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# Annual Report 2004

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above: artist: Dorothy Berry 'Bird' 2004 Watercolour Pastel 330 x 500mm

front cover: Chris O'Brien at work in the new studio

## Board of Management 2004

President  
Elizabeth Cumming  
Vice-President  
Sally Shrimpton  
Treasurer/Public Officer  
Patrick O'Connor  
Secretary  
Sue Price

## Committee

Barbara Ajzenberg (*parent advocate*)  
Bernie Bedford (*parent advocate*)  
Liz Bishop  
Dr. Cheryl Daye  
Carole Ifkovich  
Heather Scovell

## Current staff

Dr. Cheryl Daye  
*Executive Director*  
Megan McEvoy  
*Studio Manager*  
Sue Price  
*Administrator*  
Annette Herschtal  
*Marketing Manager (from April 04)*  
Suzanne Branton  
*Archiving and Cataloguing*  
Cliff Burt  
*Framing*  
Clinton Greenwood  
*Exhibition design, installation and framing*

## Artworkers

Susan Baker  
Sam Cliff  
Luciano Giardina  
Rachel Gorman  
Linda Judge  
Darren McDonald  
Julian McLucas  
Catherine Noel  
Nira Shani  
Zoe Sweeney  
Tegrin Christie



Clockwise from left: Fulli Andrinopoulos, Steven Ajzenberg, Fiona Longhurst, Julian Martin, Jodie Noble

## Supporters

Arts Project Australia gratefully acknowledges the support received from the following sources:

Department of Human Services (Victoria)  
Department of Family and Community Services (Commonwealth)  
Council of Adult, Community and Further Education (Northern Metro. Region)  
Arts Victoria  
Museums Australia (Victoria)

IFS (Industry Fund Services)  
Gandel Charitable Foundation  
State Trustees Limited



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Australian Galleries (Stuart Purves)  
Dr. Kaye Cussen  
Mr. Tony Fettes  
*as well as kind assistance from the following companies and individuals:*  
Artshop – Rod Beer  
Artworks Parmur Australia – Clifford Posner  
ASSID  
Conti Architects – Robert Conti  
DADAA (WA) – David Doyle  
David Lancashire Design  
Down Syndrome Association (Vic)  
John Gollings Photography  
McClure Multimedia – Kate Strother  
Musee d'art Differencie (Belgium)  
PA & V Ciccone  
Peter Fay  
RMIT School of Art, Design and Communication – Jim Taylor

# History, Aims and Objectives

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

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

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

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

Through the exhibitions program, clients can sell their work and gain recognition from both the art community and the general public. This program operates in Arts Project Australia's own gallery, as well as at public galleries, commercial galleries and community venues.

Briefly, Arts Project Australia's objectives are to:

- provide the means for people with an intellectual disability to participate fully in the visual arts;

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

Arts Project Australia's aspirations will build upon the achievements of the past thirty years, continuing to deliver innovative, high quality art programs and actively promoting the contribution of artists with an intellectual disability.



artist: Cathy Staughton 'Sue Baker Mother Cat's' 2003 Acrylic 400 x 500mm





artist: Julian Martin 'Untitled' ('N') 2004 Pastel 660 x 500mm

## President's Report 2004

This time last year we had just moved into our new premises, purpose-built and promising a vastly improved studio and gallery space. All of us have watched and marveled at the day-to-day effects that this new building has had on us all. We have made continual improvements and additions to the premises over the year, adapting it to our ever-changing requirements and programs.

The move certainly has marked the beginning of great change and positive development for Arts Project Australia. We began this year with a majority of new Board Members. These individuals have contributed enormous skill and experience to the projects we have taken on this year, particularly in the area of organisational development and governance.

One of the key areas of development has been a number of initiatives to build the profile of the organisation and to raise awareness of it in the broader community, art world and support networks. The new Arts Project Australia website was launched and we have created a new marketing and sponsorship position (part time) to continue to develop this area of strategic development.

The development and resourcing of the studio had been another area of focus for the Board. This year we have reorganized the staffing to provide more sustainable arrangements, improved programming and better opportunities for the professional development of Artworkers. The implementation of this program has commenced and should be complete early in the new calendar year. This is a very exciting time for the studio and is anticipated that it will provide a new level of support and resourcing for what is the heart and soul of the organisation.

This year also marked the introduction of the Artworker Traveling Scholarship. Tegrin Christie successfully applied for the scholarship and traveled extensively in Europe, visiting similar models of outsider art studio practice. Tegrin has shared her learnings with her fellow Artworkers.

