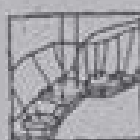




Annual Report 1995

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Arts Project Australia

Celebrating 20 Years 1975-1995



Johanna Hilgendorf 'Untitled' 1994
Pastel and graphite on rag paper 50 x 65cm



Arts Project Australia



Artist: Rodney Sharpe (Face) 1993

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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.



Artist: Kelvin Heffernan 1994

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:

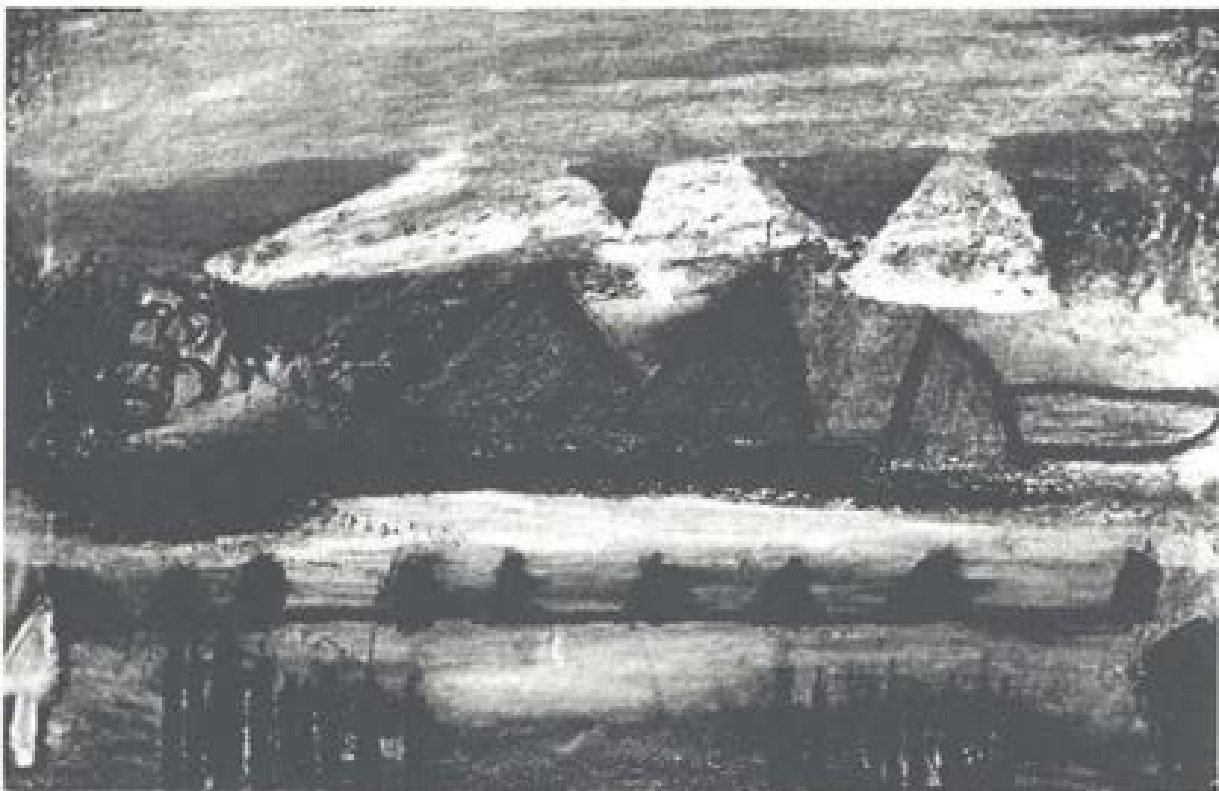
Develop the artistic skills and awareness of people with an intellectual disability so that they may more fully utilise art as a vocational or recreational option;

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.



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Artist: Fiona Longhurst (Landscape) 1994



Artist: Valerio Ciccone (Untitled) 1994

President's Report

This year's Annual Report covers a period of a year and a half due to a change in date of the end of the financial year from January to June.

1994 was also the 20th Anniversary of the founding of what became Arts Project Australia, and the celebrations included a number of excellent exhibitions which are reported separately. The number and scope of our exhibitions and the reception of them by the art-viewing public has expanded in a most gratifying way, bringing recognition and rewards to our artists and demonstrating clearly that Arts Project Australia's belief in and adherence to the rights and needs of intellectually disabled artists are soundly based.

