

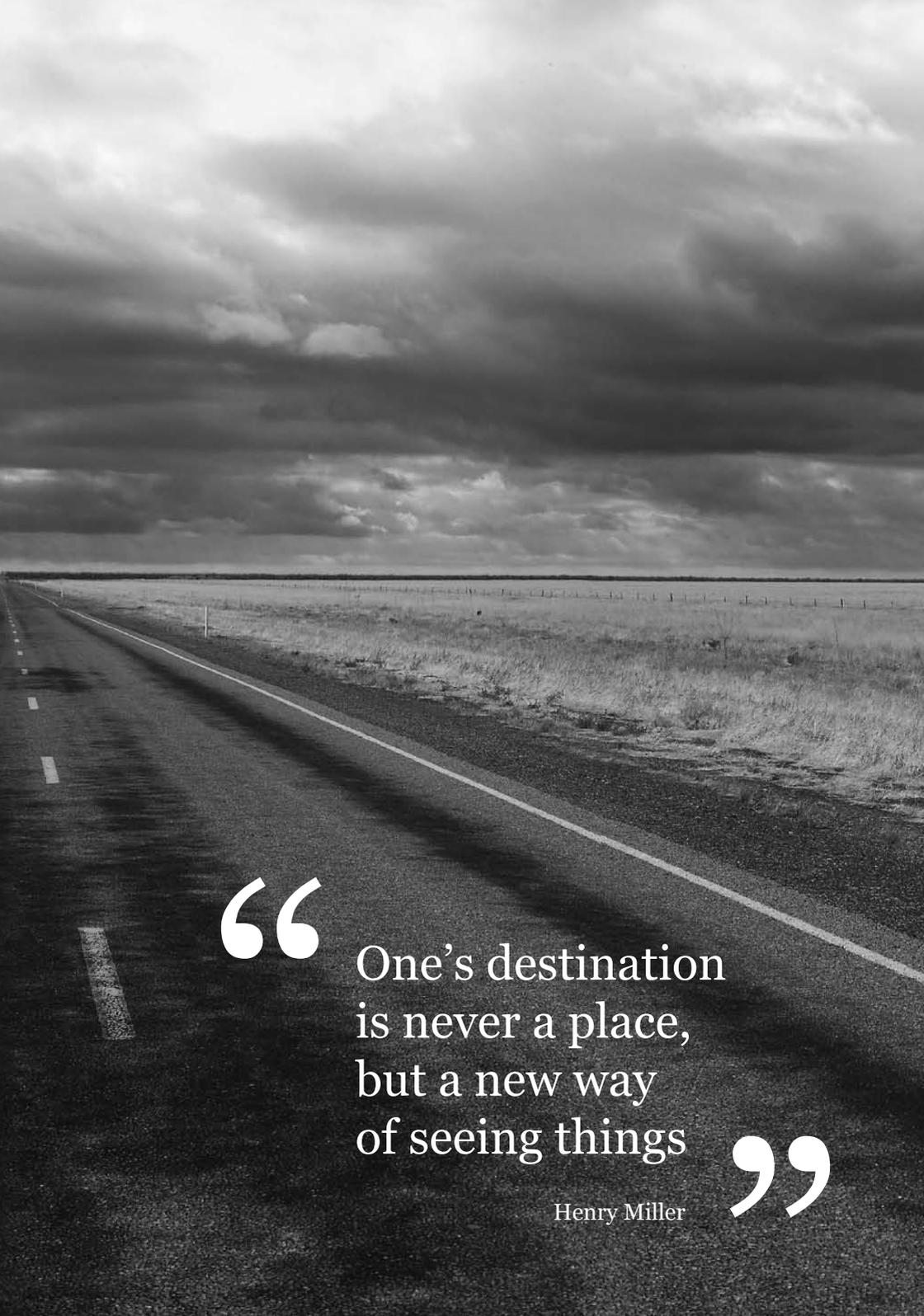
Annual Report

2007/08



NETS





“

One's destination
is never a place,
but a new way
of seeing things

”

Henry Miller

Strategic plan

2008 - 2010

Our vision

Regional Victorians accessing and engaging with the best contemporary art, craft and design.

Our mission

- To develop and deliver a diverse range of touring exhibitions, projects, publications and learning programs that set industry benchmarks.
- To support regional Victorian public galleries, and where beneficial, other metropolitan and interstate venues, in the presentation and promotion of exhibitions and programs that grow audiences for contemporary art.
- To foster the position of contemporary art practice through support and advocacy for artists, professional development for curators and advice and touring support for the visual arts sector.

Our values

- Innovation and creativity.
- Excellence and best-practice.
- Collaboration, support and exchange.
- Integrity and professionalism.

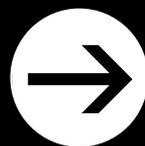
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**NEXT
5 km**

Direction



2007/08 achievements

- We increased our audience by 64% with 107,342 people visiting our exhibitions (compared to 65,320 in 2006/07 and also 38,879 in 2005/06).
- An additional 260,899 people visited Melbourne Museum to view *Murray Cod: the biggest fish in the river*, including 42,792 school children.
- We expanded our touring program to 11 exhibitions and 27 presentations at 22 host galleries across Victoria, New South Wales, Queensland, the Australian Capital Territory, South Australia and Western Australia (compared to six exhibitions and 23 presentations at 18 galleries in 2006/07).
- We developed ambitious and stimulating exhibitions that presented new and existing works by some of Australia's leading contemporary artists and crafts practitioners, including Daniel Crooks, Shaun Gladwell, James Morrison, Daniel von Sturmer, Louise Weaver, Ilka White, John Wolseley and Anne Zahalka.
- We supported the practice of a diverse range of leading and emerging Australian artists and fostered the creation of new works for our exhibitions.
- We established new partnerships with the Centre for Contemporary Photography, Craft Victoria, Geelong Gallery and the State Library of Victoria.
- We presented exhibitions at major state institutions, including Melbourne Museum and the National Portrait Gallery.
- We travelled 15,935 kilometres to present our exhibitions in regional Victoria and beyond (compared to 11,880 kilometres in 2006/07).
- We packed and crated 563 works of art and objects (compared to 261 works in 2006/07).
- We raised \$174,879 through project grants for our touring program, which almost doubled our recurrent operational funding.
- We partnered with the Helen Macpherson Smith Trust and the Australian Centre for the Moving Image to deliver a media art education program for teachers, in conjunction with the touring exhibition, *Loop: new Australian video art*.
- We initiated a partnership with Ticketmaster through the Australia Business Arts Foundation's Advice Bank program in order to research our audiences and implement visit-or evaluation cards for our touring exhibitions.



Anne ZAHALKA

artist #10 (Darren Sylvester)

2005

from the series *Artists*

duraflex photograph

Courtesy the artist, Roslyn Oxley9 Gallery
(Sydney) and Arc One Gallery (Melbourne)

from the touring exhibition *Hall of Mirrors:*

Anne Zahalka Portraits 1987-2007

Chair's foreword

It may not be convention to start one annual report by thinking about the next, but in the spirit of the road ahead, here goes. For next year's annual report, I propose a cover-mounted disc of driving music. Never mind the licensing issues – bring on some Springsteen, a bit of The Who. And Willie Nelson, of course. But we would also need some more local offerings. The Little River Band's *Help is on its way* seems perfect to me, and I can picture the shot: Georgia, Emily, Jane and Melissa zooming down the Geelong Road, in a ute perhaps, ready to save the day with some of the best contemporary art or craft.

And what a lot of help we've offered in the last 12 months. We have presented our biggest program ever – 11 exhibitions seen by over 100,000 visitors. And more than just moving exhibitions, or even getting audiences moved, NETS Victoria has continued to expand the interpretative and education assets that accompany our exhibitions.

Come to think of it, crafting our program is a bit like making a 'mix tape' – not only does each exhibition and its associated programs need to be of the highest quality, but it needs to contribute to a balanced and coherent suite of offers that responds to and caters for diverse galleries and their audiences. It is a task that the small NETS Victoria team has undertaken this year with unparalleled sophistication and vision.

In addition to our regional gallery partners, our exhibitions were presented at major institutions not visited before, including the National Portrait Gallery and Melbourne Museum. This year we also worked with the State Library of Victoria and Australian Centre for the Moving Image, both first time NETS Victoria collaborations. Our long-term partnership with the National Gallery of Victoria was reconfirmed through the signing of a Memorandum of Understanding until 2010. I would like to thank Gerard Vaughan and his team for their support.

Mirroring the very real expeditions of touring exhibitions are the inward journeys that great art can initiate

A wide variety of government and philanthropic funding for specific projects has made the outstanding growth of NETS Victoria possible, but the increased contribution of Arts Victoria has made it possible for our small organisation to thrive. In particular, this backing has enabled the previously unfunded Communications Manager position to be retained in a permanent capacity.

This year, we also prepared our Strategic Plan for 2008-2010, outlining four areas of focus to which board responsibilities have also been aligned. I would like to acknowledge the outstanding contribution of outgoing board members Samantha Comte and Helen Kaptein – their impact on the organisation was substantial and lasting.

