



**ART ON THE MOVE
ANNUAL REPORT 2010**

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Front cover

Richard Woldendorp *Salt lakes surrounded by wheat fields, 50 km NE of Esperance (detail)* 1994
Abstract Earth touring exhibition
 Photographer Richard Woldendorp

Back cover

David Gregson *Afternoon Catch* 1998
David Gregson: A Desire to Relate touring exhibition
 Photograph courtesy Brook Studio



The State of Western Australia has made an investment through the Department of Culture and the Arts in association with the Lotteries Commission in ART ON THE MOVE the National Exhibitions Touring Structure for Western Australia Inc.

ART ON THE MOVE is assisted by the Australian Government through the Australia Council, its arts funding and advisory body. ART ON THE MOVE is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

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MISSION

ART ON THE MOVE The National Exhibitions Touring Structure for Western Australia Inc. facilitates the touring of exhibitions to meet the needs of audiences and exhibition venues beyond established state and federal institutions. It aims to develop and provide access to quality exhibitions, particularly visual art and craft, to people of Western Australia and beyond, and to develop professional exhibition practices and venues.

OBJECTIVES

To develop and tour visual art and craft exhibitions of quality and diversity with an emphasis on contemporary practice throughout Western Australia.

To maximise the audience and its access to the Exhibitions Program.

To provide enjoyment and improve the experience of viewing visual art and craft for the Exhibitions Program audience.

To raise the level of professional practice and skills related to curating and hosting touring exhibitions.

To maximise ART ON THE MOVE's levels of funding and support from sources other than the established government sources and to increase professional, corporate and public awareness of its activities.

To foster the exchange and touring of exhibitions beyond state boundaries.



Gabriella Dolby & Gordon Barunga
Unggud Snakes 2007
Kimberley Aboriginal Artists - *Sharing Difference on Common Ground* touring exhibition
Photographer Nigel Gaunt - Red Dirt Photography

Resilient, innovative, creative and ever evolving are the words that spring to mind whenever I think about ART ON THE MOVE as an organisation. But it is resilience that has kept us going over the past year, within tight budget constraints and the inherent challenges associated with developing a viable and varied exhibition program that tours the length and breadth of Western Australia and interstate.

Whilst our touring program has remained strong, with 10 continuing exhibition tours and 3 new exhibitions commenced touring in 2010, namely *Pinjarra Massacre Memorial*, *The Syndicate* and *Voices of the Wheatbelt*, our overall touring program is in the process of declining. That said, the quality is never compromised – the ART ON THE MOVE exhibition ‘package’ which includes crating and packing, exhibition manuals, catalogues, through to the education kits and the invaluable ‘on tour’ support provided by the ART ON THE MOVE staff is an excellent model.

The year ended with a ‘bang’ with the print form of ART ON THE MOVE Crate News evolving from its black-and-white format into an exciting new look e-newsletter in full colour.

Our amazing Executive Director, Paul Thompson has been constantly ‘on-the-road’ delivering exhibitions and assisting with installations and de-installations. Importantly, he has made the most of this opportunity, meeting people in local communities to listen to their needs, promoting what ART ON THE MOVE has to offer and always being on the alert for new or possible exhibition venues to expand the reach of ART ON THE MOVE activities. This advisory capacity is yet another critical role for ART ON THE MOVE in engaging with local government, artists and receiving venue staff in the regions.

ART ON THE MOVE is distinctive amongst its interstate touring compatriots in that it has established a highly regarded Professional Development Program comprising over 45 modules. These training workshops provide a fundamental service for artists, gallery and museum staff in regional and metropolitan venues and communities across the state in broadening their knowledge and best practice skill base within the creative sector.

Another exceptional aspect of ART ON THE MOVE is that, contrary to other Australian state-based touring agencies that outsource crate building and packing, it can boast being a ‘one-stop shop’ with innovative crate construction and packing undertaken in-house, with systems being continually refined to suit the medium. With a fully equipped workshop, the expertise of ART ON THE MOVE was called on this year to design and complete a major crating project for the Warburton Arts Centre – 17 mauve-painted crates containing stunning works from the artists of the Warburton ranges are now on tour to Shanghai, Nanjing and Beijing in China.

Most importantly where would we be without the creativity and talents of our artists? Over its 24 year history, ART ON THE MOVE is privileged to have built up a wonderful alumni of artists who have created works of art, exhibited and worked with ART ON THE MOVE to promote the visual arts and crafts and creative endeavours within Western Australia and beyond.

Along with Healthway, the Australia Council, Visions of Australia and the Department of Culture and the Arts, it is the enthusiasm and support of the ART ON THE MOVE staff, my fellow Committee members and our Patron Brian McKay that is critical to the ongoing viability and vibrancy of the organisation that celebrates the talents of artists living and working in Western Australia.

JUDE SAVAGE
Chair



Simon Gilby *Finalist 2009*
The Syndicate touring exhibition
Photographer Ashley De Prazer

It was another solid year of activity at ART ON THE MOVE. The shift to smaller exhibitions has been popular with the less resourced venues. The larger scale exhibitions such as the City of Fremantle's *Fertile Soil* and Simon Gilby's large-scale sculptures in *The Syndicate* provided a great balance between the scale and complexity of touring exhibitions available for venues.

However, it is abundantly clear that without additional financial resources to cover the increased touring costs from the past eight years we will struggle to provide the range and quantity of exhibitions needed by venues across the state and nationally. The formation of the Chamber for Arts and Culture in 2010 is our only hope for increased funding from the State Government.

On the federal front we have contributed via NETS Australia to the Australia Council's review of the Visual Art Craft Strategy. We successfully met the then Arts Minister, Peter Garrett, in Canberra. We have continued to lobby for increased funding as we have done for decades! Let's just hope that something will come from all this lobbying.

Nalda Searles' exhibition *Drifting in My Own Land* completed its state tour and then, with the support of Federal Visions of Australia funding, began its national tour. Nalda is one of Western Australia's greatest textile artists. Her solo exhibition is being seen by a national audience that is warmly embracing the sensitivity and creativity of her grass and fibre art works.

We first started talking with Nalda and Christina McGuinness about this exhibition six or seven years ago. We contributed support letters to both state and federal funding bodies for studio time to work on a major body of work. We then assisted with applications for a substantial catalogue and then the state tour and Visions of Australia funding. Nalda contributed enormously to the financial costs to assist with the preparation of the exhibition and, in particular, the production of the accompanying DVD.



Nalda Searles *Grass Skull 2* 2008
Nalda Searles - *Drifting in My Own Land* touring exhibition
Photographer Eva Fernandez

The end result is a fantastic exhibition with excellent design production with catalogue and education material, invitations, mini catalogue, room sheets and the DVD. The costs involved to present an artist's touring exhibition at this level for national touring will easily exceed \$300,000. Without these rapidly dwindling opportunities and, as funding fails to maintain any growth, Western Australian artists, unfortunately, will be radically under-recognised in the national cultural and historical context.

I would like to acknowledge the extensive support from the ART ON THE MOVE Committee. Jude Eastwood Savage, Chair, brings an enormous level of touring knowledge and exemplifies a passion for the sector that drives the organisation. We have one of the best Committee representations that I have experienced in my time at ART ON THE MOVE.

I would also like to acknowledge the remarkable work of our stretched staff that, through their part-time work and full-time dedication enable the touring and support for artists, venues and audiences to continue in the way it does. A big thanks to Julie Thomas, Pilar Mata Dupont, Carla Steele and Kelly Cleary, Administration; Lisa Young, Education; Lisa Green and Catherine Czerw, Professional Development and Luke Dragicevich (casual workshop assistant).