We were very happy to have had the Honourable Mr. Brian Howe, Deputy Prime Minister; and member for the Northcote area of Batman, Mr. Michael John, Victorian Minister for Health and Community Services, and the Honourable Mr. Haddon Storey, Minister for the Arts, to open exhibitions for us during that time. We had hoped to share our celebration at the National Gallery of Victoria with Mr. Luc Boulangé, Director of CREAHM Liège, Belgium with whom we have been closely related over the past 20 years. We share common aims and approaches in working with intellectually disabled artists and have co-operated in exchanges of visits, works for exhibitions and information. Unfortunately he was unable to come at the last minute and was ably represented by Martine Gemay who has worked closely with him. Her fluent English enabled her to speak at the seminar and associate freely with staff and students.

The Management Committee was very sorry to lose the services of Pam Wilson who moved to Queensland. She replaced Sue Boyce as a representative of the Down Syndrome Association of Victoria. During the year she contributed generously her time and experience in the field of intellectual disability. I also wish to thank the Treasurer, Peter Douglas who was prepared to take over the Chairmanship of the Management Committee at my request. He performs this duty with skill and sensitivity, traits for which he is greatly appreciated by the Administrative Staff in his role as Treasurer. As an addition to the staff to assist with Public Relations, funding and development, we welcome



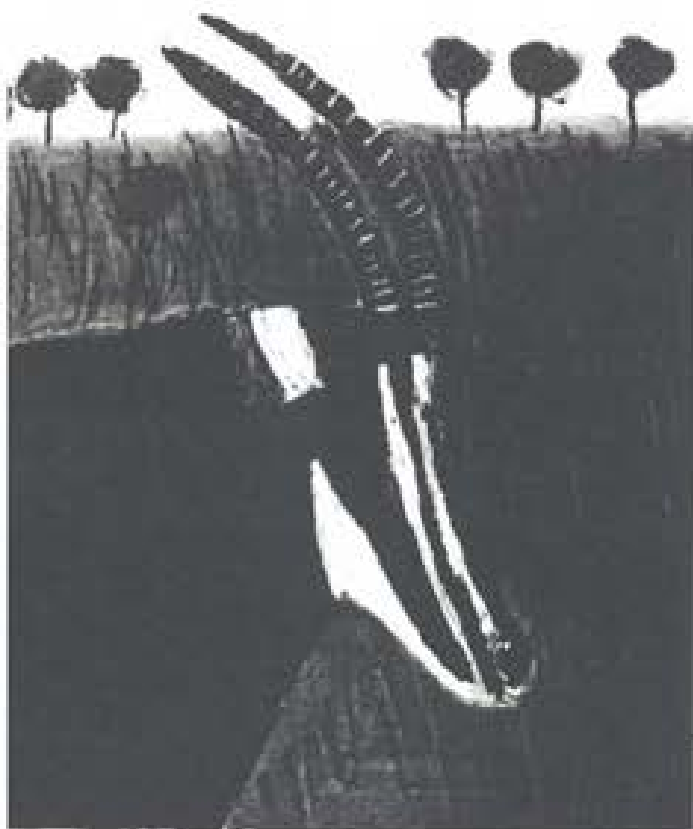
Myra Hilgendorf and Martine Gemay at the opening of 'Beyond Words' at the VicHealth Access Gallery, National Gallery of Victoria

Joyce Agee. She is a part-time placement and has provided vital and imaginative assistance.

During this period we spent some time looking at properties which we thought might be more suitable to our activities, that would allow for growth and provide more space and comfort for both students and staff. This however proved to be unproductive. We were however fortunate in receiving funding from Arts Victoria to renovate and update Gallery 1 which is now an excellent exhibition space. Gallery 2 has had the floor replaced but we are still very constricted for office space and in need of a staff-cum-rest room.

I wish to thank the funding bodies listed in the Treasurer's Report who enable us to continue our work, the Director Cheryl Daye for her ability to understand and administer the many facets with which she has to deal, Judy Anderson, her much valued assistant who stepped in so willingly to run the office when Cheryl was so suddenly disabled with a compound fracture in her leg. Judy's cheerful efficiency and understanding of the complex issues has enabled the work to proceed without undue interruption.

Myra Hilgendorf O.A.M.



