

Annual Report  
2017



NETS  
VICTORIA.

National Exhibitions  
Touring Support Victoria

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# Our Vision and 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



## Chair's Report

Ensuring access and engagement to Australia's leading contemporary visual art has driven National Exhibitions Touring Support (NETS) Victoria programs and planning throughout 2017. We acknowledge that our culture is a national resource and the opportunity to contribute to community through art is at the heart of what NETS Victoria aims to encourage and deliver. We acknowledge that art can contribute to the economy providing a diversified platform and access through tourism, employment, education and engagement within the creative industries of Victoria.

Organisational highlights include launching two significant touring projects in 2017, including the engaging *Play On: The art of sport*, developed in partnership with the Ian Potter Museum of Art, marking 10 years of the Basil Sellers Art Prize; and *Seeing voices* in partnership with Monash University of Modern Art | MUMA utilising the Monash University Collection as a springboard for thinking through the voice and how it is visualised, employed and reimagined in contemporary art. Presented in parallel, NETS Victoria continued to deliver a suite of outstanding exhibitions and projects, complemented by high quality publications and engaging public and outreach programs, focused on audience engagement with contemporary art and design across regional Victoria. A note of thanks to our collaborating organisations, curators and artists for such exciting and considered exhibitions and associated events throughout Australia.

The Board of Management and staff have overseen an ambitious program shared with over 78,000 engaged community members across Australia. I thank my fellow board members for their valuable guidance and welcome our newest board members Ben Macauley (Treasurer) and Jan van Schaik, who each bring a depth of experience and knowledge to the board. I would also like to thank and acknowledge outgoing board member Emma Telfer for her valuable contribution and support over the past three years.

I thank the staff for their energy and efforts to ensure continued successful collaborations in the creative sector and for delivering a suite of memorable outcomes. I would like to thank acknowledge the valuable contributions of Angie Taylor who stepped in as Acting Director early in the year prior to taking maternity leave. We welcomed new Director Mardi Nowak in May and value her experience, leadership and advocacy for the regional touring sector that has been complemented through the work of colleagues Brenda Wellman and Ellen Wignell. We also farewellled Anna Zagala who made many contributions over the last year to NETS Victoria communications.

NETS Victoria is grateful to its many partners without whose collaboration, funding and support, our program would not be possible. I would like to acknowledge our principal partners Creative Victoria, Australia Council for the Arts and our host partner the National Gallery of Victoria, who assist NETS Victoria in continuing to connect audiences with contemporary art regardless of geographical location.

This is my final year as Chair and would like to express thanks and gratitude to past and current board members and staff who share their time and expertise to build a better NETS Victoria. It has been an absolute pleasure to have shared a part of the journey as a board member for the past eight years (Chair for the past four) and I depart knowing with confidence that NETS Victoria future is shining bright, diversified and engaged.

**Sarah Bond**

Chair

NETS Victoria Board of Management 2017



## Director's Report

NETS Victoria went through a substantial amount of change in 2017. There were numerous staff changes, in particular the appointment of myself as the new Director in early July — taking over from Georgia Cribb's 13 year tenure. I would like to thank all the staff who have provided a high level of professionalism and passion to the organisation throughout 2017 and wish them well on their new endeavors.

With these staff changes a new staff structure was introduced to highlight the needs of the organisation and also to streamline processes. The introduction of two Exhibition Coordinators (replacing the model of Exhibition Coordinator and Curator) has allowed staff to have ownership over projects from start to end, while providing a high level of project management to venues. Feedback from host venues has been positive of this change as our relationships continue to develop.

With so much change, I am thankful for the dedicated team at NETS Victoria and Board of Management who kept 'business as usual' throughout this time. In particular a big thank you to Angie Taylor who acted in the role of Director prior to my appointment. Throughout all of this, we saw an increase in visitation to our touring exhibitions from 66,000 to over 78,000. I am also very appreciative of our contract staff Patrick Pantano and Nur Shkembi who assisted during the recruitment period. Thank you goes to our fantastic team of contract installers who go out on the road with the team as well. A special thank you also to Leah Knight who has provided key financial administration assistance throughout the year.

With the departure of Anna Zagala, Design and Communications Manager in early November 2017, we appointed external publicist group Zilla and Brook to work with our host venues, artists and curators to spread the NETS Victoria message. This relationship has already seen a boost in media coverage throughout Australia for all our tours.

We launched two new tours late in 2017. *Seeing voices*, an exhibition developed by Monash University Museum of Art | MUMA and launched at Horsham Regional Art Gallery in August. We worked with Wrong Solo who provided a series of live art

events in conjunction with the exhibition, providing a deeper level of engagement for visitors. Artists Fayen d'Evie and Bryan Phillips were commissioned to create an audio tour experience from an artist's perspective of *Seeing Voices* that continues on the rest of the tour.

*Play On: The art of sport* launched at Hazelhurst Regional Gallery and Arts Centre in December, the first venue on a seven-venue national tour. The exhibition curated by the team at Ian Potter Museum of Art, University of Melbourne celebrates a decade of works shown as part of the Basil Sellers Art Prize. A wonderful catalogue featuring texts from past iterations of the Prize was published in conjunction with the tour.

Our ongoing relationship with Public Galleries Association of Victoria (PGAV) has seen a commitment to supporting, sharing and promoting visual arts and advocating for the sector by both peak bodies. NETS Victoria presented at the 2017 Curatorial Intensive held at the Ian Potter Museum, building new relationships with independent curators and re-establishing old connections with many of the regional public galleries on the day. We are collaborating with PGAV for the 2018 Curatorial Intensive program which is a great opportunity to share the NETS Victoria story.

I would like to thank all of the members of the board of management for their ongoing support of the organisation. Ben Macauley joined the board and was appointed to the position of Treasurer in February. We farewelled Emma Telfer in late 2017 after a three year tenure. Emma brought a wealth of knowledge in particular in communications and assisted with many of the organisations promotional strategies. Dr Jan van Schaik joined the board in August 2017. Jan is co-director of MvS Architects, researcher and lecturer at RMIT University. We are excited to work with him in the upcoming years.

Lastly I would like to thank the teams at the host venues we work with. Throughout a period of change, the numerous public galleries, curators and education officers have worked collaboratively with us to ensure the best outcomes for the exhibitions and audiences. With their ongoing support and input NETS Victoria continues to grow and share so many wonderful arts experiences.