Thank you to Healthway for its ongoing sponsorship of the extremely important education services. This enables artists to travel and meet young people all around the state. Thank you to the Australia Council, Visions of Australia and the WA Department of Culture and the Arts for their continued support.

PAUL THOMPSON
Executive Director

2010 saw a fair range of change to the Professional Development Program so it was a busy and interesting time for ART ON THE MOVE's training area. Perhaps the most significant change occurred mid way through the year, when Lisa Green took a 12 month break from her role as Professional Development and Training Officer. After several years in this position, Lisa certainly left enormous boots to fill but fortunately, she also left highly organised handover procedures that ensured a steady course was set for the Professional Development Program over the remainder of the year.

Early in 2010 Lisa introduced a Touring Program Overview training session to the existing training modules that targeted newly appointed gallery managers and directors from within ART ON THE MOVE's membership. These short, half-day sessions were offered to new personnel soon after taking up their positions and aimed to familiarise venue management with our touring and training programs. This ensured services continued to be delivered as smoothly as possible despite the inevitable delays and disruption due to staffing changes. This initiative proved timely indeed as several venues experienced management turnover throughout the year, some occurring two and even three times within the one position.

The Professional Development Program worked to a new workshop quota in 2010 - a minimum of five regional and three metropolitan events. A total of 24 training modules were delivered to 36 participants from five regional venues in Esperance, Katanning, Kalgoorlie and Bunbury. Areas of focus were Basic Introduction to Touring Exhibitions and Exhibition Installation and Handling. A further 25 modules covering Introduction to Touring Exhibitions, Exhibition Installation and Handling and Exhibition Lighting were provided to 35 metropolitan arts workers. These included two workshops dedicated to ART ON THE MOVE funding recipients, and the always popular Professional Development Day for Teachers, in which artist Linda van der Merwe used the David Gregson paintings in *A Desire to Relate* to explore the paint mixing principles of the colour wheel.



(top) Artist Linda van der Merwe demonstrating colour mixing in the Professional Development Day for Teachers held in August. Photographer Lisa Young

(below) Workshop participants Carol Wohlnc and Rita Basilio engrossed in their paintings at the Professional Development Day for Teachers. Photographer Lisa Young

Across the year, the vast majority of all workshop participants expressed their strong satisfaction our professional development workshops, consistently rating the relevance of information covered, the training materials provided and the quality and standard of our presenters. However, it should be noted that despite this feedback, 2010 witnessed an overall increase in the number of reported and unreported incidents, issues and damage to touring artworks. While there is no one factor to explain this rise, one likely cause is a preparedness for some venues to rely on past experience, existing skill levels and the knowledge of often just one staff member to professionally and safely oversee a touring exhibit. Increasing constraints on a venue's time, budgets and resources notwithstanding, the neglect of staff training and ongoing professional development opportunities will only continue to constrain an organisation in the short, medium and long term.

So the immediate challenge for the Professional Development Program is to maintain the significance and strength of the existing workshop structure, continue to offer the best practice skills, support and expertise required in an ever-changing gallery and exhibition environment and to strengthen our ability to champion the importance of training and professional development to all current and potential members across the State.

CATHERINE CZERW

Professional Development and Training Officer

2010 was an exceptional year for ART ON THE MOVE's Education Program. The quality of exhibitions on offer, together with the high calibre of presenters delivering the program, ensured record numbers of students and their teachers benefited from direct exposure to artists and their artworks and curators. A total of 115 Artist on the Move education talks took place at 13 different venues all over the state, resulting in around 2,436 primary and secondary school students, TAFE students and their teachers being involved.

Two new exhibitions commenced their tours in 2010, providing further variety for audiences in the ART ON THE MOVE touring program. *Pinjarra Massacre Memorial*, which commenced its tour in February, is a moving, informative show with an educative component that presents high quality work by prominent West Australian Indigenous artists. The exhibition reveals the appalling history of a significant event, which occurred in October 1834 in the small town of Pinjarra. A large number of Bindjareb Nyungars from the area were brutally massacred by a group of white settlers under the orders of Governor James Stirling. The exhibition serves as a memorial to this horrific event and the artists involved were invited to make a work of art about the event or Nyungar life before or after the massacre. A number of schools were involved in Education Events associated with this exhibition, many of which used the exhibition as a way of combining Society and Environment studies with Visual Arts.

Simon Gilby's sculpture exhibition entitled *The Syndicate* commenced its tour in April. The rare opportunity for students to see a sculpture show and meet a sculptor was seized by many teachers throughout the state as the exhibition travelled to Bunbury, Mandurah, Busselton and Geraldton. Simon's talks attracted large numbers and extremely complimentary feedback wherever the exhibition travelled to.

Producing the education resource for *Pinjarra Massacre Memorial* was an extremely informative and educative process for me. The challenge was to provide background information about the exhibition for teachers, that was succinct and informative, whilst focusing on the artwork of these prominent West Australian artists. The resulting resource contains information about the background to the event, the event itself and the impact it had on the Bindjareb Nyungar people. It also highlights each artwork, explaining the ideas behind it and formal aspects of the work. The resource also contains Gallery Education Sheets for primary, middle and secondary school students.

The education resource for *The Syndicate* was very well received by teachers, many commenting that it is a resource that can be used time and again in the classroom. Teachers particularly liked the format which comprised a set of A4 cards dealing with each of the individual sculptures in the show, in addition to the education notes booklet and Gallery Education Sheets for primary, middle school and secondary students. The A4 cards contain stimulus questions, which have been designed to assist students to gain the most from each sculpture in the exhibition.

Sponsorship

Throughout the year Healthway provided excellent sponsorship support facilitated by the Sponsorship Officer from the WA Heart Foundation, Alex Pusenjak. In February, artist David Carson created a new version of the 3D sponsorship video containing the *Smarter Than Smoking* message. The new video shows artist Brian McKay making an artwork in his studio, using 3D time-lapse photography. A soundtrack containing a voice-over reiterating the message verbally has also been added to the work. Positive feedback has been received from teachers in relation to this new version of the video.

Audience participation

2010 saw the continuation from past years of the successful program of audience participation in touring exhibitions and artists' and curators traveling to venues to accompany shows. The program of Smarter than Smoking Education Events is a valuable tool in educating regional and remote audiences about contemporary Western Australian art and helping venues to develop future audiences.

Artists and curators who participated in Education Events in 2010 were: Catherine Czerw, Nalda Searles, Karrie-Anne Kearing, Laurel Nannup, Richard Woldendorp, Simon Gilby and Norma MacDonald. ART ON THE MOVE is grateful for the extensive contribution these artists make to the success of the education program.

There have been many highlights of the program. Nalda Searles, together with *Drifting in My Own Land* Project Coordinator, Christina McGuinness, travelled to five venues in 2010 to deliver the program. Despite such a grueling schedule, Nalda has continued to provide quality experiences for students of all ages and backgrounds. In Bunbury, a special Meet the Artist event was organised where Nalda and Christina attended a dinner arranged in Nalda's honour. Several other venues organised practical workshops, delivered by Nalda, to accompany the show.

Sculptor Simon Gilby's Education Events have been met with enthusiasm from teachers at all venues *The Syndicate* has travelled to. In Geraldton, teacher David Bromley, from Nagle Catholic College, indicated that it was one of the best exhibitions he had ever taken his students to. This sentiment was reiterated by a number of teachers in different regions and many students were inspired to create their own figurative sculptures, influenced by Simon's work.