Artist: Alan Considine (Anelope) 1994

Over the past twelve months we have continued to develop the studio workshop program, which is the basis of all our activities, initiating new projects and deepening our understanding of the methods and approaches we employ. The demand for our program has remained much higher than it is possible to accommodate under present conditions, and we are looking at developing more outreach programs as a way of enabling more people to participate without placing further strain on our already limited resources.

The sensitivity of the artworkers to the individual needs and abilities of the participants, and their commitment to achieving artistic integrity and authenticity in the work, are basic to the success of the program. Working in a physical environment which is less than ideal, the artworkers have managed to create an atmosphere of concentration where people are encouraged to find their own unique expressive style. We are very conscious of the need for an environment which is conducive to achieving the best possible outcomes for clients, and it is the dream of us all that one day we will have our own building with proper facilities and enough space to offer a wider range of activities and integrated sessions.

Despite the difficulties with physical space, we have continued on our path of incremental growth, gradually working to improve conditions. Thanks to the Department of Human Services and Health, we now have custom built storage for framed works and some new sets of plan drawers, which have greatly improved

Recently I had occasion to list the activities which Arts Project Australia has been involved in over the past year, and the result was quite impressive, giving us cause to feel proud of our achievements and confident in our directions for the future, especially in this, the twentieth year of the organisation.

Director's Report

the organisation of our framing area. A grant from Arts Victoria enabled us to refurbish both galleries so that they are now much more attractive and more flexible in their exhibition possibilities.

As we strive to improve our programs and facilities, so we are looking to the future and to where we see our capacity to develop areas of practice. For over twenty years Arts Project Australia has provided a model for other organisations in developing art programs for people with disabilities. Largely based on the inspired vision of our founder and President, Myra Hilgendorf, developed in association with Kitty Ginter and Cliff Judge, two of the original members of the organisation, Arts Project Australia has encouraged recognition and respect for artists with intellectual disabilities. While much has changed in the field of intellectual disability over the past decade, it is a testament to the wisdom of its founders that the principles upon which Arts Project Australia is based remain just as relevant today as they were twenty years ago and will continue to be in the future.

Part of the challenge for Arts Project Australia is to continue to provide leadership and innovation not only in direct program provision, but also through education and research. The experience of the organisation over twenty years of specialisation places us in a unique position to contribute to the development of greater understanding of this area of the visual arts and its appreciation by the wider community.

Events such as the forum held last year at the National Gallery of Victoria when, with the generous assistance of the Percy William Haddy Foundation, we were able to bring to Australia Ms. Martine Gernay from CREAHM in Belgium, to speak about that organisation, have helped to encourage discussion and broaden the perspective in which local activities are viewed. The publication of the educational slide kit 'Between the Lines,' funded by the Australia Council's Community Cultural Development Unit, has further enabled Arts Project Australia to contribute a valuable resource in an area where, as yet, very little information exists. Assistance from the Sidney Myer Fund also enabled us to print a new brochure and a set of cards commemorating our twentieth anniversary.

Our links with RMIT and the Australian Print Workshop provide an extremely positive means of integration and artistic exchange, and we look forward to the continuation of both of these programs. I would particularly like to thank Professor Bill Gregory, Dean of the Faculty of Art and Design for his support in hosting an exhibition of work from Arts Project Australia in the Faculty's city campus gallery, and Anne Virgo, Director of the Australian Print Workshop for her support in allowing us to use the wonderful facilities of the Australian Print Workshop's Access Studio, and to benefit from the expert assistance of their staff.

The current economic climate, together with constant changes in government funding policies and guidelines means that we are facing increasingly complex challenges. We are still confronted by the problem of not fitting easily into ever tightening bureaucratic definitions, but we believe strongly that the artistic, educational, vocational and recreational aspects of our program deserve recognition and support. As the field changes, it becomes essential that we are able to articulate those aspects of our program which make it unique and so successful, and that we enlist the help of those who understand the qualitative significance of what we do.

To do this requires the sort of teamwork which I believe has always characterised the organisation, the positive personal relationships between staff and management and the sense of equality between all who are involved. Twenty years ago a group of people came together dedicated to achieving artistic recognition for people with an intellectual disability - twenty years on many people have been touched by that vision, and much has been achieved.

