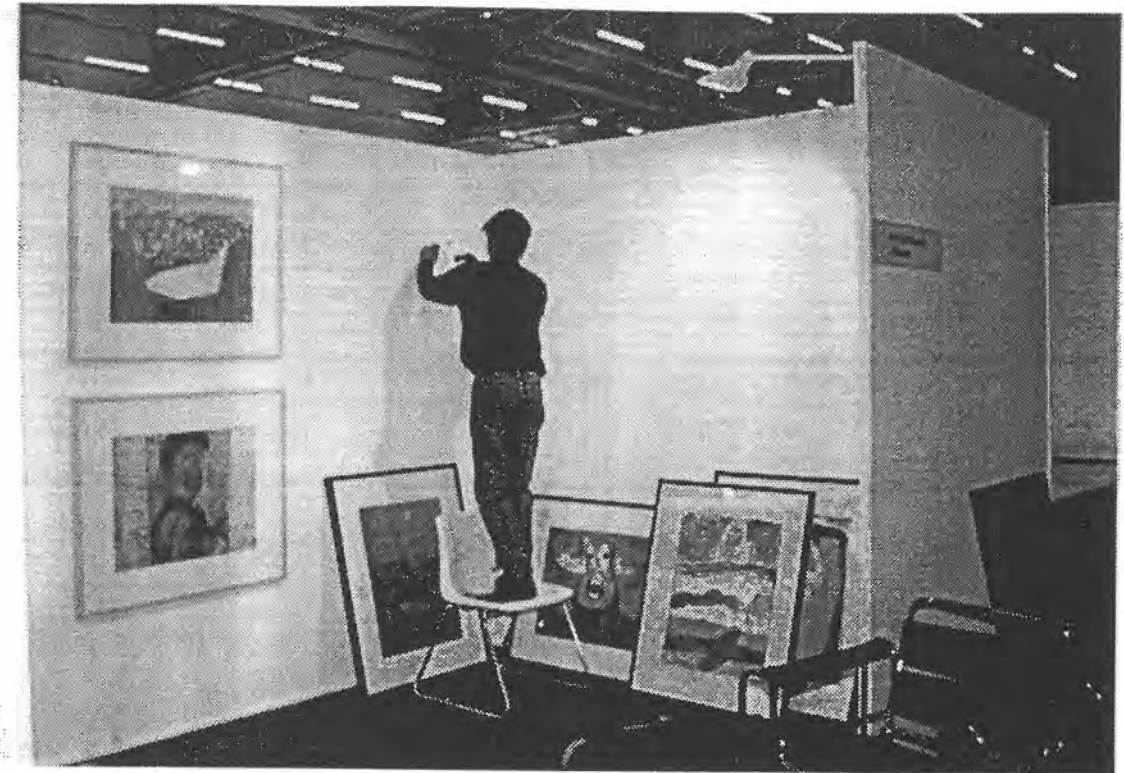
EXHIBITIONS REPORT

The exhibitions component of Arts Project Australia's activities has continued to develop, and we now have an exhibitions policy document which was formulated by the Exhibitions Committee under the chairmanship of Chris McAuliffe. This policy document comprehensively outlines priorities for our exhibitions program and provides a framework for defining the respective roles of our two galleries, as well as describing general operational procedures. There has been a significant increase in the amount of work necessary in keeping two galleries functioning with regular changing exhibitions without permanent staff assigned specifically to this task; the development of the policy document represents the first stage in us seeking more substantial support for this vital area of our operations.

The 1993 exhibitions program has already reflected many aspects of the policy document. In February artists from Arts Project Australia participated in the Northcote Contemporary Art Show, and our own gallery became the venue for local, as well as other Arts Project Australia, artists to exhibit as part of this event.

In March, the Arts Project Australia Gallery staged a successful exhibition as part of Down Syndrome Awareness Week. This show was the result of a collaboration between Arts Project Australia and the Down Syndrome Association of Victoria, and we are planning to develop this partnership further in 1994. We were also pleased to be able to provide a venue for exhibitions of work from Preston Special Developmental School and Coburg Adult Training Support Service. Both of these exhibitions were well attended and provided a focus for programs operating in these centres.