**Mardi Nowak**  
Director  
NETS Victoria

Installation view of Michelle Nikou: *a e i o u*,  
Samstag Museum of Art. Photo: Sam Noonan

## 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.

**2.6** equivalent full-time staff

**76** artists

**184** artworks

**13** curators

**78,219** exhibition visitors

**7** exhibitions on the road

**14** destinations

**16** iterations

**7** touring partners

**6** projects in development

**\$30,000** Exhibition Development Funds

## Board and Staff

### Officers of the Association

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

John Meade (Deputy Chair)  
Artist  
Joined March 2011

Ben Macauley (Treasurer)  
Accountant  
Joined and elected Treasurer February 2017

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

Mardi Nowak (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

Emma Telfer  
Strategic Marketing Consultant  
Joined October 2014  
Resigned October 2017

David Hurlston  
(co-opted member representing NGV)  
National Gallery of Victoria  
Senior Curator, Australian Art  
Joined June 2004

### NETS Victoria Staff

Mardi Nowak  
Director  
from July 2017

Brenda Wellman  
Exhibitions Coordinator  
from September 2017

Ellen Wignell  
Exhibitions Coordinator  
from November 2017

Leah Knight  
Bookkeeper

Angie Taylor  
Exhibitions Coordinator  
on maternity leave from August 2017

Melissa Keys  
Senior Exhibitions Manager  
until March 2017

Elise Routledge  
Curator  
April – June 2017

Shelley McSpedden  
Curator  
June - October 2017

Anna Zagala  
February - November 2017  
Design & Communications Manager

## On Tour

The seven outstanding exhibitions that toured in 2017 reflect the diversity of contemporary art practice in all its forms – drawing, painting, video, installation, ceramics, performance, sculpture, textiles, 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 71,785 throughout the year with the best contemporary art, craft and design.

### 2017 EXHIBITIONS ON TOUR

#### *Slipstitch*

tour commenced in 2015 and ended in 2017

#### *Wominjeka: A New Beginning*

launched at Koorie Heritage Trust in 2015, tour commenced in 2016 and ended in 2017

#### *Jacqui Stockdale: Drawing the Labyrinth*

tour commenced in 2016 and ended in 2017

#### *Michelle Nikou: a e i o u*

launched at Heide Museum of Modern Art in 2016, tour commenced 2017 and ends in 2018

#### *Erewhon*

tour commenced in 2016 and ends in 2018

#### *Seeing voices*

tour commenced 2017 and ends in 2019

#### *Play On: The art of sport, 10 years of the Basil Sellers Art Prize*

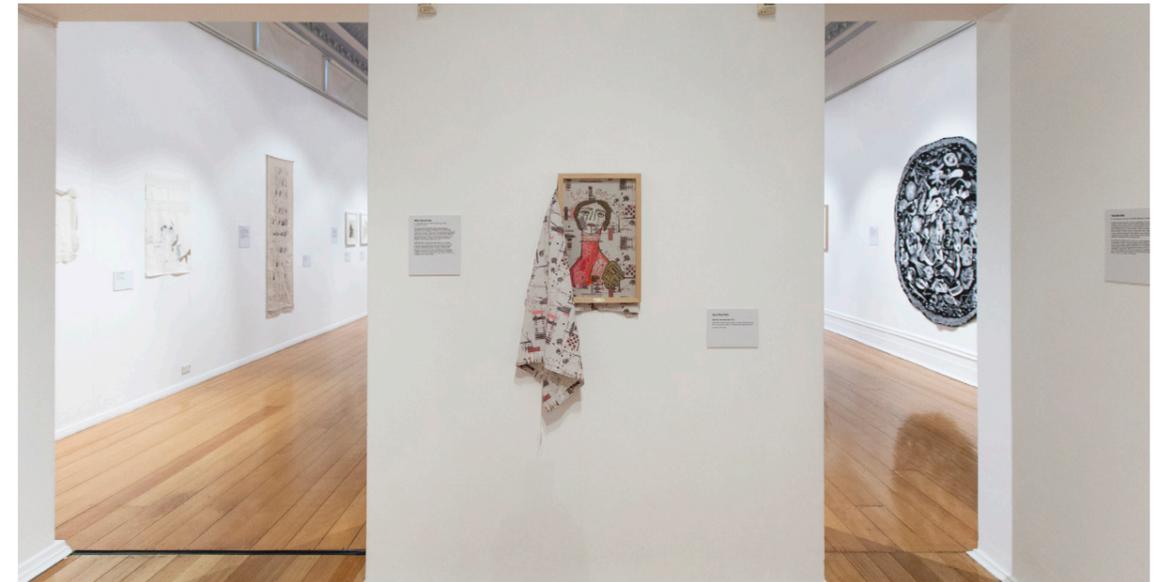
tour commenced 2017 and ends in 2019

Fourteen exhibition venues around Australia participated in a NETS Victoria tour in 2017.

- Arts Space Wodonga VIC
- Benalla Art Gallery VIC
- Burrinja Cultural Centre VIC
- Cairns Regional Gallery QLD
- Caloundra Regional Gallery QLD
- Castlemaine Art Gallery & Museum VIC
- Hazelhurst Regional Art Gallery NSW
- Horsham Regional Art Gallery VIC
- Latrobe Regional Gallery VIC
- Mosman Art Gallery NSW
- Samstag Museum of Art SA
- Tweed Regional Gallery NSW
- Wangaratta Art Gallery VIC
- Warrnambool Art Gallery VIC



## Slipstitch



A NETS Victoria and Ararat Regional Art Gallery touring exhibition

**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

**Curator:** Dr Belinda von Mengersen  
2013 EDF

*Slipstitch* presented 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* introduced a contemporary audience to the capacity of embroidery for drawing and communication in this mode.

This exhibition was made possible by Creative Victoria through the Touring Victoria program and a full colour catalogue publication was generously supported by the Gordon Darling Foundation.

### VENUES

Ararat Regional Art Gallery VIC  
26 March - 17 May 2015

Benalla Art Gallery VIC  
4 July - 30 August 2015

Swan Hill Regional Art Gallery VIC  
4 December 2015 - 10 January 2016

Latrobe Regional Gallery VIC  
27 February - 17 April 2016

Castlemaine Art Gallery and Historical Museum VIC  
20 August - 24 September 2016

Mosman Art Gallery NSW  
3 December 2016 - 29 January 2017

Tweed Regional Gallery NSW  
3 March - 18 June 2017

Installation view, Ararat Regional Art Gallery

## Wominjeka: A New Beginning



A NETS Victoria and Koorie Heritage Trust touring exhibition

*Wominjeka: A New Beginning* traced cultural continuities and explored 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 showcased 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 the project each participating artist had 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.

