



Annual Report 2016

**NETS
VICTORIA.**

National Exhibitions
Touring Support Victoria

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FRONT COVER IMAGE:
Demelza Sherwood
My sister as a bird 2009
Cotton thread on vintage linen, cross-stitch, 54 x 76 cm (variable)
From the NETS Victoria touring exhibition *Slipstitch* curated by
Dr Belinda von Mengerson. An Ararat Regional Art Gallery and
NETS Victoria touring exhibition.

Our Vision & Goals

VISION

A regionally engaged contemporary art audience across Victoria and throughout Australia.

SERVICE DELIVERY TO THE VISUAL ARTS SECTOR

The delivery of contemporary art, craft and design projects through partnerships with curators, artists, arts organisations, metropolitan and regional galleries.

- Co-curate and develop outstanding, thought provoking new projects
- Foster opportunities for Australian artists through exhibitions, residencies and commissions
- Provide inspiring opportunities and mentorships for regional gallery curators and arts workers
- Enhance support services for regional galleries

OUTREACH TO AUDIENCES

The engagement of a diverse audience in regional communities via exhibitions, commissions, learning programs, digital platforms and publications.

- Deepen audiences engagement with exhibitions and artistic projects
- Instigate new audience development programs with a focus on artist-led models
- Build audiences for the regional gallery sector

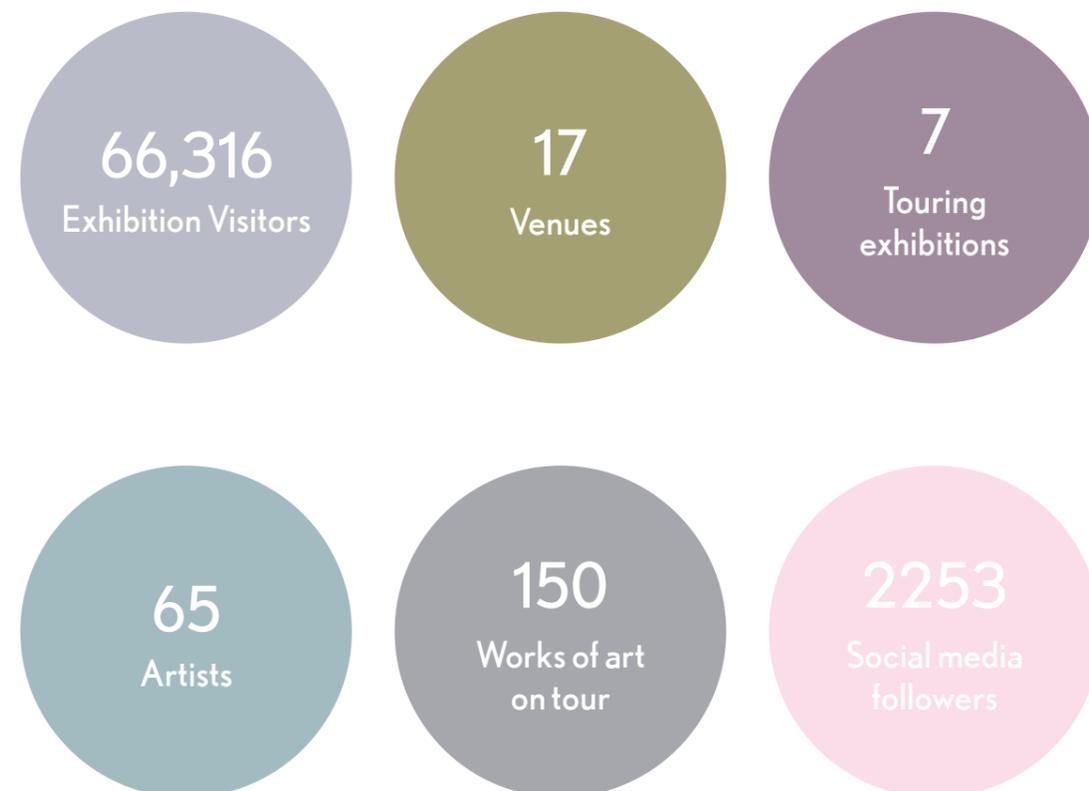
SUSTAINABILITY AND GROWTH

For our organisation and as a consequence for the visual arts sector we service.

- Ensure good governance
- Enhance sustainability and build capacity

2016 Highlights

Throughout 2016 NETS Victoria delivered an exciting touring program which saw an increase in audience numbers with a staggering 20,000 plus visitors and a substantial increase in social media followers. In 2016 we toured 7 outstanding contemporary art, craft and design exhibitions – presented on 17 occasions – to galleries in Victoria, New South Wales and Queensland.



Chair's Foreword

National Exhibitions Touring Support (NETS) Victoria continued to provide leadership in 2016 to the Australian visual arts sector by producing outstanding exhibitions and projects. These were each complemented by high quality publications and engaging public and outreach programs, focused on audience engagement with contemporary art and design across regional Victoria.

2016 was a significant year for the Australian arts sector and NETS Victoria continued to be a responsive, agile and relevant organization through innovative programs and approaches to presentation of contemporary art. Armed with the strength of Director Georgia Cribb, the Board of NETS Victoria collectively activated our future vision, and continued to seek and review opportunities' just ahead. The Board of Management and staff have overseen an ambitious program of touring exhibitions, including some of Australia's leading artists, and public programs shared with close to 70,000 engaged community members across Australia.

