

Annual Report

1 January - 31 December 2014



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FRONT COVER IMAGE:

Tom Nicholson, *Indefinite substitution*, 2014, performance and installation at Geelong Gallery as part of *The Cinemas Project*,
Photographer: Sam Nightingale

Our Purpose, goals & values

NETS Victoria increases the opportunity for regional communities to experience high quality contemporary art, craft and design practice. We value agility, innovation and excellence.

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

Working with NETS Australia to develop and demonstrate best practice exhibition 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.

- ***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.

2014 Highlights

In 2014 we toured 5 outstanding contemporary art, craft and design exhibitions - presented on 19 occasions - to galleries in Victoria, New South Wales, Queensland, the Northern Territory, Western Australia and the Australian Capital Territory.

- **5** exhibitions on the road
- **19** presentations in **17** different galleries
- Reached audiences of nearly **76,000**
- **2** new exhibitions in development
- **120** works of art on tour
- Supported **3** exhibition catalogues in association with our tour partners, developing and designing **1** in house
- **4** editions of NETSletter circulated
- An average monthly reach of **155** on Facebook
- **1,272** followers on Twitter

Chair's Foreword

National Exhibitions Touring Support (NETS) Victoria operates one of Australia's largest and longest running touring exhibition programs. In 2014 we collaborated with partners to present a suite of innovative exhibitions and projects profiling and sharing the best contemporary art, craft and design with a diverse range of regional audiences and communities.

On behalf of Board of Management I am pleased to report that in 2014 five outstanding exhibitions were presented across the state (and nationally), with further exhibitions in various stages of development. The 2014 program successfully met our core purpose of increasing the opportunities for regional communities to experience high quality contemporary art, craft and design practice. Our exhibitions and projects attracted strong visitor numbers across the year, reaching nearly 76,000 attendances, which is a reflection of the quality of the programming as well as the extensive touring that has been inclusive of smaller venues. These results demonstrate the importance of supporting smaller regional galleries and innovative programs.

Key program highlights include delivering the groundbreaking *The Cinemas Project* curated by Bridget Crone to whom I extend warm thanks for her invigorating curatorial vision, dedication and commitment to the project delivery. I offer sincere thanks to our colleagues at partner organisations including; Bendigo Art Gallery, Geelong Gallery, Latrobe Regional Gallery, Mildura Arts Centre and Warrnambool Art Gallery for collaborating in such a new and ambitious way; to the Australia Council for the Arts and CATALYST: Katherine Hannay Visual Arts Commission. Importantly, we warmly acknowledge and congratulate the artists for creating such compelling and powerful works.

Other notable 2014 exhibition projects include *Made to last: the conservation of art; Signature Style; The world is not a foreign land* and *True Self: David Rosetzky Selected Works*. Some of these projects have completed their tours while others continue to delight regional audiences across the state and nationally. Each exhibition contributes significantly to the Australian contemporary art landscape and we thank the curators, exhibiting artists and host organisations for continuing to invest in NETS Victoria.

Successful partnerships continue to be integral to the success of NETS Victoria program delivery. NETS Victoria is grateful to its many partners without whose collaboration, funding and support, our program would not be possible. In particular, I would like to acknowledge our principal partners Creative Victoria, the Australia Council for the Arts and our host partner the National Gallery of Victoria, who ensure the vitality and growth of the NETS Victoria program.

The Board would like to acknowledge the exceptional work of the NETS Victoria team under the guidance of Director Georgia Cribb, with particular thanks to Emily Jones who ably stepped in for much of 2014 as Director and successfully oversaw the organisation transition to a MYOB accounting system. Warm thanks also to our dynamic and committed team Sherryn Vardy, Eleanor Adams, Jess Booth, Maria-Luisa Marino, Dylan Foley and Leah Knight.

I wish to thank my fellow Board members for their expertise and dedication over the past transformative year and extend special thanks to new Board members Emma Telfer for her generous contributions and guiding hand in all things marketing, to Simon Gregg for his curatorial oversight and to Phip Murray for her industry insight. We are incredibly grateful to outgoing Board member and Deputy Chair Kirrily Hammond for sharing her many years of experience as an artist and curator with us.

Sarah Bond, Chair
NETS Victoria Board of Management 2014

Director's Report

Undoubtedly 2014 was one of the most significant years for National Exhibitions Touring Support (NETS) Victoria since its inception in 1985. In recent years, under the expert direction of our Board of Management and in dialogue with our key stakeholders, the Victorian regional gallery network, we have progressively transitioned from a purely a service delivery organisation that manages touring exhibitions to a dynamic incubator which collaborates with galleries, curators and artists to present and promote the best contemporary art, craft and design to regional audiences.

This year saw the culmination of the most ambitious exhibition in our organisation's history – *The Cinemas Project*. Instigated by Dr Bridget Crone, a UK-based curator and academic, *The Cinemas Project* was a program of major, new contemporary artworks that explore the spaces of cinema in regional Victoria. These commissioned projects, by five of Australia's leading contemporary artists - Brook Andrew, Mikala Dwyer, Bianca Hester, Lily Hibberd and Tom Nicholson - evoked both the mechanics of film as well as the history and present day reality of cinema and the power of images in our midst. In many cases the works were housed within or make reference to cinema buildings that still stand, have vanished or have been re-purposed. The project was four years in development, delivered under the guidance of Emily Jones who oversaw the organisation for a twelve month period whilst I was on maternity leave. The five artists worked in tandem with our regional gallery colleagues at Bendigo Art Gallery, Warrnambool Art Gallery, Geelong Gallery, Mildura Arts Centre and Latrobe Regional Gallery and their local communities to develop major new works including performances and installations that were presented across public car parks, in a historic house ballroom, in a theatre, across the bay and inside the gallery spaces. Like all of our best projects, the collaboration between the artists, the curator, our team and our partner galleries meant that together we achieved something far greater than we could have conceived independently.