The challenges the organisation has faced have been numerous but they are balanced by the opportunities, which in all cases have been taken on with commitment to the mission and values of Arts Project Australia by all involved.

In the coming year the organisation will see another change as Cheryl Daye moves on from the role of Director. Cheryl leaves a wonderful legacy in Arts Project Australia and will continue to bring her knowledge and experience to the organisation as a Board Member and undertaking projects from time to time.

As the outgoing President, due to an overseas posting, I would like to thank the Board, the staff and all the supporters for their unrelenting dedication that makes Arts Project Australia the dynamic, unique and valued organisation that it is.

Elizabeth Cuming  
President



Historical items from the 'A Sense of Place' building launch exhibition

# Director's Report 2004

In July 2003, Arts Project Australia bade farewell to its dwelling of the past 15 years and took up residence in its wonderful new premises at 24 High Street. The move was officially celebrated with a gala launch, attended by the Minister for the Arts, the Hon. Mary Delahunty. This occasion provided us with a great opportunity to thank all those who have helped us along the way, and to welcome everyone into our new 'home.' A lasting commemoration of this milestone came in the form of a new publication 'A Sense of Place.' This beautifully produced book surveys the history of the organisation and many of the artists who have been associated with it. I would like to thank Industry Fund Services for the generous sponsorship of this project, and David Lancashire Design and John Gollings Photography for their invaluable contribution.



artist: Georgia Szmerling 'Untitled' 2004 Mixed Media 660 x 500mm



New gallery space at 24 High Street Northcote

Even with the disruption caused by a major re-location the year has been packed full of many exciting developments. Perhaps the most exciting of these was the inclusion of a number of APA artists in a major exhibition at the National Gallery of Australia (Canberra). 'Home Sweet Home – Works from the Peter Fay Collection' represents a significant breakthrough in re-contextualising the artists from Arts Project Australia and their work. Accompanied by a series of forums at the NGA, and an illustrated catalogue, this exhibition has made a substantial contribution to furthering discussion and debate on the themes of 'insider' versus 'outsider' art. With assistance from the Lions Club of Northcote, we were delighted that a group of the APA artists were able to travel to Canberra to see their work and meet Dr. Brian Kennedy, Director of the NGA, along with Dr. Deborah Hart one of the curators, and Peter Fay who has been a keen supporter of APA and its artists. This was a truly memorable event for all concerned.

We were also very excited to learn that an archive of prints from the Australian Print Workshop, including a number by artists from APA have been acquired by the National Gallery of Australia for its permanent collection. Thanks to Anne Virgo and her team at the APW for their long-standing support.

In March this year, we received a visit from Elisabeth Gibson, Director of Project Ability in Glasgow, Scotland. It was great to meet her and to find so many similarities between our two organisations. I met up with her again when we both presented keynote addresses at the High Beam Festival in Adelaide, Australia's foremost arts and disability festival.

Our international connections were further enhanced this year with the awarding of the inaugural Arts Project Australia Artworker Fellowship to Tegrin Christie. Tegrin was able to realise a long held-dream of travelling to Europe and the UK to visit an extensive range of arts/disability programs and outsider art museums. We look forward to her return which will no doubt be accompanied by many new ideas and insights.

Thanks to the generosity of Stuart Purves, Director of Australian Galleries, APA was represented at this year's biennial

Sydney Works on Paper Fair. This premier event provided an excellent opportunity to showcase the work of APA artists to a targeted interstate audience.

We are delighted that our partnership with State Trustees is continuing. This year, the venue for 'Connected 2' was our beautiful new gallery space and a number of artists from other studios were invited to participate. The result was a fresh and exciting exhibition which provided a focus for many artists who would not otherwise have a place to show their work.

Behind the public face of Arts Project is the administrative core which keeps it all going. This has been a particularly demanding year with the commencement of an Enterprise Bargaining Agreement for the staff, a comprehensive review and collation of organisational policies and procedures, and the streamlining of systems and processes in line with audit standards for each of our major funding bodies. An independent Business Review conducted By Walter Turnbull identified APA as an innovative, viable and highly successful service. Similarly we successfully gained accreditation as a Disability Employment Service and a Registered Provider of Adult, Community and Further Education. These are significant achievements for an organisation which has so little in the way of administrative resources, and I would especially like to thank Sue Price and Megan McEvoy for the extra work they undertook to ensure a successful outcome.

