

January 1 - December 31 2012

CONTENTS

Front cover image:

Deborah KELLY

*Incomplete notes from timespace
tourism (3 of 6) 2011*

collage on pigment ink digital
reproductions from Magazin,

12 August 1971, Jugoslavia,
produced in collage workshop,
Galerija Nova, Zagreb

60 x 45 cm

Courtesy the artist & Gallery
Barry Keldoulis, Sydney.

A monograph on the artist's
work, *Deborah Kelly &*, was
launched by Artspace in March
2013. It is available at [www.
http://www.artspace.org.au/
publications_monographs.
php?i=14](http://www.artspace.org.au/publications_monographs.php?i=14)

02.	Our Purpose, Goals & Values
03.	2012 Highlights
05.	Chair's Foreward
07.	Director's Report
10.	Operations at a Glance
11.	Board & Staff
12.	2012 Exhibition Development Fund Recipients
14.	Publications
16.	On Tour in 2012
18.	<i>Cut with the kitchen knife</i>
20.	<i>Made to last: the conservation of art</i>
22.	<i>Spirit in the land</i>
24.	<i>Jus' Drawn: The proppaNOW collective</i>
26.	<i>Mary & Max: The exhibition</i>
28.	<i>Dreamweavers</i>
30.	<i>Tooth and nail: cross cultural influences in contemporary ceramics</i>
32.	In Development
36.	Professional Development
38.	Financials
52.	Supporters
53.	Contact Us

Our Purpose - Increasing the opportunities for regional communities to experience high quality contemporary art, craft and design practice.

OUR PURPOSE, GOALS & VALUES

GOALS

- **Presenting fresh and innovative contemporary art programs**

Collaborating with artists, curators, art galleries, other cultural institutions and NETS Australia to create and present regional communities with fresh and innovative contemporary art programs.

- **Increasing regional audience engagement**

Working with regional galleries to develop their audiences by increasing awareness of our collaborative programs and providing high quality public and learning programs.

- **Increasing the capability of regional galleries to present high quality contemporary art programs**

Working with NETS Australia to develop and demonstrate best practice exhibition support services for our touring programs, providing quality professional development opportunities

for regional gallery staff and developing contemporary art networks within and beyond regional communities.

- **Developing a sustainable organisation**

Developing and sustaining the capability of the organisation to implement its purpose and achieve its goals by increasing the engagement of the Board and volunteers, extending collaborations with cultural institutions, expanding the use of new technologies and increasing financial and in-kind support from our funders and philanthropists.

VALUES

- *Agility*
- *Innovation*
- *Excellence*

2012 HIGHLIGHTS

In 2012 we toured 7 outstanding contemporary art, craft and design exhibitions – presented on 23 occasions – to 21 galleries in regional and metropolitan Victoria, New South Wales, Queensland, the Australian Capital Territory, Tasmania, South Australia and the Northern Territory.

- 7 exhibitions on the road
- 23 presentations at 21 galleries
- Reached audiences of 69,398
- 3 new exhibitions in development
- Developed and launched 2 exhibitions curated in house
- Delivered 4 professional development seminars to 155 industry workers
- 152 works of art – packed and crated
- Developed and published 2 exhibition catalogues in house
- 2 editions of *Art_a_base* published online
- Over 200 likes on Facebook

*We worked with 4 venues for the first time –
Plimsoll Gallery, TAS; Burrinja Gallery, VIC and
The Chinese Museum, VIC.*



From top:
Installing *Tooth and Nail* at Latrobe
Regional Gallery
Spirit in the Land at Penrith Regional
Gallery & The Lewers Bequest



CHAIR'S FORWARD

National Exhibitions Touring Support (NETS) Victoria continues to evolve as an organisation with a purpose of supporting public galleries to present innovative art and design practice to their specific audiences. The 2012 year was a developmental period for the organisation. NETS Victoria commenced design of its future activities in response to a review of sector programming needs, consultation undertaken by Director Georgia Cribb with regional gallery Directors and Senior Curators.

Other changes flowing from strategic planning during the year included the implementation of smaller projects addressing the requirements of less resourced galleries in regional Victoria. The sector responded very positively to the first of these internally produced projects, *Cut with the kitchen knife*, curated by NETS Exhibitions Manager

Emily Jones. Notably, almost twelve per cent of the local population attended the exhibition when it was presented at Artspace Wodonga. In addition, NETS has begun a new commissioning model for more sizable and longer term projects developed in partnership with larger public institutions. In this vein we look forward to the *Cinemas Project* being launched in 2014.

Lead by Cribb, the NETS team were outstanding in originating other new projects, touring seven NETS Victoria exhibitions state-wide and nationally during the year, and instigating fresh collaborations with galleries, arts practitioners, curators and lenders to deliver a dynamic range of exhibitions and activities. Other key exhibitions this year included *Made to last: the conservation of art*, curated by NETS Victoria Exhibition Manager Sherryn Vardy, and *Tooth and Nail*:

cross cultural influences on contemporary ceramics, guest curated by Stephen Gallagher. As well as taking expertise to galleries, this year NETS Victoria also ran four well attended professional development seminars addressing distinct areas of cultural promotion and production.

NETS contribution was only possible due to the continued support of Arts Victoria and the Australia Council, and our host partner the National Gallery of Victoria. We also thank the project supporters Visions of Australia and the Gordon Darling Foundation. On behalf of the Board I congratulate the NETS Victoria team: Georgia Cribb (returning from maternity leave in February 2012), Emily Jones, Sherryn Vardy, Rowena Jones (returning after maternity leave in June 2012), David Baker (departed June 2012), Jess Booth and Eleanor Adams.

The NETS Victoria Board also provided exceptional support this year, despite several changes. We extend special thanks to Meaghan Pellicano for her contribution in the finance area. During the year long standing member Anthony Camm was replaced by Adam Harding, Director of Horsham Art Gallery. I also acknowledge the work done by Emily Myer and Alex Farrar who departed the NETS Victoria Board at the end of a fruitful year. As outgoing Chair, I extend thanks to all the Board and staff, most particularly to Georgia Cribb for leading a responsive organisation in a changing environment and for the careful delivery of NETS' programs across a diverse sector.

Zara Stanhope
Chair
NETS Victoria Board of Management 2012

DIRECTOR'S REPORT

To service Victoria's increasingly sophisticated and diverse network of public galleries, our organisation National Exhibitions Touring Support (NETS) Victoria, continues to evolve and respond to our context. In parallel, contemporary art, craft and design practices shift and artists forever pose new and exciting challenges for our organisation.