If the metaphor of a journey is one that usually teeters towards cliché – all those transformed contestants on reality TV have clearly left me jaded – for NETS Victoria it is profoundly fitting. For mirroring the very real expeditions of touring exhibitions, are the inward journeys that great art can initiate. The following pages will capture the inspiration that the last 12 months delivered. Thank you to everyone who contributed to such a great year.

Alex Taylor
CHAIR

Operations at a glance

Equivalent full-time staff:

3.8

Artists:

124

Art works and objects:

563

Curators:

12

Mileage:

15,935 kilometres

Audience:

107,342 visitors

Destinations:

- 14 Victorian galleries
- 8 interstate galleries
(NSW, ACT, QLD, SA and WA)

Exhibition presentations:

27

Exhibitions on the road:

5

Exhibitions in development:

6

Touring partners:

11

Annual funding:

Arts Victoria, Australia Council for the Arts, and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments

Annual in-kind support:

National Gallery of Victoria

Project funding:

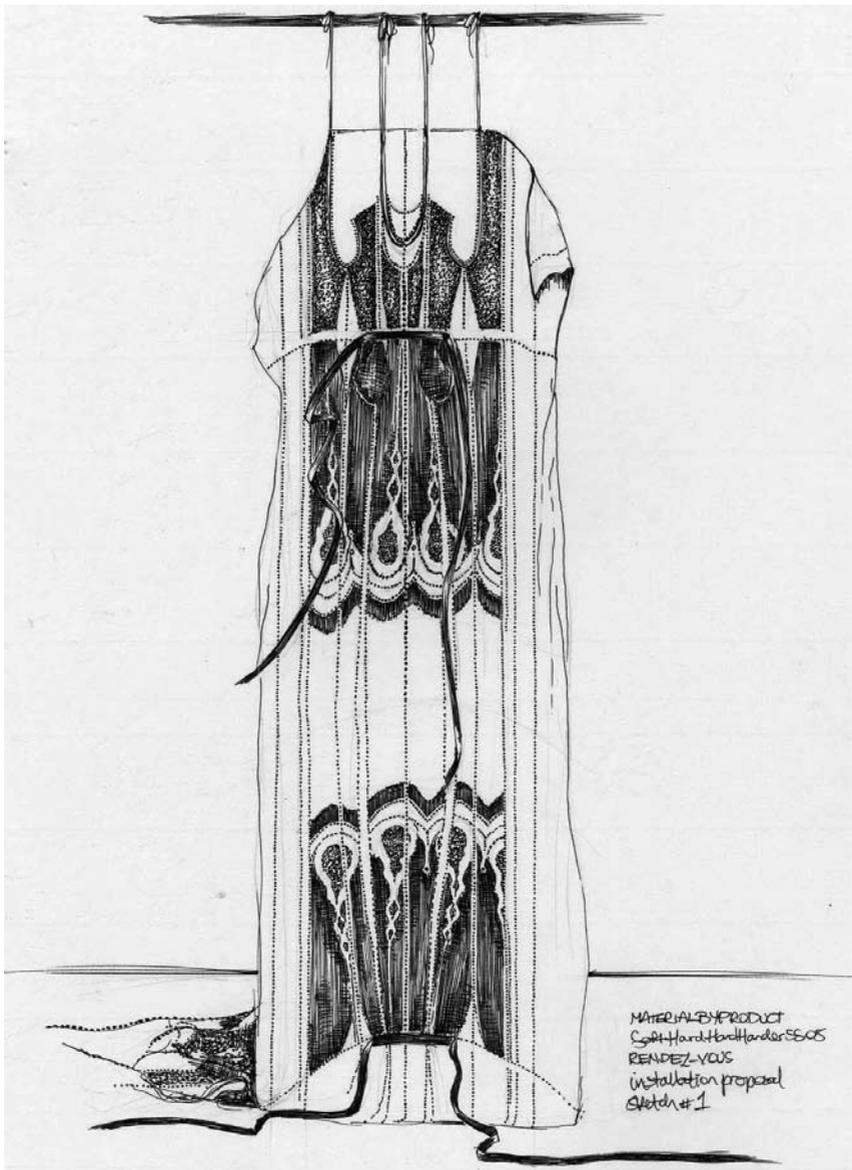
Arts Victoria, Gordon Darling Foundation, Helen Macpherson Smith Trust, Telematics Trust, and Visions of Australia

Professional development forums delivered:

2

Touring enquiries:

48



MATERIALBYPRODUCT
Soft Hard Harder Harder SESOS
RENDEZ-VOUS
Installation proposal
Sketch #1

MATERIALBYPRODUCT

(Susan Dimasi and Chantal McDonald)

Chantal McDonald drawing for

Soft Hard Harder Dress Curtain

2007

Courtesy the artists

from the touring exhibition

How You Make It

Director's report

Looking back over the past 12 months it is amazing to see how far we've come. For our small team of three full-time and one part-time staff, it has been a long but rewarding journey.

In 2007 we mapped out our most ambitious year on record, with an artistic program, comprising six exhibition launches, one continuing tour and four tours in their final phase. The calibre of artists and arts organisations that we collaborated with was extremely high – an experience valued by our team. We covered a lot of territory with the full touring program combined with our professional development activities and ongoing advice and support to the Victorian arts sector. We also published articles, compiled the Victorian news column for *Art Monthly Australia* magazine, and met regularly with artists and organisations to share our touring expertise and networks.

To complement our new 2008-10 Strategic Plan, the team worked closely with our wonderful Board of Management to develop a Risk Management Strategy to help us

avoid arduous terrain or unexpected pitfalls. We also implemented a new Partnership Agreement and updated our inward and outward loan agreements under the guidance of the Arts Law Centre of Australia. These documents enabled the effective management of such a major program by a very small but committed team.

A short diversion early in the financial year, courtesy of an Australia Business Arts Foundation Margaret Lawrence Bequest scholarship, enabled me to undertake an intensive management program at Melbourne Business School. Some additional training in financial and risk management from the Australia Council also strengthened our organisation's capacity to achieve objectives.

A key milestone was Arts Victoria's announcement that they would increase our operational funding to ensure we could retain our Communications Manager, Melissa Hart, in order to continue to benefit from her immense skills and expertise. At the start of the year, Emily Jones



Nicky HEPBURN

Cuttlefish, Seed Pods, Galls II, Bark
2007

cuttlefish, found seed pods, steel,
tree bark

Courtesy the artist

Photographer: Terence Bogue

from the touring exhibition *Walk*

In 2007 we mapped out our most ambitious year on record

returned from maternity leave to her position of Program Manager in a part-time capacity and has again quickly made herself indispensable. Emily worked in tandem with our dynamic full-time Program Manager, Jane Barlow, to effectively manage the vast touring program. NETS Victoria's part-time Program Administrator, Mary Waterman, resigned after two years and rather than replace her position, the Board of Management chose to restructure the organisation.

In addition to regular collaborations with the Public Galleries Association of Victoria and Museums Australia (Victoria), NETS Victoria is an active member of the NETS Australia visual arts touring network, which is a dynamic group that facilitates information sharing and sector development. As Chair of NETS Australia, I worked with our interstate colleagues to contribute to a variety of federal government reviews and participated in the National Visual Art and Craft Network (NAVCN) meeting with the Australia Council's Visual

Arts Board to contribute to ideas of mutual interest. I also participated in the Collections Council of Australia Roundtable meeting in Canberra.

I would like to thank the artists, curators, lenders, representative galleries and fellow arts workers we have worked closely with to realise our ambitious program. Thank you also to our Board of Management, particularly our outgoing Chair, Samantha Comte, Deputy Chair, Helen Kaptein, and our newly appointed Chair, Alex Taylor, who have been an incredible support to the team. Thanks to funding body representatives, particularly Billy Crawford from the Australia Council, Maria Graviyas from the Visions of Australia program, and Phil Jones from Arts Victoria. Lastly, a big thank you to my incredibly talented NETS Victoria colleagues who have worked tirelessly this year to deliver the incredible results profiled in this Report.

Georgia Cribb
DIRECTOR



Behind the wheel

Board of management

Chair: Alex Taylor
Marketing Manager, Australian Centre
for the Moving Image (ACMI)

Deputy Chair: Helen Kaptein
Program Manager, Public Galleries
Association of Victoria (PGAV)

Treasurer: Meredith Windust
Figures are Us Pty-Ltd

Secretary: Erica Sanders
Executive Director, Museums Australia
(Victoria)

Ordinary members:
Murray Bowes
Director, Warrnambool Art Gallery

Professor Paul Clarkson
Adjunct Professor, RMIT

Emily Floyd
Artist

Carmen Grostal
Independent arts consultant

Rodney James
Senior Curator, Mornington Peninsula
Regional Gallery

Meredith Squires
Manager, Research and Engagement on
Environmental and Social Responsibility,
Australian Council of Super Investors

Co-opted member:
David Hurlston
(representing the National Gallery of Victoria)
Curator, Australian Art, National Gallery
of Victoria

Staff

Director:
Georgia Cribb

Communications Manager:
Melissa Hart

Program Administrator:
Mary Waterman
(0.4 P/T, until September 2007)

Program Managers:
Jane Barlow
Emily Jones (0.4 P/T)

Education consultants

Kate Barber
Louise Hall

“ ... the road is life ”

Jack Kerouac



The art of travel

Paul Theroux was right when he said, “Travel is only glamorous in retrospect”. But the NETS Victoria team does not shy away from getting our hands dirty – all in the name of delivering the best contemporary art, craft and design to regional Victoria and beyond.

