



NETS
VICTORIA

ANNUAL REPORT

1 January - 31 December 2013

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FRONT COVER IMAGE:
View of *True Self: David Rosetzky Selected Works* exhibition at the Centre for Contemporary Photography, VIC.

Our Purpose, Goals & Values

GOALS

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

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

- **Increasing regional audience engagement**

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

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

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

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

- **Developing a sustainable organisation**

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

VALUES

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

2013 Highlights

In 2013 we toured 7 outstanding contemporary art, craft and design exhibitions - presented on 19 occasions - to 16 galleries in regional and metropolitan Victoria, New South Wales and Queensland.

- **7 exhibitions** on the road
- 19 presentations at **16 different galleries**
- Reached **audiences of 90,501**
- **3 new exhibitions** in development
- Delivered **2 professional development seminars** to 107 industry workers
- **213 works of art** – packed and crated
- **Launch of NETS Australia website**
- Developed **2 exhibition catalogues** in association with our tour partners
- **2 editions of Art_a_base** published online
- **5 editions of NETSletter** circulated to mailing list (via MailChimp)
- Prepared **11 Artnotes Victoria columns** for Art Monthly Magazine
- Over **250 likes on Facebook**



Participants at a conservation event at McClelland Sculpture Park+Gallery in association with the *Made to last: the conservation of art* exhibition

Chair's Foreword

On behalf of the Board of Management I am pleased to report it has been another productive year for National Exhibitions Touring Support (NETS) Victoria with seven exhibitions presented across the state (and nationally), and seven more in development. The program has successfully met our central purpose of increasing the opportunities for regional communities to experience high quality contemporary art, craft and design practice. A 30% increase in visitor numbers across the year is a reflection of the quality of the programming as well as the extensive touring that has been inclusive of smaller venues. These results demonstrate the importance of supporting smaller regional galleries with innovative programs.

Despite changes to Arts Victoria's structure and associated funding uncertainty, their ongoing support has been greatly appreciated with triennial funding confirmed until 2016. This continued support from Arts Victoria, as well as the Australia Council and our host partner the National Gallery of Victoria, ensures the vitality and growth of the NETS Victoria program. We would also like to thank project supporters Visions of Australia as it moves across to the Australia Council of the Arts as the Regional Exhibition Touring Fund; and to the Gordon Darling Foundation.

Successful partnerships such as one forged between the Centre for Cultural Materials Conservation (CCMC) and the *Made to Last* exhibition enabled conservation clinics and other public programs to be delivered in conjunction with this exhibition, with

almost 600 people attending across all venues in 2013. These high attendance figures, alongside positive feedback from the exhibition, demonstrate this combination of contemporary art with a practical conservation component has struck a chord with audiences from across diverse communities.

The Board would like to acknowledge the exceptional work of the NETS Victoria team: Georgia Cribb, Emily Jones, Sherryn Vardy, Rowena Scanlon, Eleanor Adams, Jess Booth, Maria-Luisa Marino, Dylan Foley and Leah Knight. The Board provided fantastic support during the year, and offered stability through multiple changes in staff including the two key positions of Georgia Cribb (Director) and Rowena Scanlon (Communications Manager) vacated due to maternity leave. Emily Jones and Eleanor Adams have done exceptionally well to fulfill these two roles respectively in the midst of such a busy program. We extend special thanks to new Board members Steve Smith for his contribution in the finance area, Penny Teale for her curatorial oversight and Catherine Pierce for her legal and policy expertise. We are incredibly grateful to outgoing Board member Murray Bowes and thank him for his contributions since 2006. I also acknowledge the work of Sarah Bond who temporarily left the Board as Chair, for maternity leave.

Kirrily Hammond
Chair

NETS Victoria Board of Management 2013

Director's Report

NETS Victoria has again completed a colossal year with a huge output from this very small team of 3.4 staff. The exhibition program has seen over 19 presentations at 16 different galleries across Australia – a wonderful mix of the small and large – exhibitions travelled to some of Victoria's smallest regional public galleries to the national tours extending their exposure to some of the largest regional galleries in Australia.