(top) Nalda Searles speaks to a group of attentive students from St Patrick's Primary School when *Drifting in My Own Land* featured at the Katanning Art Gallery in March. Photograph: Christina McGuinness



(middle) Students from Halls Head Community College enjoy an informal talk by sculptor Simon Gilby at the Alcoa Mandurah Art Gallery where *The Syndicate* featured in June. Photograph: Gary Aitken



(right) Curator Karrie-Anne Kearing addresses a group of students from St Joseph's Primary School, Pinjarra when *Pinjarra Massacre Memorial* featured at the Prison Gallery in Fremantle in March. Photograph: Lisa Young

Richard Woldendorp's schedules quickly filled wherever his exhibition *Abstract Earth* travelled to. In 2010, *Abstract Earth* traveled to Esperance, Bunbury, Albany, Katanning and Geraldton. Over two days in Bunbury, Richard spoke to 9 school groups totaling almost 200 individuals. Such was the enthusiasm he demonstrated, all of the feedback received was extremely complimentary.

The successful touring and promotion of ART ON THE MOVE exhibitions can be attributed to the willingness of so many people to work together to promote the visual arts in regional areas. Venue staff have continued to cooperatively assist visiting artists and curators to deliver the Artist on the Move program. Most importantly, Healthway's provision of sponsorship for the program has continued to be of great value and the assistance from Lindsay Lovering and Sarah Kepert from Healthway and Alex Pusenjak from the Heart Foundation has been appreciated.

LISA YOUNG
Education Officer

EXHIBITION POLICY

The majority of Exhibitions within the Program will:

- Reflect contemporary art practice and issues.
- Be of high quality.
- Introduce contemporary Western Australian artists to new audiences.
- Intend to tour to a range of venues.
- Be selected to form a balanced program.
- Include an education and/or public program component.
- Promote an understanding and appreciation of the professional visual arts and crafts.
- Encourage and assist individuals to acquire organisational and curatorial skills.
- Develop the professional standards of venues and personnel in regional areas.
- Be encouraged if they originate from regional Western Australia.
- Be encouraged if they provide access to public and private collections.



Nalda Searles *Botanica's Dream Garden* 2007
Nalda Searles - Drifting in My Own Land touring exhibition
Visions of Australia
Photographer Eva Fernandez

**2010 SUCCESSFUL EXHIBITION
TOURING FUNDS**

A Case of Deja Vu

Independent Curator Thomas Hoareau
1 participating artist

A Case of Deja Vu - Seven paintings and a suitcase by Thomas Hoareau presents a series of seven paintings crated between 1983 and 2010 which use iconic works from the history of Western Art to articulate contemporary issues. It includes large-scale reworkings of paintings such as Theodore Gericault's *The Raft of the Medusa* (1819) and Gustave Courbet's *The Stonebreakers* (1850-51).

In addition to these new paintings, Hoareau presents a series of works dating from the early nineties, that are contemporary reworkings of iconic paintings from the history to Western Art, representing the artist's continued interest in this theme over three decades of his career. *The Girl at the Counter of Leabridge Newsagent* (1998) is a street-level reworking of Manet's *Bar at the Folies-Bergere* and *Northbridge Gothic* (1998) presents Grant Wood's *American Gothic* reworked within a contemporary social milieu.

**2010 TOURING EXHIBITIONS
AND ITINERARIES**

A Story to Tell - Laurel Nannup

Independent Curator/Coordinator Laurel Nannup
assisted by Brett Nannup



Laurel Nannup *Watermelon Patch* 2001
A Story to Tell touring exhibition
Photographer Brett Nannup

In *A Story to Tell*, Nyoongar artist Laurel Nannup tells her own story, through woodcuts, etchings and photographs. These works illustrate the artist's memories of place, particular events and people, all of which contribute to an overview of her life.



(top) Thomas Hoareau *Study for Northbridge Gothic* 1998
Thomas Hoareau *The Midland Junction Stonebreakers* 2010
A Case of Deja vu touring exhibition
Photos courtesy artist

At the age of eight, the Native Welfare Department took Laurel, her sister and her cousin away from the Pinjarra region and their families, to the Wandering Mission where they lived and worked until they were old enough to work on farms in the area. The prints in Laurel's exhibition are a reflection of her life, both with her family and mission life; the stories are told with honesty and affectionate humour and build up a unique picture of the reality of life for many Indigenous people of Laurel Nannup's generation.

Goldfields Arts Centre Gallery, Kalgoorlie, WA
January 1 - March 31

Abstract Earth

Photography by Richard Woldendorp

Sandpiper Press

Richard Woldendorp Photographer

Curators Ian Lloyd, John McDonald

Coordinator Lyn Woldendorp

Richard Woldendorp is a pioneering photographer who arrived in Western Australia in 1951, and found his life's mission in the local landscape.

Alcoa Mandurah Art Gallery, Mandurah, WA
January 1 - January 16
The Cannery Arts Centre, Esperance, WA
March 24 - April 25
Bunbury Regional Art Galleries, Bunbury, WA
April 30 - June 20
WA Museum - Albany, WA
August 5 - September 8
Katanning Gallery, Katanning, WA
September 27 - October 15
Geraldton Regional Gallery, Geraldton, WA
December 3 - December 31

David Gregson: A Desire to Relate
Mundaring Arts Centre
Curator Catherine Czerw

A Desire to Relate explores the life and work of an artist who has made a major contribution to the history of visual art in Western Australia.

Dedicated to opening our eyes to the communicative power of art, David Gregson was a highly regarded brush painter and passionate arts educator whose influence continues to reverberate through WA's art scene. Focusing on those aspects of Gregson's art practice that have had a lasting influence on artists and audiences alike, the works selected for this exhibition reveal the artist's expressive technical skills, mastery of colour and intense relationship to the act of painting and to life itself.



David Gregson *Self Portrait* 1995
David Gregson: A Desire to Relate touring exhibition
Photo courtesy J and J Gregson

Geraldton and Greenough Art Gallery, Geraldton, WA
January 1 - February 14
Katanning Gallery, Katanning, WA
May 5 - May 28
Alcoa Mandurah Art Gallery, Mandurah, WA
December 7 - December 31

Fertile Soil: Fifty Years of the City of Fremantle Art Collection
City of Fremantle
Curator Andre Lipscombe

Fertile Soil: Fifty Years of the City of Fremantle Art Collection is an exhibition which marks a significant cultural milestone for the largest municipal art collection in WA.

The exhibition highlights the work of twenty WA practitioners who have lived and worked in Fremantle and made an important contribution to the visual arts culture of the city.

The exhibition includes examples of contemporary WA art spanning three decades and represents the strengths of the collection in painting, print, drawing, assemblage and ceramics. It also strikes a balance between works produced by established and emerging artists.

Wanneroo Library and Cultural Centre, Wanneroo, WA
January 1 - January 17
Vancouver Arts Centre, Albany, WA
May 15 - June 5
Bunbury Regional Art Galleries, Bunbury, WA
August 7 - September 27

Impact & Fusion
Wall-objects meet audio-visual installations
Independent Curator Elisabeth M Eitelberger

WA artist bello benischauer presents a dialogue between three sets of wall-objects and audio-visual installations. This exhibition shows recent wall-objects (relief-like expressions) that shock-freeze certain images from his digital installations, recalling cartographic captures of nature strips and urban landscape - always in context to the human being - trying to manifest some sort of sustainability.

Bunbury Regional Art Galleries, Bunbury, WA
April 9 - May 23
University of Western Sydney, Penrith, NSW
August 12 - October 22
Hervey Bay Regional Gallery, Hervey Bay, QLD
November 12 - December 4

Modified
Independent Curator Paul Caporn

Modified presents new works by WA artist Paul Caporn satirically engaging with ideas of masculinity and cultural identity, and playing with the ideas of customisation (hotting up) and the 'backyard blitz'.