This exhibition was made possible by Creative Victoria through the Touring Victoria program.

### VENUES

Koorie Heritage Trust VIC  
19 September - 22 November 2015

East Gippsland Art Gallery VIC  
19 May - 18 June 2016

Mildura Arts Centre VIC  
11 August - 16 October 2016

Burrinja Cultural Centre VIC  
10 December 2016 - 12 February 2017

Wangaratta Art Gallery VIC  
22 April - 28 May 2017

Horsham Regional Art Gallery VIC  
24 June - 13 August 2017

Installation view, Wangaratta Art Gallery

## Jacqui Stockdale: Drawing the Labyrinth



A NETS Victoria touring exhibition

Jacqui Stockdale's *Drawing the Labyrinth* comprised more than 100 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 reflected the artists' intimate journey over a twelve month period. Stockdale depicted 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 sought a direct connection with her subject, often drawing people she had 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 evoked the unfolding, serendipitous nature of experience and the ways that we share and comprehend existence as a series of intersecting observations and evolving narratives.

This exhibition was made possible by Creative Victoria through the Touring Victoria program.

### VENUES

Swan Hill Regional Art Gallery VIC  
29 January - 28 February 2016

McClelland Sculpture Park + Gallery VIC  
20 March - 19 June 2016

Hamilton Gallery VIC  
12 August - 1 September 2016

Arts Space Wodonga VIC  
16 December 2016 - 4 March 2017

Castlemaine Art Gallery & Museum VIC  
13 May - 26 June 2017

Installation view, Swan Hill Art Regional Gallery

## Michelle Nikou: a e i o u



A NETS Victoria and Heide Museum of Modern Art touring exhibition  
**Curators:** Melissa Keys and Kendrah Morgan  
 2015 EDF

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.

This project has been assisted by the Australian Government's Visions of Australia program and a full colour catalogue publication was generously supported by the Gordon Darling Foundation.

### VENUES

Heide Museum of Modern Art VIC  
 23 April - 28 August 2016

Benalla Art Gallery VIC  
 28 January - 2 April 2017

Cairns Regional Gallery QLD  
 12 May - 18 June 2017

Anne & Gordon Samstag Museum of Art SA  
 30 June - 1 September 2017

Caloundra Regional Gallery QLD  
 7 December 2017 - 28 January 2018

Western Plains Cultural Centre NSW  
 16 June - 2 September 2018

Installation view, Samstag Museum of Art.  
 Photo: Sam Noonan

## Erewhon



A NETS Victoria and Asialink touring exhibition  
**Artists:** Brook Andrew, Claire Lambe, Clare Milledge, Mikala Dwyer & Justene Williams, Tony Garifalakis  
**Curator:** Vikki McInnes

*Erewhon* is a reinterpretation of *Neverwhere*, an exhibition that travelled to Istanbul in 2015, commissioned by Asialink as part of the Australia Year in Turkey. *Neverwhere* presented work that disturbed distinctions between our real and imagined selves, and between the authentic and the fantastical. It shifted registers between sincerity and satire, and *Erewhon* explores this further.

*Erewhon* is the (not quite syntactically correct) reverse spelling of 'Nowhere' and title of a novel by Samuel Butler, published in 1872. *Erewhon* was set in a fictional 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 aspects of Victorian society such as crime, punishment, religion and science. According to Erewhonian law, offenders were treated as if they were ill, and ill people were looked upon as criminals. Machines were absent in *Erewhon* of due to the belief 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*.

This exhibition was made possible by Creative Victoria through the Touring Victoria program.

### VENUES

Margaret Lawrence Gallery VIC  
 8 September - 17 October 2016

Horsham Regional Art Gallery VIC  
 11 November 2016 - 29 January 2017

Warrnambool Art Gallery VIC  
 11 February - 12 June 2017

Benalla Art Gallery VIC  
 23 September - 26 November 2017

Latrobe Regional Gallery VIC  
 16 December 2017 - 11 March 2018

Installation view, Latrobe Regional Gallery

## Seeing voices



A NETS Victoria and Monash University Museum of Art | MUMA touring exhibition

**Artists:** Damiano Bertoli, Erik Bünger, Catherine or Kate, Michael Cook, Fayen d'Evie & Bryan Phillips, Léuli Eshrāgi, Alicia Frankovich, Susan Hiller, Alex Martinis Roe, Angelica Mesiti, Clinton Nain, Rose Nolan

**Curators:** Hannah Mathews, Helen Hughes and Francis E Parker  
2015 EDF

*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 acts as a metaphor for collective action: for speaking out against injustice or as a gesture of solidarity. It is a marker of cultural and geographic specificity: a medium for conditioned colloquialisms and the trace of a disappearing language or dialect. In this way, the voice can function like a spiritual medium: through its recording and archiving it can time-travel, haunting the present as if a ghost from the past. The voice is also an index: a measure of position, perspective, distance and emotion. In private, in public, in conversation, on record — the voice connects our experiences with those of others.

The exhibition is comprised of works selected from Monash's collection, Australian and international loans. In collaboration with the host organisations, an artist will present a live, site-specific or

performative work at each venue.

This exhibition was made possible by the Australia Council for the Arts through its Contemporary Touring Initiative.

### VENUES

Horsham Regional Art Gallery VIC  
14 October - 10 December 2017  
Performance: Wrong Solo

Mildura Arts Centre VIC  
2 March - 2 April 2018  
Performance: Rosie Isaacs and Aodhan Madden

Cairns Regional Art Gallery QLD  
28 April - 24 June 2018  
Performance: Erik Bünger

Riddoch Art Gallery, Mount Gambier SA  
14 July - 16 September 2018  
Performance: Sean Dockray

Plimsoll Gallery, University of Tasmania TAS  
December 2018 - January 2019 TBC  
Performance: Hannah Donnelly

Bathurst Regional Gallery NSW  
16 February - 7 April 2019  
Performance: Hannah Donnelly

Installation view, Horsham Regional Art Gallery. Photo: Baillie Farley

## Play On: The art of sport, 10 years of the Basil Sellers Art Prize



A NETS Victoria and Ian Potter Museum of Art touring exhibition

**Artists:** Tony Albert, Richard Bell, Lauren Brincat, Jon Campbell, Daniel Crooks, Gabrielle de Vietri, Tarryn Gill & Pilar Mata Dupont, Shaun Gladwell, Richard Lewer, Fiona McMonagle, Josie Kunoth Petyarre, Dinni Kunoth Kemarre, Kerrie Poliness, Khaled Sabsabi, Gerry Wedd

**Curators:** Jacqueline Doughty, Samantha Comte and Alyce Neal

*Play On: The art of sport* celebrates 10 years of the Basil Sellers Art Prize, the prestigious and distinctively Australian biennial exhibition that reflects upon one of our great national obsessions — sport. Featuring the winners and other key works from all five installments of the Prize, the exhibition brings together diverse explorations of the personal and collective significance of sport and sporting culture from some of Australia's most accomplished artists.