Cheryl Daye,
Director



Back row Left to Right:
Luciano Gardina
Cheryl Daye
Kitty Ginter
Valerio Ciccone
Julian Martin
Terry Williams
John North
David Whitehouse
Maxine Ryder

Centre Row:
Rita Pace
Dorothy Berry
Anne Lynch
Bobby North

Front Row:
Martine Gernay
Wayne Mamoli
Jimmy Fuller
Carmela Grynberg

Programs

THE STUDIO WORKSHOP PROGRAM

As each year passes, it becomes increasingly apparent that one of the main elements which contributes to the success of the program is our provision of the long term support which is required for substantial artistic development. The depth of quality in the work and the demonstrable progress of the individual artists would not have been possible through a short term program. Similarly, the methods we employ which stress the development of individual artistic expression are also shown, by the diversity and originality of the work, to be highly effective. This year we introduced many participants to working on canvas in order that they may experience not just a new medium, but a new sense of scale and direction in their work and we are continuing to explore and extend the range of available media.

Supported Employment Program

The Supported Employment Program, funded by the federal Department of Human Services and Health, has enabled six artists from our studio to pursue professional careers in the visual arts. The program has been an outstanding success with the artists gaining significant mainstream recognition for their work as well as a strong sense of personal and social identity. Artists receive professional training and development opportunities, and their work is presented solely on the basis of its artistic merits and not on the basis of disability. Already three of these artists have had solo shows in mainstream commercial galleries, and all have participated in numerous group shows and art prizes.

Ceramics and Printmaking Program

These programs are a valuable extension of our regular studio program, and we are grateful to Sport and Recreation Victoria for their continued support. Artworker Katey McRae has assisted people to develop their skills in various handbuilding and glazing techniques with the emphasis on creative rather than functional forms. We were very pleased to accept the generous donation of a kiln from Health and Community Services, which has greatly enhanced the capabilities of the program.

The studio based printmaking program, run by printmaker Carmella Grynberg, has enabled many to discover printmaking as a new expressive form, and some exciting results have been produced using the techniques of monoprinting, dry point etching and lino cuts. Earlier this year 'Reversed Image' an exhibition of prints produced at the Arts Project Australia studio and at the Australian Print Workshop was held in our main gallery.

Melbourne Metropolitan Reception Prison K6 Art Program

For the past three years, Arts Project Australia has run an outreach visual arts program, funded by Sport and Recreation Victoria, for prisoners with an intellectual disability in K6 Division of the Melbourne Metropolitan Reception Prison. Replacing Mark Chapman who originally ran the program, artworker Tina Douglas conducts a weekly art class for prisoners within the K6 unit. For many of the prisoners, these classes represent not only a means to positive self-expression, but also a way of discovering hidden potential and of constructively using their leisure time. In conjunction with the Manager, Disability Services, Prison Section, Steve Mumford, we are currently exploring strategies which will ensure that prisoners have the opportunity to pursue their interest in art upon their release.

RMIT's School of Fine Art (Bundoora Campus)

Now in its eighth year this innovative partnership between Arts Project Australia and RMIT's School of Fine Art has continued to prove a highly successful means of artistic integration and exchange. With the support of artworker Luciano Giardina, two people from Arts Project Australia have attended drawing classes on a weekly basis at RMIT's Bundoora Campus and participated in excursions and special seminars.

Summer School

Again this year we ran a Summer School program during the January break. These classes are very popular and give people the chance to try a range of media, or to develop an area of special interest.



Artist Jimmy Fuller 'Wooden Head' 1994

Exhibitions

The past eighteen months has seen a busy and successful program of exhibitions. We were sorry to lose the expertise of Chris McAuliffe from our Exhibitions Committee, and we would like to thank him for the contribution he has made as Chairman of this Committee, and for his invaluable assistance in the development of our exhibitions and gallery policy. We were pleased to welcome Clinton Greenwood to the staff. Clinton has a wealth of experience in the area of exhibition design and he has made a wonderful contribution to this area of our operations. Thanks also to Amanda Laming who, as the artworker in charge of the Supported Employment Program, has been responsible for much of the selection and organisation which is so necessary to smooth running of the exhibitions program.

DIRECT LINE & AS WE ARE

These two exhibitions were held in conjunction with the Down Syndrome Association of Victoria to celebrate Down Syndrome Awareness Week. These shows highlighted the diverse talents of people with Down Syndrome. We were fortunate in having Ms. Mary Lou Jelbart to open 'Direct Line' in 1994, and this year to have Mr. Michael John, Minister for Community Services, to open 'As we Are.' We hope to make these show an annual event and next year we will be seeking statewide participation by artists with Down Syndrome.