Stanthorpe Regional Art Gallery, Stanthorpe, QLD
January 1 - February 14
Latrobe Regional Gallery, Morwell, VIC
March 20 - May 16

Nalda Searles - Drifting in My Own Land
An exhibition of contemporary fibre artworks

Curatorial advisory panel

Coordinator Christina McGuinness

Visions of Australia

Nalda Searles is a living icon of Western Australian art. For nearly thirty years she has been an innovator in the use of native fibres and found objects from the environment for the production of fibre-textiles, sculpture and installation artworks.

Nalda Searles - Drifting in My Own Land showcases new works created by Searles in an intensive period of creativity undertaken since making the decision to return full-time to her solo art practice in 2006.

Vancouver Arts Centre, Albany, WA

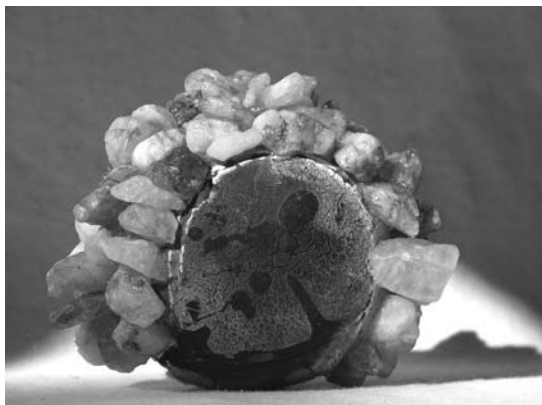
January 30 - February 20

Katanning Gallery, Katanning, WA

March 8 - March 21

Shark Bay World Heritage Discovery & Information Centre, Denham, WA

April 8 - May 22



Nalda Searles *Tjunti* 1996

Nalda Searles - Drifting in My Own Land touring exhibition

Visions of Australia

Photographer Eva Fernandez

Bunbury Regional Art Galleries, Bunbury, WA

June 5 - July 25

Moora Fine Art, Moora, WA

August 5 - August 22

The Cannery Arts Centre, Esperance, WA

September 3 - October 17

The Gallery, Ellenbrook, WA

October 31 - December 12

On Track, Contemporary Aboriginal Art from Western Australia

Berndt Museum of Anthropology

The University of Western Australia

Curator Dr John Stanton

On Track showcases the dynamic development of Western Australian Aboriginal artists' expression over the last decade. The exhibition presents a unique opportunity to view the diversity of regional and artistic perspectives within the contemporary Western Australian setting.

Wanneroo Library and Cultural Centre Gallery, Wanneroo, WA

June 10 - June 27

Pinjarra Massacre Memorial

Pinjarra Katijin

Curator Karrie-Anne Kearing

The *Pinjarra Massacre Memorial* exhibition shows how the arts can break boundaries and a small town's history can reach a large audience. This project has come about as Nyungar people have no outlet to share this story. Through research over many years, extensive information has been accumulated about the massacre of the Bindjareb Nyungars in October 1834 in the small town of Pinjarra.



Gloria Kearing *Yarnup*

Pinjarra Massacre Memorial touring exhibition

Photo courtesy Pinjarra Katijin

The project concept was for artists to visually interpret the event or Nyungar life before or after. Research has uncovered 21 victims by name and each artist adopted one or more of these names giving each of the 21 art works special significance. The art works that each artist has produced stand as a monument to honour that person.

Fremantle Prison Gallery, Fremantle, WA

February 5 - March 14

WA Museum - Albany, WA

March 24 - May 13

ArtGeo Cultural Complex, Busselton, WA

May 28 - June 27

Geraldton and Greenough Art Gallery, Geraldton, WA

July 30 - October 3

Alcoa Mandurah Art Gallery, Mandurah, WA
October 7 - November 13

PROJEKT Video Art Archive
PICA Screen Selection
Perth Institute of Contemporary Arts
Curator *Brendan Lee*

The *PROJEKT Australian Video Art Archive* is a snapshot of Australian video art works exhibited between 1998 and 2003 in commercial, public and artist-run galleries. With cultural centres now dedicated to the moving image, and most public institutions screening video art in their programs, it was felt that an archive should be set up from the grass roots level.

Western Plain Cultural Centre, Dubbo, NSW
February 6 - May 23

The Syndicate

Independent Curator *Simon Gilby*

The concept of this project was to produce ten life size figures that explore our humanity with regard to individual internal and external realities. The works reference images and text from popular culture, art history, religious and political imagery and propaganda to take the form of monuments to unknown protagonists. The works are displayed together to encourage viewers to speculate about the relationships between them.

The resulting works are intended to provoke and encourage questions about the dilemmas of contemporary life by exploring traditional and contemporary interpretations of figurative sculpture and monuments.

Bunbury Regional Art Galleries, Bunbury, WA
April 16 - May 30
Alcoa Mandurah Art Gallery, Mandurah, WA
June 4 - July 3
ArtGeo Cultural Complex, Busselton, WA
September 3 - September 23
Geraldton and Greenough Art Gallery, Geraldton, WA
November 5 - December 31

Video Dome

Collaboration between The Planetarium, Scitech Discovery Centre; Paul Bourke, David Carson
Visions of Australia

Video Dome is an audio-visual immersive environment featuring fish eye projections of digital media works by David Carson and Paul Bourke. Both artists have focused on the heavens; Carson on the aurora borealis and Bourke on the formation of the universe.

The artworks recall the sense of the sublime. The aurora was captured in still photographs by researchers and manipulated by Carson to synthesise one night of aurora activity into 5 minutes of swirling colour. The formation of the universe animated by Bourke has been created using galaxy textures from NASA's Hubble telescope.

Tamworth Regional Gallery, Tamworth, NSW
January 1 - January 12
Port Macquarie Regional Gallery,
Port Macquarie, NSW
January 21 - March 21
Albury City Library Museum, Albury, NSW
April 8 - May 16
Western Plains Cultural Centre, Dubbo, NSW
May 29 - July 25
Warwick Art Gallery, Warwick, QLD
August 11 - September 26



Simon Gilby
The Syndicate touring exhibition
Photographer *Ashley De Prazer*

Voices of the Wheatbelt

Community Arts Networks Western Australia
Project Management

Over two and a half years, CAN WA's *Voices of the Wheatbelt* project has been exploring a sense of place and belonging through photography in the Wheatbelt.

The Gallery, Ellenbrook, WA
May 7 - May 30
Wanneroo Library & Cultural Centre, Wanneroo, WA
August 23 - September 9
Shark Bay World Heritage Discovery & Information Centre, Denham, WA
December 2 - December 31

OFFICE BEARERS

Jude Savage (Chair)
Art Gallery of Western Australia
PERTH WA 6000

Sharon Williams (Deputy Chair)
ArtGeo Cultural Complex
BUSSELTON WA 6280

Eric Sankey (Treasurer)
CRAWLEY WA 6009

Rachael Wilsher-Saa (Hon Secretary)
Western Australia Museum
ALBANY WA 6330

COMMITTEE MEMBERS

David Carson
HAMILTON HILL WA 6163

Shannan Gillespie
ESPERANCE WA 6450

Professor John Maloney
TRIGG WA 6029

Michelle Slarke
LAKE GRACE WA 6353

Associate Professor Stephen Smith
DWELLINGUP WA 6213

SUB COMMITTEES**Governance**

Jude Savage, Eric Sankey, John Maloney, Rachael Wilsher-Saa, Paul Thompson

Exhibitions

Jude Savage, Michelle Slarke, Rachael Wilsher-Saa, David Carson,
John Maloney, Paul Thompson

Education & Marketing

Shannan Gillespie, Stephen Smith, Sharon Williams, Rachael Wilsher-Saa,

Professional Training/Publications

Stephen Smith, Shannan Gillespie, Sharon Williams, Eric Sankey

STAFF

Executive Director *Paul Thompson*

Education Officer *Lisa Young*

Administrative/Tour Officer *Julie Thomas*

Assistant Administrative Officer *Kelly Cleary, Carla Steele, Pilar Mata Dupont*

Professional Training and Development Officer *Lisa Green, Catherine Czerw*

Casual *Luke Dragicevich*

ART ON THE MOVE The National Exhibitions Touring Structure for Western Australia Inc. facilitates the touring of exhibitions to meet the needs of audiences and exhibition venues beyond established state and federal institutions. It aims to develop and provide access to quality exhibitions, particularly visual art and craft, to people of Western Australia and beyond, and to develop professional exhibitions practices and venues.