The exhibition presents a range of works that respond to an equally extensive range of sporting genres, including community footy, women's boxing, ground-keeping, gymnastics and AFL. They portray the sports arena as a powerful theatre of emotion, where hope, fear, adversity, triumph, glory and defeat are writ large. Even more strikingly though, sport is used as a lens through which to contemplate a number of society's most cogent issues; from mechanisms of cultural belonging and marginalisation, gender and race relations, to technology's impact on our physical limits.

This project has been assisted by the Australian Government's Visions of Australia program.

### VENUES

Hazelhurst Regional Gallery and Arts Centre NSW  
9 December 2017 – 11 February 2018

Mornington Peninsula Regional Art Gallery VIC  
3 March – 29 April 2018

Devonport Regional Gallery TAS  
7 July – 19 August 2018

UQ Art Museum QLD  
24 November 2018 – 3 February 2019

Bunbury Regional Art Galleries WA  
9 March – 5 May 2019

Riddoch Art Gallery SA  
24 May – 2 August 2019

Western Plains Cultural Centre NSW  
31 August – 3 November 2019

Installation view, Hazelhurst Regional Gallery

## In Development

NETS Victoria has six exciting new projects in development. All at various stages of planning and funding, these projects cover a variety of art forms and ideas. In the pipeline is our first ever tour of a large scale temporary public artwork with *Golden Monkey* by Lisa Roet.

Working with the team at Shepparton Art Museum, *I hope you get this*: Raquel Ormella will begin a national tour in 2018 after securing funding from Visions of Australia and the Gordon Darling Foundation. After receiving Exhibition Development Funds in 2016, Shepparton Art Museum have worked closely with Raquel Ormella to develop this exhibition including commissioning new work.



*I hope you get this*: Raquel Ormella

Curated by Anna Briers and Rebecca Coates  
Shepparton Art Museum  
2016 EDF

This exhibition brings together a selection of new and recent work to present 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 but 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. Ormella works across a range of media to explore these ideas.

Touring nationally from May 2018 with funding by Visions of Australia.

Raquel Ormella *Workers blues #1* (detail)  
2016 work uniforms, hi-vis fabric, cotton  
140 x 140 cm. Sunshine Coast Art  
Collection © the artist



Lisa Roet: *Golden Monkey*  
Facilitated by Asialink

For more than two decades Lisa Roet has been investigating the complex interface between humans and monkeys and apes, our simian relatives. She has worked consistently with primatologists and taxonomists, positioning her practice simultaneously within scientific and creative spheres.

This amazing sculpture takes the form of the endangered Sneezing Snub Nose Monkey with its distinctive upturned face and long tail. The critically threatened species, found only in southern China and northern parts of Vietnam and Myanmar, was only discovered in 2010 when it was heard sneezing.

The monkey's tendency to sneeze when rain lands in its mutated nose is one of its defining characteristics. Roet has incorporated a soundtrack of sneezing sounds derived from field recordings to add another dimension to this artwork.

Installation view of Lisa Roet's *Golden Sneezing Snub Nose Monkey*, on the Opposite House, Beijing 2016



*Her Words*: Women photographing women — An examination of the female gaze

Curated by Olivia Poloni in partnership with Horsham Regional Art Gallery  
2017 EDF

In 1975 feminist critic Laura Mulvey coined the term 'the male gaze' to describe the ways in which women are objectified on camera when a man is behind the lens. In 2016 at the Toronto International Film Festival Jill Soloway, in her keynote address, explored 'the female gaze' in film. It considers works that have women behind the lens, women in front of the lens and women spectating.

Focusing primarily on women photographing other women or those using selfportraiture, *Her Words* is an exhibition that examines the shift of the 'men's world' mentality in art and life in general by focusing on artists who take control of the way in which they are represented.

[proposed work] Cherine Fahd *Homage to a Rectangle, breath* (detail) 2015 C-type photograph



*Craftivism*

Curated by Anna Briers and Rebecca Coates  
Shepparton Art Museum  
2017 EDF

Craftivism is a collaborative, playful and immersive exhibition featuring the work of contemporary Australian artists and artist collectives. Extending our understanding of craft-making traditions and the potential of various materialities, the works in this exhibition subvert and extend these forms into the realm of activism and social change. The exhibition will feature large-scale participatory installations, inviting audience engagement. Many of these works encourage social connection between community members, and the idea of play and regeneration through collective processes.

Penny Byrne *The Four Horsemen of the 21st Century Apocalypse* (*Water Scarcity, Peak Oil, Food Shortages, Over population*) 2009 mixed media (found ceramic, ceramic, overglaze colour, glaze, metal, plastic) dimensions variable. Courtesy of, and © the artist and Shepparton Art Museum



Callum Preston: *MILK BAR*  
Facilitated by Benalla Art Gallery

In Preston's *MILK BAR*, the artist has turned his efforts to recreating his own childhood milk bar completely by hand, one chip packet and Coke can at a time. Like any milk bar, Preston's is filled with the usual suspects — magazines, chocolate bars, soft drinks — all usually mass produced products. Closer inspection reveals the handmade nature of each object.

Presented as a fully immersive exhibition, *MILK BAR* features a complete structure with over 500 items. Thousands of tiny details all contribute to a unique and enveloping experience which Preston describes as, "a lo-fi recreation plumbed from the depths of memory and feeling."