I would like to acknowledge the commitment and efforts of NETS (Victoria) staff and thank them for their considered contributions in particular to Director Georgia Cribb; Senior Curator Melissa Keys; Exhibitions Coordinator Angie Taylor; Book-keeper Leah Knight and our Design & Communications Manager Eleanor Adams (until 2016). Following Eleanor's departure, we welcomed Anna Zagala as the new Design & Communications Manager who arrives with significant experience and expertise. The team worked hard to deliver a very full program of 7 major exhibitions presented at 17 public galleries across Victoria and interstate to audiences of 66,316 – a significant increase in both production and outreach by NETS Victoria from 2015. NETS Victoria also incubated new key projects across the state through the provision of seed funding through its Exhibition Development Fund (EDF) grant program that fosters research and dialogue between our artists and curators and diverse audiences.

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 program and ensure NETS Victoria continue to connect audiences with contemporary art regardless of geographical location. I also thank the incredible artists, curators, host and partner galleries for opening up their worlds to NETS Victoria so that new audiences continue to experience contemporary art in surprising ways.

Finally I acknowledge the outstanding work of my fellow Board members, during the busy year and extend thanks for their professionalism, generosity and time. I would like to thank and acknowledge outgoing Board members Phip Murray; Simon Gregg; Reekaa Moorthy and Steve Smith. Finally, I would like to note that after 12 years as Director and 14 years with the organisation Georgia Cribb resigned in early 2017 to take on a new role as the inaugural Director of Bunjil Place at the City of Casey. Her contribution has been immense, and NETS Victoria has changed and grown significantly under her leadership. We also bid farewell in early 2017 to Senior Curator Melissa Keys who is now the Project Curator at The Ian Potter Museum of Art. We thank Melissa for sharing her considered curatorial vision with the organization and Australian regional centres.

Sarah Bond

Chair

NETS Victoria Board of Management 2016

Director's Report

We began by collaborating with artist Jacqui Stockdale on her project *Drawing the Labyrinth*, a sculptural installation activated through a series of artist lead drawing workshops. The response to this exhibition was overwhelmingly positive and this largely due to the artist's generosity and capacity to engage with audiences in a meaningful way. It was a great pleasure collaborating with Jacqui Stockdale on the delivery of this project.

Slipstitch as developed in partnership with Ararat Regional Art Gallery continued to tour throughout 2016. This exhibition has been met with great acclaim from our partner galleries and their audiences. The exhibition was presented alongside a series of engaging artist and curator talks, workshops and education programs whilst *The world is not a foreign land* concluded at Latrobe Regional Gallery earlier that year in April. We wish to extend our gratitude to the artists and their representative galleries, the public and private lenders, the curator and to our colleagues at the Ian Potter Museum for making this rich and engaging project such a terrific success.

NETS Victoria collaborated with the Koorie Heritage Trust for the first time in a number years to deliver *Wominjeka: a new beginning*; the inaugural exhibition in their new gallery at Federation Square. The tour began at East Gippsland Art Gallery in Bairnsdale, and then traveled to Mildura Arts Centre and Burrinja Cultural Centre late in 2016. It has been a privilege for the NETS Victoria team to work alongside the Trust and the exciting early career artists represented in this great exhibition.

In April 2016, *Michelle Nikou: a e i o u* premiered at Heide Museum of Modern Art and the first presentation of this major survey was situated within the domestic setting of Heide II, John and Sunday Reed's landmark 1960s modernist home. Beyond this presentation the exhibition will be reimagined and exhibited in a diverse array of major university and regional galleries across the country throughout 2017-18.

Erewhon features work by leading artists; Brook Andrew, Mikala Dwyer and Justine Williams, Tony Garifalakis, Claire Lambe, and Clare Milledge. The exhibition is accompanied by an imaginative and scholarly publication, beautifully designed by Stephen Banham from Letterbox. And for the first time, the NETS Australia network collaborated on a national touring initiative. *People Like Us*, was an exhibition which captures universal aspects of the contemporary human condition in film, animation, digital and interactive art. Lead by the wonderful Museums and Galleries NSW team it was toured in Victoria to Geelong Gallery and Swan Hill Regional Art Gallery with NETS Victoria's assistance.

By the second half of 2016 NETS Victoria had confirmed its operational funding up to 2020, with a shift in funding composition. Rather than being in receipt of Australia Council organisational funding, NETS Victoria will now receive Visual Arts and Craft Strategy (VACS) funding through the Federal Government and for the first time will also have the benefit of sitting as part of Creative Victoria's Organisations Investment Program for the next four year cycle.

On this advice, the NETS Victoria team was able to confirm and move forward on its 2017-20 programming, with the assurance to our partner organisations, artists and regional gallery partners that the organisation is in a strong position to deliver.

We devolved three grants of \$10,000 to Kiron Robinson with Benalla Art Gallery to develop *Looking but not seeing*, another to Patrice Sharkey and the Westspace team to curate *Real Life Fantasies* and a survey of Raquel Ormella's practice at Shepparton Art Museum.

The team undertook significant work developing a forward exhibition program plan and authoring numerous grant applications. We successfully won grants for *Seeing Voices* an exhibition conceived by Acting Senior-Curator Samantha Comte and curated by MUMA curatorium; Senior Curator Hannah Matthews, Curator – Research, Helen Hughes and Curator – Exhibitions, Francis Parker, for Monash University Museum of Art as well as an ten year survey of the Basil Sellers Art Prize titled; *Play On: the Art of Sport, Ten Years of the Basil Sellers Art Prize* curated by Jacqueline Doherty, Managing Curator and Samantha Comte, Curator & Exhibitions coordinator for the Ian Potter Museum of Art at the University of Melbourne. Both of these major exhibitions are currently in development and will commence touring nationally at the end of 2017.

I extend warm thanks to my colleague Melissa Keys who I worked closely with to develop a shared strategic vision and to deliver her artistic program, as well as Angie Taylor who ably coordinated the program during a very uncertain period, and our dedicated and supportive Board of Management who helped us navigate through a challenging time. In April, we said goodbye to Eleanor Adams, our Communications Manager who had worked alongside the team in a variety of capacities for nearly five years. Due to funding uncertainty, we operated on a reduced capacity for eight months. The extent to which we delivered such great outcomes is a testament to the dedication of the team. In December NETS Victoria appointed highly regarded Anna Zagala to the role of Communications Manager.