The information which comprises the organisation's qualitative and quantitative Performance Indicators has been drawn from the Venue Exhibition Records & Comments Sheets, Itineraries, Quarterly Management Committee Reports, Visitor Questionnaires, Media and Industry Feedback.

Selected Performance Indicators are as follows:-

EXHIBITION TOURING PROGRAM

To develop and tour visual art and craft exhibitions of quality and diversity with an emphasis on contemporary practice throughout Western Australia and beyond.

Exhibitions Toured

	Total	Total Installations	WA	Interstate	International
2010	13	44	34	10	0
2009	12	37	28	9	0

Artists Represented	Total	WA	Interstate	International
2010	151	118	33	0
2009	53	39	2	12

Media Represented

	2010	2009		2010	2009		2010	2009
Sculpture	5	3	Textiles	2	3	Printmaking	3	3
Painting	5	5	Aboriginal	3	2	Photography	2	4
Drawing	2	4	Digital	3	5	Mixed media	2	2

Exhibitions have been represented in more than one medium.

Venue Assessment of the Quality of Each Exhibition in the Total Touring Program.

2010	Excellent	Very Good	Good	Satisfactory	Poor
	23 54%	17 39%	4 7%	0 0%	0 0%
2009	Excellent	Very Good	Good	Satisfactory	Poor
	16 43%	19 52%	2 5%	0 0%	0 0%

Venues presenting exhibitions provide assessments of these exhibitions in this graduated scale and extended comments on the exhibition's value to their audience, their opinion of its quality, packaging and the tour management provided.

ACCESS TO THE SERVICES

To maximise the audience and its access to the Exhibitions Program.

Exhibition Audience

2010	Total Attendance 103,234	School Attendances 8,311
2009	Total Attendance 110,282	School Attendances 3,260

Exhibitions are offered and tour to cities and towns of both large and small population bases. The duration of their presentation is determined by the host venue (1 to 6 weeks).

Western Australian Exhibition Presentation by Venue Classification

	2010	2009
Regional Gallery or similar	14	16
Exhibition Spaces	16	14
Permanent or Temporary Spaces	3	7

Western Australian Regions Receiving Exhibitions

	2010	2009
Metro	6	4
Goldfields/Esperance	2	6
Wheatbelt	1	1
Pilbara	0	0
South West	7	1
Great Southern	7	5
Kimberley	0	0
Gascoyne	2	2
Mid West	4	5
Peel	4	4
Indian Ocean Territories	0	3
Number of Different Exhibition Spaces Presenting the Exhibitions	2010 25	2009 24

Membership

	Total	Associate	A	B	C	Education
2010	88	12	17	11	18	30
2009	105	26	15	11	21	32

Membership entitles the individual or organisation to participate in the Exhibition Program instigating or receiving exhibitions, and to receive related advice, training or assistance.

EDUCATION & PUBLIC PROGRAMS

To provide enjoyment and improve the experience of viewing visual art and craft for the Exhibition Program audience.

To raise the level of professional practice and skills related to curating and hosting touring exhibitions.

School attendances formed 8.3% of total audience.

Exhibitions Touring Accompanied by Education Kits

	Total	Prepared by Education Officer in conjunction with the Curator	Installations with Education Kits
2010	13	13	44
2009	10	10	32

Education Kits Distributed

	Total	WA	Interstate
2010	874	674	200
2009	740	560	180

ART ON THE MOVE distributes these to the receiving venues which distribute them to the local and surrounding schools. This ensures they build their own School Visit Program directly.

Other Activities Accompanying the Exhibitions

	2010	2009
Artist/Curator Talks	112	58
Audience Development Workshops	4	3

Most of the 2010 activities were funded independently of the WA and Commonwealth Governments, receiving Healthway/Visions sponsorship or support from an organising institution, curator or artist.

Skills Development Workshops

	Participants	Locations
2010	71	5
2009	107	6

Skills Development Workshops are presented across the State.

Skills Publications Sold

2010	6
2009	12

Professional skill workshops are supported by the State Government of Western Australia through the Department of Culture and the Arts and ART ON THE MOVE.

Regional Visits

	2010	2009
Goldfields/Esperance	3	1
Wheatbelt	3	3
Pilbara	0	0
South West	6	0
Great Southern	3	2
Kimberley	0	0
Gascoyne	1	0
Mid West	4	6
Peel	4	5
Christmas Island	0	1
Total	24	18

These outreach visits occur in response to requests for venue assessments, audience development advice, presentations, and joint projects initiatives.

FINANCIAL SOURCES

To maximise the levels of funding and support from sources other than the established government sources.

Composition of Total Operating Budget

	WA Govt	C'wealth Govt	Income	Sponsorship
2010	61.7%	9.5%	17%	11.8%
2009	56.6%	10.2%	22.5%	10.7%

These percentages do not include the external financial and in-kind contributions made to the development of the exhibitions.



Nalda Searles *Siphon* 2007
Nalda Searles - Drifting in My Own Land touring exhibition
Visions of Australia
Photographer Eva Fernandez

GOVERNANCE REPORTING

BOARD OF MANAGEMENT	COMMITTEE Attended	MEETINGS Held
<p>DAVID CARSON Metropolitan Committee Member Sub committee member of: Exhibitions Bachelor of Arts (Fine Art), General Art and Design, Certificate IV AWT <i>Extensive teaching experience in art and design, 3D imaging/community related experience, funding applications and collaborative partnerships, boards Professional artist</i></p>	2*	4
<p>SHANNAN GILLESPIE Regional Committee Member Sub committee member of: Education & Marketing, Professional Training/Publications <i>Extensive experience in arts and gallery management</i></p>	2*	4
<p>PROFESSOR JOHN MALONEY Metropolitan Committee Member Sub committee member of: Governance, Exhibitions BSc, MSc, PhD, Hon Dr Tech, FAIP, FACPSM, FAICD, FAIM <i>15 years as Vice Chancellor and Deputy Vice Chancellor for the development and implementation of vision, strategy and policy for Curtin University, WA and Monash University, Victoria. Extensive experience in tertiary teaching, active in the development of medical research institutes and centres in Melbourne and Canada; marketing and public affairs Professional artist</i></p>	3*	4
<p>ERIC SANKEY Treasurer Metropolitan Committee Member Sub committee member of: Governance, Professional Training/Publications <i>Bachelor of Science, Justice of the Peace 37 years experience in financial sector Board and financial experience with state based arts organisations</i></p>	3	4
<p>MICHELLE SLARKE Regional Committee Member Sub committee member of: Exhibitions <i>Bachelor of Arts (Fine Art), Diploma of Teaching, Local Government Development Officer, Education/arts/community related experience Practising professional artist and writer</i></p>	2	4