The show must always go on. And just like all good road crews, we can often be booking agent, baggage handler, pilot and emergency crew – all rolled into one. We also work closely with T.E.D. Fine Art Australia and International Art Services to crate, pack and transport our exhibitions to ensure we retain our strong reputation for maintaining the highest museum standards.

This year we travelled almost 16,000 kilometres to present our exhibitions across Australia and provide installation assistance to host galleries. Our Director, Georgia Cribb, manages the artistic program and oversees operations. Our Program Managers, Jane Barlow and Emily Jones, are responsible for the delivery of our touring program, which involves

freight logistics, registration, conservation management, and installation support for host venues – along with ensuring professional museum standards. Our Communications Manager, Melissa Hart, coordinates public relations, marketing, publishing and the annual NETS Victoria symposium.

For each project, NETS Victoria is responsible for fundraising, collection management and registration activities, tour management, and the development of signage, publications and promotional material to facilitate a meaningful interpretation of the touring exhibition. We also facilitate multiple ways for visitors to engage with art through stimulating lifelong learning opportunities, such as public programs and events that enable artists to talk about their practices and the works on display.



The road ahead

- We will travel almost 23,600 kilometres across Australia to provide regional audiences with the best contemporary art, craft and design.
- We will develop five new touring exhibitions in collaboration with Asialink, Heide Museum of Modern Art, Next Wave, RMIT, and the Ian Potter Museum of Art.
- We will deliver the annual NETS Victoria symposium for curators, *The C word: collaboration*.
- We will partner with the Telematics Trust and a web design company to develop and launch a dynamic, refurbished website.
- We will continue to collect and evaluate audience research and disseminate data to the sector.
- We will survey and meet with the Victorian regional gallery network to discuss exhibition programming and sector needs in order to develop a major curatorial initiative, which will be launched in 2010.

Amanda DAVIES

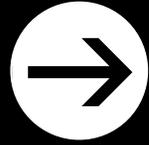
extreme physical conditions are present here (detail)
2007

enamel on plastic on canvas
Courtesy the artist and
Bett Gallery (Hobart)
from the touring exhibition
The world in painting



Exchange

2007/08 achievements



- We reconfirmed our long-term partnership with the National Gallery of Victoria and signed a three-year Memorandum of Understanding.
- We worked closely with 12 curators and over 100 artists.
- We toured significant works of art from the collections of the National Gallery of Victoria, the Art Gallery of South Australia, Museum Victoria, the Museum of South Australia, the Museum of Sydney, the National Museum of Australia, the State Library of Victoria, and a wide range of regional public galleries and private lenders.
- We successfully applied for Arts Victoria's indemnification program to cover the works of art featured in *The enchanted forest: new gothic storytellers* and *Victorians on Vacation*.
- We invested up to \$30,000 worth of Exhibition Development Fund (EDF) grants to support Next Wave, the Ian Potter Museum of Art and Bendigo Art Gallery to produce engaging contemporary art exhibitions for touring.
- We received Visions of Australia funding worth almost \$84,000 to tour *Hall of Mirrors: Anne Zahalka Portraits 1987-2007*.
- We partnered with the Helen Macpherson Smith Trust and the Australian Centre for the Moving Image to deliver a media art education program for teachers, in conjunction with *Loop: new Australian video art*.
- We initiated a partnership with Ticketmaster through the Australia Business Arts Foundation's Advice Bank program, which will enable us to conduct audience research.
- We collaborated with designer Erik North who created exceptional and innovative exhibition furniture for *Walk* and *How You Make It*.
- We participated in the Public Galleries Association of Victoria's annual Get into Art! state-wide open day on Sunday 28 October at Hamilton Art Gallery, Shepparton Art Gallery, Swan Hill Regional Art Gallery and Warrnambool Art Gallery.
- We supported and presented at a range of professional development seminars, including collaborations with Museums Australia (Vic) and the Public Galleries Association of Victoria.
- We reconfirmed our in-kind sponsorship arrangement with *Art Monthly Australia* magazine, which involves compiling the Artnotes Victoria news column.



Photographer:
Michael Silver

Driving partners

We are the peak body for visual arts touring in the state of Victoria. NETS Victoria works closely with curators and galleries to develop ambitious and stimulating exhibitions that foster the exchange of ideas and promote new works by a diverse range of leading and emerging Australian artists.

Along with generating exhibitions, NETS Victoria collaborates with organisations to tour existing shows that engage with a diverse audience. This year we embarked on new journeys through partnerships with the Centre for Contemporary Photography, Geelong Gallery, the State Library of Victoria, Craft Victoria, Asialink and Heide Museum of Modern Art.

NETS Victoria is committed to providing regional communities with access to the best contemporary art, craft and design. We deliver the full package from fundraising and project management to exhibition installation, interpretation and assistance with education and public programs.

We have a strong reputation for maintaining the highest museum standards and we are dedicated to the care, protection and display of each work of art on tour.

Applications for our Partnerships Program are welcomed from public exhibiting organisations in regional and metropolitan Victoria, including art galleries, contemporary art spaces, indigenous arts organisations, and craft and design councils.



Roderick SPRIGG

Occasional Tables
2008

installation, video and
community art
Courtesy the artist and
Next Wave

Photographer: Jeremy Dillon
from the touring exhibition
Come on the scene

Beyond the horizon

This year we invested up to \$30,000 worth of Exhibition Development Funds (EDF) to support Next Wave, the Ian Potter Museum of Art and Bendigo Art Gallery to generate engaging contemporary art exhibitions for touring. We also developed a brand for the EDF grant in order to distinguish these special projects and to create a strong identity.

Each NETS Victoria EDF grant is like a compass on the road to producing dynamic touring exhibitions. The grant provides significant support for the curatorial research, navigation and presentation of quality contemporary art, craft or design.

NETS Victoria's EDF grants are made available from funds specifically devolved through Arts Victoria for the development of contemporary art, craft and design touring exhibitions. Grants up to \$10,000 are available to Victorian exhibiting organisations and all recipients are encouraged to work with NETS Victoria to develop the exhibition tour.

COME ON THE SCENE

Curators: Jeff Khan and Tamara Marwood, Next Wave EDF recipient, 2007

Artists: Ellen Coyle, Trevor Flinn, Carly Preston, Roderick Sprigg and Pip Stafford

Come on the Scene presents the work of five young regionally-based contemporary artists who transform the communities around them through their creative practices. Based in diverse locations, each artist's work fuses innovative contemporary art methodologies and processes with a grassroots connection to the people and communities that characterise their town or regional centre. The resulting works provide a fresh perspective on regional Australia and the role of art in fostering a new sense of community and connectedness.

Touring Victoria 2009.
Managed by NETS Victoria.

THE 'SHILO' PROJECT

Curator: Dr Chris McAuliffe,
Ian Potter Museum of Art
EDF recipient, 2007

Artists: Vernon Ah Kee, Arlene Texta
Queen, Del Kathryn Barton, Jon Camp-
bell, Christian Capurro, Nadine Christen-
sen, Christian Capurro, Matthew Griffin,
Richard Larter, Geoff Lowe, Noel McKen-
na, Tim McMonagle, Jan Nelson, Tracey
Moffatt, Louise Parmor, John Nixon,
Rose Nolan, David Noonan, Scott Red-
ford, Robert Rooney, Gareth Sansom,
Ricky Swallow and Anne Wallace.

The 'Shilo' Project is based on Neil
Diamond's 1970 album, the cover of
which featured a connect-the-dots
portrait of Diamond for purchasers to
complete. Up to 100 contemporary
Australian artists will be invited to com-
plete the cover and will display their
sleeves alongside those by amateurs,
found in opportunity shops. *The 'Shilo'
Project* will introduce audiences to
a wide-range of artists and highlights
a significant theme in global contemp-
orary art: the relationship of art to
popular music.

Touring 2010.
Managed by NETS Victoria.

WORKING THROUGH TURNING PAGES: THE ARTIST'S BOOKS OF ROBERT JACKS

Curator: Peter Anderson,
for Bendigo Art Gallery
EDF recipient, 2007

Robert Jacks is best known as one
of Australia's most significant and
accomplished abstract painters.
However, it is his work in the field
of artist's books that provides the
foundation for his international rep-
utation. This survey exhibition will
provide the opportunity for Australian
audiences to fully explore the links
between Jacks's books and other
aspects of his practice.