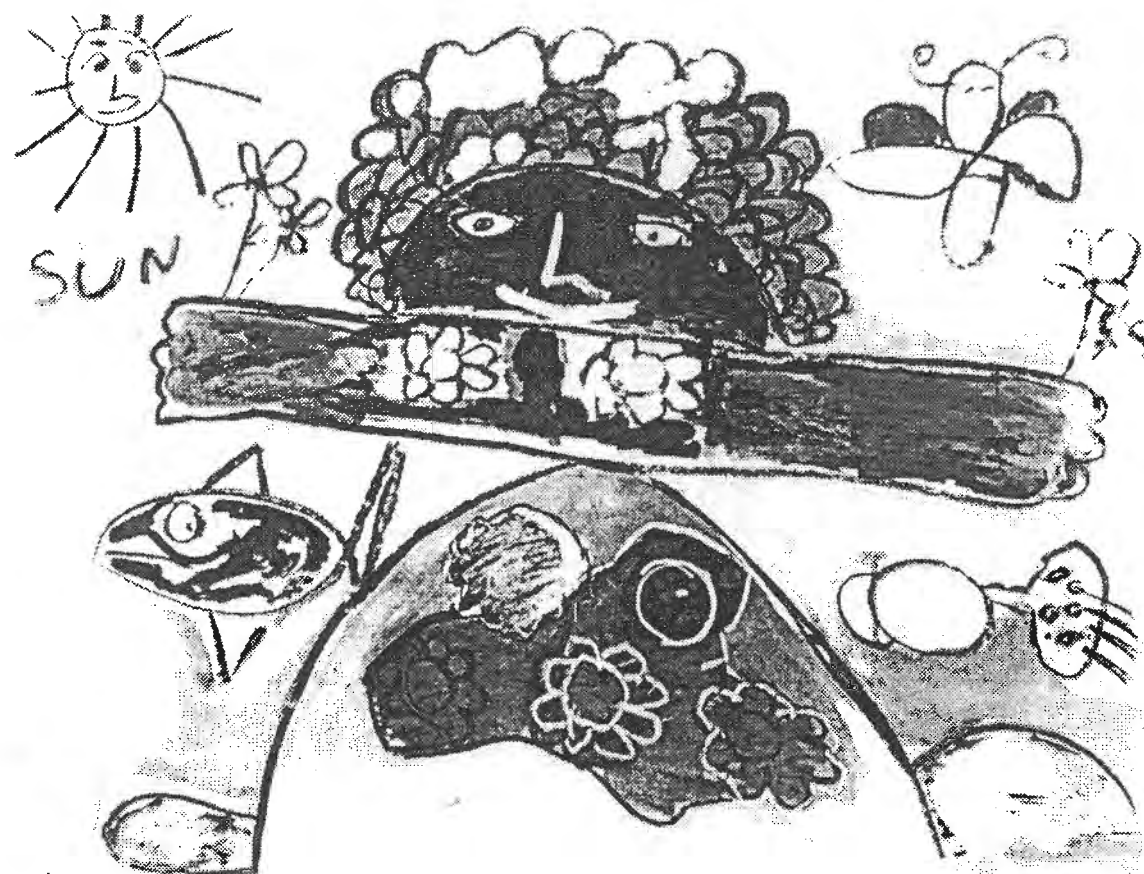
Notable exhibitions of work by Arts Project Australia artists held at external venues included a show of prints curated by Ian McIntosh, at the Australian Print Workshop's Access Studio, and a show held in conjunction with the Australian Association of Special Education National Conference at the University of Melbourne. Art in public places has also played a significant role in developing audiences for the work and in 1993 two highly successful exhibitions were held at the Attic Bar in Fitzroy and at Provisions Cafe in Williamstown. Both of these were extremely well received, and the owner of the Attic was so impressed he bought the entire exhibition for permanent display. Works from Arts Project Australia were also shown at the Centre d'art Differencie in Belgium, and we are looking forward to holding a reciprocal exhibition of works from CREAHM in 1994 as part of our 20th Anniversary celebrations.