Finally, I would also like thank our supporters, sponsors, volunteers, clients, staff, members and all those whose contribution and participation have helped make Arts Project Australia such a unique and vibrant entity. We look forward to sharing the journey as APA continues its evolution as a nationally and internationally recognised example of 'best practice.'

Dr. Cheryl Daye  
June 2004



# Studio Manager's Report 2004

It has been a thrilling and eventful year for the studio, relocating to the new premises was exciting and also a very exhausting project for all the staff and volunteers. With the quantity of equipment, materials and precious pieces of artwork to be moved it proved to be a monumental task. All staff worked tirelessly, under difficult conditions and short time frame to accomplish this project. I would like to take this opportunity to thank them for all their efforts.

The 150 participants that attend the studio program each week have embraced the new location with surprising ease. The abundance of natural light and spacious working areas undoubtedly improve development of the participants art making. In the early stages of the year shortly after relocation it was a priority by all artswokers to re-establish studio routines within the new environment. Reconnecting individuals to their work, researching improved procedures to support the participants' creative development.

This year we saw the appointment of two new artswokers, Sam Cliff and Catherine Noel. Sam has been developing the ceramics program in the studio as previously this program was run off-site at an external venue. It proves to be extremely popular amongst the studio participants with wonderful results. Catherine has been a long-term committed volunteer in the studio and is at present completing the final stages of her Fine Art Degree.

The successful Printmaking program run by Marieke Dench and funded by the City Of Darebin has to date given the participants the opportunity to experience the printmaking medium that otherwise is unavailable to them. There has also been the inclusion of additional programs in the studio for Western Interchange. The Easter Respite Program was a great success with students from Diamond Valley SDS together with participants from the studio involved in the program. Conducting these small groups over the Easter break was extremely positive. The participants in the program were focused and it gave the artswokers the opportunity to work closely in various mediums such as drawing, painting, ceramics, printmaking and 3D mediums.

The programs that extend beyond the studio have again proven to be a valuable tool in developing relationships and supporting a greater number of people. The Plenty Residential Services Program has continued with the participants' work included in a number of Arts Project Australia exhibitions over the year.

The RMIT program has been running for many years and continues to expand the artists' experiences and relationships with others beyond the studio.

External activities have included the selection of artworks by Julian Martin, Lisa Reid, Valerio Ciccone and Anne Lynch for the exhibition 'Fair Game' in the Response Gallery at Federation Square. Also, a selection of artworks by studio participants were exhibited at other external venues such as Lauriston Girls' School annual exhibition, the Linden Gallery Postcard Show and Banyule Drawing Award and of course the 'Home Sweet Home' Exhibition, a part of the Peter Fay Collection held at the NGA and touring nationally and internationally.

Many of the studio artists have produced outstanding work and this has been reflected in the quality of exhibitions scheduled in the new gallery. The most prominent exhibition to mention was the launch of the gallery and premises 'A Sense of Place'. This exhibition incorporated a selection of artwork from the Arts Project Australia Permanent Collection alongside more current work from the studio.