WORKING ART - LAUNCH OF THE SUPPORTED EMPLOYMENT PROGRAM

In July 1994, the Hon. Brian Howe, the Deputy Prime Minister, officially launched the Supported Employment Program which is funded through the federal department of Human Services and Health. Through this program, six artists who have previously participated in the studio workshop program, and who have established records of exhibiting and selling their work, are supported to be self-employed as professional visual artists. The launch not only provided a showcase for these artists and their work, but was an affirmation of the creative potential of people with disabilities and their right to a career outside of the traditional range of choices usually available.

20TH ANNIVERSARY RETROSPECTIVE

A focal point of our twentieth anniversary celebrations was the retrospective exhibition held at our gallery in Northcote. Opened by artist Erica McGilchrist, who selected our first exhibition in 1975, this show featured works from the Arts Project Australia Sidney Myer Fund Permanent Collection as well as some historical



Artist Julian Martin (Untitled) 1993

and recent work from our studio. The Sidney Myer Fund Permanent Collection consists of some four hundred works by people with an intellectual disability collected during the mid to late 1970's, as well as recent works of significance. This collection is a unique resource in illustrating the breadth and depth of the artistic talent of people with an intellectual disability and its development over time.

SHARED VISIONS

Some twenty years ago, around the time when the Arts Project (as it was then known) was formed, a man by the name of Luc Boulangé was running art classes for people with intellectual disabilities in institutions in Liège, Belgium. In the early 1980's Myra Hilgendorf travelled to Europe where she met with him and established an immediate rapport. Luc Boulangé went on to establish a community based organisation known as CREAHM (Créativité et Handicap Mental) which shares many of Arts Project Australia's philosophies and approaches, as well as a similar aesthetic orientation.

Over the years we have built up a close relationship with CREAHM and, as part of our twentieth anniversary year, we wanted to acknowledge this connection by staging an exhibition of work from there and by bringing Luc Boulangé to Australia to speak at a forum at the National Gallery of Victoria. Although at the last minute Mr Boulangé was unable to attend, we were fortunate in having Ms. Martine Gernay, one of the original founders of CREAHM to speak in his place. We would like to thank the Percy William Haddy Foundation for supporting this project.



Artist John North 'Buffalo' 1992

BEYOND WORDS

Concurrently with the Shared Visions exhibition, Beyond Words an exhibition of work from Arts Project Australia was held at the Vic-Health Access Gallery of the National Gallery of Victoria as part of the Melbourne International Festival of the Arts. Opened by the Hon. Mr. Haddon Storey, Minister for the Arts, this show was very well attended. A forum of the same name was held at the National Gallery of Victoria to discuss issues and approaches related to the creative and artistic development of people with an intellectual disability.

ACAF 94

We were delighted to be invited to participate in the 1994 Australian Contemporary Art Fair, one of the major expositions of contemporary art in Australia. Not having exhibited before, we did not know how the work would be received, but the response was overwhelmingly positive, with over three quarters of the work we had on display being sold, and many favourable comments made. This experience reinforced our belief in the quality of the work which artists with an intellectual disability are capable of producing and of its importance as a means of personal and cultural expression.

CHAPMAN GALLERY

In April 1995, a group exhibition was held at the Chapman Gallery in Canberra. Opened by Mr. Terence Measham, Director of the Powerhouse Museum, Sydney, this show was well received and obtained a good deal of media interest. This was the first time that an Arts Project Australia group show had been held in a commercial gallery, and we were delighted to be invited to exhibit at an interstate venue. We would like to thank Judith Behan, Director of the Chapman Gallery, for her enthusiasm and support.

OUTBACK ART PRIZE

In 1994, two artists from the studio, Johanna Hilgendorf and Alan Constable had their work selected to be hung in the Outback Art Prize which is run in conjunction with the Broken Hill City Art Gallery. Competing with an open field of artists, Alan Constable's work was acquired by the Broken Hill Gallery for its permanent collection.

MICHELTON

A successful exhibition was held at the Michelton Winery in February this year. Two of the works on display were purchased by the winery for permanent exhibition in their restaurant. The winery kindly hosted a luncheon for the exhibiting artists and some of our staff.