BOARD OF MANAGEMENT (continued)	COMMITTEE Attended	MEETINGS Held
<p>JUDE SAVAGE Chair Metropolitan Committee Member Sub committee member of: Governance, Exhibitions <i>Master of Letter, Higher Diploma of Teaching Secondary (Arts & Crafts)</i> <i>AGWA Registrar of Collections, extensive travelling exhibitions, collection/ administrative management, museum and gallery experience</i></p>	3	4
<p>ASSOCIATE PROFESSOR STEPHEN SMITH Regional Committee Member Sub committee member of: Education & Marketing, Professional Training/Publications <i>20 years experience in tertiary teaching, research and research management Not for profit organisation management & restructuring community development and capacity building Practising artist and writer</i></p>	1	4
<p>RACHAEL WILSHER-SAA Hon Secretary Regional Committee Member Sub committee member of: Governance, Exhibitions, Education & Marketing <i>Bachelor of Arts (Education)</i> <i>22 years teaching experience, extensive experience in museum exhibition and program development</i></p>	3	4
<p>SHARON WILLIAMS Deputy Chair Regional Committee Member Sub committee member of: Education & Marketing, Professional Training/Publications <i>Bachelor Librarianship, minor communication Diploma of Fine Arts Extensive experience in arts and gallery management Practising artist</i></p>	3	4

COMMITTEE MEETING DATES

April 27
August 5
October 14
December 8

ANNUAL GENERAL MEETING

April 27

*Elected at annual general meeting April 27

AUDITOR'S INDEPENDENCE DECLARATION
UNDER SECTION 307C OF THE CORPORATIONS ACT 2001
TO THE EXECUTIVE COMMITTEE OF NATIONAL EXHIBITIONS
TOURING STRUCTURE FOR WESTERN AUSTRALIA TRADING AS
ART ON THE MOVE

I declare that to the best of my knowledge and belief, during the year ended
31 December, 2010 there have been:

- (a) No contraventions of the auditor independence requirements as set out
in the Corporations Act 2001 in relation to the audit; and
- (b) No contraventions of any applicable code of professional conduct in
relation to the audit.

Walker Wayland (Audit) WA Pty Ltd
Chartered Accountants



John Dorazio CA
Director

Mt Pleasant, WA 20th April, 2011

NATIONAL EXHIBITIONS TOURING STRUCTURE
 FOR WESTERN AUSTRALIA INC.
INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2010

	NOTE	2010 \$	2009 \$
INCOME			
Grant income	5	538,051	554,769
Other income	6	217,596	276,788
EXPENSES			
Production & Venue expenses		(158,313)	(182,748)
Exhibition Touring Fund expenses		(23,875)	(67,864)
Marketing & Promotion expenses		(4,427)	(5,472)
Public Program expenses		(9,809)	(35,091)
Administration expenses		(469,972)	(475,554)
		<hr/>	<hr/>
Surplus attributable to the association		89,251	64,828
		<hr/> <hr/>	<hr/> <hr/>

The accompanying notes form an integral part of this statement.

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.
BALANCE SHEETS AT 31 DECEMBER 2010

	NOTE	2010	2009
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	8	615,408	560,723
Receivables		100,950	13,298
Other current assets	9	30,912	20,389
		<u>747,270</u>	<u>594,410</u>
NON-CURRENT ASSETS			
Property, plant and equipment	10	182,277	174,833
		<u>182,277</u>	<u>174,833</u>
Total non-current assets			
		<u>182,277</u>	<u>174,833</u>
Total assets		<u>929,547</u>	<u>769,243</u>
LIABILITIES			
CURRENT LIABILITIES			
Payables	11	9,258	(1,035)
Funding in advance	4	194,442	177,718
Sponsorship in advance	4	158,716	131,051
Other		8,275	-
Provisions - annual leave	12	17,447	17,899
		<u>388,138</u>	<u>325,633</u>
Total current liabilities			
		<u>388,138</u>	<u>325,633</u>
NON-CURRENT LIABILITIES			
Provisions - long service leave	12	62,846	54,307
		<u>62,846</u>	<u>54,307</u>
Total non-current liabilities			
		<u>62,846</u>	<u>54,307</u>
Total liabilities		450,992	379,940
		<u>450,992</u>	<u>379,940</u>
Net assets		478,555	389,303
		<u>478,555</u>	<u>389,303</u>
MEMBERS FUNDS			
Reserves			
- Building	19	155,703	166,790
- Project	19	42,998	-
Accumulated surplus		279,853	222,513
		<u>478,554</u>	<u>389,303</u>
		<u>478,554</u>	<u>389,303</u>

The accompanying notes form an integral part of this statement.

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.
CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2010

	NOTE	2010 \$	2009 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from members		7,379	7,832
Operating and grant receipts		597,093	669,407
Sponsorship receipts		106,586	97,761
Other receipts		119,358	192,228
Interest received		5,050	5,041
Payments to suppliers and employees		(702,285)	(794,364)
Net goods and services tax paid to ATO		(38,839)	(48,531)
Net cash generated (used) in operating activities	13	94,342	129,374
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of property plant, equipment and leasehold improvements		(39,657)	(39,808)
Net cash used in investing activities		(39,657)	(39,808)
Net increase in cash held		54,685	89,566
Cash at beginning of year	8	560,723	471,157
Cash at end of year	8	615,408	560,723

The accompanying notes form an integral part of this statement.

NATIONAL EXHIBITIONS TOURING STRUCTURE
 FOR WESTERN AUSTRALIA INC.
STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2010

	Accum- ulated Surplus \$	Building Reserves \$	Project Reserves \$	Total \$
Balance at 31 December 2008	146,720	177,755		324,475
Transfer to and from reserves - building reserve	-	(10,965)		(10,965)
Transfer to accumulated surplus	10,965	-		10,965
Surplus for the year	64,828	-		64,828
Balance at 31 December 2009	<u>222,513</u>	<u>166,790</u>		<u>389,303</u>
Transfer to and from reserves - building reserve - project reserve	-	(11,087)	42,998	(11,087) 42,998
Transfer to accumulated surplus	11,087	-	-	11,087
Surplus for the year	89,251	-	-	89,251
Project reserve	(42,998)	-	-	(42,998)
Balance at 31 December 2010	<u><u>279,853</u></u>	<u><u>155,703</u></u>	<u><u>42,998</u></u>	<u><u>478,554</u></u>

The accompanying notes form an integral part of this statement.

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.
**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED - 31 DECEMBER 2010**

I. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

This financial report is prepared in order to satisfy the financial reporting requirements of the Western Australia Associations Incorporation Act 1987 as amended. The financial reporting requirements of Australia Council for the Arts require the association to prepare financial statements as if it were a company, defined under Part 2M.3 of the Corporations Act 2001. Accordingly a general purpose financial report has been prepared.

The financial report is a general purpose financial report that has been prepared in accordance with Accounting Standards, Urgent Issues Group Interpretations, other authoritative pronouncements of the Australian Accounting Standards Board and the Corporations Act 2001.

The financial report of the National Exhibition Touring Structure for Western Australia Inc. complies with all Australian equivalents to International Financial Reporting Standards (IFRS) in their entirety.

The following is a summary of the material accounting policies adopted by the economic entity in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

Reporting Basis and Conventions

The financial report has been prepared on an accruals basis and is based on historical costs modified by the revaluation of selected non-current assets, for which the fair value basis of accounting has been applied.