Megan McEvoy  
Studio Manager

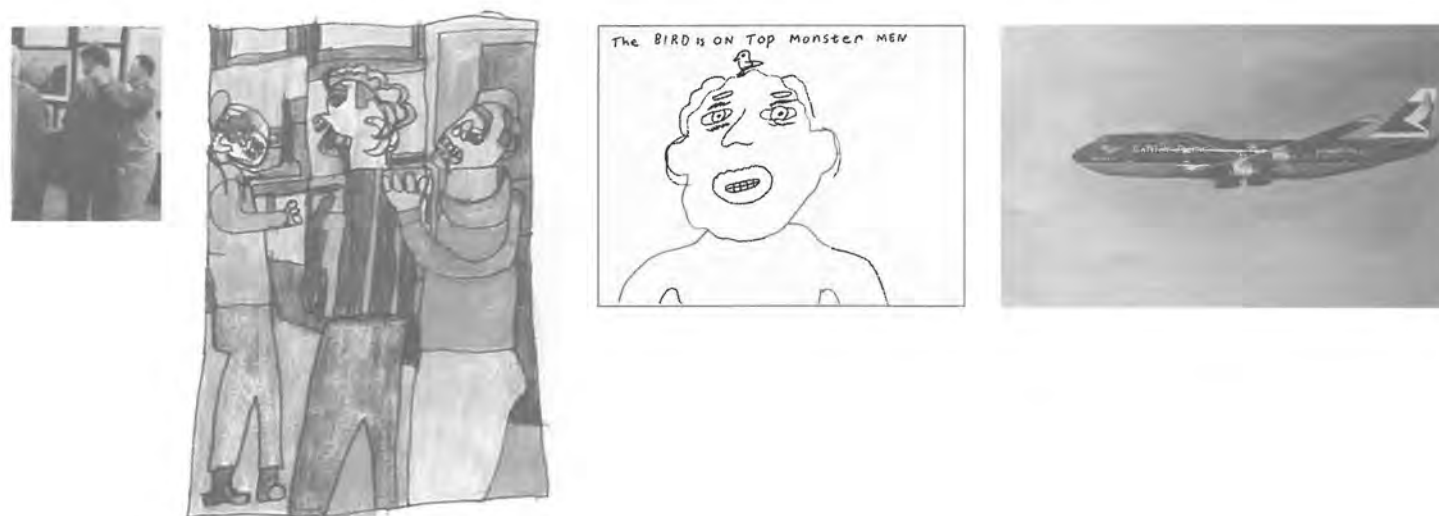


Above: artist: Miles Howard Wilkes 'A white shark, stingray, eel, and a killer whale and two great whites and two stingrays and the jelly fish and fish and squid' 2004 Mixed Media 395 x 555mm

Below: Miles Howard Wilkes 'Four crocodiles with a treasure box and two hammerhead sharks and two great white & three bronze shaler sharks and two tiger sharks and a stingray' 2004 Ink, Gouache & Pen 375 x 550mm

# Exhibitions

Arts Project Australia's exhibitions program has continued to reveal a rich treasure trove of artistic talent. Every year, along with the thrill of seeing new artists emerge, it is possible to chart the progress of those more established. The exhibitions program boasts steadily growing new audiences, as well as a loyal group of followers who have enjoyed many shows over the years. With each new exhibition we have the privilege of witnessing an astonishing depth of originality, creativity and artistic passion.



## *A Sense of Place 26th November 2003 – 10th February 2004*

Historical survey of works produced in the Arts Project Australia studios over the past 18 years as well as a selection of significant works from the Sidney Myer Permanent Fund Collection. Curated by Dr Cheryl Daye.

## *Visual Disobedience 9th March – 2nd April 2004*

Part of the Loreal Fashion Festival's visual arts program, this show took on the festival theme of 'subversion.' Featuring works by Julian Martin and Chris Mason it displayed contrasting notions of fashion and beauty. Curated by Dr Cheryl Daye

## *Christian Den Besten 6th – 30th April 2004*

Geelong-based artist Christian Den Besten presented a selection a new works. Drawing on the themes of ships, architecture and colour, Den Besten filled the gallery with an extraordinary array of pieces constructed from matches, icy-pole sticks and skewers. Curated by the Artist.

## *Connected 24th – 28th May 2004*

The theme of 'Connecting' was expanded in this year's exhibition which, in addition to artists from Arts Project, also featured works by individuals working either on their own or at other centres such as Art Unlimited, Nadrasca and the Carinya Society. Sponsored by State Trustees 'Connected' is proving an exciting annual event. Curated by Megan McEvoy.

## *Text June 1st – 26th 2004*

The use of text features in the work of a number of artists from Arts Project. Copied, invented, in conjunction with an image, or alone, there is a fascination with the written word and its capacity to convey or enhance visual meaning. Curated by Luciano Giardina and Zoe Sweeney.

Far left: Kitty Ginter, Tim Williams & Jamie Williams at 'Home Sweet Home - Works from the Peter Fay Collection' National Gallery of Australia, Canberra.

Left: artist: Tim Williams 'Kitty, Tim & his brother at NGA' 2004 Mixed Media 330 x 250mm.

Centre: artist: Terry Williams 'The Bird is on top Monster Men' 2004 Pen 250 x 330mm.

Right: artist: Chris Mason 'Cathay Pacific Boeing 747 Jet' 2004 Acrylic 860 x



artist: Alex Schon 'Untitled' 2003 Acrylic on Canvas 510 x 610mm  
above: Historical items from the 'A Sense of Place' building launch exhibition





artist: Dorothy Berry 'Untitled' (Charlie Chaplin) 2004 Pastel 705 x 560mm

## Finance Report to Annual General Meeting 2004

At the time I delivered last year's Finance Report, we had just moved to our new home following a number of years of active expansion. This past year has been one of financial consolidation. Your Board felt that it was appropriate to stabilize the organization after a busy period during which we were so fortunate to receive sufficient support to purchase our own home and so consolidate our operations under one roof.