Installation view of Callum Preston's *MILK BAR*. SANDREW Collection. Courtesy the artist. Photography: Pixels



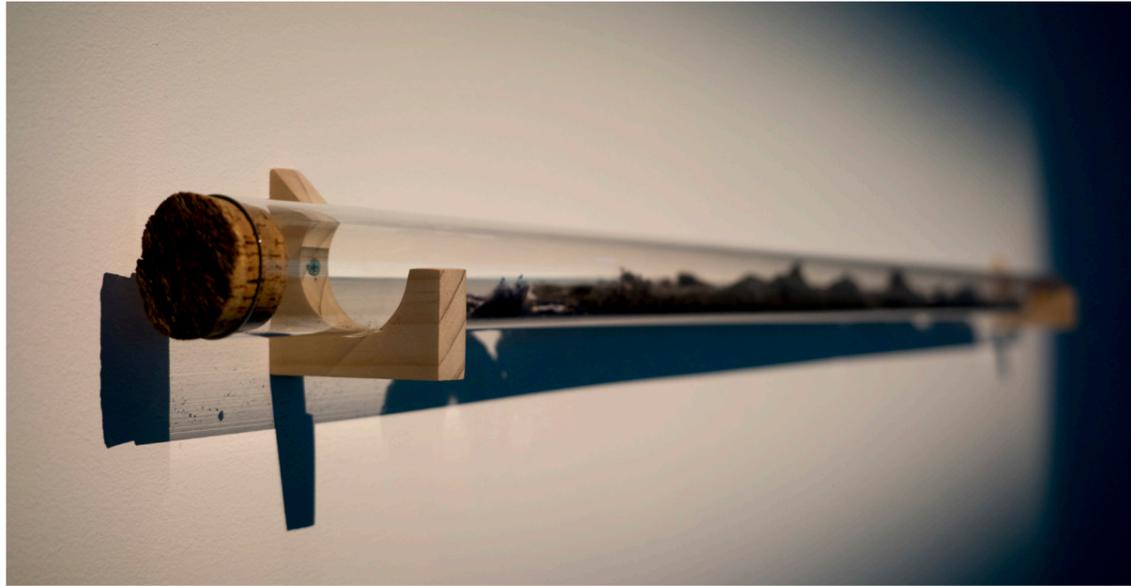
Simon Terrill: *Crowd Theory*  
In partnership with Centre of Contemporary Photography

*Crowd Theory* is an ongoing series of photographic and performance based events with crowds, communities and the spaces they occupy. Following a period of location research, Terrill begins by inviting anyone and everyone who has an association with that place to be a part of the image. From there an idea of a crowd portrait emerges.

The work places Australian and British culture in counterpoint, where the architecture, public housing and the way communities inhabit public space are foregrounded. Terrill is now based in London and this exhibition presents an opportunity to celebrate an Australian artist whose practice has bridged the divide between Australia and Britain in an ambitious, critical, engaging and ultimately telling manner. The works are monumental in their conception yet glorious and political in their realisation

Simon Terrill *Crowd Theory Thamesmead* (detail) 2017 type C print 150 x 300cm

## Exhibition Development Fund



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

Three exhibitions were selected from a pool of submissions for the Exhibition Development Fund, representing a diverse range of Victorian curators, galleries and artists. With an open call out promoted via NETS Victoria e-news, social media and with sector partners Public Galleries Association of Victoria, we received applications from venues we have not engaged with previously.

The three recipients cover a diversity of curatorial practice and ideas.

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

The 2017 recipients of \$10,000 grants each are:

- *Craftivism* curated by Anna Briers and Rebecca Coates from Shepparton Art Museum
- *In Her Words* curated by Olivia Poloni in conjunction with Horsham Regional Art Gallery
- *Neighborhood of Play* curated by Hugh Davies in conjunction with Docklands Library.

Past recipients of Exhibition Development Fund saw projects realised throughout 2017 included:

- *Bound by Time* by Denis Beaubois at Latrobe Regional Art Gallery (EDF recipient 2015) 15 July – 17 September 2017
- *Real Life Fantasies* featuring 15 artists curated by Patrice Sharkey at Westspace, Melbourne (EDF recipient 2015) 14 July – 19 August 2017
- *Black Mist Burnt Country* (EDF recipient 2014) continues its national tour, visiting five venues in 2017.

Past recipients who have partnered with NETS Victoria to tour their EDF projects throughout 2017 and beyond include:

- Michelle Nikou – *a e i o u* in partnership with Heide Museum of Modern Art, visited four venues in 2017
- *Seeing voices*, in partnership with Monash University Museum of Art, tour launched at Horsham Regional Art Gallery in 2017
- *Slipstitch*, in partnership with Ararat Regional Art Gallery finished its seven venue tour in 2017.

Installation view of Denis Beaubois' work *Dust* at Latrobe Regional Art Gallery 2017

## Publications

### Seeing voices

A NETS Victoria and Monash University Museum of Art | MUMA touring exhibition

An 88 page, full colour, softcover catalogue.

Features:

- A foreward by Mardi Nowak, Director NETS Victoria
- A foreward by Charlotte Day, Director MUMA
- An essay 'Thinking aloud: voice in contemporary art' by sound/media artist Norie Neumark
- An essay 'The material value of the voice in art' by academic Simone Schmidt
- An essay 'Seeing voices' by curators Helen Hughes and Francis E Parker
- 28 pages of coloured plates
- Artist biographies
- List of Works
- Acknowledgements

Publisher: NETS Victoria and Monash University

Museum of Art | MUMA

ISBN: 978-0-9945213-8-5

Design: Yanni Florence

### Play On: The art of sport, 10 years of the Basil Sellers Art Prize

A NETS Victoria and Ian Potter Museum of Art touring exhibition

A 64 page, full colour, softcover catalogue.

Features:

- A foreward by Basil Sellers AM
- A foreward by Mardi Nowak, Director NETS Victoria
- An essay 'No Longer Rivals. Art and Sport and the Basil Sellers Art Prize' by Kelly Gellatly, Director Ian Potter Museum of Art
- An essay 'Playing On' by sport writer John Harms
- 15 pages of coloured plates
- Artist texts
- Artist biographies
- List of Works and Image Credits
- Acknowledgements

Publisher: NETS Victoria and the Ian Potter Museum of Art

ISBN: 978-0-9802977-4-4

Design: Forde + Nicol



**NATIONAL EXHIBITIONS TOURING SUPPORT  
(VICTORIA) INC.**

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**NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.**

**COMMITTEE'S REPORT**

Your Committee members present this report of National Exhibitions Touring Support (Victoria) Inc. for the financial year ended 31st December 2017

**Committee Members**

The names of Committee members throughout the year and at the date of this report are:

Chair	Adam Harding	Appointed Dec 2017
Immediate Past Chair	Sarah Bond	Resigned Dec 2017
Deputy Chair	John Meade	
Secretary	Catherine Pierce	
Treasurer	Ben Macauley	
Ordinary Members	PennyTeale	
	Emma Telfer	Resigned Oct 2017
	Jan van Schaik	Appointed Oct 2017
	Lyn Johnson	Appointed Mar 2018
NGV Representative	David Hurlston	
Executive Officer	Mardi Nowak	Appointed Jul 2017
Public Officer	Mardi Nowak	Appointed Jul 2017

**Principle Activities**

NETS Victoria's principle activities are to provide a high quality service delivery to the Visual Arts Sector through the delivery of contemporary art, craft and design projects through partnerships with curators, artists, arts organisations, metropolitan and regional galleries.