Touring 2009-10.
Managed by Bendigo Art Gallery.



Trevor FLINN

*The Puma, The Stranger and
The Mountain*

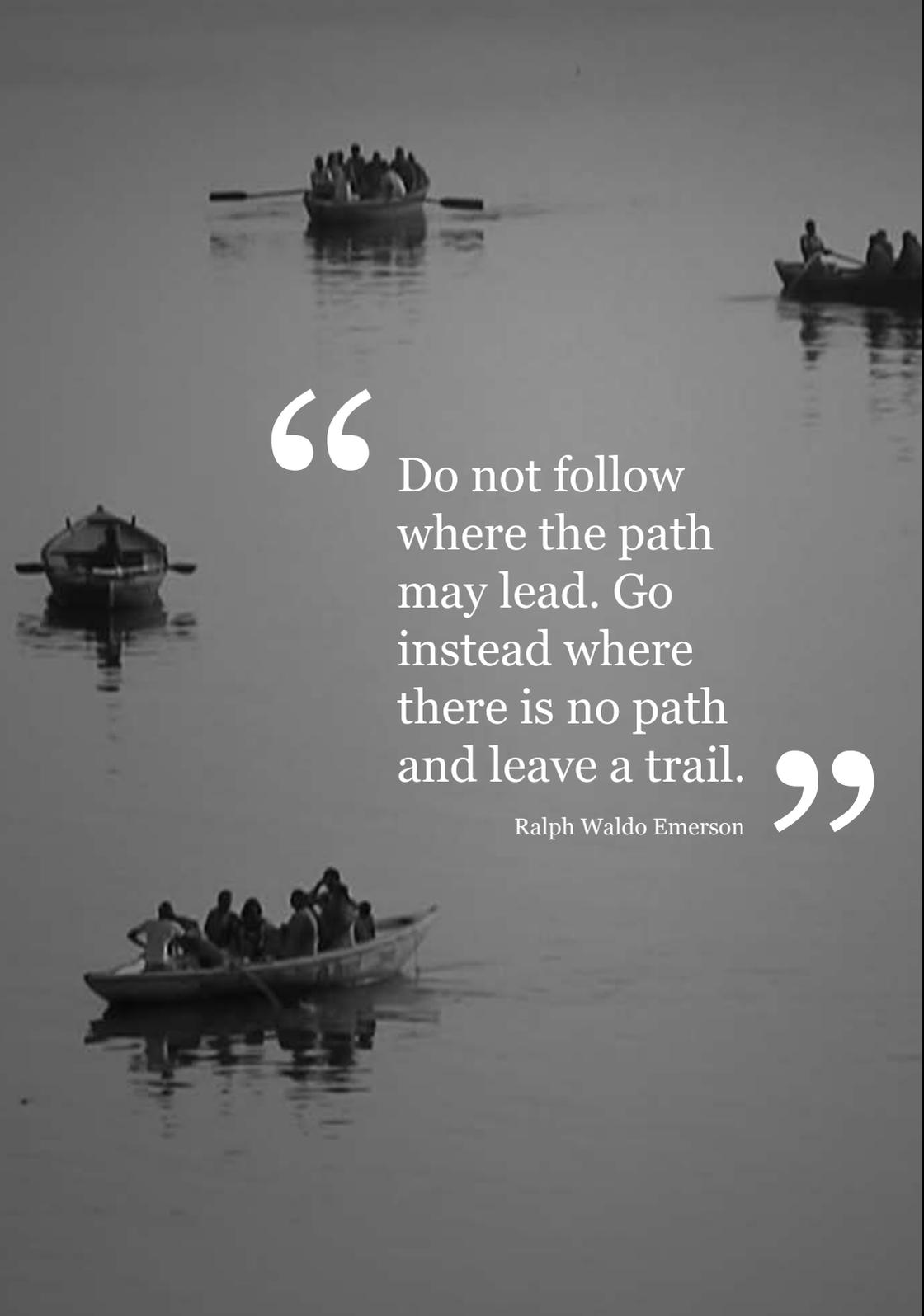
2007

still from DVD

Courtesy the artist

from the touring exhibition

Come on the scene



“

Do not follow
where the path
may lead. Go
instead where
there is no path
and leave a trail.

Ralph Waldo Emerson

”

Splice world

Loop: new Australian video art
Tour launched: 19 September 2007
at Hamilton Art Gallery

This year the Helen Macpherson Smith Trust granted NETS Victoria \$10,000 to develop and deliver six media art education programs for regional Victoria in conjunction with the touring exhibition, *Loop: new Australian video art*. This funding enabled NETS Victoria to partner with the Australian Centre for the Moving Image (ACMI) to implement practical workshops designed to introduce teachers to a range of media art programs and techniques to incorporate into creative arts teaching.

Loop is the first survey of Australian video art to tour Victoria. It provides regional audiences with the unique opportunity to access and engage with media art, which is rarely presented outside of metropolitan art spaces. Curated by Daniel McOwan,

the Director of Hamilton Art Gallery, *Loop* showcases the works of five of Australia's most innovative artists creating video art, including Daniel Crooks, Shaun Gladwell, Jess MacNeil, Arlo Mountford and Daniel von Sturmer. In bringing together this group of seemingly diverse artists, this touring exhibition is intended to provide a glimpse into some of the fresh methods being employed in video art today.

This special education program not only aims at bridging the gap in media art skills – it has the potential to inspire a new generation of artists when the teachers return to their classrooms. Through hands-on workshops, teachers investigate the diverse materials, methods and techniques used by the artists featured in *Loop*, including digital stop-motion, distortion and manipulation of the moving image. The media art education program has also enabled ACMI to extend their reach from metropolitan Melbourne to regional Victoria.

Jess MACNEIL

The Shape of Between
2006

still from DVD (detail)

sound: Marcus Kaiser

Hamilton Art Gallery Collection

Courtesy the artist and

Gallery Barry Keldoulis (Sydney)

from the touring exhibition

Loop: new Australian video art



Photographer:
Michael Silver

Professional development

NETS Victoria is committed to providing professional development opportunities to the visual arts and craft sector in order to support contemporary art, craft and design.

Shaking the money tree: pathways to funding

Date: 23 July 2007

Venue: Horsham Regional Art Gallery

Director, Georgia Cribb, was a guest speaker at this collaborative seminar between NETS Victoria and Regional Exhibition Touring Initiative (RETI) of Museums Australia (Victoria), which explored fundraising along with our programs, services and our Exhibition Development Fund (EDF) grants.

On the road: preparing your exhibition for tour

Date: 15 October 2007

Venue: East Gippsland Gallery,
Bairnsdale

Georgia Cribb presented at this joint RETI and NETS Victoria seminar, which explored the fundamental principles of touring an exhibition from developing the budget, an itinerary and a touring manual to exploring packing and crating requirements through case studies.

Ignorance is no excuse: know where you stand

Date: 12 November 2007

Venue: Melbourne Museum

In consultation with Museums Australia (Victoria) and the Public Galleries Association of Victoria, we assisted in devising this seminar program, which focused on legal and copyright issues.

“

Art is running
away without ever
leaving home ”

Twyla Tharp



Louise WEAVER

Moonlight becomes you (possum)
2007

hand crocheted lambswool over high density
foam, artificial fur, wire sequins, cotton
thread, silk organza, diamantes

Courtesy the artist and Darren Knight
Gallery (Sydney)

Photographer: Jeremy Dillon

from the touring exhibition

*The enchanted forest:
new gothic storytellers*

If you go down to the woods today...

*The enchanted forest:
new gothic storytellers*

Tour launched: 12 April 2008
at Geelong Gallery

The enchanted forest: new gothic storytellers is a spellbinding touring exhibition that trails the uncanny, charmed and cursed, whilst revisiting a time when animals and trees were thought to speak, when man was at the mercy of the forest, and the boundary between civilisation and the wilderness was less clearly defined.

From sculpture, installation and painting to digital imagery and printmaking, this special touring exhibition features around 20 works by notable mid-career artists, Jazmina Cininas, Deborah Klein, Milan Milojevic, James Morrison, Louise Weaver, and Louiseann Zahra-King.

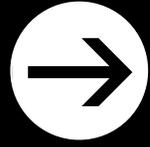
Most of the artists proposed to make new works for this exhibition, which presented challenges from a touring perspective due to their fragility. We knew that the beautiful yet delicate etched glass domes, cast bronze birds and glistening creatures would be very enticing for small fingers in a gallery space. Also, unlike one-off exhibitions, the nature of touring requires works of art to be constantly packed, unpacked,

installed and de-installed at a rapid pace by museum staff who may have never sighted the works before. Many tours, like *The enchanted forest*, last more than a year and as custodians of these works of art we are committed to maintaining the highest museum standards in order to protect them.