### Operations

In our first year at our new home, we recorded a surplus of \$183k (\$149K prior) which is a pleasing result when one considers the increased cost of operating in larger premises. It is also the result of continuing support from Federal and State Governments and our many philanthropic and private donors without whom we couldn't achieve all that has been achieved. The management team continues to exercise strong control over costs and this is evident in the operations of the current year, which are ahead of budget.

### Cash Flows

Cash flows continue to be strong and have resulted in increased cash assets at year end. This gives us a strong base from which to meet the future. We do, however, have large borrowings and the challenge in future years is reduce the borrowings while maintaining sufficient cash to meet the needs of the organization. We are confident of being able to balance both the long and short term needs of the organization, which now controls assets in excess of \$1.7m.

### Future

In the current year, we continue to stay ahead of budget and expect to continue to grow the organization to meet the needs of its many stakeholders, particularly our clients for whom the organization exists.

Finally, I would like to acknowledge the support of the management team for my function. In particular, I would like to acknowledge the efforts of Sue Price, our Administration Manager who is leaving us. In doing so, I welcome Sue Lynn Wong as her replacement. An organization like ours succeeds on the strength of its staff and APA staff should be proud of their part in our continuing success.

## Arts Project Australia Statement of Financial Position as at 30 June

Note	2004	2003
<b>CURRENT ASSETS</b>		
Cash	268,922	172,334
Receivables	5,485	3,663
Prepayments	891	34,351
<b>Total Current Assets</b>	<b>275,298</b>	<b>210,348</b>
<b>NON CURRENT ASSETS</b>		
Property, plant & equipment at cost	1,590,841	1,370,053
Accumulated depreciation	(100,749)	(81,120)
<b>Total Non Current Assets</b>	<b>1,490,092</b>	<b>1,288,933</b>
<b>TOTAL ASSETS</b>	<b>1,765,390</b>	<b>1,499,281</b>
<b>CURRENT LIABILITIES</b>		
Payables	17,913	25,174
Tax liabilities	13,655	0
Provisions		
Employee provisions	12,710	11,106
Grants in advance	5,060	67,500
Other	36,001	17,000
<b>Total Current Liabilities</b>	<b>85,339</b>	<b>120,780</b>
<b>NON CURRENT LIABILITIES</b>		
Community Support Fund	320,000	320,000
Bank loan	248,730	130,150
<b>Total Non Current Liabilities</b>	<b>568,730</b>	<b>450,150</b>
<b>TOTAL LIABILITIES</b>	<b>654,069</b>	<b>570,930</b>
<b>NET ASSETS</b>	<b>1,111,321</b>	<b>928,351</b>

## Arts Project Australia Statement of Financial Performance for year ended 30 June

Note	2004	2003
<b>Income</b>		
<b>Grants received</b>		
Department of Human Services	379,917	288,699
Department of Health & Family Services	88,003	121,943
Adult Community & Further Education	29,810	20,603
Other	0	10,780
<b>Total Grants</b>	<b>497,730</b>	<b>442,025</b>
<b>Fees</b>	<b>59,434</b>	<b>58,451</b>
<b>Painting sales</b>	<b>51,860</b>	<b>100,340</b>
<b>Other</b>	<b>72,005</b>	<b>44,627</b>
<b>Total Income</b>	<b>681,029</b>	<b>645,443</b>
<b>Expenses</b>		
Depreciation	19,629	4,865
Remuneration of auditors	4,783	4,499
Operating expenses	473,647	487,074
<b>Profit from Ordinary Activities before Income Tax</b>	<b>182,970</b>	<b>149,005</b>
<b>Income Tax attributable to Operating Profit</b>	<b>0</b>	<b>0</b>
<b>Profit from Ordinary Activities after Income Tax</b>	<b>182,970</b>	<b>149,005</b>
<b>Retained profits at beginning of financial year</b>	<b>928,351</b>	<b>779,346</b>
<b>Retained profits at end of financial year</b>	<b>1,111,321</b>	<b>928,351</b>





artist: Paul Hodges 'Untitled' 2004 Watercolour 650 x 500mm



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Gallery hours: Mon-Fri 9-4 pm Sat 10-noon or by appointment