NETS Victoria's principle activities include:

- Co-curating and developing outstanding, thought provoking touring projects
- Foster opportunities for Australian artists through exhibitions, residencies and commissions
- Provide opportunities and mentorships for regional gallery curators and arts workers
- Manage and administer the Exhibition Development Fund
- Enhance support services for regional galleries

**Objectives**

The objectives of NETS Victoria:

- To produce, collaborate and present high quality touring exhibitions of contemporary art, craft and design, public programs and learning resources
- To provide opportunities and professional development for regional gallery curators and arts workers
- To deepen audience engagement with exhibitions and artistic projects
- To build audiences for the regional gallery sector

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

### Strategies

To achieve these stated objectives, NETS Victoria has adopted the following strategies:

- Collaborate and consult with the arts sector, curators and artists to deliver touring exhibitions, public programs and learning resources
- Ensure our capacity to grow to meet the changing needs of the sector
- Support innovation and development of curatorial ideas through the Exhibition Development Fund

### Performance Measures

NETS Victoria measures its performance in achieving its objectives through annual targets. These targets are created for:

- Exhibition attendance
- Communication engagement
- Public programs and workshops
- Partnerships
- Professional development and collaboration

### Significant Changes

No significant change in the nature of these activities occurred during the year.

### OPERATING RESULT

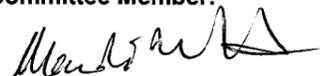
The surplus for the year amounted to \$185,174. The surplus for 2016 was \$66,579. There were no abnormal items.

### Subsequent Events

No matters have arisen since the end of the financial year which significantly affected or may significantly affect the operations of National Exhibitions Touring Support (Victoria) Inc, the results of those operations, or state of affairs in future financial years.

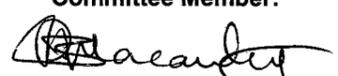
Signed in accordance with a resolution of the Members of the Committee

Committee Member:

  
MARDI NOWAK

Dated this 30<sup>th</sup> APRIL 2018

Committee Member:

  
BEN MACAULEY

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

### STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31st DECEMBER 2017

INCOME	NOTES	2017 \$	2016 \$
<b>Government Grants</b>			
Commonwealth Government Operational Grant		58,870	69,388
Commonwealth Government Project Grants		208,683	90,870
Creative Victoria Operational Grant		207,900	202,000
Creative Victoria Project grants		99,609	134,309
Commonwealth Grant VACC prior year		58,000	0
		<b>633,062</b>	<b>496,567</b>
<b>Other Income</b>			
Exhibition Venue Fees		57,100	39,891
Interest Income		1,391	2,106
Other		8,817	33,434
Sponsorship		9,091	0
		<b>76,399</b>	<b>75,431</b>
<b>TOTAL REVENUE</b>		<b>709,461</b>	<b>571,998</b>
<b>EXPENDITURE</b>			
Employee Expenses	2	177,893	186,270
Freight and storage expenses	2	130,454	125,619
Exhibition Expenses		89,426	124,682
Advertising, Marketing and printing expenses		34,493	27,899
Travel expenses		26,604	12,633
Administration Expenses		65,239	28,316
Depreciation		0	0
Bad debts		178	0
<b>TOTAL EXPENDITURE</b>	2	<b>524,287</b>	<b>505,419</b>
<b>OPERATING SURPLUS (DEFICIT)</b>		<b>185,174</b>	<b>66,579</b>
Income taxation		0	0
<b>SURPLUS (DEFICIT) AFTER INCOME TAXATION</b>		<b>185,174</b>	<b>66,579</b>
Other Comprehensive Income		0	0
<b>TOTAL COMPREHENSIVE (DEFICIT) FOR THE YEAR</b>		<b>185,174</b>	<b>66,579</b>

The above statement should be read in conjunction with the accompanying notes

STATEMENT OF FINANCIAL POSITION

AS AT 31st DECEMBER 2017

ASSETS	NOTE	2017	2016
<b>CURRENT ASSETS</b>		\$	\$
Cash and Cash Equivalents	3	690,087	174,194
Trade and Other Receivables	4	135,098	357,018
Inventory			0
<b>TOTAL CURRENT ASSETS</b>		<b>825,185</b>	<b>531,212</b>
<b>NON-CURRENT ASSETS</b>			
Property, Plant & Equipment	5	0	0
<b>TOTAL NON-CURRENT ASSETS</b>		<b>0</b>	<b>0</b>
<b>TOTAL ASSETS</b>		<b>825,185</b>	<b>531,212</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and Other Payables	6	77,491	58,362
Project Funds Carried Forward		280,770	131,240
Provisions for Annual Leave		10,735	14,521
Grants Received in Advance		139,797	195,606
<b>TOTAL CURRENT LIABILITIES</b>		<b>508,793</b>	<b>399,729</b>
<b>NON-CURRENT LIABILITIES</b>			
Employee Benefits		0	265
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>0</b>	<b>265</b>
<b>TOTAL LIABILITIES</b>		<b>508,793</b>	<b>399,994</b>
<b>NET ASSETS</b>		<b>316,392</b>	<b>131,218</b>
<b>Members' Funds</b>			
Retained Earnings		316,392	131,218
<b>TOTAL EQUITY</b>		<b>316,392</b>	<b>131,218</b>

STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2017

	Retained Earnings	Total Equity
Balance at end of financial year	64,639	64,639
	2016	
Surplus (Deficit) attributable to members	66,579	66,579
<b>Balance at end of financial year</b>	<b>131,218</b>	<b>131,218</b>
	2017	
Surplus (Deficit) attributable to members	185,174	185,174
<b>Balance at end of financial year</b>	<b>316,392</b>	<b>316,392</b>