Above: Mark Chapman hanging works at the International Works on Paper Fair, 1993 in Sydney



Above: Valerio Ciccone at work in the studio



Above: "Al Jolson's "Mammy" by Dorothy Berry



Above: (Untitled - Cat, Dog and House) by Wayne Marnell



Above: (Untitled) by Monica Burns

FINANCIAL STATEMENTS

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ARTS PROJECT AUSTRALIA INC. BALANCE SHEET AS AT 31ST JANUARY, 1994

<u>CURRENT ASSETS</u>	\$	\$
Petty Cash	50	
Investment Account	51,213	
Victorian Government Security Bonds	1,295	
Accounts Payable	1,868	
TOTAL CURRENT ASSETS		54,426
<u>NON-CURRENT ASSETS</u>		
Office Equipment	20,656	
Less Accumulated Depreciation	(9,380)	
Art Workshop Equipment	15,757	
Less Accumulated Depreciation	(10,075)	
Motor Vehicle	32,975	
Less Accumulated Depreciation	Nil	
TOTAL NON-CURRENT ASSETS		49,933
TOTAL ASSETS		<u>104,359</u>
<u>LESS CURRENT LIABILITIES</u>		
Accounts Payable	3,169	
Accrued Holiday Pay	2,242	
Grants Received In Advance	22,454	
Bank Overdraft	5,157	
TOTAL CURRENT LIABILITIES		33,022
TOTAL LIABILITIES		<u>33,022</u>
NET ASSETS		<u>71,337</u>
<u>MEMBERS' FUNDS</u>		
Opening Balance Members' Funds	17,508	
Share of Profit/(Loss)	53,829	
TOTAL MEMBERS' FUNDS		<u>71,337</u>

**ARTS PROJECT AUSTRALIA INC.
PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 31ST JANUARY, 1994**

GROSS RECEIPTS	\$	\$
<u>GRANTS RECEIVED</u>		
Health & Community Services Victoria	152,070	
Dept. Health, Housing & Comm. Services	62,201	
Dept. Sport and Recreation	9,500	
DHH&CS Equipment	1,681	
H&CSV Equipment	33,605	
<u>OTHER FEES</u>		
Life Drawing Fees	478	
Sale of Cards	1,870	
Sale of Catalogues	116	
Sale of Paintings	8,894	
Subscriptions Received	730	
<u>SUNDRY INCOME</u>		
Framing Account	3,326	
Paintings Leased	1,092	
Workshop Fees	25,918	
<u>OTHER INCOME</u>		
Gallery Hire	3,420	
Gifts and Donations	3,464	
Interest	1,313	
Other Income	320	
TOTAL GROSS RECEIPTS		309,998
LESS COST OF GOODS SOLD		
<u>EXHIBITION EXPENSES</u>		
Framing and Curating	626	
Printing	48	
Commission Paid	6,963	
Cards	2,717	
Postage/Other	2,467	
COST OF SALES		12,821
<u>GROSS PROFIT/(LOSS)</u>		<u>297,177</u>

**ARTS PROJECT AUSTRALIA INC.
PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 31ST JANUARY, 1994**

	\$	\$
GROSS PROFIT/(LOSS)		297,177
<u>LESS EXPENSES</u>		
Accounting and Audit Fees	1,188	
Association Expenses	2,989	
Bank Charges	597	
Depreciation	3,619	
Electricity	3,505	
Insurance	2,087	
Life Drawing Expenses	395	
Office Expenses	3,379	
Office Relocation	949	
Postage	364	
SEP - Wages	29,851	
SEP - Other	7,759	
Stationery	1,288	
Rates & Rent	22,029	
Repairs and Maintenance	1,016	
Superannuation	4,456	
Telephone	2,186	
Workcare	1,598	
Wages	134,618	
Workshop - Materials	16,110	
Workshop - Other Expenses	3,365	
TOTAL EXPENSES		243,348
<u>NET PROFIT/(LOSS)</u>		<u>53,829</u>