NETS Victoria is also dedicated to ensuring each artist's intention is never compromised and that the integrity of the work is maintained. As a result, we worked alongside guest curator, Jazmina Cininas, and coordinating curator from Geelong Gallery, Lisa Sullivan, to help shape the works of art for tour. We visited the artists' studios while the works were being made to negotiate innovative ways to ensure the security and protection of these works. Due to this level of care, we also successfully received indemnification from the Victorian Government, which covers each work of art throughout the Victorian leg of the tour.



Our backyard



2007/08 achievements

- We travelled almost 16,000 kilometres to present our exhibitions across Australia.
- We presented 11 exhibitions at 14 Victorian host venues along with eight interstate galleries and institutions in New South Wales, Queensland, the Australian Capital Territory, South Australia and Western Australia.
- We launched six new touring exhibitions in Geelong, Gippsland, Hamilton, Portland, Warrnambool and Sydney.
- We presented exhibitions in major state institutions, including Melbourne Museum, the National Portrait Gallery, and the State Library of Victoria.
- We travelled over 8,000 kilometres to provide installation assistance to host galleries.
- We delivered the best contemporary art, craft and design to regional Victoria and beyond.

01. Albury Regional Art Gallery

Albury, New South Wales
Murray Cod: the biggest fish in the river
13 Jul – 19 Aug 2007

02. Ararat Regional Art Gallery

Ararat, Victoria
Loop: new Australian video art
21 Jun – 27 Jul 2008

03. Benalla Art Gallery

Benalla, Victoria
Heavens: Asher Bilu
1 Aug – 19 Sep 2007

04. Craft ACT

Canberra, ACT
Cicely & Colin Rigg Contemporary Design Award
25 May – 1 Jul 2007

05. Craft Victoria

Melbourne, Victoria
How You Make It
6 Mar – 12 Apr 2008

06. Flinders University City Gallery

Adelaide, South Australia
Murray Cod: the biggest fish in the river
4 Jan – 28 Feb 2008

07. Geelong Gallery

Geelong, Victoria
The enchanted forest: new gothic storytellers
12 Apr – 9 Jun 2008

08. Gippsland Art Gallery, Sale

Sale, Victoria
Murray Cod: the biggest fish in the river
27 Aug – 30 Sep 2007

Victorians on Vacation

19 Apr – 25 May 2008

09. Hamilton Art Gallery

Hamilton, Victoria
Loop: new Australian video art
19 Sep – 28 Oct 2007
Walk
12 Feb – 23 Mar 2008

10. Horsham Regional Art Gallery

Horsham, Victoria
Walk
11 Dec 2007 – 3 Feb 2008

11. Ipswich Art Gallery

Ipswich, Queensland
Hall of Mirrors: Anne Zahalka Portraits 1987-2007
17 May – 27 Jul 2008

12. Lake Macquarie City Art Gallery

Booragul, New South Wales
Walk
4 Apr – 4 May 2008

13. Latrobe Regional Gallery

Morwell, Victoria
Loop: new Australian video art
9 Feb – 23 Mar 2008

14. Melbourne Museum

Melbourne, Victoria
Murray Cod: the biggest fish in the river
11 Apr – 27 Jul 2008

15. National Portrait Gallery

Canberra, ACT
Hall of Mirrors: Anne Zahalka Portraits 1987-2007
23 Nov 2007 – 31 Mar 2008

16. Object Gallery

Surry Hills, New South Wales
How You Make It
21 Jun – 24 Aug 2008

17. Perth Institute for Contemporary Arts (PICA)

Northbridge, Western Australia
Tomorrow Land: Callum Morton
28 Jun – 18 Aug 2007

18. Portland Arts Centre

Portland, Victoria
Walk
5 Nov – 2 Dec 2007

19. Shepparton Art Gallery

Shepparton, Victoria
The Presence of Things: sense veneer and guise
1 Jun – 15 Jul 2007

Cicely & Colin Rigg Contemporary Design Award

20 Jul – 9 Sep 2007
Murray Cod: the biggest fish in the river
25 Oct – 9 Dec 2007

20. State Library of Victoria

Melbourne, Victoria
Victorians on Vacation
30 Nov 2007 – 9 Mar 2008

21. Swan Hill Regional Art Gallery

Swan Hill, Victoria
Cicely & Colin Rigg Contemporary Design Award
8 Oct – 25 Nov 2007

22. Warrnambool Art Gallery

Warrnambool, Victoria
Hall of Mirrors: Anne Zahalka Portraits 1987-2007
15 Sep – 28 Oct 2007
Loop: new Australian video art
26 Apr – 15 Jun 2008

Destinations

2007/08



We travelled almost 16,000 km to present our exhibitions across Australia and provide installation assistance to host galleries



Shaun GLADWELL

Storm Sequence

2000

still from DVD (detail)

videography: Técha Noble

sound: Kazumichi Grime

commissioned by Peter Fay

Courtesy the artist and

Anna Schwartz Gallery

from the touring exhibition

Loop: new Australian video art

Arrivals

2007/08

HALL OF MIRRORS: ANNE ZAHALKA PORTRAITS 1987-2007

Curator: Karra Rees, Centre for Contemporary Photography
New Exhibition Partnership

Hall of Mirrors: Anne Zahalka Portraits 1987-2007 explores the thread of portraiture through the prolific career of one of Australia's pre-eminent photomedia artists. Featuring many iconic images, this major survey examines portraiture, representation and identity throughout Zahalka's celebrated career, which spans over 20 years.

Warrnambool Art Gallery
15 September – 28 October 2007
National Portrait Gallery
23 November 2007 – 31 March 2008
Ipswich Art Gallery
17 May – 27 July 2008

Hall of Mirrors will also tour Queensland, New South Wales, Victoria, Tasmania and South Australia until March 2010.

> www.ccp.org.au/AnneZahalka.php

This exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance of the development and touring of Australian cultural material across Australia.

LOOP: NEW AUSTRALIAN VIDEO ART

Curator: Daniel McOwan, Hamilton Art Gallery
EDF recipient, 2006
Artists: Daniel Crooks, Shaun Gladwell, Jess MacNeil, Arlo Mountford and Daniel von Sturmer

Loop: new Australian video art showcases innovative contemporary video art by five of Australia's leading artists. In bringing together this group of seemingly diverse artists, *Loop* is intended to provide a glimpse into some of the fresh methods being employed in video art today. Testing the boundaries of this visual medium, the works in *Loop* present a spliced meditation on time, space, motion, place and perspective.

Hamilton Art Gallery
19 September – 28 October 2007
Warrnambool Art Gallery
26 April – 15 June 2008
Ararat Regional Art Gallery
21 June – 27 July 2008

Loop will continue to tour Victoria and New South Wales until August 2009.

> www.netsvictoria.org/loop

This exhibition is supported by the Victorian Government through Arts Victoria and the Community Support Fund.

WALK

Curator: Martina Copley,
for Glenelg Shire
EDF recipient, 2006
Artists: Peter Corbett, Vicki Couzens,
Nicky Hepburn, Brian Laurence, Jan
Learmonth, Carmel Wallace, Ilka White
and John Wolseley

At the heart of this exhibition is a 250 kilometre journey along the Great South West Walk, an increasingly endangered natural environment cradled in the far south-west corner of Victoria. For three weeks, this group of artists travelled together through forest and river, estuary and bay to create work in response to their experience of the Walk. The artists followed a path that took them far from the familiarity and isolation of the studio into a landscape conceived as a creative, social, cultural, ethical and aesthetic relation to place.

Portland Arts Centre
5 November – 2 December 2007
Horsham Regional Art Gallery
11 December 2007 – 3 February 2008
Hamilton Art Gallery
12 February – 23 March 2008
Lake Macquarie City Art Gallery
4 April – 4 May 2008

Walk will continue to tour Tasmania, South Australia, Western Australia and Victoria until September 2009.

> www.netsvictoria.org/walk

This exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance of the development and touring of Australian cultural material across Australia.

THE ENCHANTED FOREST: NEW GOTHIC STORYTELLERS

Curator: Jazmina Cininas,
for Geelong Gallery
EDF recipient, 2006
Artists: Jazmina Cininas, Deborah Klein,
Milan Milojevic, James Morrison, Louise
Weaver and Louiseann Zahra-King

Six of Australia's most respected contemporary artists evoke a mesmerising woodland with intersecting storylines possessing both the charm and the implied menace of a Grimm's fairytale. *The enchanted forest: new gothic storytellers* revisits a time when animals and trees were thought to speak, when man was at the mercy of the forest, and the boundary between civilisation and the wilderness was less clearly defined.

Geelong Gallery
12 April – 9 June 2008

The enchanted forest will continue to tour Victoria and New South Wales until November 2009.

> www.netsvictoria.org/enchanted

This exhibition is supported by the Victorian Government through Arts Victoria and the Community Support Fund. Indemnification for this exhibition is provided by the Victorian Government.