Concurrently to this flagship project, NETS Victoria worked with the Ian Potter Museum of Art at the University of Melbourne to launch *The World is not a Foreign Land*, curated by Quentin Sprague, an exquisitely beautiful presentation of works of art by artists living in three distinct and geographically isolated regions including the Tiwi Islands, the Kimberley, and North-eastern Arnhem Land which is touring nationally with the support of the Federal Government's Visions of Australia program. Another high profile project, *True Self: David Rosetzky, Selected Works*, developed by Centre for Contemporary Photography, has continued touring throughout the reported period being presented at Dubbo, Cairns, Bathurst, Morwell and finishing the year at Perth Institute for Contemporary Arts.

In addition, our team worked tirelessly on the development of two new projects for the coming year - *Synthetica*, curated by Claire Anna Watson for BLINDSIDE and *Slipstitch*, which is curated by Dr Belinda von Mengersen for Ararat Regional Art Gallery.

Three NETS Victoria Exhibition Development Fund grants were devolved in 2014 to our colleagues in Victorian arts organisations to support the development of new contemporary art, craft and design exhibitions. The three projects, each awarded \$10,000, were *Craft Forward*, curated by Debbie Pryor for Craft; *Country Practice*, curated by Geoff Newton for VCA Margaret Lawrence Gallery and *Black mist, Burnt country*, curated by J.D. Mittman, Burrinja Arts Centre. The projects exemplify the new curatorial model in which projects are responsive to the varying context in which they are presented and evolve as they tour.

I would like to express my gratitude to Emily Jones who took on the role of Director for much of 2014 and to Sherryn Vardy who stepped up to oversee the exhibition program in that time. At the end of the year Emily Jones vacated her role at NETS Victoria to take on new challenges – our sincere thanks to her for her tireless dedication for just under a decade. Eleanor Adams continued to build the profile of NETS Victoria as the Design and Communications Manager throughout this year. During the final few months of the year I had the brief pleasure of working with Maria-Luisa Marino who came to NETS Victoria during late 2013 as Exhibitions Assistant. Thanks to her for a fantastic twelve months. Our colleague Dylan Foley continued to support the team brilliantly for another twelve months and our book keeper Leah Knight of Entire Office Management also deserves a special mention for keeping us accountable in all respects.

Particular thanks to our stellar Board of Management. Incorporated Associations are wonderful beasts – nimble and responsive yet for its size complex and unwieldy. They could not operate without the structure of an expert Board who bring knowledge and experience from all manner of fields apart from the visual arts sector. I wish to thank our Chairs for the year Sarah Bond and Kirrily Hammond along with the rest of the Board for their dedication, generosity and enthusiasm in 2014. With the Board of Management and the talented team of NETS Victoria, we look forward to building on the thirty year history in 2015 with our best year yet.

Georgia Cribb
Director

Operations At A Glance

3.4 Equivalent full-time staff

42 Artists

7 Curators

76,000 Exhibition visitors

5 Exhibitions on the road

9 Touring partners

19 Exhibition presentations

18 Destinations

2 New projects in development

\$30,000 Exhibition Development Funds devolved

Board & Staff

Offices of the Association

Sarah Bond (Chair)
Director, Visual Arts Program, Asialink
Joined May 2010

Kirrily Hammond (Deputy Chair)
Curator, Collection, Monash University
Museum of Art (MUMA)
Joined March 2011 and elected Chair
October 2013

Steve Smith (Treasurer)
Chief Finance Officer,
Transcity Group Pty Ltd
Joined and Elected Treasurer
May 2013

Catherine Pierce (Secretary)
Barrister
Joined and elected Secretary
May 2013

John Meade, Artist
Joined March 2011

Adam Harding
Director, Horsham Regional Art Gallery
Joined May 2012

Penny Teale
Senior Curator
McClelland Sculpture Park+Gallery
Joined May 2013

Co-opted member representing the
National Gallery of Victoria
David Hurlston
Curator, Australian Art, National Gallery
of Victoria
Joined June 2004

NETS Victoria Staff

Director
Georgia Cribb
(on maternity leave from October 2013)
Emily Jones (from October 2013)

Exhibitions Managers
Emily Jones
Sherryn Vardy

Communications Manager
Rowena Scanlon (on maternity leave
from September 2013)
Eleanor Adams
(from September 2013)

Design & Communications Manager
Eleanor Adams

Exhibitions Assistant
Maria-Luisa Marino
(from November 2013)

Exhibitions Assistant
Dylan Foley (from October 2013)

Bookkeeper
Leah Knight,
Entire Office Management

On Tour

The five outstanding exhibitions that toured in 2014 reflect the diversity of contemporary art practice in all its forms – drawing, painting, video, installation, ceramics, performance, sculpture, collage and photography. In partnership with Victoria’s leading arts organisations, our team were responsible for the development, interpretation and delivery of 120 works of art drawn from artists, representative galleries, private lenders and public institutions from around the country and overseas.

All five exhibitions were fully supported with expertise and resources by our organisation which ensured that we engaged audiences of almost 76,000 throughout the year with the best contemporary art, craft and design.

16 exhibition venues around Australia participated in a NETS Victoria tour in 2014.

8 in Regional Victoria

2 in Metro Melbourne

1 in the Northern Territory

1 in the Australian Capital Territory

2 in New South Wales

1 in Queensland

1 in Western Australia



Made to last: the conservation of art

McClelland Sculpture Park + Gallery
20 October 2013 – 2 February 2014
Charles Darwin University Gallery
10 April – 27 June 2014

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

Artists: Brook Andrew, Penny Byrne, Juan Ford, Ghostpatrol and Claire Anna Watson

The selection of artists and art works & the didactic content was exceptionally good & of a very high standard. None of the artists had exhibited in the Northern Territory before, with the exception of Brook Andrew, so there was high interest for locals.

Charles Darwin University Gallery

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.

Made to last toured Victoria in 2012 – 14 with the support of Arts Victoria and the Gordon Darling Foundation.