Accounting Policies

(a) Property, plant and equipment

Each class of property, plant and equipment are carried at cost or fair value less, where applicable, any accumulated depreciation and impairment losses.

Plant and equipment

Plant and equipment are measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by the association to ensure it is not in excess of the recoverable amount from those assets. The recoverable amount is assessed on the basis of the expected net cash flows which will be received from the assets' employment and subsequent disposal. The expected net cash flows have been discounted to present values in determining recoverable amounts.

The cost of fixed assets constructed within the association comprises the cost of materials.

Depreciation

All fixed assets are depreciated on a declining value basis over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.
**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED - 31 DECEMBER 2010**

I. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (continued)

The depreciation rates used for each class of depreciable asset are:

Plant and equipment	10-25%
Office equipment	10-36%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at each balance sheet date.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Amortisation

Leasehold improvements at 8a Carbon Court are amortised on a straight line basis over the unexpired period of the lease.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the income statement.

(b) Leases

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses in the period in which they are incurred.

(c) Impairment of Assets

At each reporting date, the association reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

Where it is not possible to estimate the recoverable amount of an individual asset, the association estimates the recoverable amount of the cash-generating unit to which the asset belongs.

(d) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within short-term borrowings in current liabilities on the balance sheet.

(e) Employee entitlements

Provision is made for the association's liability for employee entitlements arising from services rendered by employees to balance date. Employee entitlements that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs. Employee entitlements payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED - 31 DECEMBER 2010

I. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(f) Revenue

Operating grants, capital grants and sponsorship funds are recorded as revenues in the income statement to the extent that the funds have been expended. Unexpended grant monies at year end are recorded as Grants or Sponsorship in Advance.

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

All revenue is stated net of the amount of goods and services tax (gst).

(g) Income tax

Income tax has not been provided in this financial report as the association is a non-profit organisation for the promotion of art and culture and as such is exempt from income tax under section 50-45 of the Income Tax Assessment Act 1997.

(h) Goods and services tax (gst)

Revenues, expenses and assets are recognised net of the amount of gst, except where the amount of gst incurred is not recoverable from the Australian Tax Office. In these circumstances the gst is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of gst.

Cash flows are shown in the cash flow statement on a gross basis, except for the gst component of investing activities, which are disclosed as operating cash flows.

(i) Provisions

Provisions are recognised when the group has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

2. AUSTRALIA COUNCIL FOR THE ARTS
- FOUR YEAR MULTI FUNDING AGREEMENT

The funding agreement requires amongst other matters that the financial statements comply with Australian Accounting Standards.

NATIONAL EXHIBITIONS TOURING STRUCTURE
 FOR WESTERN AUSTRALIA INC.
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED - 31 DECEMBER 2010

3. FUNDING AGREEMENTS

The association had the following funding agreements in place as at 31 December 2010:

- The Australian Council for the Arts - 4 year multi funding agreement expiring 31 December 2011.
- Government of Western Australia - Department of Culture and the Arts (DCA) - 3 year multi funding agreement expiring 31 December 2012.
- Western Australian Health Promotion Foundation - sponsorship agreements expiring 31 December 2010.
- The Australian Government represented by the Department of The Environment, Water, Heritage and the Arts funding deed dated 27 July 2010 relating to *The Syndicate* (T34/10) provides for funding of \$94,442.70 gst inclusive.

4. FUNDING RECEIVED

(a) The following funding was received during the year. The amounts shown are excluding gst:

	2010	2009
	\$	\$
Department of Culture & the Arts	453,958	469,711
Australian Council for the Arts	100,826	66,332
Visions of Australia Program	85,857	103,364
Healthway	30,000	30,000
	<u>670,641</u>	<u>669,407</u>

NATIONAL EXHIBITIONS TOURING STRUCTURE FOR WESTERN AUSTRALIA INC.
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED - 31 DECEMBER 2010

4. FUNDING RECEIVED (continued)

(b) Disclosing grant income	Unexpended Grants Brought forward	Grants Income Received	Interest Received	Grants Expenditure (Net Grant Income)	Unexpended Grants Carried forward to
	2010	2010	2010	2010	2011
	\$	\$	\$	\$	\$
Australia Council for the Arts					
General	4,734	67,161	-	71,895	-
General - in advance		33,665	-	-	33,665
Sub total	4,734	100,826		71,895	33,665
Department of Culture & the Arts					
General	76,719	346,957	-	384,679	38,997
Exhibition Touring	96,265	107,001	-	81,478	121,780
Sub total	172,984	453,958	-	466,157	160,777
Total grants	177,718	554,784	-	538,052	194,442
(c) Disclosing sponsorship income					
Other States Funding					
Healthway WA	1,933	30,000	-	31,933	-
Other Commonwealth					
Visions of Australia	129,118	85,857	1,291	57,550	158,716
TOTAL FUNDING	308,769	670,641	1,291	627,535	353,166

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED - 31 DECEMBER 2010

	2010	2009
	\$	\$
5. GRANT INCOME		
Department of Culture & the Arts	466,156	470,270
Australia Council for the Arts	71,895	84,499
	<u>538,051</u>	<u>554,769</u>
6. OTHER INCOME		
Membership subscriptions	6,640	7,120
Healthway	31,933	28,108
Visions	57,566	60,766
Project management	7,398	72,767
Exhibition fees & freight	82,732	65,580
Other	25,843	36,406
Interest income	5,484	5,041
	<u>217,596</u>	<u>275,788</u>
7. SURPLUS FROM ORDINARY ACTIVITIES		
Expenses		
Rental expense on operating leases		
- minimum lease payments	<u>79,337</u>	<u>76,734</u>
8. CASH ASSETS		
Cash at bank and on hand	359,192	247,889
Cash on deposit	186,946	183,716
Cash held in trust (Visions of Australia)	69,270	129,118
	<u>615,408</u>	<u>560,723</u>

Cash at the end of the year as shown in the statement of cash flows is the figure as shown above.

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED - 31 DECEMBER 2010

	2010	2009
	\$	\$
9. OTHER CURRENT ASSETS		
Prepayments	21,162	10,639
Osborne Park Property Bond	9,750	9,750
	<u>30,912</u>	<u>20,389</u>
	<u><u>30,912</u></u>	<u><u>20,389</u></u>
10. PROPERTY, PLANT AND EQUIPMENT		
Office equipment - at cost	95,180	94,726
Accumulated depreciation	(71,122)	(65,701)
	<u>24,058</u>	<u>29,025</u>
Gallery fittings and equipment - at cost	18,838	18,838
Accumulated depreciation	(7,709)	(5,847)
	<u>11,129</u>	<u>12,991</u>
Plant and equipment - at cost	103,574	70,648
Accumulated depreciation	(46,615)	(44,536)
	<u>56,959</u>	<u>26,112</u>
Motor vehicle - at cost	34,771	34,771
Accumulated depreciation	(9,009)	(1,530)
	<u>25,762</u>	<u>33,241</u>
Leasehold improvements	108,666	106,674
Accumulated amortisation	(44,297)	(33,210)
	<u>64,369</u>	<u>73,464</u>
Total property, plant and equipment	<u>182,277</u>	<u>174,833</u>
	<u><u>182,277</u></u>	<u><u>174,833</u></u>

NATIONAL EXHIBITIONS TOURING STRUCTURE FOR WESTERN AUSTRALIA INC.
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED - 31 DECEMBER 2010

10. PROPERTY, PLANT AND EQUIPMENT (continued)

Movements in Carrying Amounts

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current year.