2012 was the first in a three year cycle where we unveiled a new structure within our artistic program. A series of small but no less rigorous contemporary art exhibitions for our colleagues who work in less resourced public galleries, mid-tier state and national tours largely sourced through our Exhibition Development Fund grants program. In addition, we will develop an exciting commissioning project where we will collaborate directly with artists and large public galleries in regional Victoria to develop major works which will be delivered in 2014.

Rather than just being responsive, NETS Victoria will now also commission projects and develop projects internally to meet the needs of the gallery sector. This year we curated not just one but two exhibitions in-house, conceived specifically to fulfil a need from the sector. Two major Victorian exhibitions were showcased nationally by our organisation across five states and territories, and the work of the highly regarded urban Indigenous collective proppaNOW toured Victoria alongside a collection of contemporary ceramics which reveal cross-cultural influence from Australia and Asia.

In addition to the extensive skills-share training our organisation delivers on site at regional galleries in Victoria and interstate, NETS Victoria partnered with the Public Galleries Association of Victoria to deliver two additional professional development seminars in 2012, *Meet the Press: Working with Editors and Publicists* and

the inaugural *Curatorial Intensive* for the Victorian public gallery sector. We also delivered a seminar *Working with Exhibition Designers* with Museums Australia (Victoria).

With costs rising faster than CPI, the challenge of delivering an increasingly ambitious program within existing resources has been met with great energy and creativity by our extremely talented team. After I returned from maternity leave in February, NETS Victoria's very experienced Program Manager Emily Jones increased her responsibilities, overseeing the exhibition program with the support of Sherryn Vardy. On the departure of David Baker as Communications Manager, we welcomed back Rowena Scanlon from maternity leave mid-year. We were delighted to have had Jess Booth join us in a part-time capacity earlier in the year, and Eleanor Adams just before the end of the calendar year.

My gratitude to each of the team for their fabulous work for the year.

Thank you to our colleagues within the regional gallery sector, our artists, curators, lenders and other project collaborators and our funding partners from the Australia Council, Arts Victoria and our host organisation, the National Gallery of Victoria, who enable NETS Victoria to deliver this substantial program to audiences across the state and beyond.

Georgia Cribb
Director, NETS Victoria 2012



Above:
Dreamweavers at
Redland Art Gallery,
Queensland

Right:
Made to last
workshop at Latrobe
Regional Gallery

OPERATIONS AT A GLANCE

Equivalent full-time staff: 3.4
 Artists: 50
 Curators: 8
 Audience:
 Exhibitions on the road: 7
 Touring Partners: 7
 Exhibition Presentations: 23
 Destinations: 12 Victorian, 9 interstate
 Exhibitions in Development: 3
 Exhibition Development Funds: \$30,000
 Professional development forums delivered: 4



Cut with the kitchen knife
 public program with
 Heather Shimmen at
 Artspace Wodonga

BOARD & STAFF

Chair

Joe Pascoe (until May 2012)
 CEO and Artistic Director, Craft

Zara Stanhope (from May 2012 - December 2012)
 Independent curator and writer
 Principal Curator, Auckland Art Gallery (from
 January 2013)

Sarah Bond (from December 2012)
 Visual Arts Director, Asialink

Deputy Chair

Murray Bowes
 Curator, Warrnambool Art Gallery

Treasurer

Meaghan Pellicano
 Manager – SGM, Ernst & Young

Secretary

Alex Farrar (until December 2012)
 Senior Associate, Shiff & Company

Board Members

Sarah Bond (board member until December 2012,
 elected Chair)

Anthony Camm (until January 2012)
 Director, Ararat Art Gallery

Kirrily Hammond
 Curator Collection, Monash University Museum
 of Art (MUMA)

Adam Harding (from May 2012)
 Director, Horsham Regional Art Gallery

John Meade
 Artist

Emily Myer (until August 2012)
 Independent arts consultant

Zara Stanhope (board member until May 2012,
 elected chair)

Co-opted member representing the National Gallery of Victoria

David Hurlston
 Curator, Australian Art,
 National Gallery of Victoria

Director

John Kean (until December 2011)
 Georgia Cribb (from February 2012)

Exhibitions Managers

Emily Jones
 Sherryn Vardy

Exhibitions Coordinator

Jess Booth

Communications Manager

David Baker (until June 2012)
 Rowena Scanlon (from June 2012)

Exhibitions Assistant

Eleanor Adams (from November 2012)

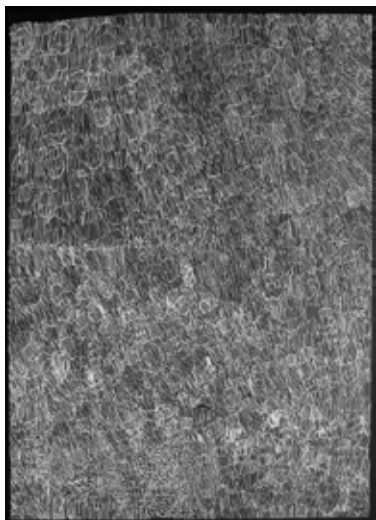
Bookkeeper

Leah Knight,
 Entire Office Management

2012 EDF RECIPIENTS

The exhibition development fund (EDF) is a key way of stimulating new exhibitions for touring across Victoria and interstate. The EDF is an annual fund of \$30,000 from Arts Victoria, devolved to public arts organisations in Victoria for the development of new exhibitions of contemporary art, craft and design for tour.

Three grants of \$10,000 were available in 2012; however \$10,000 was carried forward to be devolved in 2013.



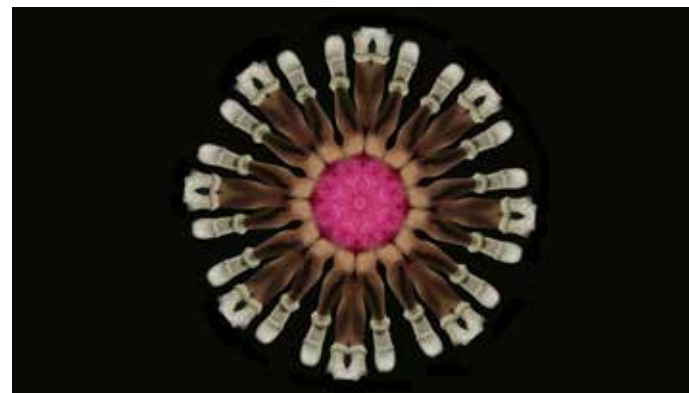
The world is not a foreign land

Ian Potter Museum of Art
Curated by Quentin Sprague

The world is not a foreign land explores notions of artistic collaboration, dialogue and influence. It focusses on Indigenous Australian artists from three remote areas: the Tiwi Islands, the Kimberley and Eastern Arnhem Land. Pairs or groups of artists have been selected from each region based on the different intergenerational or contemporary creative exchanges they represent. This selection places emphasis on artistic relationships which have been previously unrepresented and brings together works from varied media, including bark paintings, works on paper and canvas, video and sculpture.