On behalf of the staff and Board of NETS Victoria, I thank the 65 artists that we have worked with throughout 2016 to present these seven exhibitions, across 17 regional galleries within Victoria and interstate. These exhibitions were enjoyed by over 66,316 visitors. The NETS Victoria program received significant support from Creative Victoria's Touring Victoria and the Federal Government's Visions of Australia program - thank you to the representatives that we worked directly with this year. And a special thanks to the Gordon Darling Foundation who continue to be instrumental in providing intellectual access and engagement via their support for major publications. A sincere thank you to our expert freight and packing partner International Art Services, and to our kind hosts, the National Gallery of Victoria who have provided in-kind support since 1991, assisting NETS Victoria to help artists, curators and writers to share their ideas and creative visions with diverse publics across Victoria and interstate.

Georgia Cribb
Director

Postscript: At the end of the year I announced my departure as the Director of NETS Victoria after nearly 13 years. NETS Victoria has provided me with an incredible opportunity for professional growth and it has been a great privilege to work alongside so many exceptionally talented artists, curators, writers and art gallery professionals from small and large institutions across the country. I wish NETS Victoria the very best for the future – onwards and upwards for this incredibly important organisation.

Operations At A Glance

Each year the NETS Victoria team work alongside a number of partner galleries and venues across the state and country. These collaborations include numerous hours of dedicated teamwork with the many talented artists, curators, gallery directors and their staff and volunteers who help deliver extraordinary exhibitions throughout the year to our growing regional audiences. NETS Victoria has seen an increase of more than 20,000 visitors between 2015 and 2016 exhibition year, a testament to the quality and veracity of the NETS exhibition program and standard of delivery through the organisation's operational and management teams.

3.4 Equivalent full-time staff

65 Artists

9 Curators

66,316 Exhibition visitors

6 Exhibitions on the road

17 Touring partners

7 Exhibition presentations

17 Destinations

4 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

John Meade, Artist (Deputy Chair)
Joined March 2011

Steve Smith (Treasurer)
Chief Finance Officer,
Transcity Group Pty Ltd
Joined and Elected Treasurer May 2013,
(Resigned 1 March 2016)

Rekkaa Moorthy (Treasurer)
Assistant Manager, Assurance
Ernst and Young
Appointed 1 March 2016
(Resigned December 2016)

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

Georgia Cribb (Executive and Public Officer)
Director, NETS Victoria

Ordinary members

Adam Harding
Director, Horsham Regional Art Gallery
Joined May 2012

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

Phip Murray
Writer / Curator
Joined March 2014
(Resigned July 2016)

Emma Telfer
Strategic Marketing Consultant
Joined October 2014

Simon Gregg
Curator, Gippsland Art Gallery, Sale
Joined October 2014
(Resigned December 2016)

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

NETS Victoria Staff

Director
Georgia Cribb (Resigned December 2016)

Senior Exhibitions Manager
Melissa Keys (2015–2017)

Exhibitions Coordinator
Angie Taylor (from June 2015)

Design & Communications Manager
Eleanor Adams (2013–2016)

Bookkeeper
Leah Knight,
Entire Office Management

On Tour

The seven outstanding exhibitions that toured in 2016 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 works of art drawn from artists, representative galleries, private lenders and public institutions from around the country and overseas.

All seven exhibitions were fully supported with expertise and resources by our organisation which ensured that we engaged audiences of 66,316 throughout the year with the best contemporary art, craft and design.

17 exhibition venues around Australia participated in a NETS Victoria tour in 2016.

Exhibitions on tour in 2016 included:

Jacqui Stockdale: Drawing the Labyrinth –
tour commenced in 2016

Wominjeka: A New Beginning –
tour commenced in 2016

Michelle Nikou: a e i o u – Launched at Heide 2016
with the tour commencing 2017

Slipstitch

Erewhon – commenced in 2016

The world is not a foreign land – tour finished in 2016

Synthetica – tour finished in 2016

People Like Us – a NETS Australia project
with the Victorian leg of the tour proudly managed
by NETS Victoria

Jacqui Stockdale: Drawing the Labyrinth

A NETS Victoria touring exhibition

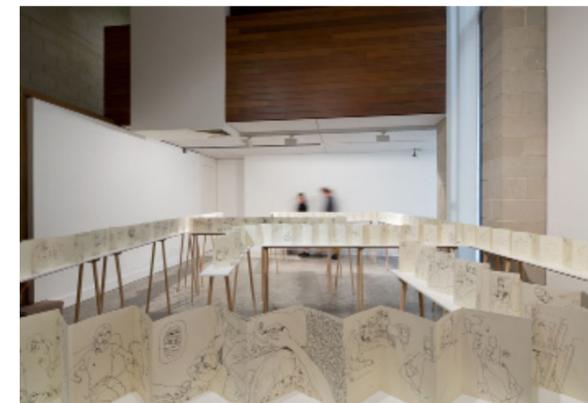
Jacqui Stockdale's *Drawing the Labyrinth* comprises more than one hundred metres of drawings presented in a fold-out concertina sketchbook set out on tables and configured in the form of a labyrinth. This continuous length of drawings reflects the artists' intimate journey over a twelve month period, variously depicting moments spent travelling across Europe, incorporating a diverse array of portraits such as friends, family members, self-portraits, anonymous people on trains, teenagers in their classrooms, a live band on stage, even a woman giving birth.

Making these sketches Stockdale seeks a direct connection with her subject, often drawing people she has spontaneously approached and invited to sit for her.