Ghostpatrol
Objects (detail) 2012
mixed media
Courtesy the artist, Hugo Michell Gallery, Adelaide
and Backwoods Gallery, Melbourne

Signature Style

Mornington Peninsula

Regional Gallery

13 March - 11 May 2014

Wangaratta Art Gallery

2 - 31 August 2014

La Trobe University Visual Arts Centre, Bendigo (VAC)

9 October - 30 November 2014

A Craft and NETS Victoria
touring exhibition
Curated by Nella Themelios
and Kim Brockett

Artists: Nicholas Bastin, Dan Bell,
Tessa Blazey, Bridget Bodenham,
Michaela Bruton, Matthew Dux,
Danielle Maugeri, Katherine Doube,
Milly Flemming, Alexi Freeman, Nathan
Grey, Bianca Hester, Kane Ikin, Manon
van Kouswijk, Christopher LG Hill, Liang
Luscombe, Dylan Martorell, Natalia
Milosz-Piekarska, Nina Oikawa, Charlie
Sofo, Meredith Turnbull, Oliver van der
Lugt, Polly van der Glas, Karla Way and
Katherine Wheeler

*Great jewellery! Love the show.
Great seeing different disciplines
working together.
Love it! So inspiring - well done.*
Visitor comments from the VAC,
Bendigo.

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 produced 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* examines
new methodologies of working and work;
thinking through the potentials of
collaboration within craft and design.

Signature Style launched at Craft
Victoria in early 2013 and toured
Victoria with the support of Creative
Victoria's Touring Victoria program in
2013 - 14.



Milly Flemming & Danielle Maugeri
Is this something? 2012-2013
Ceramic, copper and sterling silver
Dimensions variable
Courtesy the artists
Photography Marc Morel

True Self: David Rosetzky

Selected Works

Western Plains Cultural Centre

23 November 2013 - 26 January 2014

Cairns Regional Gallery

7 March 2014 - 4 May 2014

Bathurst Regional Gallery

6 June 2014 - 27 July 2014

Latrobe Regional Art Gallery

9 August 2014 - 5 October 2014

Perth Institute of Contemporary Arts

15 November - 21 December 2014

A Centre for Contemporary
Photography exhibition
Curated by Naomi Cass and
Dr. Kyla McFarlane

Artist: David Rosetzky

...it was a high quality exhibition including a fantastic cross section of Rosetzky's work.

Latrobe Regional Gallery

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 launched at the Centre for Contemporary Photography in 2013 and tours nationally 2013 – 2015 with the support of Visions of Australia.



David Rosetzky

Portrait of Cate Blanchett, 2008 (still)

single channel high definition digital video, colour, sound
9 minutes, 56 seconds

Courtesy the National Portrait Gallery, Canberra

Commissioned with funds provided by Ian Darling, 2008

The Cinemas Project

Bendigo Art Gallery

12 April - 1 June 2014

Latrobe Regional Gallery

12 April - 8 June 2014

Mildura Arts Centre

27 June - 24 August 2014

Warrnambool Art Gallery

4 - 5 July 2014

Geelong Gallery

6 - 9 July 2014

The Cinemas Project

Commissioned by NETS Victoria,
curated by Bridget Crone

Artists: Brook Andrew, Mikala Dwyer,
Bianca Hester, Lily Hibberd and
Tom Nicholson

The Cinemas Project was an expansive NETS initiative conceived by London-based curator Bridget Crone. The project was conceived to unfold across five regional communities in partnership with the Bendigo Art Gallery, Latrobe Regional Art Gallery, Mildura Arts Centre, Warrnambool Art Gallery and Geelong Art Gallery. Developed over a period of 4 years in close collaboration with these local partners, this multisite initiative set out to explore the social, spectral and fantastical spaces of cinema and comprised a suite of commissioned works, performances and site specific community engagements.

Works were specially developed by leading Australian artists including; Brook Andrew, Mikala Dwyer, Bianca Hester, Lily Hibberd and Tom Nicholson. *The Cinemas Project* drew upon the historical power of cinema in our social imaginary, local and personal resonances when movie theatres occupied a pivotal place in our communities often doubling as town and dance halls and as social spaces and powerful locations of collective memory and imagination. The various commissioned projects engaged with notions of the absent, hidden and elusive addressing the temporal and fleeting nature of the cinematic experience as well as the gradual disappearance and impermanence of cinematic sites and structures.



Installation image of Lily Hibberd's *Twin Cinema: 4 Devils and a Woman in Red* at Latrobe Regional Gallery. Photo courtesy of Sam Nightingale

Launched in April 2014 *The Cinemas Project* received support from the Australia Council for the Arts and CATALYST: Katherine Hannay Visual Arts Commission was awarded to Brook Andrew for the development of *De Anima* at Bendigo Art Gallery.

An ambitious and challenging initiative *The Cinemas Project* provided NETS with a unique opportunity to pilot and test new approaches to collaborating and co-developing projects with partners and communities across Victoria.



TOP: Bianca Hester, *sonic objects, solar objects: variously* 2014, performance as part of *The Cinemas Project*, Photo courtesy of Sam Nightingale

BOTTOM: Brook Andrew, *De Anima* 2014, performance and installation at Bendigo Art Gallery as part of *The Cinemas Project*, Photo courtesy of Sam Nightingale.

FOLLOWING PAGE: Mikala Dwyer, *Underfall* 2014, installation at Mildura Art Centre as part of *The Cinemas Project*, Photo courtesy of Sam Nightingale



The world is not a foreign land

The Ian Potter Museum of Art

6 March - 6 July 2014

Drill Hall Gallery

3 October - 9 November 2014

Cairns Regional Gallery

24 December 2014 - 8 February 2015

An Ian Potter Museum of Art and NETS Victoria touring exhibition, curated by Quentin Sprague

Artists: Timothy Cook, Djambawa Marawili, Ngarra, Rusty Peters, Freda Warlapinni and Nyapanyapa Yunupingu

Indigenous works from three geographically and culturally distinct regions, the Tiwi Islands, the Kimberley and North-Eastern Arnhem Land, are featured in *The world is not a foreign land*.