**ARTS PROJECT AUSTRALIA INC.
INCOME AND EXPENDITURE SUMMARY
FOR THE YEAR ENDING 31ST JANUARY, 1994**

**HEALTH AND COMMUNITY SERVICES (VICTORIA)
AND DEPARTMENT OF HEALTH, HOUSING AND COMMUNITY SERVICES**

	\$	\$
<u>GRANTS RECEIVED</u>		214,271
Salaries & Wages	150,729	
Other Expenses	1,106	
Materials	14,513	
Repairs & Maintenance	1,016	
Superannuation	4,079	
Workcover	1,452	
Rates & Rent	22,029	
Telephone	2,186	
Insurance	2,087	
Electricity	3,505	
Promotion	6,062	
Office Expenses	5,932	
TOTAL EXPENSES		<u>214,696</u>
BALANCE		<u>(425)</u>
 <u>DHH&CS EQUIPMENT GRANT</u>		1,681
less Expenditure	1,681	
BALANCE		<u>Nil</u>
 <u>H&CSV EQUIPMENT GRANT</u>		33,605
less Expenditure	33,605	
BALANCE		<u>Nil</u>

**ARTS PROJECT AUSTRALIA INC.
INCOME AND EXPENDITURE SUMMARY
FOR THE YEAR ENDING 31ST JANUARY, 1994**

DEPARTMENT OF SPORT AND RECREATION

	\$	\$
<u>CERAMICS AND PRINTMAKING PROJECT</u>		
Grants Received		4,375
less Expenditure:		
Wages, Super, Workcover	10,454	
Materials	500	
TOTAL EXPENSES	10,954	
BALANCE		<u>(6,579)</u>
 <u>PENTRIDGE PROJECT</u>		
Grants Received		4,375
less Expenditure:		
Wages, Super, Workcover	2,625	
Materials	1,097	
TOTAL EXPENSES	3,722	
BALANCE		<u>653</u>
 <u>SUMMER SCHOOL</u>		
Grants Received	750	
less Expenditure :		
Wages	1,184	
Materials	200	
Program Planning & Publicity	250	
TOTAL EXPENSES		1,634
BALANCE		<u>(884)</u>

**ARTS PROJECT AUSTRALIA INC.
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31ST JANUARY, 1994**

	1994 \$ (Outflows)
CASH FLOWS FROM OPERATING ACTIVITIES:	
Receipts from Grants	267,577
Receipts from Art Sales	10,880
Receipts from Fees	1,208
Receipts from Framing	3,326
Receipts from Painting Losses	1,092
Receipts from Workshop Fees	25,918
Receipts from Other Activities	5,851
Payments for Exhibiting	(12,821)
Payments for Administrative Costs	(241,192)
Interest Received	1,313
Interest and Other Costs of Finance	(597)
(Note 1)	
NET CASH PROVIDED BY OPERATING ACTIVITIES	62,555
CASH FLOWS FROM INVESTING ACTIVITIES:	
Proceeds from Victorian Government Bonds	1,438
Payments for the purchase of Office Furniture & Equipment	(2,535)
Payments for the purchase of Motor Vehicle	(32,975)
Payments for the purchase of Workshop Equipment	(1,341)
NET CASH USED IN INVESTING ACTIVITIES	(35,413)
(Note 2)	
NET INCREASE IN CASH HELD	27,142
Bank Balances 31st January, 1993	18,914
Bank Balances 31st January, 1994	<u>46,056</u>

NOTES TO THE STATEMENT OF CASH FLOWS

**1. Reconciliation of Net Cash provided by
Operating Activities to Operating Profit**

	1994 \$
Net Operating Profit	53,829
Depreciation	3,619
Income in Accounts Receivable	(1,353)
Decrease in Accounts Payable	(521)
Decrease in Provision for Annual Leave	(182)
Decrease in Provision for Rent	(1,357)
Increase in Prepaid Grants Income	8,520
NET CASH PROVIDED BY OPERATING ACTIVITIES	62,555