Her mark making is a free and fluid process – embracing chance and happenstance within the overall composition – the artist comments that 'like life, you go forward and work with the mistakes'. Stockdale's labyrinth evokes the unfolding, serendipitous nature of experience and the ways that we share and comprehend existence as a series of intersecting observations and evolving narratives.

About the artist

Jacqui Stockdale, based in Melbourne, is an acclaimed Australian visual artist known for her theatrical portrait photography, figurative paintings, drawings and collages. Her practice explores cultural identity, folklore and the transformative nature of masquerade and ritual in society.



Jacqui Stockdale: Drawing the Labyrinth, installation view, McClelland Gallery+Sculpture Park 2016
Photograph: Christian Capurro

VENUES

Swan Hill Regional Art Gallery
27 January – 28 February 2016

McClelland Sculpture Park + Gallery
20 March – 19 June 2016

Hamilton Gallery
12 August – 1 September 2016

Arts Space Wodonga
16 December – 4 March 2017

Castlemaine Art Museum
13 May – 26 June 2017

Wominjeka: A New Beginning

30 Years of the Koorie Heritage Trust

A NETS Victoria and Koorie Heritage Trust touring exhibition

Wominjeka: A New Beginning traces cultural continuities and explores new modes of creative practice in South Eastern Aboriginal art and cultures.

Featuring a diverse array of materials and techniques including painting, animal skin cloaks and textiles, bark and feather flowers, clay shields and digital prints this landmark exhibition brings together specially commissioned work by five cross-generational early career artists; Georgia MacGuire, Aunty Marlene Gilson, Mitch Mahoney, Josh Muir and Raymond Young. As part of this project each participating artist has been mentored by a senior artist including Maree Clarke, Lee Darroch, Ray Thomas and Peter Waples-Crowe, to explore the Koorie Heritage Trust's significant collections and to develop new work in dialogue with the past.

Wominjeka: A New Beginning was originally produced to mark the 30th Anniversary of the Koorie Heritage Trust and to launch the Trust's new high profile premises at Federation Square in Melbourne.



Wominjeka: A New Beginning
installation view, Koorie Heritage
Trust Melbourne 2015
Photograph by James Henry

VENUES

Koorie Heritage Trust
19 September – 22 November 2015

East Gippsland Art Gallery
19 May – 18 June 2016

Mildura Arts Centre
11 August – 16 October 2016

Burrinja
10 December – 12 February 2017

Wangaratta Art Gallery
22 April – 28 May 2017

Horsham Regional Art Gallery
24 June – 13 August 2017

Michelle Nikou – a e i o u

A NETS Victoria and Heide Museum of Modern Art
touring exhibition

Curated by Melissa Keys and Kendrah Morgan

Adelaide-based artist Michelle Nikou draws on surrealism in a reflective and productive way to transform mundane domestic objects and materials into sculptures of humour and marvel. In this exhibition of new and recent work she utilises surrealist strategies such as chance, psychological metaphor, deadpan wit and juxtaposition, and inventively mingles high and low art sources and cultural references. Her work intentionally blurs and extends the boundaries between fine art and craft and often invests unremarkable or overlooked facets of daily existence with new and unexpected significance.

Nikou's practice is also characterised by a deep engagement with language and she forges connections between art and literature that invoke suburban life, family interactions and food. Seemingly disparate concepts and materials are regularly combined to produce unsettling and sometimes absurd effects, such as the fried eggs made in bronze that lend the exhibition its title, the flattened egg forms suggesting the vowels of the alphabet.

As a result of imaginative exploration Nikou has evolved a distinctive visual vocabulary and sophisticated practice with a strong conceptual basis in its play of poetics, aesthetics and forms.



Michelle Nikou: a e i o u, installation
view, Heide Museum of Modern
Art, 2016. A NETS Victoria touring
exhibition developed in partnership
with Heide Museum of Modern Art.
Photograph by Christian Capurro

VENUES

Heide Museum of Modern Art
23 April – 28 August 2016

Benalla Art Gallery
11 February – 23 April 2017

Cairns Regional Gallery
12 May – 25 June 2017

Anne & Gordon Samstag Museum
of Art, University of South Australia
30 June – 1 June 2017

Caloundra Regional Gallery
30 November – 28 January 2018

National Art School Gallery
13 May – 31 July 2018

Western Plains Cultural Centre
11 August – 28 October 2018



Erewhon

Artists: Brook Andrew , Claire Lambe , Clare Milledge, Mikala Dwyer, Tony Garifalakis

Curated by Vikki McInnes

Erewhon is the return of *Neverwhere*, an exhibition that travelled to Istanbul last year, commissioned by Asialink as part of the Australia Year in Turkey. *Neverwhere* presented the work of eight contemporary Australian artists that disturbed distinctions between our real and imagined selves, and between the authentic and the fantastical. Narratives were informed by external – and often mysterious – forces, both seen and unseen. The exhibition shifted registers between sincerity and satire although its propensity was to shadowy psychological turns. And it is farther in this direction – towards the darker, more charged imaginings – that the work in *Erewhon* leads us.

More correctly, of course, *Erewhon* is the (not quite syntactically correct) return of 'Nowhere' and title of a novel by Samuel Butler, first published anonymously in 1872. *Erewhon* was set in a fictional eponymous country – though one that strongly resembled the south of New Zealand in which Butler lived as a young man. The story provided a satire (and philosophical exploration) of various aspects of Victorian society, most notably crime and punishment, religion and science. For example, according to Erewhonian law, offenders were treated as if they were ill, whereas ill people were looked upon as criminals. Another feature of Erewhon was the absence of machines due to the widely shared belief by the Erewhonians that they were potentially dangerous. These ideas – among others (technological progress, the impossibility of utopias, the effects of colonization, discipline and control) – form both the thesis and the point of departure for the exhibition *Erewhon*.