RMIT

An exhibition was held in the art history gallery of RMIT's City Campus to highlight the positive partnership which has existed between RMIT's Faculty of Fine Art and Arts Project Australia. This show was opened by the Dean of the Faculty of Fine Art, Professor Bill Gregory, who praised the work and expressed a commitment on the part of RMIT to a continuing collaboration.

PINACOTHECA

Two artists from the Supported Employment program, Valerio Ciccone and Alan Constable both had shows at Pinacoteca Gallery in Richmond. This was an important event in that it was the first time that people from Arts Project Australia have had solo shows in recognised commercial gallery. These artists will be exhibiting again at this venue in 1996.

VISIONS OF AUSTRALIA

Through its exhibitions touring program, Visions of Australia, the federal government has generously supported a proposal from Arts Project Australia to develop an exhibition on the theme of popular culture and intellectual disability. Titled 'Drawing on Experience: Reflections on Popular Culture' this will be a major project and is due to be launched in Melbourne in June 1996, and to then travel to ten interstate venues over the next two years. We are grateful to the project co-ordinator Joyce Agee for the excellent job she has done in developing this project.



Financial
Statements



Artist: Voleno Ciccone Portrait of Dennis 1994

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ARTS PROJECT AUSTRALIA, INC. BALANCE SHEET AS AT 30TH JUNE, 1995

CURRENT ASSETS		\$	\$
Petty Cash	50		
Investment Account	713		
Term Deposit No 1	20,999		
Term Deposit No 2	20,558		
Accounts Receivable	6,196		
Total Current Assets			48,516
NON-CURRENT ASSETS			
Office Equipment	21,656		
Less Accumulated Depreciation	(10,985)		
Art Workshop Equipment	26,054		
Less Accumulated Depreciation	(10,520)		
Motor Vehicle	32,975		
Less Accumulated Depreciation	(11,679)		
Total Non-Current Assets			47,501
TOTAL ASSETS			96,017
LESS CURRENT LIABILITIES			
Accounts Payable	5,654		
Accrued Holiday Pay	9,370		
Grants Received In Advance	6,242		
Bank Overdraft	2,942		
Total Current Liabilities			24,208
TOTAL LIABILITIES			24,208
NET ASSETS			71,809
MEMBERS' FUNDS			
Opening Balance Members' Funds	71,377		
Share of Profit/(Loss)	432		
Total Members' Funds			71,809

ARTS PROJECT AUSTRALIA, INC. PROFIT AND LOSS STATEMENT FOR THE PERIOD ENDING 30TH JUNE, 1995

	\$	\$
GROSS RECEIPTS		
Grants Received		
Health & Community Services Victoria	220,921	
Dept. Human Services & Health	92,546	
Dept. Sport and Recreation	19,174	
Arts Victoria	6,000	
Australia Council	5,205	
ANZ Trustees-The Percy & Ruby Haddy Foundation	5,000	
The Sidney Myer Fund	6,500	
Visions of Australia	9,420	364,766
Other Fees	49,742	
Workshop Fees	400	
Life Drawing Fees	183	50,325
Consultancy Fees		
Cash Sales	23,284	
Sale of Paintings	2,468	
Sale of Cards	541	
Sale of Catalogues	333	
Sale of Ceramics	50	26,676
Sale of Art Almanac		
Other Income	6,666	
Paintings Leased	6,580	
Framing Account	2,895	
Interest	1,566	
Gallery & Studio Hire	1,480	
Subscriptions Received	543	
Gifts and Donations	646	20,376
Other Income		462,143
Total Gross Receipts		
LESS COST OF GOODS SOLD		
Exhibition Expenses	13,533	
Commission Paid	11,410	
Framing and Curating	6,068	
Printing, Postage/Other		31,011
Cost of Sales		431,132
Gross Profit/(Loss)		

ARTS PROJECT AUSTRALIA, INC. PROFIT AND LOSS STATEMENT FOR THE PERIOD ENDING 30TH JUNE, 1995

	\$	\$
LESS EXPENSES		
Accounting and Audit Fees	1,430	
Art Almanac	454	
Association Expenses	5,843	
Bad Debts & Investment Written Off	1,463	
Bank Charges	1,260	
Depreciation	13,729	
Electricity	5,773	
Insurance	2,481	
Life Drawing Expenses	192	
Motor Vehicle Expenses	3,041	
Office Expenses	2,475	
Postage	1,674	
Project Expenses	35,861	
Rates & Rent	31,835	
Repairs and Maintenance	5,073	
SEP - Wages	60,937	
SEP - Other	8,495	
Staff Training & Development	1,020	
Stationery	2,768	
Superannuation	6,999	
Telephone	2,742	
Wages	193,873	
Workcare	2,146	
Workshop - Materials	32,126	
Workshop - Other Expenses	7,010	
Total Expenses		430,700
Net Profit/(Loss)		432