The above statement should be read in conjunction with the accompanying notes

The above statement should be read in conjunction with the accompanying notes

**STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 31 DECEMBER 2017**

<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>	<b>Note</b>	<b>2017</b>	<b>2016</b>
		<b>\$</b>	<b>\$</b>
Operating Grant Receipt Including Grants in Advance		1,001,527	450,106
Donations and Foundations		9091	0
Receipts from other Entities Inc GST		62,810	35,055
Interest Received		1,391	2,092
Payments to Suppliers & Employees		(558,926)	(523,667)
<b>NET CASH GENERATED (USED) BY OPERATING ACTIVITIES</b>		<b>515,893</b>	<b>(36,414)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchases of Property, Plant and Equipment		0	0
<b>NET CASH GENERATED (USED) BY INVESTING ACTIVITIES</b>		<b>0</b>	<b>0</b>
<b>NET INCREASE (DECREASE) IN CASH HELD</b>		<b>515,893</b>	<b>(36,414)</b>
Cash and Cash Equivalents at the beginning of the year		174,194	210,607
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR</b>	<b>3</b>	<b>690,087</b>	<b>174,193</b>

The above statement should be read in conjunction with the accompanying notes

**NOTES TO THE FINANCIAL STATEMENTS**

The financial statements cover National Exhibitions Touring Support (Victoria) Inc, a Not-for-profit entity. It is an association incorporated in Victoria under the Associations Incorporation Reform Act 2012 and is registered as a Charity under the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act). It is a not for profit charitable institution; as such it is exempt from income tax.

**NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**Basis of Preparation**

The financial statements are special purpose financial statements that have been prepared to satisfy the financial reporting requirements of the Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act) and the Australian Charities and Not-for-profits Commission Regulation 2013 and the Associations Incorporation Reform Act 2012.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless otherwise stated.

**Reporting basis and conventions**

The financial statements have been prepared on an accruals basis and are based on historical costs modified where applicable by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

**Accounting Policies**

**Revenue**

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

Revenue from the rendering of a service is recognized upon the delivery of the service to the customers.

Grants are recognized at fair value where there is reasonable assurance that the grant will be received and all grant conditions will be met. Grants relating to expense items are recognized as income over the periods necessary to match the grant to the costs they are compensating. Grants relating to assets are credited to deferred income at fair value and are credited to income over the expected useful life of the asset on a straight-line basis

All revenue is stated net of the amount of Goods and Services Tax (GST)

**NOTES TO THE FINANCIAL STATEMENTS**

**Goods and Services Tax (GST)**

Revenues, expenses and assets are recognized net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances, the GST is recognized as part of the cost of acquisition of the asset or as part of an item of the expense.

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

**Comparative Figures**

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

**Critical Accounting Estimates and Judgments**

The Committees evaluate estimates and judgments incorporated into the financial report based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the group.

**Key estimates — Impairment**

The entity assesses impairment at each reporting date by evaluating conditions specific to the entity that may lead to impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined. Value-in-use calculations performed in assessing recoverable amounts incorporate a number a key estimates.

No impairment has been recognized in respect of this financial year.

**Income Taxation**

Charitable Institutions are exempt from income tax. This entity is endorsed by the Australian Charities and Not For Profit Commission as a Charitable Institution. Therefore no income tax is payable by the entity.

**Plant and Equipment**

**Office Furniture and Equipment and Plant and Equipment**

Office Furniture and Equipment and Plant and Equipment are carried at cost as the association has adopted the cost model under AASB116 Property, Plant and Equipment or fair value less, where applicable, any accumulated depreciation and impairment losses. All assets are depreciated over the estimated useful lives of the assets to the entity.

**Depreciation**

The depreciable amount of, Office Furniture and Equipment and Plant and Equipment are depreciated on a written down value (WDV) or a straight line basis over their useful lives to the entity commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

**NOTES TO THE FINANCIAL STATEMENTS**

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

<b>Class of Asset</b>	<b>Depreciation Rate</b>	<b>Method</b>
Plant & Equipment	15%	Written Down Value
Office Equipment	15%	Written Down Value

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

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

**Financial Instruments**

**Recognition**

Financial instruments are initially measured at cost on trade date, which includes transaction costs, when the related contractual rights or obligations exist. Subsequent to initial recognition these instruments are measured as set out below.

**Loans and receivables**

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are stated at amortized cost using the effective interest rate method.

## NOTES TO THE FINANCIAL STATEMENTS

### Financial liabilities

Non-derivative financial liabilities are recognized at amortized cost, comprising original debt less principal payments and amortization.

### Fair value

Fair value is determined based on current bid prices for all quoted investments. Valuation techniques are applied to determine the fair value for all unlisted securities, including recent arm's length transactions, reference to similar instruments and option pricing models.

### Impairment

At each reporting date, the entity assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether impairment has arisen. Impairment losses are recognized in the income statement.

As a not-for-profit entity the value in use of an asset may be equivalent to the depreciated replacement cost of that asset when the future economic benefits of the asset is not primarily dependent on the asset's ability to generate net cash inflows and where the entity would, if deprived of the asset, replace its remaining future economic benefits

### Provisions

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

### Employee Benefits

Provision is made for the entity's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits have been measured at the current value of the expected eventual payment

### Cash and Cash Equivalents

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

### Unspent Grant Funds

Unspent Grant Funds available as revenue or liable to be returned to the grant provider in the following year are recognized as a current liability in the balance sheet. They are not treated as an operating surplus or profit.

### Income in Advance

Income in Advance is income received before year end that relates to grant Funds for the following year.

## NOTES TO THE FINANCIAL STATEMENTS

### New Accounting Standards for Application in Future Periods

The AASB has issued new and amended accounting standards and interpretations that have mandatory application for future accounting periods. The entity has decided against early adoption of these standards.