The exhibition presents works by Timothy Cook, Djambawa Marawili, Nyapanyapa Yunupingu, Ngarra, Rusty Peters and Freda Warlapinni, which reveal a series of productive and meaningful relationships. Curator Quentin Sprague, who travelled widely while researching the exhibition, says:

This exhibition brings together a group of artists whose work highlights new ways of thinking in-between the different regions, cultural groups or art histories within which each artist lives and works. "In this sense, it's about highlighting new relationships—whether formal, material, or poetic—which activate areas of overlap, resonance and even contradiction.

The artists employ a number of approaches that illuminate the diversity of recent and current practice. This is evident, for example, in the small-scale fibre-tipped pen drawings from 1998 by the late Andayin artist Ngarra. These intricately detailed works – never exhibited before – depict grand ancestral narratives at a disarmingly intimate scale and provide a striking counterpoint to the large-scale paintings by Gija artist Rusty Peters, who is also from the Kimberley region.

Likewise, audiences will have the opportunity to consider the different approaches to bark painting and ancestral meaning through the work of Yolngu artists Nyapanyapa Yunupingu and Djambawa Marawili from North East Arnhem Land, or the possibilities of intergenerational influence evident in the work of Tiwi artists Timothy Cook and Freda Warlapinni.

The exhibition catalogue includes commissioned essays by Indigenous curator Stephen Gilchrist, and Ian McLean, Research Professor of Contemporary Art at the University of Wollongong, NSW. Their thought provoking contributions encourage audiences to rethink prevailing ideas about Indigenous art and its circulation within the broader discourses of contemporary art.

The world is not a foreign land tours to five venues around Australia from into 2016.

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Djambawa Marawili
Buru 2007
natural pigments on bark, 223 x 98 cm
Collection of John Churchin, Sydney
© Courtesy the artist and Buku Larrnggay Mulka Centre,
Yirrkala, NT

In Development

Slipstitch

An Ararat Regional Art Gallery and NETS Victoria touring exhibition, curated by Dr Belinda von Mengersen

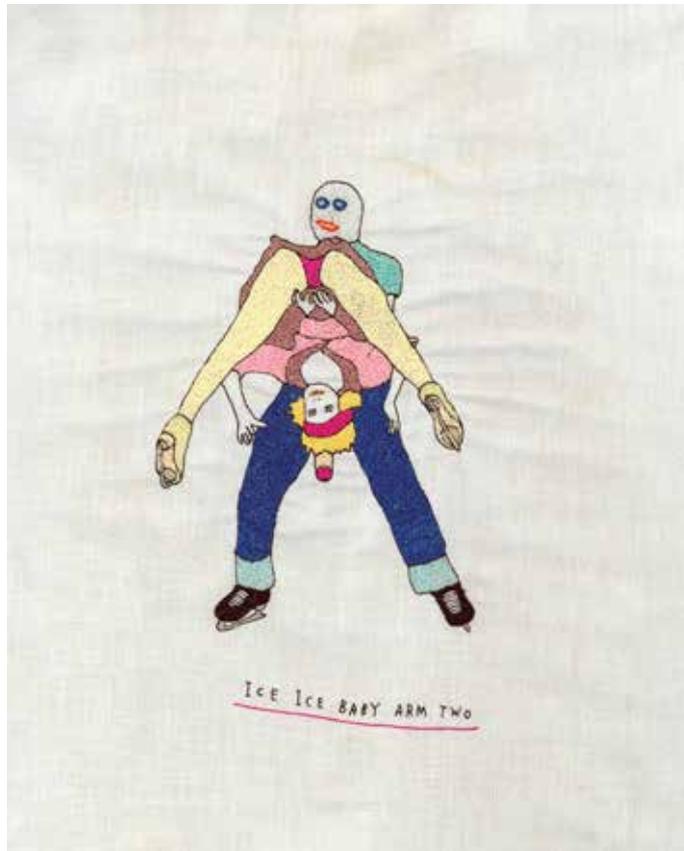
Artists: Mae Finlayson, David Green, Lucas Grogan, Alice Kettle, Tim Moore, Silke Raetze, Demelza Sherwood, Matt Siwerski, Jane Theau, Sera Waters, Elyse Watkins and Ilka White

Slipstitch presents an Australian perspective on the contemporary uptake of embroidery by a new generation of artists. The exhibition features recent work from Mae Finlayson, David Green, Lucas Grogan, Alice Kettle, Tim Moore, Silke Raetze, Demelza Sherwood, Matt Siwerski, Jane Theau, Sera Waters, Elyse Watkins and Ilka White.

In recent years contemporary artists in Australia have embraced embroidery for its capacity for poignant and reflective narrative. The re-emergence of embroidery is part of a broader questioning of the hierarchy of materials that has gained momentum since the 1990s. Embroidered objects have often been read literally and relegated within a domestic framework. These new contemporary

works break down preconceptions by exploring what embroidery can become once it transcends the regularity of pattern and decoration. Historically, embroidery like the Bayeux Tapestry, was used as a tool for personal or political narratives. *Slipstitch* aims to introduce a contemporary audience to the capacity of embroidery for drawing and communication in this mode.

The tour of this exhibition has been made possible by Creative Victoria through the Touring Victoria program and a full colour catalogue publication has been generously supported by the Gordon Darling Foundation.



Tim Moore
Ice Ice Baby Arm Two 2011
Cotton embroidery thread on vintage Irish linen
Stitch: running stitch, satin stitch, 41cm x 41cm
Collection of Paola Morabito
Photographer: Cam Neville

Synthetica

A BLINDSIDE and NETS Victoria touring exhibition

Artists: Boe-lin Bastian, Simon Finn, Bonnie Lane, Kristin McIver, Kate Shaw, Alice Wormald and Paul Yore

Curated by Claire Anna Watson, *Synthetica* presents sumptuous experimental works by seven of Victoria's most cutting edge contemporary artists: Boe-lin Bastian, Simon Finn, Bonnie Lane, Kristin McIver, Kate Shaw, Alice Wormald and Paul Yore.