Matthew SLEETH

Untitled #23

2004

from the series *Rosebud*

type C photograph

Courtesy the artist, Josef Lebovic Gallery
(Sydney), Jan Manton Art (Brisbane) and
Sophie Gannon Gallery (Melbourne)

State Library of Victoria, H2006.204/5

from the touring exhibition

Victorians on Vacation

VICTORIANS ON VACATION

Curator: Clare Williamson,
State Library of Victoria
New Exhibition Partnership

Victorians on Vacation traces the ways in which Victorians have enjoyed holidays and leisure over the last 150 years. This exhibition draws from the State Library of Victoria's rich collection to reveal the changing fashions of holidays through family photographs, travel posters, brochures, postcards, diaries and artistic representations.

State Library of Victoria
30 November 2007 – 9 March 2008
Gippsland Art Gallery, Sale
19 April – 25 May 2008

Victorians on Vacation will continue to tour Victoria until April 2009.

> www.slv.vic.gov.au/goto/vacation

This exhibition is supported by the Victorian Government through Arts Victoria's Major Touring Initiative. Indemnification for this exhibition is provided by the Victorian Government.

HOW YOU MAKE IT

Curator: Kate Rhodes, for Craft Victoria
EDF recipient, 2007

Artists: Simon Cooper, Paula Dunlop, Ess. Laboratory (Hoshika Oshimi and Tatsuyoshi Kawabata), FORMALLY-KNOWLEDGAS (Toby Whittington), MATERIALBYPRODUCT (Susan Dimasi and Chantal McDonald), SIX (Denise Sprynskyj and Peter Boyd), Project (Kara Baker and Shelley Lasica), and Anthea van Kopplen.

How You Make It investigates the process behind some of Australia's leading artisan fashion design practices. Specifically, his special touring exhibition looks at garment construction as an idea while revealing how traditional highly-crafted tailoring techniques continue to shape contemporary clothing in often radically new ways.

Craft Victoria
6 March – 12 April 2008
Object Gallery
21 June – 24 August 2008

How You Make It will continue to tour Victoria and Western Australia until July 2009.

> www.netsvictoria.org/howyoumakeit

This exhibition is supported by the Victorian Government through Arts Victoria and the Community Support Fund.



ESS. LABORATORY

(Hoshika Oshimi and Tatsuyoshi Kawabata)

Dress (Madame Edwarda) (detail)

2008

cotton, silk

Photographer: Tatsuyoshi Kawabata

Courtesy the artists

from the touring exhibition

How You Make It

THE WORLD IN PAINTING

Curator: Zara Stanhope, Heide Museum of Modern Art, for Asialink New Exhibition Partnership

Artists: John Citizen (Gordon Bennett), Amanda Davies, Diena Georgetti, Raafat Ishak, Boxer Milner Tjampitjin, James Morrison, Nancy Naninurra Napanangka and Elizabeth Newman

For centuries artists have been compelled to capture a sense of the world around them and to investigate their concerns through painting. Curated by Zara Stanhope, this special touring exhibition explores the meaning and possibilities of painting for eight established Australian artists who bring fresh, thought-provoking perspectives to a tradition that spans time.

Featuring 20 works, *The world in painting* reflects the vibrancy and diversity of current Australian painting practice. Brought together for the first time, these artists hail from both metropolitan and regional areas, cross generations and cultural backgrounds, and employ a range of approaches that both comply with and challenge the conventions of art.

The world in painting toured Thailand, the Philippines and Vietnam in 2008, courtesy of Asialink. It will tour Victoria and New South Wales in 2009.



James MORRISON

Elizabeth (detail)

2004

oil on canvas

Courtesy the artist and

Darren Knight Gallery (Sydney)

from the touring exhibition

The world in painting

Blanche TILDEN

Necklace 3

2006

from *Carte Blanche*

glass, gold, nylon coated

stainless steel cable

Courtesy the artist and

National Gallery of Victoria

from the touring exhibition

Cicely & Colin Rigg

Contemporary Design Award



Departures

2007/08

CICELY & COLIN RIGG CONTEMPORARY DESIGN AWARD 2006

Curators: Danielle Whitfield and Jane Devery, National Gallery of Victoria
Artists: Roseanne Bartley, Nicholas Bastin, Susan Cohen, Simon Cottrell, Marcos Davidson, Julia deVille, Mari Funaki, Stephen Gallagher, Kiko Gianocca, Kirsten Haydon, Marian Hosking, Carlier Makigawa, Sally Marsland, Mascha Moje, Jessica Morrison, David Neale, Tiffany Parbs, Dan Scurry and Blanche Tilden

The Cicely & Colin Rigg Contemporary Design Award is a generous legacy of the late Colin Rigg (1895 - 1982), a former Secretary of the Felton Bequest Committee for the National Gallery of Victoria. In 2006, the Award recognised excellence in contemporary jewellery practice in the state of Victoria.

Craft ACT
25 May - 1 July 2007
Shepparton Art Gallery
20 July - 9 September 2007
Swan Hill Regional Art Gallery
8 October - 25 November 2007

The Award and exhibition was supported by the Cicely & Colin Rigg Bequest. This exhibition was supported by the Victorian Government through Arts Victoria's Major Touring Initiative.

THE PRESENCE OF THINGS: SENSE VENEER AND GUISE

Curator: Stephen Gallagher, for the Embroiderers Guild, Victoria
Artists: Bernabeifreeman (Rina Bernabei and Kelly Freeman), Julie Blyfield, Nicola Cerini, Kate Cotching, Jill Dickson, Joungmee Do, Laura Healey, Melanie Hill, Gretchen Hillhouse, Julie Shepherd, Lesley Uren, Nicole Welch and Ilka White

The Presence of Things brought together new works by 14 Australian artists and crafts practitioners created in response to the embroidery and lace collections of the Embroiderers Guild, Victoria. New works integrating woven, embroidered and printed textiles, glass, ceramics and jewellery, cut paper, metalwork, inlay and printmaking, were exhibited alongside the historic pieces of embroidery and lace from which the artists drew inspiration.

Shepparton Art Gallery
1 June - 15 July 2007

This exhibition was supported by the Victorian Government through Arts Victoria and the Community Support Fund.

**TOMORROW LAND:
CALLUM MORTON**

Curator: Stuart Koop,
for the India Triennale

One of Australia's leading artists, Callum Morton envisaged a world where high architecture meets multi-national, mass-market franchises in *Tomorrow Land*. As the Australian representative for the 11th India Triennale in 2005, this was the first time Morton's award-winning exhibition had been shown in Australia. Comprised 16 digital images presented at the Triennial along with a new series of architectural models specially created for this tour.

Perth Institute for Contemporary Arts
28 June – 18 August 2007

This exhibition was supported by the Victorian Government through Arts Victoria and the Community Support Fund.

HEAVENS: ASHER BILU

Curator: Dr Helen Light,
Jewish Museum of Australia

Australian artist Asher Bilu created a major site-specific installation at host galleries across Victoria. Physical and experiential, *Heavens* aimed to inspire mystery, awe and profound contemplation for people of all faiths, cultures and spiritual philosophies.

Benalla Art Gallery
1 August – 19 September 2007

This exhibition was supported by the Victorian Government through Arts Victoria and the Community Support Fund.



Callum MORTON

Apartment #1: Beau Block (detail)

2006

wood, acrylic, synthetic polymer paint

Courtesy the artist, Roslyn Oxley9

Gallery (Sydney), Anna Schwartz Gallery

(Melbourne), Gimpe! Films (London) and

Karyn Lovegrove (Los Angeles)

from the touring exhibition

Tomorrow Land: Callum Morton



In transit

2007/08

MURRAY COD: THE BIGGEST FISH IN THE RIVER

Curator: John Kean, for Swan Hill
Regional Art Gallery

Artists: Ian Abdulla, Narelle Autio,
Arthur Bartholomew, Badger Bates,
Ludwig Becker, William Blandowski,
Nici Cumpston, Kurwingie Kerry Giles,
Ponch Hawkes, Roy Kennedy, Esther
Kirby, Yvonne Koolmatrie, Lorraine
Connelly-Northey, Rhyll Plant, Bluey
Roberts, Clare Whitney and others

Murray Cod: the biggest fish in the river
is a rich showcase of visual art inspired
by Australia's most iconic fish. Featuring
over 40 works of art by 27 artists, this
timely and unique touring exhibition
examines a great fish that symbolises
the Murray River itself. Works by

colonial artist Ludwig Becker, through
to narratives about the fish by Ian Ab-
dulla and a contemporary view of the
river by Narelle Autio, the exhibition
explores the cultural and historical sig-
nificance of the Murray cod through
images drawn from memory, spiritual
association and acute observation.

Albury Regional Art Gallery
13 July – 19 August 2007

Gippsland Art Gallery, Sale
27 August – 30 September 2007

Shepparton Art Gallery
25 October – 9 December 2007

Finders University City Gallery
4 January – 28 February 2008

Melbourne Museum
11 April – 27 July 2008

This exhibition is supported by the Victorian Govern-
ment through Arts Victoria and the Community Support
Fund. Indemnification for this exhibition is provided by
the Victorian Government.