	Office Equipment	Gallery Equipment	Plant & Equipment	Motor Vehicle	Leasehold Improvements	Total
Balance at the Beginning of year	29,025	12,991	26,112	33,241	73,464	174,833
Additions	455	-	39,926	-	1,992	42,373
Disposals	-	-	(2,706)	-	-	(2,706)
Reclassification	-	-	-	-	-	-
Depreciation expense	(5,422)	(1,862)	(6,373)	(7,479)	-	(21,136)
Amortisation expense	-	-	-	-	(11,087)	(11,087)
Carrying amount at the end of year	24,058	11,129	56,959	25,762	64,369	182,277

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED - 31 DECEMBER 2010

	2010	2009	
	\$	\$	
11. PAYABLES			
Unsecured liabilities			
Trade payables	2,567	3,059	
Sundry payables and accrued expenses	6,691	(4,094)	
	<u>9,258</u>	<u>(1,035)</u>	
	<u><u>9,258</u></u>	<u><u>(1,035)</u></u>	
12. PROVISIONS			
	Annual	Long Service	Total
	Leave	Leave	
Opening balance at 1 January 2009	17,899	54,307	72,206
Additional provisions raised during year	18,657	8,539	27,196
Amount used	(19,109)	-	(19,109)
	<u>17,447</u>	<u>62,846</u>	<u>80,293</u>
Balance at 31 December 2010	<u><u>17,447</u></u>	<u><u>62,846</u></u>	<u><u>80,293</u></u>
Analysis of Total Provisions			
Current	17,447		
Non-current		62,846	
	<u>17,447</u>	<u>62,846</u>	
	<u><u>17,447</u></u>	<u><u>62,846</u></u>	
13. RECONCILIATION OF CASH FLOW			
	2010	2009	
	\$	\$	
Reconciliation of cash flow from operating activities to surplus			
Surplus from ordinary activities	89,251	64,828	
Non-cash flows in surplus from ordinary activities			
Depreciation	21,135	19,459	
Amortisation	11,087	10,965	
Change in assets & liabilities			
Decrease (increase) in receivables	(87,652)	(28,842)	
Decrease in prepayments	(10,523)	(4,608)	
Decrease (increase) in payables	10,293	(6,478)	
(Decrease) increase in provisions	8,087	55,086	
(Decrease) increase in grants in advance	16,724	(46,427)	
(Decrease) in sponsorship in advance	27,665	47,035	
(Decrease) increase in other current liabilities	8,275	18,356	
	<u>8,275</u>	<u>18,356</u>	
Cash flows from operations	<u><u>94,342</u></u>	<u><u>129,374</u></u>	

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED - 31 DECEMBER 2010

	2010	2009
	\$	\$

14. CAPITAL AND LEASING COMMITMENTS

- (a) Operating lease commitments
Non cancellable operating lease
contracted for but not capitalised
in the financial statements.

Payable - minimum lease payments		
- not later than 12 months	6,611	85,676
- between 12 months and five years	390,073	94,543
- greater than five years	-	-
	<u>396,684</u>	<u>180,219</u>

The property lease is a non-cancellable lease with a five year term, with rent payable monthly in advance. Contingent rental provisions within the lease agreement require that the minimum lease payments shall be increased by CPI. An option exists to renew the lease at the end of the five year term, 1 January, 2011, for an additional term of five years. This option to renew the lease for a further five years has been exercised on.

- (b) Capital Expenditure Commitments
As at the end of the year the association had no capital expenditure commitments contracted for.

	2010	2009
	\$	\$

15. KEY MANAGEMENT PERSONNEL COMPENSATION

Executive Director Paul Roland Thompson (salary and superannuation)	91,733	88,403
	<u>91,733</u>	<u>88,403</u>

16. AUDITORS REMUNERATION

Remuneration of the auditor for		
- auditing and reviewing the financial report	6,310	6,310
- accounting services	490	501
	<u>6,800</u>	<u>6,811</u>

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.
**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED - 31 DECEMBER 2010**

17. RESERVE

Building Reserve

The building reserve was created in order to set aside funds to assist with the fit out and leasing costs associated with the proposed new building.

As the leasehold improvements are amortised a transfer of funds from building reserve to the accumulated surplus reserve is recognised.

Project Reserve

The project reserve was created in order to set aside funds to assist future projects at the discretion of the committee.

18. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

As at the end of the year the association is not aware of any matters that could give rise to the need to disclose a contingent liability or a contingent asset.

19. EVENTS AFTER REPORTING PERIOD

Since the end of the financial reporting year the property manager and landlady have engaged a contractor to replace the asbestos roof of our workshop building in Osborne Park. As a result of asbestos related issues, activities at the site were temporarily ceased. The organisation will incur additional expenses to ensure the building will be a safe working environment.

20. ASSOCIATION DETAILS

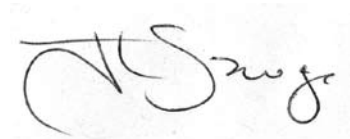
The principal place of business of the association is:
National Exhibitions Touring Structure for WA Inc.
8a Carbon Court
Osborne Park WA 6017

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.
STATEMENT BY THE EXECUTIVE COMMITTEE

The board of management of the association declare that:

1. The financial statements and notes, as set out on pages 22 to 36, are in accordance with the Corporations Act 2001:
 - (a) comply with Accounting Standards and the Corporations Regulations 2001; and
 - (b) give a true and fair view of the financial position as at 31 December 2010 and of the performance for the year ended on that date of the association.
2. In the opinion of the board of management there are reasonable grounds to believe that the association will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the board of management:



Committee Member



Committee Member

OSBORNE PARK, WA 19 April, 2011

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
NATIONAL EXHIBITIONS TOURING STRUCTURE FOR WESTERN
AUSTRALIA INC. TRADING AS ART ON THE MOVE

Scope

Committee members' responsibility

The financial report comprises the income statement, balance sheet, cash flow statement, statement of changes in equity, notes to the financial statements and statement by the executive committee for the association for the year ended 31 December, 2010.

Executive committee's responsibility for the financial report

The executive committee of the association are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Act 2001. This responsibility includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances. In Note 1, the executive committee also state, in accordance with Accounting Standard AASB 101: "Presentation of Financial Statements", that compliance with the Australian equivalents to International Financial Reporting Standards (IFRS) ensures that the financial report, comprising the financial statements and notes, complies with IFRS.

Auditor's responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conduct our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the association's preparation and fair presentation of the financial report 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 association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the executive committee, as well as evaluating the overall presentation of the financial report.

Our audit did not involve an analysis of the prudence of business decisions made by the executive committee or management.

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
NATIONAL EXHIBITIONS TOURING STRUCTURE FOR WESTERN
AUSTRALIA INC. TRADING AS ART ON THE MOVE

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 Corporations Act 2001. We confirm that the independence declaration required by the Corporations Act 2001 provided to the executive committee's of National Exhibitions Touring Structure for Western Australia Inc. trading as ART ON THE MOVE on 18 April, 2011, would be in the same terms if provided to the executive committee as at the date of this auditor's report.

Auditor's Opinion

In our opinion the financial report of National Exhibitions Touring Structure for Western Australian Inc trading as ART ON THE MOVE is in accordance with the Corporations Act 2001, including:

- giving a true and fair view of the association's financial position as at 31 December, 2010 and of its performance for the year ended on that date; and
- complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001.

The financial report also complies with International Financial Reporting Standards as disclosed in Note 1.

This opinion must be read in conjunction with the rest of our audit report.

Walker Wayland (Audit) WA Pty Ltd
Chartered Accountants



John Dorazio CA
Director

Mt Pleasant, WA 20th April, 2011



ART ON THE MOVE

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