The world is not a foreign land will launch at the Ian Potter Museum of Art early 2014 and then tour nationally 2014-2015.

Nyapanyapa YUNUPINGU
Birrka'mirri 18, 2011
paint pen on clear acetate plastic
83.5 × 59.5cm



Bonnie LANE
Make Believe 2012
Single channel HD
video (Still)
1 hour 5 minutes
Image courtesy
of Bonnie Lane
and Anna Pappas
Gallery.

Synthetica BLINDSIDE

Curated by Claire Anna Watson

Synthetica presents sumptuous experimental works by seven of Victoria's contemporary artists. Pulsing machines and courageous forms brimming with life and wonder are presented in this supercharged vibration of new work. By distorting and interrogating our sense of reality, and creating new worlds for contemplation, the selected works provoke questions about the relationship we have with the physical world and reflect on the nature of experimentation in an increasingly technologized climate. Through a mesmerising display of video, painting, sculpture, installation and works on

paper, these artworks are animated kinetically, technologically or through the viewer's imagination.

Born from BLINDSIDE's exhibition programming, *Synthetica* also continues the discussion on the role of artist-led communities in the understanding and enrichment of Australian art.

Synthetica will launch at Horsham Regional Gallery late 2013, and tour Victoria 2014.

2012 Publications



Cut with the kitchen knife

Fully illustrated colour catalogue,
essay by Emily Jones.

Published: 2012

Format: Paperback, 40 pages

Publisher: NETS Victoria

ISBN: 978-0-646-57432-5

Edition: 600

Writers: Emily Jones, David Baker
and artists

Designer: Dominic Forde and Lynely
McDonald, Famous Visual Services

Art_a_base Summer/Autumn 2011-2012

published online www.netsvictoria.org
January 2012

Made to last:

the conservation of art

Fully illustrated colour catalogue,
curator's essay by Sherryn Vardy, case
studies, glossary of conservation terms.

Published: 2012

Format: Paperback, 56 pages

Publisher: NETS Victoria

ISBN: 978-0-646-58497-3

Edition: 450

Writers: Glyn Davis, Georgia Cribb,
Julie Adams, Sherryn Vardy, Susan
Reynolds, Jude Fraser, Nicole Tse,
Sophie Lewincamp, Vanessa Kowalski,
Libby Melzer and artists

Designer: Dominic Forde and Lynely
McDonald, Famous Visual Services

Art_a_base Winter/Spring 2012

published online www.netsvictoria.org
July 2012

10 *Artnotes Victoria* columns for
Art Monthly Magazine
www.artmonthly.org.au

ON TOUR

The seven outstanding exhibitions toured in 2012 reflect the diversity of contemporary art practice in all its forms – drawing, painting, video, installation, ceramics, performance, sculpture, collage and photography. Developed in partnership with Victoria's leading arts organisations, our team were responsible for the freighting, installation and interpretation of 152 works of art drawn from artists, representative galleries, private lenders and public institutions from around the country and overseas.

As part of the new structure of the NETS Victoria Artistic Program – small projects for small galleries, our usual major touring program for the mid-sized galleries, and a major commissioning project for the large public galleries – the 2012 program included the launch of the inaugural small scale exhibition *Cut with the kitchen knife* which includes a selection of work by Australia's leading contemporary artists which is packed

down into a small number of crates and simply installed. The project, launched at Counihan Gallery in Brunswick, Melbourne and touring regionally, has been both a critical and popular success with galleries and their audiences alike.

All seven exhibitions were fully supported with expertise and resources by our organisation which ensured that we engaged audiences of 69,398 throughout the year with the best contemporary art, craft and design.

AT A GLANCE:

- Regional Victoria 9
- Outer Metro Victoria 1
- Metro Melbourne 2
- NT 1
- ACT 1
- TAS 2
- NSW 4
- QLD 1

7 exhibitions, presented on 23 occasions, to 21 galleries in regional and metropolitan Victoria, New South Wales, Queensland, South Australia, Australian Capital Territory, Tasmania and the Northern Territory.



Image credit: http://en.wikipedia.org/wiki/File:Australia_states_blank.png

“Exhibitions of this calibre help to raise the perceptions of the standards of Latrobe Regional Gallery.”

Latrobe Regional Gallery, VIC

Cut with the kitchen knife

A NETS Victoria touring exhibition
Curated by Emily Jones

NETS Victoria recognises the challenges faced by smaller public galleries in presenting significant exhibitions of the highest calibre. Often these galleries have limited financial, human and marketing resources. This inaugural NETS Victoria initiated exhibition, curated by Exhibitions Manager Emily Jones, was designed to meet the needs of these galleries without compromise to the excellence synonymous with NETS Victoria.

Cut with the kitchen knife has received an overwhelmingly positive venue response. Three smaller regional galleries were initially targeted as host venues, all of whom were enthusiastic in programming the exhibition. Melbourne metro gallery Counihan Gallery in Brunswick was equally excited about the prospect of working with NETS Victoria to launch the exhibition.

Cut with the kitchen knife surveys the current manifestations of collage in contemporary art; a movement which takes as its starting point the absurdist collages arising from the highly influential Dadaist movement of the early twentieth century. Featuring works by artists Christian Capurro, Simon Evans, Elizabeth Gower, Mandy Gunn, Deborah Kelly, Nicholas Mangan, Stuart Ringholt, Joan Ross and Heather Shimmen, *Cut with the kitchen knife* explores the use of collected material; arranging and reordering as a means of interacting with, and thus shaping, the physical world.

Touring Victoria 2012-13 with the support of Arts Victoria and the Gordon Darling Foundation.