Narelle AUTIO

Trophy (detail)
2006

type C photograph
Courtesy the artist and
Stills Gallery (Sydney)

from the touring exhibition
*Murray Cod: the biggest fish
in the river*



“ My favourite
thing is to go
where I’ve
never been ”

Diane Arbus

Lauren Macdonald posing in front
of the banner, which was specially
designed by Anne Zahalka for *Hall
of Mirrors: Anne Zahalka Portraits
1987-2007*

Courtesy the Macdonald family and
the National Portrait Gallery

Strike a pose

*Hall of Mirrors: Anne Zahalka Portraits
1987-2007*

Tour launched: 15 September 2007
at Warrnambool Art Gallery

*Hall of Mirrors: Anne Zahalka Portraits
1987-2007* is the largest exhibition
NETS Victoria has ever undertaken.
It spans 29 months and will travel
almost 7,500 kilometres to reach
11 of the best galleries in Victoria,
the Australian Capital Territory, New
South Wales, Queensland, South
Australia and Tasmania.

Curated by Karra Rees from the
Centre for Contemporary Photography,
Hall of Mirrors examines portraiture,
representation and identity through-
out Zahalka's celebrated career.
Zahalka's portraits reveal more than
just the individual – with an ironic
and critical voice the images cleverly
subvert stereotypes while capturing
sub-cultures and a spirit of the times
with acute observation.

Hall of Mirrors not only explores the
thread of portraiture in the career
of one of Australia's pre-eminent
photomedia artists – it also provides
an opportunity for visitors to participate
in a fun and interactive program where
they have the chance to dress up and
re-stage some of the iconic imagery
on display.

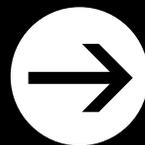
An engaging feature of this national
touring exhibition is the Kodak Ed-
ucation Program, which includes a
vinyl backdrop of a generic beach
scene specially designed by Zahalka,
a range of props to encourage visitors
to reference the poses, symbolism or
themes of the works on display, and
digital cameras donated by Kodak.

Originally intended as an activity for
students, this special program has also
proven to be popular with those young
at heart. Some host venues, including
the National Portrait Gallery (NPG),
chose to extend the program beyond
school group tours and erected the
vinyl banner as a permanent feature.
This initiative was so popular at the
NPG that they have informed NETS
Victoria they plan to introduce this
type of activity in future exhibitions.

This year our partner organisation, the
Centre for Contemporary Photography,
developed a blog feature on the *Hall
of Mirrors* tour website where a selec-
tion of these photographs have been
published. Check it out and post
your comments: [www.ccp.org.au/
AnneZahalka.php](http://www.ccp.org.au/AnneZahalka.php)



Connection



2007/08 achievements

- We increased our audience by 64% with a total of 107,342 people visiting our exhibitions.
- An additional 260,899 people visited Melbourne Museum to view *Murray Cod: the biggest fish in the river*, including 42,792 school children.
- We assisted Horsham Regional Art Gallery to expand their audience by 32% and Gippsland Art Gallery, Sale to increase their visitor statistics by 20% during each presentation of *Walk*.
- We increased our online audience with 397,694 hits to our websites (compared to 375,947 during 2006/07).
- We helped host galleries to present 41 public programs to enable over 700 people to engage with artists and curators from our 11 touring exhibitions.
- We provided regional audiences with the opportunity to access treasures from such rich and diverse collections as the National Gallery of Victoria, Museum Victoria, the National Museum of Australia, the Art Gallery of South Australia, the Museum of South Australia, Flinders University Art Museum, Mildura Arts Centre, the Museum of Sydney, and the State Library of Victoria.
- We helped to enrich the permanent collections of Mildura Arts Centre and Swan Hill Regional Art Gallery with the acquisition and donation of works by Lorraine Connelly-Northey and Narelle Autio, which were specially created for the touring exhibition, *Murray Cod: the biggest fish in the river*.
- We published exhibition catalogues for *Loop: new Australian video art* and *Walk*, and collaborated with partner organisations on publications for *Hall of Mirrors: Anne Zahalka Portraits 1987-2007*, *The enchanted forest: new gothic storytellers*, *Victorians on Vacation*, and *How You Make It*.
- We produced six comprehensive and interactive education resources to assist primary and secondary school groups to meaningfully engage with our touring exhibitions.
- We developed inclusive didactic material for each touring exhibition, which presents curatorial research in an accessible way to enhance each visitor's experience.

Esther Kirby
"Pondle"
carved emu egg

Crate 2
work No. 11

Ver...

Work No.
twine
and

Esther Kirby
work No. 38

↑ Esther Kirby
work No. 37

Photographer:
Michael Silver

Bluey Roberts



Special delivery

NETS Victoria is dedicated to connecting people with the best contemporary art, craft and design. As a result, we don't just deliver a ready-made exhibition to host galleries. We have a strong reputation for providing support and assistance at every step of the journey.

We are dedicated to working collaboratively with staff at host venues to install our touring exhibitions and to achieve the best presentation, given the intricacies and uniqueness of each gallery space. Although we develop comprehensive tour manuals with packing, handling and installation instructions, we also understand that it is more helpful for our Program Managers to join the installation team and share their knowledge of the works, each artist's intention, each curator's vision, and the specifics of the museum standard crates and packing.

Exploring MATERIALBYPRODUCT's
Soft Hard Harder Dress Curtain,
which forms part of *How You Make It*
Courtesy Object Gallery



Art, people and places

NETS Victoria is committed to presenting meaningful touring exhibitions that connect with regional audiences. We believe passionately in the power of art to engage and inspire – whether it be the way in which a work has been created or the story it tells. Great art helps us to see the world through different eyes and to question issues in diverse ways.

This year, over 107,000 people visited our touring exhibitions in 22 host galleries across Victoria, the Australian Capital Territory, New South Wales, Queensland, South Australia and Western Australia. With every exhibition we want to make each person's visit count and so we endeavour to provide a memorable experience – one that fosters the exchange of ideas and the appreciation of contemporary art, craft and design.

We convey stories from each touring exhibition through a range of materials that explore the many subjects, themes, techniques, practices and intentions of the artists and curators. We develop inclusive interpretative material that presents curatorial research in an accessible way in order to enhance each visitor's experience. We produce didactic exhibition signage to ease navigation and strengthen engagement. We publish eye-catching exhibition catalogues that examine and illuminate the works of art on display. We also collaborate with independent consultants to produce quality interactive education resources that assist primary and secondary school groups to meaningfully engage with our touring exhibitions.

“

Explore.
Dream.
Discover.

Mark Twain

”



Are we there yet?

Most of us can remember a school excursion when we were forced to visit an institution against our will. We jumped off the bus reluctantly and walked inside the building, expecting to be bored out of our brains. We still felt skeptical when the education staff greeted us. We were determined to not be interested when the tour began and then after a while something happened... We started to really see the works of art in front of us and to respond to the artists' concerns.

We believe great art can, and does, change lives. That's why we think it's always an exciting time when a school bus arrives at a host gallery to view one of our touring exhibitions. This common event has the potential to cultivate a lifelong enjoyment of contemporary art, craft and design.

We always want to make sure our touring exhibitions connect with a young audience in a meaningful way. That's why we have built a reputation for publishing quality education resources that allow primary and secondary school groups to develop

their ability to view, understand, analyse and explain the works of art on display.

This year, NETS Victoria collaborated with independent consultants, Kate Barber and Louise Hall, to produce five inclusive, imaginative and interactive education resources for the touring exhibitions, *Hall of Mirrors: Anne Zahalka Portraits 1987-2007*, *Loop: new Australian video art*, *The enchanted forest: new gothic storytellers*, and *Walk*. Along with being an invaluable resource for gallery visits, these publications include inspiring classroom and individual activities that address state and national curricula.

Each of our education resources are available to download on the tour websites and are therefore accessible to all schools, regardless of location. This year, we increased our online audience with 397,694 visits. We also attracted a significant education-based audience with 38% of the recorded hits downloading these school resources along with special features, such as interviews with artists and curators.



Visitors to Geelong Gallery
enjoy viewing *The enchanted
forest: new gothic storytellers*
Photographer: Jane Barlow

Financials

2007/08 summary



National Exhibitions Touring Support
Victoria Inc. A34 32 956 516 236

The Ian Potter Centre: NGV Australia
Federation Square
C/- National Gallery of Victoria
PO Box 7259, Melbourne Victoria 8004
www.netsvictoria.org

Telephone (03) 8662 1513, (03) 8662 1512
Facsimile (03) 8662 1575
Email info@netsvictoria.org

5 November 2008

Mr G C Perry
G C Perry & Co
Suite28B, 255 Drummond Street
CARLTON VIC 3053

Dear Sir,

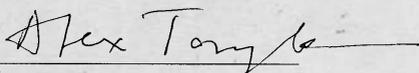
Management Representation Letter

In connection with your examination of the financial report of National Exhibitions Touring Support (Victoria) Inc. as of 30 June 2008, and for the year ended on that date, for the purpose of expressing an opinion on the financial report of National Exhibitions Touring Support (Victoria) Inc. we confirm, to the best of our knowledge and belief, the following representation made to you during your examination.