VENUES

Margaret Lawrence Gallery
1 September – 1 October 2016

Horsham Regional Art Gallery
19 November – 29 January 2017

Warrnambool Art Gallery
11 February – 12 June 2017

Benalla Art Gallery
22 September –
26 November 2017

Latrobe Regional Gallery
16 December 2017 –
11 March 2018



Mikala Dwyer (with Justene Williams),
Captain Thunderbolt's Sisters 2010
Courtesy of the artists and Roslyn Oxley9
Gallery, Sydney

Slipstitch

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

An Ararat Regional Art Gallery and NETS Victoria touring exhibition.

Curated by Dr Belinda von Mengersen

Slipstitch presents an Australian perspective on the contemporary uptake of embroidery by a new generation of artists.

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.

VENUES

Ararat Regional Art Gallery
27 March – 17 May 2015

Benalla Art Gallery
4 July – 30 August 2015

Swan Hill Regional Art Gallery
3 December – 10 January 2016

Latrobe Regional Gallery
28 May – 26 June 2016

Castlemaine Art Gallery
and Historical Museum
20 August – 24 September 2016

Mosman Art Gallery
3 December – 29 January 2017

Tweed Regional Gallery
3 March – 18 June 2017



Silke Raetze, *Fortune and Good Things*
(*Proverbs series*), 2012, fabric with
cottons, stitch: cross-stitch, 31 x 29 x 4
cm. Courtesy of the artist.
Photographer: Andrew Curtis.

PREVIOUS PAGE

Michelle Nikou: *a e i o u*, installation view,
Heide Museum of Modern Art, 2016. A NETS Victoria
touring exhibition developed in partnership
with Heide Museum of Modern Art.
Photograph by Christian Capurro



Kate Shaw, *Magic Hour* (2011),
acrylic and resin on board, 60 x 180 cm.
Image courtesy of the artist and
Fehily Contemporary.

The world is not a foreign land

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

An Ian Potter Museum of Art and NETS Victoria touring exhibition.

Curated by Quentin Sprague

Indigenous works from three geographically and culturally distinct regions, the Tiwi Islands, the Kimberley and North-Eastern Arnhem Land, featured in *The world is not a foreign land*. 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 Marawilli 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 is accompanied by a catalogue that includes commissioned essays by Indigenous curator Stephen Gilchrist and Ian McLean, Research Professor of Contemporary Art at the University of Wollongong, NSW. *The world is not a foreign land* was presented in seven venues across Australia from 2014 to 2016. This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

VENUES

The Ian Potter Museum of Art
6 March – 6 July 2014

Drill Hall Gallery
3 October – 9 November 2014

Cairns Regional Gallery
24 December – 8 February 2015

Tweed Regional Gallery
17 April – 14 June 2015

Flinders University Art Museum
& City Gallery
26 September – 29 September 2015

Benalla Art Gallery
18 December – 14 February 2016

Latrobe Regional Gallery
27 February – 24 April 2016



Ngarra
Untitled drawing,
c. 1998-2000
texta colour on paper,
42 x 29 cm (approx)

Synthetica

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

A BLINDSIDE and NETS Victoria touring exhibition.

Curated by Claire Anna Watson

The artists in *Synthetica* were selected for their visually charged and hypnotic imagery. This exhibition comprised an array of strange and pulsating machines and courageous forms each brimming with life and wonder.

Nothing was too outrageous: from helium balloons to plasticine painting through to artificial plants and sensor-based technology, *Synthetica* was designed to shock and delight. The artists explored humorous, performative and theatrical devices to interrogate the interplay between nature/culture, and humankind/machine. In dramatic and often absurdist explorations, the artists revealed how a synthetic reality is closer than it seems.

This exhibition also celebrated 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* showcased a selection of highlights from BLINDSIDE’s program. During its regional tour *Synthetica* was supported by a local exhibition series – *Here in the Undergrowth* – a showcase of new work by local regional artists.

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

VENUES

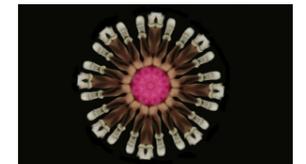
Wangaratta Art Gallery
8 February – 15 March 2015

Swan Hill Regional Art Gallery
21 March – 3 May 2015

Counihan Gallery
15 May – 7 June 2015

Gippsland Art Gallery
10 July – 20 September 2015

Wagga Wagga Art Gallery
16 January – 13 March 2016



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

People Like Us

Artists: Daniel Crooks, Angelica Mesiti, Joan Ross Yuri, Ancarani, Daniel Crooks, Claire Healy and Sean Cordeiro, George Poonkhin Khut, Volker Kuchelmeister and Laura Fisher, John McGhee, Michael Nyman, Joan Ross, Su-Mei Tse Jason Wing.

A National Exhibitions Touring Support Australia exhibition developed by UNSW Galleries and toured by Museums & Galleries of NSW. The Victorian leg of this exhibition was proudly managed by NETS Victoria.

Curated by Felicity Fenner.

People Like Us captures universal aspects of the contemporary human condition in film, animation, digital and interactive art. In a diverse collection of recent new media works by Australian and international practitioners, the exhibition also reveals the many experimental technologies being deployed by artists as they comment on issues confronting us in the 21st century.

Real human experience underpins the exhibition, a concept that extends to visitor engagement with many of the works on display. International works include Italian Yuri Ancarani's *Da Vinci*, his acclaimed, uncanny portrayal of a robotic surgical procedure that confounded visitors to the Venice Biennale. Other Australian premieres in *People Like Us* include British composer Michael Nyman's *Hillsborough Memorial*, commissioned by the 2014 Liverpool Biennale; and award-winning Luxembourg artist Su-Mei Tse's aurally immersive purring cat portraits.