Synthetica is not for the fainthearted—the artists have been selected for their visually charged and hypnotic imagery. Expect an experience that smacks of the strange with pulsing machines and courageous forms brimming with life and wonder.

Nothing is too outrageous: from helium balloons to plasticine painting through to artificial plants and sensor-based technology, *Synthetica* will both shock and delight. The artists explore humorous, performative and theatrical devices to interrogate the interplay between nature/culture, and

humankind/machine. In dramatic and oftentimes-absurdist explorations, the artists reveal how a synthetic reality is closer than it seems.

This exhibition also celebrates the pivotal role of artist-led communities in the understanding and enrichment of contemporary visual culture. For over a decade BLINDSIDE has been supporting contemporary artists to take risks and push their practice into new territories. *Synthetica* showcases a selection of highlights from BLINDSIDE's program. During its regional tour *Synthetica* is supported by a local exhibition series—*Here in the Undergrowth*—a showcase of new work by a local regional artist.

The tour of *Synthetica* is supported by the Victorian Government through Creative Victoria's Touring Victoria program.



Bonnie Lane
Make Believe 2012
Single channel HD video
1 hour 5 minutes
Image courtesy of the artist and Anna Pappas Gallery

EDF Recipients

The NETS Victoria Exhibition Development Fund provides \$30,000 in seed funding to enable important contemporary art, craft and design exhibitions to be realised across this state.

Three exhibitions were selected from ten strong submissions for the Exhibition Development Fund, representing a diverse cross section of Victorian contemporary art spaces, regional galleries and craft organisations.

Sarah Bond, Chair NETS Victoria Board of Management and Visual Arts Director, Asialink said:

The three recipients reflect the diversity of curatorial practice – from the traditional modes of a major project moving from place to place to unique, collaborative projects responsive to each host gallery.

The Exhibition Development Fund is devolved on behalf of Creative Victoria.

The 2014 recipients of \$10,000 grants each are:

Country Practice (working title)

Curated by Geoff Newton for The VCA Margaret Lawrence Gallery

Country Practice explores the site of the museum as potential for remaking and reimagining contemporary art. The project assembles established and emerging artists working across a variety of media, each exploring the symbolic, semantic and educational context of the regional art gallery and its surrounds.

Artists such as Stewart Russell, Kate Daw, Geoff Newton, Fiona Connor and Isabelle Sully will be invited to develop work for Victorian regional galleries.

Craft Forward (working title)

Curated by Debbie Pryor for CRAFT

Craft Forward highlights the works of five innovative makers that will develop an installation of a new body of work designed around an item of theirs within a regional gallery collection. The artists will work intimately with the curator and exhibition designer to create site specific installations that adapt and compliment the regional gallery spaces, based around their own piece from the collection.

Senior practitioners such as Susan Cohn (jewellery), Stephen Benwell (ceramics), Sarah crowEST (sculpture and textiles), Georgina Cue (furniture and tapestry) and Nick Wirdnam (glass) will develop new works for major regional galleries that have extensive craft collections.

Black Mist - Burnt Country

Curated by JD Mittmann for Burrinja Cultural Centre

Black Mist – Burnt Country is an exhibition commemorating the 60th anniversary of the British atomic test series at Maralinga. It revisits the events and its location through the artworks by Indigenous and non-Indigenous post-war and contemporary artists across the mediums of painting, print-making, sculpture, installation, photography and video. The exhibition explores the ways in which artists have approached the subject matter, either as contemporaries of the test, visitors to the site or as traditional owners of the land.

The exhibition will tour nationally and feature works by artists such as Albert Tucker, Arthur Boyd, Jonathan Kumintjarra Brown, Kunmanara Queama and Hilda Moodoo, Yvonne Edwards, Mima Smart, Lin Onus, Lance Atkinson, Trevor Nickolls, Pam Debenham, Judy Watson, Kate Shaw, Karen Standke, Ken and Julia Yonetani, Paul Olgier, Craig McDonald and Kim Bowman.

Publications

Synthetica (forthcoming)

The *Synthetica* exhibition, which tours Victoria in 2015-16 is accompanied by a full-colour catalogue. *Synthetica* brings together a selection of works by artists who incorporate artificial and technological innovations into their practice. The publication includes an introduction by exhibition curator Claire Anna Watson, essays by Jane O'Neill and Dan Rule, a list of works, artist biographies and images.

Format: Paperback, 52 pages
Publisher: NETS Victoria
ISBN: 978-0-9802977-2-0
Design: Eleanor Adams

The world is not a foreign land

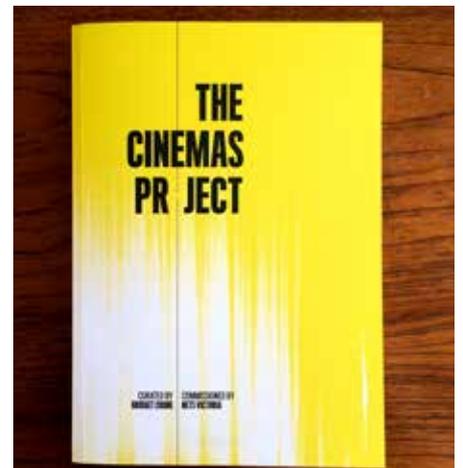
The world is not a foreign land exhibition is accompanied by a gorgeous full colour catalogue. The publication includes an introduction by Director of The Ian Potter Museum of Art Kelly Gellatly and also Exhibition Curator Quentin Sprague. Included is a conversation between Quentin Sprague and Ian Potter Museum of Art Curator Joanna Bosse, essays by Ian McLean (Research Professor of Contemporary Art at the University of Wollongong, NSW and the University of Western Australia, Perth) and Stephen Gilchrist (Independent Curator and Lecturer at New York University, Sydney) and sumptuous reproductions of the exhibition artworks in full colour.