- 1 We are responsible for the presentation in the financial report of the performance for the period and the financial position at balance date in conformity with generally accepted accounting principles and in accordance with the relevant statutory requirements and applicable accounting standards and other mandatory professional reporting requirements.
- 2 We have made available to you:
 - a) All financial records and related data; and
 - b) Minutes of all meetings of members, directors, and committees of directors.
- 3 There have been no:
 - a) Irregularities involving management or employees who have significant roles in the system of internal accounting control;
 - b) Irregularities involving other employees, that could have a material effect on the financial report;
 - c) Communications from regulatory agencies concerning non-compliance with, or deficiencies in, financial reporting practices that could have a material effect on the financial report.
- 4 We have no plans or intentions that may materially effect the carrying values, or classification, of assets and liabilities.
- 5 The following have been properly recorded or disclosed in the financial report:
 - a) Related party transactions and related amounts receivable or payable, including sales, purchases, loans, transfers, leasing arrangements, and guarantees.
 - b) Share options, warrants, conversions, or other requirements.
 - c) Arrangements involving restrictions on cash balances, compensating balances, and line-or-credit or similar arrangements.
 - d) Agreements to repurchase assets previously sold.
 - e) Material liabilities or contingent liabilities or assets.
 - f) Unasserted claims or assessments that our lawyer has advised us are probable of assertion.
- 6 There are no violations or possible violations of laws or regulations whose effects should be considered for disclosure in the financial report or as basis for recording an expense.

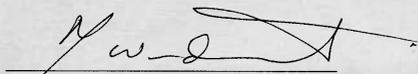
- 7 There are no material transactions that have not been properly recorded in the accounting records underlying the financial report.
- 8 Adequate provision has been made for adjustments and losses in collection of receivables.
- 9 The company has satisfactory title to all owned assets. Allowances for depreciation have been adjusted for all important items of property, plant and equipment that have been abandoned or are otherwise unusable. There are no liens or encumbrances on assets nor has any asset been pledged.
- 10 There were no material commitments for construction or acquisition of property, plant and equipment or to acquire other non-current assets, such as investments or intangibles, other than those disclosed in the financial report.
- 11 We have complied with all aspects of contractual agreements that would have a material effect on the financial report in the event of non-compliance.
- 12 No events have occurred subsequent to the balance sheet date that would require adjustment to, or disclosure in, the financial report.
- 13 We understand that your examination was made in accordance with Australian Auditing Standards and was, therefore, designed primarily for the purpose of expressing an opinion on the financial report of the entity taken as a whole, and that your tests of the accounting records and other auditing procedures were limited to those which you considered necessary for that purpose.

Yours sincerely,



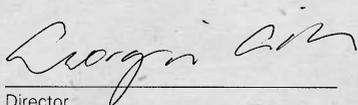
Chair

DATED: 5 November 2008



Treasurer

DATED: 5 November 2008



Director

DATED: 5 November 2008

Concise financial statements

NATIONAL EXHIBITIONS TOURING SUPPORT (NETS) VICTORIA INC.

Balance Sheet as at 30 June 2008

	Notes	2008 \$	2007 \$
CURRENT ASSETS			
Cash assets	18	167,789	146,612
Receivables	18	51,899	93,099
Inventory		10,989	11,842
TOTAL CURRENT ASSETS		230,677	251,553
NON-CURRENT ASSETS			
Property, plant and equipment	11	21,785	27,489
TOTAL NON-CURRENT ASSETS		21,785	27,489
TOTAL ASSETS		252,462	279,042
CURRENT LIABILITIES			
Payables	12,18	18,649	136,694
Provisions	4.2	11,393	9,968
TOTAL CURRENT LIABILITIES		30,042	146,662
NON-CURRENT LIABILITIES			
Provisions		2,242	2,310
TOTAL NON-CURRENT LIABILITIES		2,242	2,310
TOTAL LIABILITIES		32,284	148,972
NET ASSETS		220,178	130,070
EQUITY			
Retained profits	13	220,178	130,070
TOTAL EQUITY		220,178	130,070

The statement of financial position is to be read in-conjunction with the notes to and forming part of the financial statements

for the financial year ending 30 June 2008

NATIONAL EXHIBITIONS TOURING SUPPORT (NETS) VICTORIA INC.

Operating Statement as at 30 June 2008

	Notes	2008 \$	2007 \$
REVENUES FROM ORDINARY ACTIVITIES			
Government			
Commonwealth government operational grant	2	227,865	122,804
State government operational grant	2	170,000	110,000
State government project grants		90,510	70,741
		488,375	303,545
Operating			
Professional development seminar fees		2,766	10,279
Exhibition venue fees		38,900	37,273
Other operating expenses	3	63,554	12,494
		105,220	60,046
TOTAL REVENUES FROM ORDINARY ACTIVITIES		593,595	363,591
EXPENSES FROM ORDINARY ACTIVITIES			
Salaries and Other Payroll Costs	4.1	179,478	167,251
Travel, Entertainment and Personal Expenses	5	12,847	14,254
Exhibition Expenses	6	85,545	76,732
Printing, Stationery and Other Office Expenses	7	39,566	31,293
Packaging, Postage and Communication Expenses	8	100,904	62,945
Depreciation Expense	9	5,704	4,104
Other Operating Expenses	10	79,443	53,766
TOTAL EXPENSES FROM ORDINARY ACTIVITIES		503,488	410,345
OPERATING SURPLUS FROM ORDINARY ACTIVITIES		90,108	(46,754)
TOTAL CHANGES IN EQUITY		90,108	(46,754)

NATIONAL EXHIBITIONS TOURING SUPPORT (NETS) VICTORIA INC.

Cash Flow Statement as at 30 June 2008

	Notes	2008 \$	2007 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employment costs		(180,363)	(160,866)
Supplies and services		(433,472)	(180,279)
GST paid to the ATO		(17,943)	(19,026)
		(631,778)	(360,170)
Receipts			
Commonwealth government operational grant		339,099	70,291
State government operational grant		142,493	121,000
State government project grants		55,620	95,951
Professional development seminar fees		45,833	52,307
Interest		10,431	12,494
Other		59,478	—
		652,955	352,043
NET CASH FROM OPERATING ACTIVITIES	17	21,177	(8,127)
CASH FLOWS FROM INVESTING ACTIVITIES			
Capital purchases		—	27,000
NET CASH USED IN INVESTING ACTIVITIES		—	27,000
CASH FLOWS FROM FINANCING ACTIVITIES			
NET CASH USED IN FINANCING ACTIVITIES		—	—
NET INCREASE /(DECREASE) IN CASH HELD		21,177	(35,127)
CASH ASSETS AT BEGINNING OF THE FINANCIAL YEAR		146,612	181,739
CASH ASSETS AT END OF THE FINANCIAL YEAR	17	167,789	146,612

The statement of financial position is to be read in-conjunction with the notes to and forming part of the financial statements

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF
NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.**

Scope

We have audited the Income Statement, Balance Sheet and Statement of Cash Flows, being a Special Purpose Financial Report for the year ended 30th June 2008. The association's committee is responsible for the preparation and presentation of the financial statements and the information contained therein, and have determined that the basis of accounting used and described in Note 1 to the financial statements is appropriate to meet the requirements of the Associations Incorporation Act and the needs of the members. We have conducted an independent audit of the financial statements in order to express an opinion to the members of the association on their preparation and presentation.

The financial statements have been prepared for distribution to the members for the purpose of fulfilling the requirements of the Associations Incorporation Act.

Our audit has been conducted in accordance with Australian Auditing Standards. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report and the evaluations of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with the accrual basis of accounting as defined in the AASB 1001: Accounting Policies – Disclosure, applying accounting standards (if any) deemed necessary by the directors in the circumstances and provisions of Miscellaneous Professional Statements APS 1 "Conformity with Statements of Accounting Concepts and Accounting Standards" relevant to a special purpose financial report, as described in Note 1 to the financial statements.

The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion

In our opinion the financial statements of the association are properly drawn up:

- (a) So as to give a true and fair view, in accordance with the basis of accounting described in Note 1 to the financial statements, of the financial position of the Association as at 30th June 2008 and the results of its operations for the year then ended.
- (b) In accordance with the provisions of the Associations Incorporation Act 1981; and
- (c) In accordance with applicable Accounting Standards. As the association has applied AASB 1025: Application of the Reporting Entity Concept and Other Amendments, other accounting standards and accounting concepts have been applied to the extent described in Note 1 to the financial statements.

Geoffrey Charles Perry CPA


.....
Carlton, Victoria

Dated: 5th November 2008

The accompanying notes form part of these financial statements.
This report is to be read in conjunction with the attached report.



Discovering Anthea van Koppen's
interactive pattern for *The Envelope*,
which forms part of *How You Make It*
Courtesy Object Gallery

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Visitors to Object Gallery enjoy viewing *How You Make It*
Courtesy Object Gallery



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