Counihan Gallery in Brunswick (VIC Metro)
5 April - 13 May 2012

Art Space Wodonga (VIC)
1 June - 23 June 2012

Latrobe Regional Gallery (VIC)
30 June - 25 August 2012

Dubbo Regional Gallery (NSW)
8 December 2012 - 27 January 2013



“...working with the NETS team was a great experience, especially as I tend to work mostly in isolation, i.e. being one of two staff in a small metro gallery. The exhibition was very professionally managed and was a very cooperative experience all up, kind of like working with the make-a-wish foundation. Thank you!”
Counihan Gallery, Brunswick VIC

Heather SHIMMEN
Suspended Anima- 1 2011
moveable artists book, solvent transfer and linocut on paper
98 x 29 x 25 cm
Courtesy the artist

Made to last: the conservation of art

A NETS Victoria touring exhibition in partnership with the Centre for Cultural Materials Conservation at the University of Melbourne and supported by Latrobe Regional Gallery

Curated by Sherryn Vardy

The second NETS Victoria initiated exhibition, curated by Exhibitions Manager and Paintings Conservator Sherryn Vardy, explores conservation in contemporary art. The exhibition built on Vardy's thesis for her Masters of Cultural Material Conservation at the University of Melbourne and forged links with host galleries collections through conservation case studies.

Contemporary artists use traditional, modern and sometimes unconventional materials for a variety of reasons; the materials are integral to their conceptual practice, workable or readily available. *Made to last* highlights the significance of the artists' original intent to assist in the long term

preservation of their work, providing a 'behind the scenes' insight into their practice. This exhibition explores investigative methods of conservation including the behaviour of materials over time and techniques used to preserve and document work for the future. Artists include Brook Andrew, Penny Byrne, Juan Ford, Ghostpatrol and Claire Anna Watson.

In December Sherryn delivered a paper titled: *Decision Making Strategies for the Long Term Preservation of Contemporary Art by Living Artists: Case Study – 'Made to last: The Conservation of Art' touring exhibition*, to the 2012 AICCM Paintings Group + 20th Century in Paint Symposium - *The Meaning of Materials in Modern and Contemporary Art*, held at the Queensland Art Gallery, Gallery of Modern Art, Brisbane.

Touring Victoria 2012 – 13 with the support of Arts Victoria and the Gordon Darling Foundation.

"This exhibition attracted many school groups and the local community. The content of the exhibition encouraged much discussion around ephemeral and contemporary practices and conservation treatment."

Latrobe Regional Gallery, VIC



Penny BYRNE
Tea for Two in Tuvalu 2011
vintage porcelain figurine,
vintage Action Man accessories,
vintage coral, glass fish, epoxy
resin, epoxy putty, retouching
medium, powder pigments
Courtesy of the artist and
Sullivan+Strumpf Fine Art, Sydney

Latrobe Regional Gallery (VIC)
12 September - 28 October 2012
Art Gallery of Ballarat (VIC)
8 December 2012 - 20 January 2013

"...the gallery was one of only two venues outside of Victoria and appreciated the rare opportunity to work closely with this well respected touring organisation."

Tweed River Art Gallery NSW

Spirit in the Land

"We loved hosting this beautiful and stunning exhibition. Such great work and our visitors loved it. A total pleasure. It's a credit to you and the team in putting it together for tour, so many, many congratulations. More please!"

Tweed River Art Gallery, NSW

A McClelland Gallery+Sculpture Park & NETS Victoria touring exhibition
Curated by Robert Lindsay and Penny Teale

The landscape genre has dominated Australian art and has been fundamental in the formation of our national identity. Within this tradition *Spirit in the Land* explores the special, often metaphysical, relationship to the land through the work of eleven leading Indigenous and non-Indigenous artists, including Russell Drysdale, Lorraine Connelly-Northey, Sidney Nolan, Dorothy Napangardi, John Olsen, Rover Thomas, Fred Williams, Rosalie Gascoigne, Emily Kame Kngwarreye, John Davis and Lin Onus.

Toured to five states and territories from 2011 to 2013 with the support of Visions of Australia.

Araluen Arts Centre (NT)
12 November 2011 - 12 February 2012

ANU Drill Hall (ACT)
23 February - 1 April 2012

Benalla Art Gallery (VIC)
15 June - 29 July 2012

Tweed River Art Gallery (NSW)
5 October - 25 November 2012

Penrith Regional Art Gallery (NSW)
7 December 2012 - 18 January 2013



Lorraine CONNELLY-NORTHEY
O'Possum-skin cloak 2010
rusted and galvanized drain pipes and fencing wire
Courtesy of the artist

"The exhibition gave school students in a remote region the chance to get up close and personal with works by celebrated Australian artists that would only otherwise be seen in books, on the internet or in Capital city galleries. The wider community also had a chance to witness how important some of the works produced locally are on a national scale."

Araluen Arts Centre, NT

Jus' Drawn: the proppaNOW collective

Jus' Drawn: the proppaNOW Collective
A Linden Centre for Contemporary Arts
& NETS Victoria touring exhibition
Curated by The proppaNOW collective;
co-ordinated by Jan Duffy

Featuring new works on paper from the group of urban Aboriginal artists known collectively as proppaNOW, including acclaimed artists Richard Bell, Vernon Ah Kee, Gordon Hookey and Laurie Nilsen, as well as formidable emerging artists such as Jennifer Herd, and Tony Albert, this group dispels the notion that indigenous art needs to be from a remote area to be 'authentic'. These artists have developed a sophisticated city-bred Aboriginal aesthetic in contrast to what they call the 'Ooga-Booga' mentality that seeks to cast Indigenous culture as inherently static and primitive.

Toured to six venues in VIC and NSW from 2010 - 2012 with the support of Arts Victoria and the Helen Macpherson Smith Trust.

Gippsland Art Gallery Sale (VIC)
28 January – 25 March 2012
Warrnambool Art Gallery (VIC)
21 April – 21 June 2012
Burrinja Gallery (VIC Metro)
30 June – 26 August 2012

"Support from NETS was outstanding."
Gippsland Art Gallery, VIC



Jennifer HERD
On Dying 2010
12 ink drawings on 300gsm watercolour paper
Courtesy the artist

“Attendance by children was up by approximately 80% on the same period in the previous year. It was an excellent family show and helped us to achieve our goal of making the gallery more attractive to youth.”

Warrnambool Art Gallery, VIC

Mary & Max: The exhibition

An Australian Centre for the Moving Image touring exhibition managed by NETS Victoria

Curated by Adam Elliot and Fiona Trigg

Warrnambool Art Gallery (VIC)

3 December 2011 – 29 January 2012

2012 saw the conclusion of *Mary and Max: The exhibition's* 23 month tour of regional Victoria. NETS Victoria and ACMI, in collaboration with Oscar®-winning director and writer Adam Elliot, presented a unique exhibition developed from the plasticine world of *Mary and Max* (2009). Exploring the creative and technical processes behind this acclaimed Australian animation, the exhibition featured over 300 objects including character models, costumes, sketches, sets, storyboards, props and footage of the animators at work, alongside imagery from the finished product. The exhibition was an exclusive behind-the-scenes opportunity to see these wonderful creations up close and discover Adam's ingenious artistry of stop-motion animation.