Well-known Australian artists represented in *People Like Us* include Daniel Crooks, Angelica Mesiti and Joan Ross, who all deploy innovative filmic methodologies to achieve unexpected and immersive visual experiences. In two firsts, Aboriginal-Chinese artist Jason Wing has created a sound work, which tells a moving story about the Stolen Generation, and Claire Healy and Sean Cordeiro present their new, first ever video work.

VICTORIAN VENUES

Geelong Gallery
18 June – 21 August 2016

Swan Hill Regional Art Gallery
4 October –
27 November 2016



Erewhon, installation view Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne University, 2016. A NETS Victoria touring exhibition. Photography by Christian Capurro.

In Development

Four new exhibitions are in the pipeline with a stellar line up, including *Play On: The Art of Sport*. Presented in partnership with the Ian Potter Museum of Art, University of Melbourne, this exhibition selects key works from ten years of the Basil Sellers Art Prize, a biannual exhibition of new works by Australia's pre-eminent artists reflecting upon sport and sporting culture.

Joining *Play On* is the acclaimed Monash University Museum of Art's exhibition *Seeing Voices*, which uses their collection as a springboard for thinking through the voice and how it is visualised, employed and reimagined in works of contemporary art. *Seeing Voices* includes commissions with five artists presenting live performances and a sixth artist commissioned to produce a sound work.

Play On: The Art of Sport- Ten Years of the Basil Sellers Art Prize
Ian Potter Museum of Art, University of Melbourne
Curated by Jacqueline Doherty and Samantha Comte

Play On: The Art of Sport selects key works from ten years of the Basil Sellers Art Prize, a biannual exhibition of new works by Australia's pre-eminent artists reflecting upon sport and sporting culture.

Real Life Fantasies
Westspace
Curated by Patrice Sharkey

Real Life Fantasies presents work by a select group of artists who defy dominant narratives of sex and sexuality, and define themselves according to their own terms and own pleasures.

At the convergence of the political, cultural and individual, this group exhibition challenges patriarchal constructs of sex and gender by playing with language, architecture and gender stereotypes. By inserting their own body, desires and subjectivity into these spaces, the artists confront feminist issues of femininity, objectification and sexual taboo, according to their own lived experience.

2016 NETS Victoria Exhibition Development Fund recipients will develop their projects: Benalla Art Gallery with curator Kiron Robinson on *Looking but not seeing*, an exhibition examining contemporary re-definitions of photography; Westspace with Director Patrice Sharkey on an exhibition that celebrates emerging local female visual artists whose work deals with gender representation and lived experience; and Shepparton Art Museum on a survey exhibition by leading Australian artist, Raquel Ormella.

Raquel Ormella survey
Shepparton Art Museum (SAM)
Curated by Rebecca Coates and Anna Briers

This exhibition brings together a selection of new and recent work by one of Australia's leading contemporary artists, Raquel Ormella. It presents a new survey that will enable a timely and valuable reappraisal of Ormella's art and ideas. The exhibition will explore key themes that Ormella has consistently developed in her work, that have yet to be shown together: social and environmental activism; nationalism and national identity; and the development of sustained research projects such as those she has developed around birds, working closely with grassroots community groups such as Whirlybirds, Twitchers, and other bird-watching communities. Ormella works across a range of media to explore these ideas, from experimental textile works, whiteboard drawings, video, sound-works, printed zines, and objects that encourage audience participation and play.

Seeing Voices
Monash University Museum of Art (MUMA)
MUMA / NETS Victoria
Curated by Hannah Matthews, Helen Hughes and Francis Parker

Seeing Voices uses Monash University Museum of Art's collection as a springboard for thinking through the voice and how it is visualised, employed and reimagined in works of contemporary art. In the exhibition, the voice opens onto a multiplicity of concepts. It acts as a metaphor for collective action; for speaking out against injustice and coming together in gestures of solidarity. It is a marker of cultural and geographic specificity; a medium for conditioned colloquialisms and the trace of disappearing language or dialect.

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 a pool of 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 2016 recipients of \$10,000 grants each are:

- *Looking But Not Seeing* curated by Kiron Robertson in conjunction with Benalla Gallery
- *Raquel Ormella: a survey*, Shepparton Art Museum
- *Real Life Fantasies*, Westspace

Publications

Erewhon

A NETS Victoria regional touring exhibition curated by Vikki McInnes
40 pages, unpaginated.

Features:

- A foreward by Sarah Bond, Director Visual Arts – Asialink Arts and Georgia Cribb, Director NETS Victoria
- An essay 'Dark Pasts, Dark Presents' by curator Vikki McInnes
- An essay 'Stigma: the work of the straightener' by Molly McPhee
18 pages of coloured plates
- Artist biographies

Publisher: NETS Victoria

ISBN: 978-0-9802977-3-7

Design: Famous Visual Services

Michelle Nikou: a e l o u

A NETS Victoria and Heide Museum of Modern Art touring exhibition, curated by Melissa Keys and Kendrah Morgan.
A 74 page full colour soft cover catalogue.

Features:

- A Foreword by Georgia Cribb, Director NETS Victoria
- An essay 'Tender: the Art of Michelle Nikou' by curators Melissa Keys and Kendrah Morgan
- An essay 'Translating Michelle Nikou's objects by Dr Toby Juliff
- Artist biography
- List of Works

Publisher: NETS Victoria

ISBN: 978-09802977-5-1

Design: Tristan Main

Jackie Stockdale: Drawing the Labyrinth

A NETS Victoria touring exhibition originally developed by Benalla Art Gallery where it was presented from 8 May – 21 June 2015 and is touring throughout regional Victoria with the support of Creative Victoria's Touring Victoria program from 2016-2017.