2. Reconciliation of Cash Flows

	Opening Bal	Closing Bal	Movement
Bank Overdraft -			
Studio Workshop	(1,378)	(5,157)	(3,779)
Investment Account -			
Studio Workshop	22,976	51,213	28,237
Bank Overdraft -No. 2	(6,438)	-	6,438
Investment Account -No.2	3,754	-	(3,754)
NET INCREASE IN CASH HELD	18,914	46,056	27,142

**ARTS PROJECT AUSTRALIA INC.
NOTES TO AND FORMING PART OF
THE FINANCIAL ACCOUNTS
FOR THE YEAR ENDED 31ST JANUARY, 1994**

1. HISTORICAL COST ACCOUNTING

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

2. 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.

3. DEPRECIATION

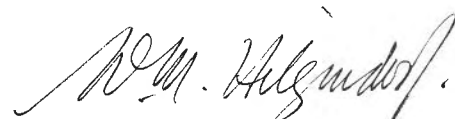
Depreciation of fixed assets is calculated on a diminishing value basis, so as to write off the net cost of each asset during its expected useful life. Additions during the year are depreciated on a pro-rata basis from the date of acquisition. On 25th January 1994 a grant of \$32,975 was received and used to purchase a motor vehicle which has been included as an asset.

4. REPAIRS AND MAINTENANCE

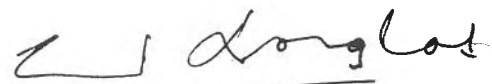
Costs of repairs and maintenance of the organisation's operating facilities are brought to account as they are incurred.

Statement to the Members of Arts Project Australia, Inc.

We hereby certify that the accompanying Accounts comprising a Profit and Loss Statement, Balance Sheet and Sources and Applications of Funds Statement, 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 31st January, 1994 and the financial position of the Organisation at 31st January, 1994.



W.M. Hilgendorf, President



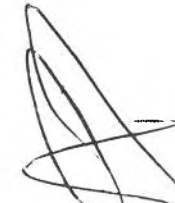
P.S. Douglas, Treasurer

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

We have audited the accounts as set out in pages 13 to 20 and the supporting records of Arts Project Australia, Inc.

In our opinion:

1. The accounts are drawn up so as to give a true and fair view of the state of affairs as at 31st January, 1994;
2. The assets of Arts Project Australia, Inc. exist and the funds have been used in accordance with the purposes and intention of the organisation.



Babbage & Co.
Public Accountants

J.E. Babbage CPA
Principal

Dated at Hawthorn this 17th day of May, 1994

MANAGEMENT COMMITTEE 1993

President	Myra Hilgendorf	Treasurer	Sally Shrimpton
Vice President	Alan Davis	Secretary	Sue Boyce
Public Officer	Alan Davis		

Director	Cheryl Daye
Admin. Assistant	Judy Anderson

Committee:

Michael Butson	Peter Douglas
Murray Hilgendorf	Chris McAuliffe
Rita Mantell	Sally Shrimpton

Artswriters:	Mark Chapman	Luciano Giardina
	Kitty Ginter	Lindy Judge
	Amanda Laming	Megan McEvoy
	Maxine Ryder	Dora Zable
	Katey McRae	Carmella Grynberg

ACKNOWLEDGEMENTS

Arts Project Australia gratefully acknowledges the support of:

Health and Community Services Victoria
Department of Health, Housing and Community Services
Department of Sport and Recreation Victoria
Joyce Agee - Agee Art Consultants
Andrew Hoyne Design
Australia Council - Community Cultural Development Unit
Artshop
Australian Print Workshop
Carol Mavric - City of Northcote
Chapman and Bailey
Finer Art Services
Garth MacLean, National Gallery of Victoria
Jill Adams, Provisions Cafe
Louise Bradley Framing
Red Cross Society - Vermont Branch
RMIT School of Art and Design, Bundoora Campus

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



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Arts Project Australia

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