Format: Paperback, 64 pages
Publisher: The Ian Potter Museum of Art
ISBN: 978-0-7340-4894-3
Design: 5678 Design

The Cinemas Project

Produced at the conclusion of *The Cinemas Project*, this catalogue is a comprehensive summary of the five commissions of contemporary art that were presented across regional Victoria in 2014. Artists Brook Andrew, Lily Hibberd, Mikala Dwyer, Bianca Hester and Tom Nicholson were commissioned by NETS Victoria to respond to present or past cinema sites and their context. This full colour publication features essays by exhibition curator Bridget Crone, Ian Christie and Adrian Martin. Also included are detailed photographs from each exhibition project.

Format: Paperback, 188 pages
Publisher: NETS Victoria
ISBN: 978-0-9802977-0-6
Design: Modern Activity



Financials

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Statement of Comprehensive Income For the year ended 31 December 2014

	Notes	31-Dec-14 \$	31-Dec-13 \$
REVENUES			
Government Grants			
Commonwealth government operational grant		68,905	68,530
State government operational grant		188,000	188,000
State government project grants		253,580	183,009
		510,485	439,539
Other Income			
Exhibition venue fees		34,729	33,950
Interest income		5,556	4,380
Other		16,733	49,658
		57,018	87,988
TOTAL REVENUES		567,502	527,528
EXPENSES			
Employee expenses	8	219,400	201,406
Freight and storage expenses	9	140,760	109,884
Exhibition expenses		110,363	161,707
Advertising, Marketing and Printing expense		30,122	6,813
Travel expense		17,430	6,353
Admin expenses		55,420	26,369
Depreciation		304	304
Bad debt		1,641	-
TOTAL EXPENSES		575,442	512,836
(LOSS)/PROFIT FOR THE YEAR		(7,940)	14,692
Other comprehensive income		-	-
TOTAL COMPREHENSIVE (LOSS)/PROFIT FOR THE YEAR		(7,940)	14,692

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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Statement of Financial Position
As at 31 December 2014**

	Notes	31-Dec-14 \$	31-Dec-13 \$
CURRENT ASSETS			
Cash and cash equivalents	2	373,632	479,072
Trade and other receivables	3	31,358	146,359
Inventory	4	2,908	5,046
TOTAL CURRENT ASSETS		<u>407,898</u>	<u>630,477</u>
NON-CURRENT ASSETS			
Plant and equipment	5	457	761
TOTAL NON-CURRENT ASSETS		<u>457</u>	<u>761</u>
TOTAL ASSETS		<u>408,355</u>	<u>631,238</u>
CURRENT LIABILITIES			
Trade and other payables	6	333,379	548,976
Employee benefits	7	19,341	20,705
TOTAL CURRENT LIABILITIES		<u>352,720</u>	<u>569,681</u>
NON-CURRENT LIABILITIES			
Employee benefits	7	7,701	5,683
TOTAL NON CURRENT LIABILITIES		<u>7,701</u>	<u>5,683</u>
TOTAL LIABILITIES		<u>360,421</u>	<u>575,364</u>
NET ASSETS		<u><u>47,934</u></u>	<u><u>55,873</u></u>
MEMBER'S FUNDS			
Accumulated Funds		47,934	55,873
TOTAL MEMBER'S FUNDS		<u><u>47,934</u></u>	<u><u>55,873</u></u>

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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Statement of Cash Flows
For the year ended 31 December 2014**

	Notes	31-Dec-14 \$	31-Dec-13 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from government		305,621	266,200
Receipt from other entities		489,092	557,170
Interest received		5,556	4,380
Payments to suppliers and employees		<u>(905,709)</u>	<u>(527,239)</u>
NET CASH FROM OPERATING ACTIVITIES	10	<u>(105,440)</u>	<u>300,511</u>
NET (DECREASE) / INCREASE IN CASH HELD		(105,440)	300,511
Cash and cash equivalent at beginning of year		<u>479,072</u>	<u>178,560</u>
CASH AND CASH EQUIVALENT AT END OF THE YEAR	2	<u><u>373,632</u></u>	<u><u>479,072</u></u>

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Statement of Changes in Equity
For the year ended 31 December 2014**

	Members Funds \$
Accumulated Funds As at 31 December 2012	41,182
Gain for the year	<u>14,692</u>
Accumulated Funds As at 31 December 2013	<u><u>55,873</u></u>
Loss for the year	<u>(7,940)</u>
Accumulated Funds As at 31 December 2014	<u><u>47,934</u></u>

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements For the year ended 31 December 2014

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 six touring exhibitions presented on 17 occasions at 15 public galleries in regional and metropolitan Victoria, New South Wales and Queensland.

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 has 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 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 uncollectible 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 that an inventory item may be economically impaired.

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements For the year ended 31 December 2014

(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 charge to the statement 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 held at carrying value (depreciated cost) which approximates fair value. Depreciation is calculated on a straight-line basis over the estimated useful life of the asset. Unless there is market evidence that current replacement costs are significantly different from the original acquisition cost, it is considered unlikely that depreciated replacement cost will be materially different from the existing carrying value.

There were no changes in valuation technique throughout the period to 31 December 2014.

For all assets measured at fair value, the current use is considered the highest and best use.

Depreciation rates are as follows:

	31-Dec-14	31-Dec-13
* Plant and Equipment	10.00%	10.00%
* Furniture & 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.

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements For the year ended 31 December 2014

Employee leave benefits

(i) Wages, salaries and annual leave

Liabilities for wages and salaries and annual leave are recognised up to the reporting date. They are expected to be settled within 12 months of the reporting date and measured at their nominal values.