Toured to three venues in Victoria from 2010 - 2012 with the support of Arts Victoria's major touring initiative.



Bird

Image courtesy of Melodrama Pictures

“...rarely have we had people stay for such long durations and also return for repeat visits.” Warrnambool Art Gallery, VIC



Mary & Typewriter

Image courtesy of Melodrama Pictures

Dreamweavers

*A Gippsland Art Gallery & NETS
Victoria touring exhibition*
Curated by Simon Gregg

Dreamweavers explores art and the subconscious in a strange and enchanting journey through the world of dreams, nightmares and the imagination. The exhibition charts the contemporary propagation of Surrealism through a range of national and international art practices that are at once diverse, and united by an enduring fascination with darkness and dark places. Artists include Aly Aitken, Eloise Calandre (UK), James Gleeson, Adam Laerkesen, Sam Spenser (UK) and Joel Zika.

Touring nationally to nine venues in four states from 2011 – 2013 with the support of Visions of Australia.

Maitland Regional Art Gallery (NSW)
9 December 2011 - 5 February 2012

Swan Hill Regional Art Gallery (VIC)
2 March - 15 April 2012

Plimsoll Gallery (TAS)
18 May - 15 June 2012

Devonport Regional Gallery (TAS)
7 July - 19 August 2012

Redland Art Gallery (QLD)
2 September - 7 October 2012

Ararat Regional Gallery (VIC)
1 November 2012 - 20 January 2013

“(the exhibition) raised awareness of the venue by attracting different scope of visitors to the gallery. People from Brisbane City and outskirts came to the gallery especially to see the exhibition.”

Redland Art Gallery, QLD



Adam LAERKESEN
Something in the Way 2008
Plaster, wood, cast foam
150 x 190 x 110cm
Private collection

Tooth and Nail: cross cultural influences in contemporary ceramics

*An RMIT School of Art and NETS
Victoria touring exhibition*
Curated by Stephen Gallagher

Eleven artists from Australia, Beijing, Hong Kong and Taiwan present hybrid contemporary ceramics that celebrate the cross-cultural pollination between East and West. *Tooth and Nail* is an exploration of the exchange between RMIT University and partnerships with the educational institutions in the Asian region. Six artists were chosen from Australia to be presented alongside the works by artists from Hong Kong, Beijing and Taiwan: Sally Cleary, Kris Coad, Andrei Davidoff, Kevin White, Jane Sawyer, Robyn Phelan, Monxi Wu, Fiona Wong Lai-Ching, Josephine Tsui Tze Kwan, Joe Chan Kiu Hong and Zhou Jie.

Touring Victoria 2012 – 13 to five venues with the support of Arts Victoria.

Chinese Museum (VIC metro)
23 Nov 2011 – 15 Jan 2012
Hamilton Art Gallery (VIC)
13 June 2012 - 9 Aug 2012



Fiona WONG LAI-CHING

Spathodia 2010
Japanese black clay
9 x 8 x 27 cm (each)

Aeranthus 2010
Porcelain
8 x 9 x 2 cm (each)

Hazelnut 2010
Porcelain
4 x 11 x 21 cm (each)
Collection of the artist

In Development

Signature Style

A Craft and NETS Victoria touring exhibition

Curated by Nella Themelios

Assistant curator Kim Brockett

Contemporary jewellery is currently undergoing an unprecedented level of collaborative experimentation. The jewellery practitioners included in *Signature Style* have all used collaboration to develop or augment their existing solo practices; to both extend and problematise their 'signature style'. For this exhibition they will produce a new body of work in collaboration with another arts practitioner, critically reflecting on the role of their working relationship. What is it that they 'do' when they collaborate? *Signature Style* will examine new methodologies of working and work; thinking through the potentials of collaboration within craft and design.

Signature Style will launch at Craft Victoria in early 2013 and will tour Victoria with the support of Arts Victoria in 2013 – 14.



Alexi FREEMAN
Trans-Seasonal 2013 Python Collection
Image credit: Marnie Haddad

David Rosetzky Survey

A Centre for Contemporary Photography exhibition

Curated by Naomi Cass and Kyla McFarlane

David Rosetzky creates intense and alarmingly beautiful videos, photo-collages and installations that explore identity, subjectivity and interpersonal relationships. Drawing from fifteen years' practice, this survey presents the first comprehensive selection of his work to date. Differing physical encounters arise from floor-based installations: wall-mounted video portraits and photo-collages, through to long duration video installations.

Lured by high production values and beautiful subjects, the viewer is ensnared in Rosetzky's stiflingly stylish worlds, whose narratives—unlike the popular culture that Rosetzky references—do not provide neat conclusions. Despite its ravishingly beautiful aesthetic, autumnal light and seductive, articulate use of music, Rosetzky's work leaves the viewer questioning social relations and consumer culture.

The exhibition will be presented at the Centre for Contemporary Photography in mid-2013 and will tour nationally 2013 – 2015 with the support of Visions of Australia.



David ROSETZKY

Commune 2003
Type C photographs mounted on composition board, flexilight
120 x 290 x 450cm

THE CINEMAS PROJECT

The Cinemas Project

Curated by Bridget Crone in partnership with NETS Victoria

The Cinemas Project presents an exciting new framework for the commissioning and development of projects by contemporary artists in relation to the sites of historic cinemas across regional Victoria, as well as the communities that care for them, remember them or enjoy them today.

The Cinemas Project will commission new contemporary art work involving aspects of live performance or the moving image, referencing the activities that originally took place in these spaces. The initial focus will be on the, the artists' engagement with specific localities and their communities including youth, and the simultaneous development and production of new contemporary art and audiences. Artists will be matched with six locations across Victoria to develop work during a residency period. The work developed might be a film or video, a live performance or a participatory art project. The artists will be invited to engage with the cinema-site: local history, living memories or the physical structure of the building itself.

Following the commission phase, each artist will be invited to present their work once completed in the community in which it is developed, concurrently in a state-wide 'festival'.

The Cinemas Project is set to launch around Victoria in 2013 with support from the Australia Council for the Arts.



Tom NICHOLSON
Evening shadows 2011-12

Installation at the Art Gallery of South Australia of 38 painted copies of H. J. Johnstone's painting *Evening shadows*, 1880, an allegorical depiction of an Aboriginal woman crossing the Murray in twilight, and the first painting to be acquired by the AGSA, and a stack of 10,000 off-set printed posters, each 59.6 x 84 cm. Image courtesy the artist.