ARTS PROJECT AUSTRALIA, INC. INCOME AND
EXPENDITURE SUMMARY FOR THE PERIOD ENDING
30TH JUNE, 1995

HEALTH & COMMUNITY SERVICES

Grants Received		211,447
less Expenditure:		
Accounting & Audit Fees	2,015	
Art Almanac	340	
Association Expenses	4,383	
Electricity	4,280	
Exhibition Costs	4,551	
Insurance	1,881	
Motor Vehicle Expenses	2,281	
Office Expenses	1,856	
Postage	1,255	
Rates & Rent	23,183	
Repairs & Maintenance	3,435	
Stationery	2,077	
Staff Training & Development	720	
Superannuation	3,500	
Telephone	2,012	
Wages	127,405	
Workcare	1,073	
Workshop Materials	27,951	
Workshop Other Expenses	5,263	219,461
Balance	(8,014)	

SPECIAL NEEDS GRANT

less Expenditure:	Wages, Super, Workcare	2,634	2,634
Balance			Nil

H&CSV EQUIPMENT GRANT

less Expenditure: Equipment	6,840	6,840
Balance		Nil

ARTS PROJECT AUSTRALIA, INC. INCOME AND
EXPENDITURE SUMMARY FOR THE PERIOD ENDING
30TH JUNE, 1995

DEPARTMENT OF HUMAN SERVICES & HEALTH

Grants Received		91,987
less Expenditure:		
Accounting & Audit Fees	675	
Art Almanac	114	
Association Expenses	1,460	
Electricity	1,493	
Exhibition Costs	1,517	
Insurance	600	
Motor Vehicle Expenses	760	
Office Expenses	619	
Other Expenses	1,747	
Postage	419	
Promotion	7,157	
Rates & Rent	8,652	
Repairs & Maintenance	1,638	
Staff Training & Development	300	
Stationery	691	
Superannuation	2,051	
Telephone	730	
Travel	713	
Wages	60,937	
Workcare	629	92,902
Balance		(915)

DHH&CS EQUIPMENT GRANT

less Expenditure:	Equipment	559	559
Balance			Nil

**DEPARTMENT OF SPORT AND RECREATION
CERAMICS AND PRINTMAKING PROJECT**

Grants Received		15,625
Less Expenditure:		
Wages, Super, Workcare	14,336	
Materials	601	14,937
Balance		688

PENTRIDGE PROJECT

Grants Received		3,549
Less Expenditure:		
Wages, Super, Workcare	2,647	
Materials	902	3,549
Balance		Nil

ARTS PROJECT AUSTRALIA INC. INCOME AND
EXPENDITURE SUMMARY FOR THE PERIOD ENDING
30TH JUNE 1995

ARTS VICTORIA		
Grants Received		6,000
less Expenditure: Gallery Re-fit	6,652	6,652
Balance		(652)
ANZ TRUSTEES		
The Percy & Ruby Haddy Foundation		
Grants Received		5,000
less Expenditure:		
Travel	2,800	
Accommodation	1,160	
Advertising	540	
Catering	360	
Postage	270	5,130
Balance		(130)
THE SIDNEY MYER FUND		
Grants Received		6,500
less Expenditure:		
Printing - Cards	2,825	
Printing - Brochures	2,145	
Design & Layout	720	
Framing Costs	470	
Photography	361	
Artists Commission - Cards	300	
Hire of Display Case	264	
Stationery	163	
Catering	150	
Postage	46	7,444
Balance		(944)
VISIONS OF AUSTRALIA		
Grants Received		9,420
less Expenditure:		
Wages, Super, Workcare	8,362	
Slides, Film	1,013	
Travel	512	
Stationery, Postage	70	9,957
Balance		(537)
AUSTRALIA COUNCIL		
Grants Received		5,205
less Expenditure:		
Printing	3,795	
Design & Layout	1,778	
Slides	1,105	6,678
Balance		(1,473)