(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) Goods 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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2014**

	31-Dec-14	31-Dec-13
	\$	\$
2 CASH AND CASH EQUIVALENTS		
Overdraft / Cash at Bank	(4,611)	449,950
Online Saver a/c	305,403	4,770
Cash on hand	325	1,005
Dream Weavers a/c	72,515	23,347
	<u>373,632</u>	<u>479,072</u>
3. TRADE AND OTHER RECEIVABLES		
Trade debtors	17,677	135,317
Less provision for impairment loss	<u>-</u>	<u>-</u>
	<u>17,677</u>	<u>135,317</u>
Other Receivables	13,681	11,042
	<u>31,358</u>	<u>146,359</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	9,322	9,322
Less: provision for slow moving stock	<u>(6,414)</u>	<u>(4,276)</u>
Total current inventory	<u>2,908</u>	<u>5,046</u>
Movement in the provision for slow moving stock		
Balance at the beginning of the year	(4,276)	(2,138)
(Increase)/decrease in allowance recognised	<u>(2,138)</u>	<u>(2,138)</u>
Balance at the end of the year	<u>(6,414)</u>	<u>(4,276)</u>

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2014

	31-Dec-14	31-Dec-13
	\$	\$
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	37,304	37,000
Depreciation	304	304
Disposals	-	-
Balance at 31 December	<u>37,608</u>	<u>37,304</u>
Net Carrying Amount		
At 31 December	<u>457</u>	<u>761</u>

Fair value measurement hierarchy for Plant and Equipment

	Net carrying amount as at 31 December 2014	Fair value measurement as at 31 December 2014 ⁽ⁱ⁾		
		Level 1	Level 2	Level 3
Plant and Equipment	457	-	-	457

Note (i) A description of the different valuation levels are as per below: -

Level 1 : Quoted prices (unadjusted) in active market for identical assets;

Level 2 : Inputs other than quoted prices included within Level 1 that are observable for the asset either directly (i.e. as prices) or indirectly (i.e. derived prices); and

Level 3 : Inputs for the asset that are not based on observable market data (unobservable inputs).

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2014**

	31-Dec-14	31-Dec-13
	\$	\$
6. TRADE AND OTHER PAYABLES		
Trade creditors	49,736	79,144
Income in advance	279,091	458,966
Sundry creditors	4,552	10,866
	<u>333,379</u>	<u>548,976</u>
7. EMPLOYEE BENEFITS		
Current		
Provision for annual leave	14,473	6,017
Provision for long service leave	4,868	14,688
	<u>19,341</u>	<u>20,705</u>
Non Current		
Provision for long service leave	<u>7,701</u>	<u>5,683</u>
	<u>27,042</u>	<u>26,388</u>
8. EMPLOYEE EXPENSES		
Salaries and wages	182,185	155,052
Sick leave, annual leave and long service leave	17,429	26,104
Defined contribution superannuation	18,236	15,165
Other employee expenses	1,550	5,085
	<u>219,400</u>	<u>201,406</u>
9. FREIGHT AND STORAGE EXPENSES		
Freight	85,924	76,802
Crates	36,077	12,848
Storage	18,759	20,234
	<u>140,760</u>	<u>109,884</u>

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2014**

10	Reconciliation of the Operating Result to Net Cash Used in Operating Activities	31-Dec-14	31-Dec-13
		\$	\$
	Operating result	(7,940)	14,692
	Plus non cash items:		
	Depreciation and amortisation expense	304	304
	Bad debts written off	1,641	-
	Change in operating assets and liabilities		
	(Increase)/decrease in Trade and other receivables	113,359	(40,783)
	(Increase)/decrease in inventory	2,138	2,321
	Increase/(decrease) in Trade and other payables	(215,597)	322,697
	Increase/(decrease) in employee benefits	654	1,281
	Net cash from operating activities	<u>(105,440)</u>	<u>300,511</u>
	Reconciliation of cash		
	Beginning cash on hand	<u>479,072</u>	<u>178,561</u>
	Closing cash on hand	<u>373,632</u>	<u>479,072</u>

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2014**

	31-Dec-14	31-Dec-13
	\$	\$
11 EXPENDITURE COMMITMENTS		
Operating Leases		
There are no operating lease commitments as at 31st December 2014 (31 December 2013 - Nil)		
Capital Commitments		
There were no commitments for capital expenditure as at 31st December 2014 (31 Dec 2013 - Nil)		
12 POST BALANCE DATE EVENTS		
There were no significant post balance day events to be reported as at 31st December 2014 (31 Dec 2013 - Nil)		
13 CONTINGENT LIABILITIES		
There were no contingent liabilities at balance date not provided for in the Balance Sheet as at 31st December 2014 (31st Dec 2013 - Nil)		
14 AUDITORS REMUNERATIONS		
Amounts received or due and receivable by the auditors of NETS Victoria - an audit of the financial statements	<u>3,550</u>	<u>3,400</u>
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		

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2014**

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.

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:

	31-Dec-14	31-Dec-13
Financial Assets		
Cash and cash equivalents	<u>373,632</u>	<u>479,072</u>
Total	<u><u>373,632</u></u>	<u><u>479,072</u></u>
Weighted average interest rate	1.30%	3.90%

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements For the year ended 31 December 2014

18 RESPONSIBLE PERSON - RELATED DISCLOSURES

Responsible Persons

The names of persons who were Responsible Persons of National Exhibitions Touring Support (Victoria) Inc. for the financial year are as follows:

Chair	Sarah Bond (On Temporary Leave from May 2013 to April 2014) Kerrily Hammond (Appointed Acting Chair October 2013, stepped down April 2014)
Deputy Chair	John Meade (Appointed Acting Deputy Chair May 2013, stepped down April 2014) Kerrily Hammond (Appointed April 2014, resigned December 2014)
Secretary	Catherine Pierce
Treasurer	Steve Smith
Ordinary members	Adam Harding Penny Teale Phip Murray (appointed March 2014) Emma Telfer (appointed October 2014) Simon Gregg (appointed October (2014)
Co-opted members	David Hurlston
Executive Officer	Georgia Cribb (Maternity Leave from October 2013, returned October 2014) Emily Jones (Appointed Acting Director October 2013, concluded October 2014)
Public Officer	Georgia Cribb

Remuneration of Responsible Persons

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

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

Remuneration of Executive Officers

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

30th April 2015

Mr G C Perry
G C Perry & Co
768 High Street
THORNBURY VIC 3071

Dear Sir,

This representation letter is provided in connection with your audit of the financial report of National Exhibitions Touring Support (Victoria) Inc for the year ended 31 December 2014, for the purpose of expressing an opinion as to whether the financial report is presented fairly, in all material respects, in accordance with the relevant Australian accounting standards and the *Associations Incorporation Reform Act 2012*.