Part of *Parallel Collisions: 2012 Adelaide Biennial of Australian Art*, curated by Natasha Bullock and Alexie Glass-Kantor.

NETS Victoria is committed to develop and demonstrate best practice exhibition support services for our touring programs, providing quality professional development opportunities for regional gallery staff and developing contemporary art networks within and beyond regional communities.

Professional Development

Working with Exhibition Designers

Presented by NETS Victoria in partnership with Museums Australia (Victoria)

Date: 24 April 2012

Venue: NGV Australia, Federation Square

Attendees: 94

Leading designers, curators and producers discussed their experiences of exhibition team dynamics, the importance of the exhibition design brief and the best way to manage the process to deliver an exemplary exhibition.

Volunteer Programs: The Ins and Outs

Presented by NETS Victoria in partnership with the Public Galleries Association of Victoria (PGAV)

Date: 19 June 2012

Venue: NGV Australia Federation Square

Attendees: 28

The first part of the seminar explored principles of volunteer programs - including who volunteers and why - and provided an overview of best practice in managing volunteer programs. This was followed by case studies from the public gallery sector - providing insights to assist with running a volunteer program.

Meet the Press:

Working with Media and Publicists

Presented by NETS Victoria in partnership with the PGAV

Date: 19 June 2012

Venue: NGV Australia Federation Square

Attendees: 28

Getting media coverage can be at best a challenge and at worst a nightmare. Sometimes, even getting a response from your local paper can be a headache. So what can you do to improve your chances of getting good publicity? In this seminar, three media professionals offered their take on how small to medium arts organisations - specifically public galleries - can develop mutually beneficial relationships with the press. With a focus on improving media relations, writing effective press releases, pitching stories and providing relevant content to publishers.

“Meeting other curators and industry peers casually over the two days in a friendly easy environment was a fantastic way to create new networks. The diversity of speakers was great. I particularly enjoyed the Think Tank, mode of curating. It sparked conversation and debate from the first morning break.”

Curatorial Intensive

Presented by NETS Victoria in partnership with the PGAV

Date: 25 & 26 October 2012

Venue: NGV: International; NGV: Australia; Gertrude Contemporary; Artery

Attendees: 33

Curators from regional and public galleries throughout Victoria were invited to come together to participate in a two day intensive including forums, discussions, presentations and studio visits. The purpose of the event was to exchange ideas, consider new approaches, extend professional networks, share information on exciting artists to watch and foster collaboration.



“I found it inspiring to hear from others and it definitely re-affirmed my own curatorial practice. Meeting new artists was great and I hope to have further discussions with them”

Curatorial Intensive; participants at Gertrude Contemporary

Financials

Statement of Comprehensive Income for the year ended 31 December 2012

REVENUES	Notes	31 Dec 2012	31 Dec 2011
Government Grants		\$	\$
Commonwealth government operational grant		67,918	67,455
State government operational grant		203,500	166,432
State government project grants		164,555	114,370
		435,973	348,256
Other Income			
Exhibition venue fees		58,406	38,875
Interest income		7,110	7,884
Other		31,327	21,805
		96,842	68,564
TOTAL REVENUES		532,815	416,821
EXPENSES			
Employee expenses	8	182,936	206,454
Freight and storage expenses	9	185,069	136,231
Exhibition expenses		101,241	36,830
Advertising, Marketing & Printing expenses		22,275	29,114
Travel expenses		19,081	23,928
Admin expenses		21,892	24,616
Depreciation		754	5,704
Bad debt		-	1,204
TOTAL EXPENSES		533,248	464,080
LOSS FOR THE PERIOD		(433)	(47,260)
Other comprehensive income		-	-
TOTAL COMPREHENSIVE LOSS FOR THE PERIOD		(433)	(47,260)

The statement of comprehensive income is to be read in conjunction with the notes to and forming part of the financial statements.

Statement of Financial Position as at 31 December 2012

	Notes	31 Dec 2012	31 Dec 2011
CURRENT ASSETS		\$	\$
Cash and cash equivalents	10	178,561	186,102
Trade and other receivables	3	105,576	140,257
Inventory	4	7,366	9,559
TOTAL CURRENT ASSETS		291,502	335,917
NON-CURRENT ASSETS			
Plant and equipment	5	1,065	1,820
TOTAL NON-CURRENT ASSETS		1,065	1,820
TOTAL ASSETS		292,567	337,737
CURRENT LIABILITIES			
Trade and other payables	6	226,278	276,831
Employee benefits	7	23,498	19,266
TOTAL CURRENT LIABILITIES		249,777	296,097
NON-CURRENT LIABILITIES			
Employee benefits	8	1,609	25
TOTAL NON-CURRENT LIABILITIES		1,609	25
TOTAL LIABILITIES		251,386	296,122
NET ASSETS		41,182	41,615
MEMBER'S FUNDS			
Accumulated Funds		41,182	41,615
TOTAL MEMBERS FUNDS		41,182	41,615

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

Statement of Cash Flows for the year ended 31 December 2012

	Notes	31 Dec 2012 \$	31 Dec 2011 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from government		290,070	298,835
Receipts from other entities		244,626	183,396
Interest received		7,110	7,884
Payments to suppliers and employees		(549,346)	(546,705)
NET CASH FROM OPERATING ACTIVITIES	10	(7,541)	(56,590)
NET INCREASE/(DECREASE) IN CASH HELD		(7,541)	(56,590)
Cash and cash equivalent at beginning of year		186,102	242,691
CASH & CASH EQUIVALENT AT END OF YEAR	10	178,560	186,102

Statement of Changes in Equity for the year ended 31 December 2012

	Members Funds \$
As at 31 December 2010	88,875
Loss for the year	(47,260)
As at 31 December 2011	41,615
Loss for the year	(433)
As at 31 December 2012	41,182

Notes to and forming part of the Financial Statements for the year ended 31 December 2012

1 GENERAL

National Exhibitions Touring Support (Victoria) Inc (NETS) is an incorporated association domiciled in Australia. The registered address is:

c/- The Ian Potter Centre: NGV Australia
PO Box 7259, Melbourne Victoria 8004

The purpose for which the incorporated association was established is to increase access and promote the enjoyment and appreciation of contemporary visual art, craft and design through a range of exhibition touring and touring support programs.

Principal activities during the year consisted of a program of nine touring exhibitions presented on 26 occasions at 19 public galleries in regional and metropolitan Victoria, New South Wales, Queensland and South Australia.