Curator's note by Melissa Keys

Publisher: NETS Victoria

ISBN: 978-0-9802977-6-8

Design: Tristan Main



Publications: Top - Bottom: Michelle Nikou, Erewhon, Jacqui Stockdale

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.			
Statement of Comprehensive Income For the year ended 31 December 2016			
	Notes	31-Dec-16 \$	31-Dec-15 \$
REVENUES			
Government Grants			
Commonwealth government operational grant		69,388	88,223
Commonwealth government state grant		90,870	94,321
State government operational grant		202,000	218,000
State government project grants		134,309	39,649
		<u>496,567</u>	<u>440,193</u>
Other Income			
Exhibition venue fees		39,891	33,000
Interest income		2,106	4,727
Other		33,435	33,466
		<u>75,432</u>	<u>71,193</u>
TOTAL REVENUES		<u>571,999</u>	<u>511,386</u>
EXPENSES			
Employee expenses	9	186,270	190,864
Freight and storage expenses	10	125,619	126,966
Exhibition expenses		124,682	91,501
Advertising, Marketing and Printing expense		27,899	25,549
Travel expense		12,633	25,989
Admin expenses		28,316	32,952
Depreciation		-	457
Bad debt		-	402
TOTAL EXPENSES		<u>505,419</u>	<u>494,681</u>
PROFIT/(LOSS) FOR THE YEAR		<u>66,579</u>	<u>16,705</u>
Other comprehensive income		-	-
TOTAL COMPREHENSIVE PROFIT/(LOSS) FOR THE YEAR		<u>66,579</u>	<u>16,705</u>

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 2016			
	Notes	31-Dec-16 \$	31-Dec-15 \$
CURRENT ASSETS			
Cash and cash equivalents	3	174,194	210,608
Trade and other receivables	4	357,018	179,869
Inventory	5	-	-
TOTAL CURRENT ASSETS		<u>531,212</u>	<u>390,476</u>
NON-CURRENT ASSETS			
Plant and equipment	6	-	-
TOTAL NON-CURRENT ASSETS		<u>-</u>	<u>-</u>
TOTAL ASSETS		<u>531,212</u>	<u>390,476</u>
CURRENT LIABILITIES			
Trade and other payables	7	385,207	311,714
Employee benefits	8	14,521	13,356
TOTAL CURRENT LIABILITIES		<u>399,729</u>	<u>325,070</u>
NON-CURRENT LIABILITIES			
Employee benefits	8	265	768
TOTAL NON CURRENT LIABILITIES		<u>265</u>	<u>768</u>
TOTAL LIABILITIES		<u>399,994</u>	<u>325,837</u>
NET ASSETS		<u>131,218</u>	<u>64,639</u>
MEMBER'S FUNDS			
Accumulated Funds		131,218	64,639
TOTAL MEMBER'S FUNDS		<u>131,218</u>	<u>64,639</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 2016			
	Notes	31-Dec-16 \$	31-Dec-15 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from government		450,106	585,979
Receipt from other entities		35,055	54,767
Interest received		2,092	4,606
Payments to suppliers and employees		(523,667)	(808,376)
NET CASH FROM OPERATING ACTIVITIES	11	(36,414)	(163,024)
NET (DECREASE) IN CASH HELD			
Cash and cash equivalent at beginning of year		210,607	373,632
CASH AND CASH EQUIVALENT AT END OF THE YEAR	3	174,193	210,607

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.	
Statement of Changes in Equity For the year ended 31 December 2016	
	Members Funds \$
Accumulated Funds As at 31 December 2014	47,934
Gain for the year	16,705
Accumulated Funds As at 31 December 2015	64,639
Gain for the year	66,579
Accumulated Funds As at 31 December 2016	131,218

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2016**

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 five touring exhibitions presented 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 Incorporation Reform Act 2012 and Australian Charities and Not for Profits Commission. The financial statements have been prepared in accordance with Australian Accounting Standards and the requirements of the Australian Charities and Not for Profits Commission 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 2016**

(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 2016.

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

Depreciation rates are as follows:	31-Dec-16	31-Dec-15
* 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 2016

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.

(iii) 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.

(iv) 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 2016

	31-Dec-16 \$	31-Dec-15 \$
3. CASH AND CASH EQUIVALENTS		
Cash at Bank / (Overdraft)	37,280	9,707
Online Saver a/c	110,206	109,047
Cash on hand	298	308
Dream Weavers a/c	26,410	91,546
	<u>174,194</u>	<u>210,608</u>
4. TRADE AND OTHER RECEIVABLES		
Trade debtors	356,366	176,623
Less: Provision for impairment loss	-	-
	<u>356,366</u>	<u>176,623</u>
Other Receivables	652	3,246
	<u>357,018</u>	<u>179,869</u>
Trade receivables are non-interest bearing and are generally on 30-60 day terms.		
5. INVENTORY		
Current Inventory		
Goods held for resale - at cost	9,322	9,322
Less: provision for slow moving stock	(9,322)	(9,322)
Total current inventory	<u>-</u>	<u>-</u>
Movement in the provision for slow moving stock		
Balance at the beginning of the year	(9,322)	(6,414)
(Increase)/decrease in allowance recognised	-	(2,908)
Balance at the end of the year	<u>(9,322)</u>	<u>(9,322)</u>

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2016

	31-Dec-16 \$	31-Dec-15 \$
6. 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	38,065	37,608
Depreciation	-	457
Disposals	-	-
Balance at 31 December	<u>38,065</u>	<u>38,065</u>
Net Carrying Amount		
At 31 December	<u>-</u>	<u>-</u>

Fair value measurement hierarchy for Plant and Equipment

	Net carrying amount as at 31 December 2016	Fair value measurement as at 31 December 2016 ⁽ⁱ⁾		
		Level 1	Level 2	Level 3
Plant and Equipment	-	-	-	-