ARTS PROJECT AUSTRALIA INC. STATEMENT OF CASH
FLOWS FOR THE PERIOD ENDED 30TH JUNE, 1995

	1995
	\$
	Inflows/Outflows
CASH FLOWS FROM OPERATING ACTIVITIES:	
Receipts from Grants	345,941
Receipts from Art Sales	25,461
Receipts from Workshop Fees	49,742
Receipts from Framing	6,580
Receipts from Painting Leases	6,666
Receipts from Other Fees	583
Receipts from Other Activities	3,735
Payments for Exhibiting	(31,011)
Payments for Administrative Costs	(404,763)
Interest Received	2,895
Interest and Other Costs of Finance	(1,260)
NET CASH PROVIDED BY OPERATING ACTIVITIES (Note 1)	4,569
CASH FLOWS FROM INVESTING ACTIVITIES:	
Payments for the purchase of Office Furniture & Equipment	(1,000)
Payments for the purchase of Workshop Equipment	(10,297)
NET CASH USED IN INVESTING ACTIVITIES	(11,297)
NET DECREASE IN CASH HELD (Note 2)	(6,728)
Bank Balances 31st January, 1994	46,056
Bank Balances 30th June, 1995	39,328

NOTES TO THE STATEMENT OF CASH FLOWS FOR THE PERIOD ENDED 30TH JUNE, 1995

			1995 \$
1. RECONCILIATION OF NET CASH PROVIDED BY OPERATING ACTIVITIES TO OPERATING PROFIT			
Net Operating Profit			432
Depreciation			13,729
Change in Opening Balance of Member's Fund			40
Increase Accounts Receivable			(4,328)
Decrease/Loss of Bond Investment			1,295
Increase in Accounts Payable			2,485
Increase in Provision for Annual Leave			7,128
Decrease in Prepaid Grants Income			(16,212)
NET CASH PROVIDED BY OPERATING ACTIVITIES			4,569
2. RECONCILIATION OF CASH FLOWS			
	Opening Bal	Closing Bal	Movement
Bank Overdraft	(5,157)	(2,942)	2,215
Investment Account	51,213	713	(50,500)
Term Deposit No. 1	-	20,999	20,999
Term Deposit No. 2	-	20,558	20,558
	46,056	39,328	
NET DECREASE IN CASH HELD			(6,728)

NOTES TO AND FORMING PART OF THE FINANCIAL ACCOUNTS FOR THE PERIOD ENDED 30TH JUNE, 1995

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.

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 Statement of Cash Flows, together with the Notes to the Accounts have been prepared in accordance with Australian Accounting Standards. In our opinion, the Accounts present a true and fair view of the transactions during the period ended 30th June, 1995 and the financial position of the Organisation at 30th June, 1995.



W.M. Hilgendorf OAM - 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 30th June, 1995.
2. The assets of Arts Project Australia, Inc. exist and the funds have been used in accordance with the purposes and intention of the organisation.



J.E. BABBAGE - CPA

Dated at Hawthorn this 17th day of October, 1995

BABBAGE & CO Public Accountants



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Management Committee 1994

President	Myra Hilgendorf	
Treasurer	Peter Douglas	
Vice President	Sally Shrimpton	
Public Officer	Alan Davis	
Director	Cheryl Daye	
Administrative Assistant (part-time)		Judy Anderson
Promotions and Development (part-time)		Joyce Agee
Committee:	Mark Chapman Rita Mantell Pam Wilson	Neil Jackson Murray Hilgendorf Chris McAuliffe
Artswriters:	Luciano Giardina Kitty Ginter Megan McEvoy Katey McRae	Tina Douglas Amanda Laming Mazine Ryder Carmella Grynberg
Support Staff:	Heather Miles	

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
 Australia Council - Community Cultural Development Unit
 Percy William Haddy Foundation
 Sidney Myer Fund
 Visions of Australia
 Arts Victoria
 Jonah Jones & Associates
 Chapman Gallery, ACT
 Carol Mavric - City of Northcote
 Jane Scott - VicHealth Access Gallery, NGV
 Mitchelton Wines
 The Body Shop
 Louise Bradley Framing
 School of Art and Design, RMIT Bundoora Campus
 Australian Print Workshop
 Red Cross Society - Vermont Branch
 Chapman and Bailey
 Finer Art Services

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





Arts Project Australia

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