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Accounting

This financial report is a special purpose financial report and has been prepared to satisfy the financial reporting requirements of the Associations Incorporations Act. The financial statements have been prepared

in accordance with Australian Accounting Standards and the requirements of the Associations Incorporation Act 1981 with the following exceptions:

- AASB 7 Financial Instruments: Disclosures
- AASB 124 Related Party Disclosures

The accounting policies adopted in preparing the Financial Statements are consistent with those of previous years, except where otherwise stated.

The financial report has been prepared in Australian dollars.

The report has been prepared in accordance with the historical cost convention, on an accruals basis.

Other than the disclosure exceptions noted above, the financial report complies with Australian Accounting Standards.

The following is a summary of the material accounting policies adopted by NETS in the preparation of the financial report.

(b) Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and cash in banks with an original maturity of three months or less that are readily convertible to known amounts

Notes to and forming part of the Financial Statements for the year ended 31 December 2012

of cash and which are subject to an insignificant risk of changes in value.

For the purposes of the statement of cash flows, cash and cash equivalents consist of cash and cash equivalents as defined above.

(c) Trade and other receivables

Trade and other receivables are recognised and carried at original invoice value less any allowance for impairment.

Collectability of trade receivables is reviewed on an ongoing basis. Individual debts that are known to be uncollectable are written off when identified. An impairment provision is recognised when there is objective evidence that NETS will not be able to collect the receivable.

(d) Inventories

Inventories are held for sale in the ordinary course of business operations and are measured at the lower of cost and net realisable value.

A provision for stock obsolescence is made when there is objective evidence than an inventory item may be economically impaired.

(e) Impairment of assets

All assets are assessed annually for indications of impairment (i.e. as to whether

their carrying value exceeds their recoverable amount). If there is an indication of impairment, the assets concerned are tested to determine whether their carrying value exceeds their recoverable amount. Where the asset's carrying value exceeds its recoverable amount, the difference is written off by a change to the statements of comprehensive income except to the extent that the write-down can be debited to an asset revaluation reserve applicable to specific asset. The recoverable amount for assets is measured at the higher of the net present value of future cash flows expected to be obtained from the asset and fair value, less costs to sell.

(f) Plant and equipment

Plant and equipment is stated at historical cost less accumulated depreciation and any accumulated impairment losses. Such cost includes the cost of replacing parts that are eligible for capitalisation when the cost of replacing the parts is incurred. Similarly, when each major inspection is performed, its cost is recognised in the carrying amount of the plant and equipment as a replacement only if it is eligible for capitalisation. All other repairs and maintenance are recognised in the Statement of Comprehensive Income as incurred.

Depreciation is calculated on a straight-line basis over the estimated useful life of the

asset as follows:

Depreciation rates are as follows:

	31 Dec 2012	31 Dec 2011
*Plant and Equipment	10.00%	10.00%
*Furniture and fittings	20.00%	20.00%

(g) Trade and other payables

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

(h) Income tax

NETS Inc is exempt from income tax under Section 50-45 of the Income Tax Assessment Act 1997.

(i) Revenue

Revenue is recognised and measured at the fair value of the consideration received or receivable to the extent it is probable that the economic benefits will flow to NETS and the revenue can be reliably measured. The following specific recognition criteria must also be met before revenue is recognised:

(i) Grants

Grant revenue is recognised upon obtaining control of the contribution or the right to receive the contribution. Where grant income is received in advance, or when there are specific conditions that must be met, the income is recognised as deferred revenue. The income will be recognised in the statement of comprehensive income once the conditions have been met or service provided that make it eligible to receive a contribution.

(j) Provisions and employee benefits

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

Provisions are measured at the present value of management's best estimate of the expenditure required to settle the present obligation at the reporting date. The discount rate used to determine the present value reflects current market assessments of the time value of money and the risks specific to the liability. The increase in the provision resulting from the passage of time is recognised in finance costs.

Notes to and forming part of the Financial Statements for the year ended 31 December 2012

Employee leave benefits

(i) Wages, salaries and annual leave

Liability for wages and salaries, including non-monetary benefits and annual leave expected employees' services up to the reporting date. They are measured at the amounts expected to be paid when the liabilities are settled.

(ii) Long service leave

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

(ii) Superannuation

The amount charged to the statement of comprehensive income in respect of superannuation represents the contribution made by NETS to the superannuation funds of employees.

(iii) Employee on-costs

Related employee on-costs have been included in the calculation of liabilities for employee benefits.

(k) Good and Services Tax

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except:

- i. where the amount of GST incurred is not recoverable from the taxation authority, it is recognised as part of the cost of acquisition of an asset or as part of an item of expense; or
- ii. for receivables and payables which are recognised inclusive of GST.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables. Cash flows are included in the cash flow statement on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

3. TRADE AND OTHER RECEIVABLES

	31 Dec 2012	31 Dec 2011
	\$	\$
Trade debtors	97,263	140,257
less provision for impairment loss	-	-
	<u>97,263</u>	<u>140,257</u>
GST Receivables	8,313	-
	<u>105,576</u>	<u>140,257</u>

Trade receivables are non-interest bearing and are generally on 30-60 day terms.

4. INVENTORY

Current inventory		
Goods held for resale - at cost	9,504	9,559
Less: provision for slow moving stock	(2,138)	-
Total current inventory	<u>7,366</u>	<u>9,559</u>

Movement in the provision for slow moving stock

Balance at the beginning of the year	-	-
(Increase)/decrease in allowance recognised	(2,138)	-
Balance at the end of the year	<u>(2,138)</u>	-

5. PLANT AND EQUIPMENT

Cost		
Balance at 31 December	38,065	38,065
Additions	-	-
Disposals	-	-
Balance at 31 December	<u>38,065</u>	<u>38,065</u>

Accumulated Depreciation

Balance at 31 December	36,245	30,541
Depreciation	754	5,704

Notes to and forming part of the Financial Statements for the year ended 31 December 2012

	31 Dec 2012	31 Dec 2011
	\$	\$
Disposals	-	-
Balance at 31 December	37,000	36,245
Net Carrying Amount		
At 31 December	1,065	1,820
6. TRADE AND OTHER PAYABLES		
Trade creditors	39,196	29,651
Income in advance	178,211	227,143
Sundry creditors	8,872	13,011
GST payable	-	7,025
	226,278	276,831
7. EMPLOYEE BENEFITS		
Current		
Provision for annual leave	9,297	12,382
Provision for long service leave	14,201	6,884
	23,498	19,266
Non current		
Provision for long service leave	1,609	25
	25,107	19,291
8. EMPLOYEE EXPENSES		
Salaries and wages	142,454	162,381
Sick leave, annual leave and long service leave	23,167	24,545
Defined contribution superannuation	13,917	16,889
Other employee expenses	3,397	2,640
	182,936	206,454