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 2016

	31-Dec-16 \$	31-Dec-15 \$
7. TRADE AND OTHER PAYABLES		
Trade creditors	51,881	17,037
Income in advance	326,846	288,334
Other creditors	6,481	6,343
	<u>385,207</u>	<u>311,714</u>
8. EMPLOYEE BENEFITS		
Current		
Provision for annual leave	12,565	12,320
Provision for long service leave	1,956	1,036
	<u>14,521</u>	<u>13,356</u>
Non Current		
Provision for long service leave	265	768
	<u>14,786</u>	<u>14,123</u>
9. EMPLOYEE EXPENSES		
Salaries and wages	147,850	163,569
Sick leave, annual leave and long service leave	12,914	8,535
Defined contribution superannuation	14,988	16,143
Other employee expenses	10,518	2,617
	<u>186,270</u>	<u>190,864</u>
10. FREIGHT AND STORAGE EXPENSES		
Freight	56,420	95,465
Crates	46,637	9,090
Storage	22,562	22,412
	<u>125,619</u>	<u>126,966</u>

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2016

11. Reconciliation of the Operating Result to Net Cash Used in Operating Activities	31-Dec-16	31-Dec-15
	\$	\$
Operating result	66,579	16,705
Plus non cash items:		
Depreciation and amortisation expense	-	457
Bad debts written off	-	402
Change in operating assets and liabilities		
(Increase)/decrease in trade and other receivables	(177,149)	(148,912)
(Increase)/decrease in inventory	0	2,908
Increase/(decrease) in trade and other payables	73,493	(21,665)
Increase/(decrease) in employee benefits	663	(12,919)
Net cash from operating activities	<u>(36,414)</u>	<u>(163,024)</u>
Reconciliation of cash		
Beginning cash on hand	210,608	373,632
Closing cash on hand	<u>174,194</u>	<u>210,608</u>

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2016

	31-Dec-16	31-Dec-15
	\$	\$
12. EXPENDITURE COMMITMENTS		
Operating Leases		
There are no operating lease commitments as at 31 December 2016 (31 December 2015 - Nil)		
Capital Commitments		
There are no commitments for capital expenditure as at 31 December 2016 (31 December 2015 - Nil)		
13. POST BALANCE DATE EVENTS		
There were no significant post balance day events to be reported as at 31 December 2016 (31 December 2015 - Nil)		
14. CONTINGENT LIABILITIES		
There were no contingent liabilities at balance date not provided for in the Balance Sheet as at 31 December 2016 (31st December 2015 - Nil)		
15. AUDITORS REMUNERATIONS		
Amounts received or due and receivable by the auditors of NETS Victoria - an audit of the financial statements	<u>3,600</u>	<u>3,600</u>
16. SEGMENT INFORMATION		
NETS operates in the Arts sector. All of NETS operations are undertaken within Australia.		
17. 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 2016

18. 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-16	31-Dec-15
Financial Assets		
Cash and cash equivalents	174,194	210,608
Total	<u>174,194</u>	<u>210,608</u>
Weighted average interest rate	0.75%	1.19%

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2016

19. 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 and to the date of these financial statements are as follows:

Chair	Sarah Bond
Deputy Chair	John Meade
Secretary	Catherine Pierce
Treasurer	Rekkaa Moorthy (Resigned December 2016) Ben Macauley (Appointed January 2017)
Ordinary members	Adam Harding Penny Teale Phip Murray (Resigned July 2016) Emma Telfer Simon Gregg (Resigned December 2016)
Co-opted members	David Hurlston
Executive Officer	Georgia Cribb
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 the Executive Officer/Public Officer.

Retirement benefits of Responsible Persons

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

There were no significant transactions between the National Exhibitions Touring Support (Victoria) Inc. and any of the responsible persons and responsible person-related entities, nor are there other receivables from and payables to ordinary members and responsible person-related parties.

Remuneration of Executive Officers

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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2016

19. RESPONSIBLE PERSON - RELATED DISCLOSURES

Responsible Persons

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

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 2016, and the results of its operations for the year then ended in accordance with Australian Accounting Standards.



Sarah Bond
Chair



Ben Macauley
Treasurer



Angie Taylor
Acting Director

**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC**

Opinion

I have audited the accompanying financial report, being a special purpose financial report of National Exhibitions Touring Support (Victoria) Inc which comprises the Statement of Financial Position as at 31 December 2016, the 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, and the Members Declaration. In my opinion the financial report of National Exhibitions Touring Support (Victoria) Inc has been prepared in accordance with the Associations Incorporation Reform Act 2012 and Division 60 of the Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act), including:

- a) giving a true and fair view of the registered entity's financial position as at 31 December 2016 and of its financial performance and cash flows for the year ended on that date; and
- b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis of opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. I am independent of the registered entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code. I confirm that the independence declaration, which has been given to the officers of the responsible entities, would be in the same terms if given to the officers as at the time of this auditor's report. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for our opinion.

Emphasis of matter— basis of accounting

I draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the responsible entities' financial reporting responsibilities under the Associations Incorporation Reform Act 2012 and the ACNC Act. As a result, the financial report may not be suitable for another purpose. My opinion is not modified in respect of this matter.

Responsible entities' responsibility for the financial report

The responsible entities of the registered entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the Associations Incorporation Reform Act 2012 and the ACNC Act and the needs of the members. The responsible entities' responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the responsible entities are responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the registered entity or to cease operations, or have no realistic alternative but to do so.

**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC**

Auditor's responsibility

My objective is to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.


GEOFFREY CHARLES PERRY
18TH MAY 2017
768 High Street, Thornbury Vic 3071



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