We confirm, to the best of our knowledge and belief, having made such enquiries as we considered necessary for the purpose of appropriately informing ourselves, the following representations made to you during your audit:

Financial report

- We have fulfilled our responsibilities, as set out in the terms of the audit engagement letter dated 23 April 2015, for the preparation of the financial report in accordance with Australian Accounting Standards as per note 1; in particular the financial report is fairly presented in accordance therewith.
- We have disclosed to you the results of our assessment of the risk that the financial report may be materially misstated as a result of fraud.
- Significant assumptions used by us in making accounting estimates, including those measured at fair value, are reasonable.
- We have disclosed to you the identity of the entity's related parties and all the related party relationships and transactions of which we are aware.
- Any related party relationships and transactions have been appropriately accounted for and disclosed in accordance with the requirements of Australian Accounting Standards.
- All events subsequent to the date of the financial report and for which Australian Accounting Standards require adjustment or disclosure have been adjusted or disclosed.
- The effects of uncorrected misstatements are immaterial, both individually and in the aggregate, to the financial report as a whole. A list of the uncorrected misstatements is attached to the representation letter.

Information provided

- We have provided you with:
 - a) access to all information of which we are aware that is relevant to the preparation of the financial report such as records, documentation and other matters.
 - b) all requested information, explanations and assistance for the purposes of the audit.
 - c) unrestricted access to persons within the Association from whom you determined it necessary to obtain audit evidence.
- All transactions have been recorded in the accounting records and are reflected in the financial report.

- We have disclosed to you all known actual or possible litigation and claims whose effects should be considered when preparing the financial report; and accounted for and disclosed them in accordance with the applicable financial reporting framework.

General

- We have no plans or intentions that may materially affect the carrying values or classification of assets and liabilities.
- The Association has satisfactory title to all assets, and there are no liens or encumbrances on such assets nor have any assets been pledged as collateral that have not been disclosed in the financial report.
- There have been no known instances of non-compliance or suspected non-compliance with laws and regulations or contractual agreements whose effects should be considered in preparing the financial report.

Fraud

- We acknowledge our responsibility for the design, implementation and maintenance of internal control to prevent and detect fraud and confirm we have disclosed to you:
 - a) the results of our assessment of the risk that the financial report may be materially misstated as a result of fraud
 - b) all information in relation to fraud or suspected fraud that we are aware of and that affects the entity and involves:
 - i. management
 - ii. employees who have significant roles in internal controls or
 - iii. others where the fraud could have a material effect in the financial report and
 - c) all information in relation to allegations of fraud, or suspected fraud, affecting the entity's financial report communicated to us by employees, former employees, analysts, regulators or others.

Commitments

- There were no material commitments for goods or services at year end, other than those disclosed in the financial report.

Impairment of assets

- We have considered the requirements of AASB 136: Impairment of assets when assessing the carrying values of assets and in ensuring that no assets within the scope of AASB 136 are stated in excess of their recoverable amount.

Liabilities

- There are no financial guarantee contracts in place to third parties which could be called upon in the event of a default, other than those disclosed in the financial report.

Inventory

- We have no plans to abandon lines of product or other plans or intentions that will result in any excess or obsolete inventory, and no inventory is stated at an amount in excess of net realisable value.
- Provision has been made for material losses arising from the fulfilment of, or an inability to fulfil, any sale commitments or as a result of purchase commitments for inventory quantities in excess of normal requirements or at prices in excess of prevailing market prices.

Property, plant and equipment

- Rates of depreciation, applied to reduce book values of individual assets to their estimated residual values, reflect the probable useful lives of those assets to the association.
- Allowances for depreciation have been adjusted for all significant items of property, plant and equipment that have been abandoned or are otherwise unusable.

- The association has no 'make good' obligations in respect of its property, plant and equipment for which it would be required to make a restorative provision under AASB 137 *Provisions, contingent liabilities and contingent assets* which have not been included in the financial report.

Taxation

- Adequate amounts have been accrued for all local taxes on income including amounts applicable to prior years not finally settled and paid.

Electronic presentation of financial report

- With respect to presentation of the financial report on our website, we acknowledge that:
 - a) we are responsible for the electronic presentation of the financial report
 - b) we will ensure that the electronic version of the audited financial report and the auditor's report on the website will be identical to the final signed hard copy version
 - c) we will clearly differentiate between audited and unaudited information in the construction of the entity's website as we understand the risk of potential misrepresentation
 - d) we have assessed the controls over the security and integrity of the data on the website and confirmed that adequate procedures are in place to ensure the integrity of the information presented and
 - e) we will not present the auditor's report on the full financial report with extracts only of the full financial report.

Yours sincerely,

Board Representatives



13/05/15

Chair (Name & signature)

Dated:



STEVE SMITH

13/05/15

Treasurer (Name & signature)

Dated:

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 2014, and the results of its operations for the year then ended in accordance with Australian Accounting Standards.

Sarah Bond
Chair



Steve Smith
Treasurer



Georgia Cribb
Director



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 2014, 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 a true and fair view of the National Exhibitions Touring Support (Victoria) Inc financial position as at 31 December 2014, 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

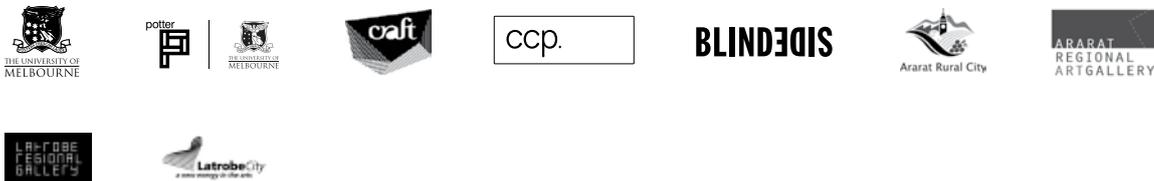
Dated this 13th day of May 2015

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A0038199B

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

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