	31 Dec 2012	31 Dec 2011
	\$	\$
9. FREIGHT AND STORAGE EXPENSES		
Freight	116,214	87,509
Crates	44,530	29,939
Storage	24,325	18,783
	185,069	136,231
10. Reconciliation of the Operating Result to Net Cash Used in Operating Activities		
Operating result	(433)	(47,260)
Plus/(minus) non cash items:		
Depreciation and amortisation expense	754	5,704
Change in operating assets and liabilities		
(Increase)/decrease in Trade and other receivables	34,681	(101,625)
(Increase)/decrease in inventory	2,194	380
Increase/(decrease) in Trade and other payables	(50,553)	80,458
Increase/(decrease) in employee benefits	5,816	5,752
Net cash from operating activities	(7,541)	(56,590)
Reconciliation of cash		
Beginning Cash on hand	186,102	242,691
Closing cash on hand	178,561	186,102
11. EXPENDITURE COMMITMENTS		
Operating leases		
There are no operating lease commitments as at 31st December 2012 (31 December 2011 - Nil)		

Notes to and forming part of the Financial Statements for the year ended 31 December 2012

14.2 Capital Commitments

There were no commitments for capital expenditure as at 31st December 2012 (31 Dec 2011 - Nil).

31 Dec 2012	31 Dec 2011
\$	\$

12. POST BALANCE DATE EVENTS

There were no significant post balance day events to be reported as at 31st December (31 Dec 2011 - Nil).

13. CONTINGENT LIABILITIES

There were no contingent liabilities at balance date not provided for in the Balance Sheet as at 31st December 2012 (31st December 2011 - Nil).

14. AUDITORS REMUNERATIONS

Amounts received or due and receivable by the auditors of NETS Inc - an audit of the financial statements.

<u>1,700</u>	<u>1,700</u>
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15. SEGMENT INFORMATION

NETS operates in the Arts sector. All of NETS operations are undertaken within Australia.

16. SUBSEQUENT EVENTS

NETS is not aware of any material events that have occurred subsequent to balance date.

17. FINANCIAL RISK MANAGEMENT

NETS principal financial instruments comprise receivables, payables and cash.

Accounting Policies

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement and the basis on which revenues and expenses are recognised, in respect to each class of financial asset, financial liability and equity instrument, are disclosed in Note 2 to the financial report.

31 Dec 2012	31 Dec 2011
\$	\$

Credit risk

Credit risk arises from the financial assets, which comprise cash and cash equivalents and trade and other receivables. The maximum credit risk on financial assets which have been recognised in the Statement of Financial Position is generally the carrying amount less any allowance from impairment. The total credit risk exposure of the entity could also be considered to include the difference between the carrying amount and the realisable amount.

Interest Rate Risk

At balance date, NETS had the following mix of assets and liabilities exposed to Australian variable interest rate risk:

Financial Assets

Cash and cash equivalents	<u>178,561</u>	<u>186,102</u>
Total	<u>178,561</u>	<u>186,102</u>

Weighted average interest rate	3.90%	3.75%
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Notes to and forming part of the Financial Statements for the year ended 31 December 2012

Remuneration of Responsible Persons

No benefits or remuneration were paid to responsible persons of National Exhibitions Touring Support (Victoria) Inc. other than the Executive Officer/Public Officer.

Retirement benefits of Responsible Persons

No responsible persons retired or were paid any retirement benefits during the financial year.

There were no significant transactions between the National Exhibitions Touring Support (Victoria) Inc. and any of the responsible persons and responsible person-related entities, nor are there other receivables from and payables to ordinary members and responsible person-related parties. Other significant transactions with responsible persons and responsible person-related parties in their domestic dealings and with normal customer or employee relationships were conducted on terms and conditions no more favourable than those available in similar arm's length dealings.

Remuneration of Executive Officers

No executive officer received more than \$100,000.

MEMBERS DECLARATION

We, the undersigned, do hereby certify on behalf of the Board that, in our opinion, the accompanying financial report, is drawn up so as to present fairly the financial position of NETS Inc. as at 31 December 2012 and the results of its operations for the year then ended in accordance with Australian Accounting Standards.

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.
MEMBERS DECLARATION

We, the undersigned, do hereby certify on behalf of the Board that, in our opinion, the accompanying financial report, is drawn up so as to present fairly the financial position of NETS Inc. as at 31 December 2012, and the results of its operations for the year then ended in accordance with Australian Accounting Standards.


Sarah Bond
Chairman


Meghann Pellicano
Treasurer


George Crick
Executive Officer

INDEPENDENT AUDITOR'S REPORT

To the members of

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC

Report on the financial report

We have audited the accompanying financial reports of National Exhibitions Touring Support (Victoria) Inc, which comprises the statement of financial position as at 31 December 2012, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information.

Those charged with governance of National Exhibitions Touring Support (Victoria) Inc are responsible for the preparation of the financial reports, and have determined that the basis of preparation described in Note 1 to the financial reports is appropriate to meet the requirements of the constitution and the needs of the members. The responsibility also includes such internal control as is determined necessary to enable the preparation of financial reports that are free from material misstatement, whether due to fraud or error.

Auditor's responsibility

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

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

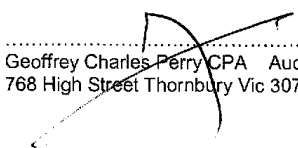
We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independence

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

Opinion

In our opinion, the financial reports of National Exhibitions Touring Support (Victoria) Inc presents fairly the National Exhibitions Touring Support (Victoria) Inc financial position as at 31 December 2012, and of its financial performance and its cash flows for the year then ended on that date and complies with appropriate Australian accounting standards.


Geoffrey Charles Perry CPA Auditor 8249
768 High Street Thornbury Vic 3071

Dated this 28th day of May 2013

Supporters

Principal Supporters:



In Kind Supporter:



Organisation Support:



Project Partners:



Education and Professional Development Partners:



Contact us

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A0038199B

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Compiled and edited by Eleanor Adams, Jess Booth, Georgia Cribb, Emily Jones, Rowena Scanlon and Sherryn Vardy.

Financials prepared by the National Gallery of Victoria and audited by Geoff Perry, G.C. Perry & Co

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