NOTES TO THE FINANCIAL STATEMENTS

NOTE 2 REVENUE & EXPENSE ITEMS

(a) <i>Net Surplus has been determined after</i>	2017	2016
<b>Depreciation of non-current assets</b>		
- Office and Plant and equipment	0	0
<b>Remuneration of the auditor E Townsend &amp; Co during the financial year for:</b>		
- audit the financial accounts	3,000	3,000
<b>Net loss on disposal of property, plant and equipment</b>	0	0
<b>Finance expenses</b>	0	0
<b>Employee Expenses</b>		
Salaries and Wages	146,727	147,850
Annual Leave and Sick Leave	12,788	12,914
Superannuation	15,618	14,988
Other Employee Expenses	2,760	10,518
<b>Total Employee Expenses</b>	<b>177,893</b>	<b>186,270</b>
<b>Freight and Storage Expenses</b>		
Freight	83,355	56,420
Crates	29,588	46,637
Storage	17,511	22,582
<b>Total Freight and Storage</b>	<b>130,454</b>	<b>125,619</b>

NOTES TO THE FINANCIAL STATEMENTS

NOTE 3 CASH AND CASH EQUIVALENTS

	2017 \$	2016 \$
<b>Reconciliation of cash</b>		
Cash at the end of the financial period as shown in the cash flow statement is reconciled to the related items in the statement of financial position as follows:		
<b>Current Assets</b>		
Cash at Bank	689,058	173,896
Cash on hand	1,029	298
	<b>690,087</b>	<b>174,194</b>

NOTE 4 TRADE AND OTHER RECEIVABLES

<b>Current</b>		
Trade Debtors	135,098	356,366
Less: Provision for Impairment of receivables	0	0
<b>Total current trade and other receivables</b>	<b>135,098</b>	<b>356,366</b>

NOTE 5 PROPERTY, PLANT AND EQUIPMENT

Office Improvements - at cost	38,065	38,065
Less Accumulated depreciation	(38,065)	(38,065)
<b>Total Office Improvements</b>	<b>0</b>	<b>0</b>
<b>Total Property, Plant and Equipment</b>	<b>0</b>	<b>0</b>

NOTE 6 TRADE AND OTHER PAYABLES

Trade Creditors	55,236	51,881
Other Creditors	22,255	6,481
	<b>77,491</b>	<b>58,362</b>

NOTE 7 CONTINGENT LIABILITIES & CONTINGENT ASSETS

Estimates of the potential financial effect of contingent liabilities that may become payable are: No contingent Liabilities or Assets exist.

NOTE 8 EVENTS AFTER THE BALANCE SHEET DATE

There have been no material non-adjusting events after the reporting date, nor has any information been received about conditions at reporting date that have not been included in this report.

NOTES TO THE FINANCIAL STATEMENTS

NOTE 9 CASH FLOW INFORMATION

Reconciliation of cash flow from operations to surplus ( deficit ) for the year 2017

	2017	2016
Surplus (Deficit) for the year	185,174	66,579
Add back non-cash items		
Depreciation	0	0
Increase (Decrease) in Provisions	(4,051)	663
<b>Changes in Assets and Liabilities</b>		
(Increase) Decrease in other Current Assets		
(Increase) Decrease in Trade & Other Receivables	221,920	(177,149)
Increase (Decrease) in Trade and Other Payables	19,129	73,493
Increase (Decrease) in Grants received in Advance	(55,809)	0
Increase (Decrease) in Grants Carried Forward	149,530	0
<b>NET CASH GENERATED (USED) BY OPERATING ACTIVITIES</b>	<b>515,893</b>	<b>(36,414)</b>

NOTE 10 ECONOMIC DEPENDENCE

The entity is economically dependent on Commonwealth and State Government departments for Grant Funding. If funds are not spent in accordance with Grant Conditions the departments can suspend future grants or reclaim all or part of the grant(s). The entity is dependent on the continued receipt of grants.

NOTE 11 RELATED PARTY TRANSACTIONS

Transactions with related parties

There were no transactions with related parties during the current and previous financial year

Receivable from and payable to related parties

There were no receivables from or trade payables to related parties at the current and previous reporting date.

Loans to/from related parties

There were no loans to or from related parties at the current and previous reporting date.

NOTES TO THE FINANCIAL STATEMENTS

NOTE 12 ASSOCIATION DETAILS

The registered office of the association is:

The Ian Potter Centre :NGV Australia  
 C /- National Gallery of Victoria  
 Federation Square  
 Melbourne Victoria 3000

**STATEMENT BY MEMBERS OF THE COMMITTEE**

Per section 60.15 of the Australian Charities and Not-for-profits Commission Regulation 2013 and the Associations Incorporation Reform Act 2012

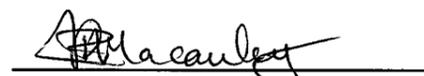
The Committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

The Committee declare that in the Committee's opinion:

- 1 the financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) and the Associations Incorporation Reform Act 2012.
- 2 there are reasonable grounds to believe that National Exhibitions Touring Support (Victoria) Inc. is able to pay all of its debts as and when they become due and payable.

Signed in accordance with the subsection 60.15 (2) of the Australian Charities and Not-for-profits Commission Regulation 2013 and the Associations Incorporation Reform Act 2012.

  
 \_\_\_\_\_  
 MARDI NOWAK

  
 \_\_\_\_\_  
 BEN MACAULEY

Dated this 30<sup>th</sup> day of APRIL 2018

**INDEPENDENT AUDITOR'S REPORT**

To the members of National Exhibitions Touring Support (Victoria) Inc

**Opinion**

I have audited the financial report of National Exhibitions Touring Support (Victoria ) Incorporated (the Entity) which comprises the Statement of Financial Position as at 31st December 2017, the Statement of Profit or Loss and Other Comprehensive Income, Statement of Changes in Equity, and the Statement of Cash Flows for the year then ended, notes to the financial statements including a summary of significant accounting policies and the declaration by those charged with governance.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the Entity as at the 31<sup>st</sup> December 2017, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards, the Associations Incorporation Reform Act 2012 and the Australian Charities and Not-For-Profits Commission Act 2012.

**Basis for 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 my report. I am independent of the 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 my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code .I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

**Responsibilities of Management and Those Charged with Governance for the Financial Report**

Management is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and for such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report management is responsible for assessing the 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 management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

**Auditor's responsibility for the Audit of the Financial Report**

My objectives are 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 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 the financial report.

As part of an audit in accordance with the Australian Auditing Standards I exercise professional judgement and maintain professional skepticism throughout the audit. I also:

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide the basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions misrepresentations, or the override of internal control.

Obtain an understanding of internal control relevant to the audit 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.

Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease or continue as a going concern.

Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including deficiencies in internal control that I identify during my audit.

**Name of firm**  
**Name of Auditor**

E Townsend & Co  
Eric Townsend



**Address**

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Dated this 30<sup>th</sup> APRIL 2018

# NETS VICTORIA.

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