The diversity represented in NETS Victoria's program – encompassing craft, video, photography, painting, installation, collage and sculpture – is akin to the diversity of the audience. The reach of the program is also vast, travelling to northern country New South Wales and Queensland to East Gippsland and Warrnambool in Victoria.

NETS Victoria's commitment to delivering the best contemporary art, craft and design to regional areas of Australia has been solidified by the launch of two major contemporary art exhibitions – *True Self: David Rosetzky Selected Works*, launched at the Centre for Contemporary Photography (CCP), a survey of works from this important Australian artist including video, sculpture and photographic works and *Signature Style* presented in partnership with, and launched for tour, at Craft and presenting ten collaborations between some Victoria's most experimental craft artists.

The exhibition program is supported annually by the Exhibition Development Fund of \$30,000, which in addition this

year included \$10,000 from 2012, allowing a total of \$40,000 to fund four exhibitions. The successful recipients were *Slipstich: Embroidery, drawing, identity* (working title) curated by Dr Belinda von Mengersen in partnership with Ararat Regional Art Gallery; *Polaroid Project*, curated by Peter Atkins in partnership with Arts Project Australia; *5 x 5 x 5* (working title), curated by Emily Cormack in partnership with Gertrude Contemporary; and *Sensory Overload* - Karen Casey, George Khut, Ross Manning and Kit Webster, curated by Charlotte Carter in partnership with McClelland Sculpture Park + Gallery.

NETS Victoria successfully raised over 40% of funding through project grants – a significant proportion of which was sourced through philanthropic funding. A key achievement was the receipt of the CATALYST: Katherine Hannay Visual Arts Commission of \$80,000, for Brook Andrew to develop a major work at Bendigo Art Gallery in conjunction with *The Cinemas Project* in 2014. We are incredibly grateful to those at the ANZ who developed this one-off award from the Katherine Hannay Trust. *The Cinemas Project* epitomises NETS Victoria's passion for investigating new ways of engaging deeply with local audiences through contemporary art and presents a new model for delivering regional projects.

Professional development is also a key NETS Victoria activity – primarily through sustained consultation, exhibition development support and advice provided to artists, curators and organisations. In addition, two very successful seminars were delivered specifically for

the regional sector - Developing Diverse Audiences, presented in partnership with the Public Galleries Association of Victoria and Museum Victoria (PGAV) and Curatorial Intensive, inspiring new ideas for the development and delivery of innovative exhibitions, presented in partnership with the PGAV.

There have been multiple changes across the board to the staffing this year with Georgia Cribb, Director, taking maternity leave in October and myself appointed to the role, moving from Exhibitions Manager until October 2014; Rowena Scanlon left for maternity leave in September and Eleanor Adams was appointed to this role in October; Sherryn Vardy stepped into the role of Senior Exhibitions Manager; Jess Booth departed to New Zealand; Maria-Luisa Marino was appointed as Exhibitions Assistant and Dylan Foley who had completed a number of projects for NETS Victoria as an intern was appointed in the position of Exhibitions Assistant. We acknowledge the diligence and intelligence of all the NETS Victoria staff and thank them immensely.

Thank you also to our colleagues within the regional gallery sector, to the PGAV, our artists, curators, lenders and other project collaborators and our funding partners from the Australia Council; Arts Victoria; our committed sponsor, International Art Services; and our host organisation, the National Gallery of Victoria, who provide NETS Victoria with office space, human resources, financial management and IT support to deliver this substantial program to audiences across the state and beyond.

Emily Jones
Director

Operations At A Glance

- Equivalent full-time staff: 3.4
- Artists: 68
- Curators: 10
- Audience: 90,501
- Exhibitions on the road: 7
- Touring Partners: 7
- Exhibition Presentations: 19
- Destinations: 14 Victorian, 5 interstate
- Exhibitions/Projects in Development: 3
- Exhibition Development Funds: \$40,000
- Professional development forums delivered: 2



Installation image from the *Made to last: the conservation of art* exhibition at the Queensland University of Technology Art Museum, Brisbane

Board & Staff

Offices of the Association:

Chair

Sarah Bond
Manager, Visual Arts Program, Asialink
Joined May 2010

Deputy Chair

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

Murray Bowes
Curator, Warrnambool Art Gallery
Joined 2006, resigned October 2013

Treasurer

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

Meaghan Pellicano
Manager – SGM, Ernst & Young
Appointed 2010, resigned May 2013

Secretary

Catherine Pierce, Barrister
Joined and elected Secretary May 2013

Ordinary Committee Members:

John Meade, Artist
Joined March 2011

Adam Harding
Director, Horsham Regional Art Gallery
Joined May 2012

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

Co-opted member representing the National Gallery of Victoria

David Hurlston
Curator, Australian Art, National Gallery of Victoria
Joined June 2004

Director

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

Exhibitions Managers

Emily Jones
Sherryn Vardy

Exhibitions Coordinator

Jess Booth (until October 2013)

Communications Manager

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

Design & Communications Manager

Eleanor Adams

Exhibitions Assistant

Maria-Luisa Marino (from November 2013)

Exhibitions Assistant

Dylan Foley (from October 2013)

Bookkeeper

Leah Knight,
Entire Office Management

2013 EDF Recipients

The Exhibition Development Fund (EDF) is a key way of stimulating new exhibitions for touring across Victoria and interstate. The 2013 Exhibition Development Fund is a fund of \$30,000 annually devolved from Arts Victoria to public arts organisations in Victoria for the development of new exhibitions of contemporary art, craft and design for tour.

In 2013 four recipients received funding towards the development of an exhibition for tour, due to \$10,000 being carried forward from 2012. The four exhibitions began development in 2013, with tours planned for 2014-15.

Slipstich: Embroidery, drawing, identity (working title) Curated by Dr Belinda von Mengersen in partnership with Ararat Regional Art Gallery

Slipstich: Embroidery, drawing, identity will present new work representative of the contemporary uptake of embroidery by a new generation of artists and will consider how the unique attributes of the medium of embroidery are employed as a vehicle for artists exploring personal narratives.

Polaroid Project

Curated by Peter Atkins in partnership with Arts Project Australia

Polaroid Project is an in-depth collaborative project between Arts Project Australia, Alan Constable and Peter Atkins, one of Australia's foremost contemporary artists. The artists will work together to create a

series of contemporary sculptural artworks that respond to collected Polaroid cameras and packaging that were manufactured in the 1960's and 1970's.

5 x 5 x 5 (working title)

Curated by Emily Cormack in partnership with Gertrude Contemporary

5 x 5 x 5 will comprise three exhibitions featuring up to five ex-Gertrude studio artists in each. For each of the three exhibitions Gertrude Contemporary will partner with a different regional gallery, with artists creating new work inspired by the gallery's collection.

Sensory Overload: Karen Casey, George Khut, Ross Manning and Kit Webster

Curated by Balnaves Curatorial Intern, Charlotte Carter in partnership with McClelland Sculpture Park+Gallery

Sensory Overload features the work of four contemporary Australian new media artists who create immersive spaces using hypnotic soundscapes and pulsing imagery to explore the invisible data that permeates our environment. Offering an alternate perspective of sculptural installations and spatial engagement this exhibition of light and sound works stimulate and mesmerise through an overload of bodily and meditative engagements.

2013 Publications

Signature Style

Fully illustrated colour catalogue,
introduction by Georgia Cribb, text by Joe
Pascoe, Nella Themelios and Kim Brockett.

Published: 2013

Format: Paperback, 32 pages

Publisher: Craft

ISBN: 978-0-646-59548-1

Designer: Simon Browne

True Self: David Rosetzky Selected Works

Fully illustrated colour catalogue, curator's
essay by Naomi Cass and Kyla McFarlane.

Published: 2013

Format: Paperback, 48 pages

Publisher: Centre for Contemporary

Photography

ISBN: 978-0-9872933-8-1

Edition: 1250

Writers: Naomi Cass, Kyla McFarlane, Daniel
Palmer, Rosemary Hawker, Anna Zagala,
Juliana Engberg, Bridget Crone, Dan Rule,
Amita Kirpalani, Margaret Cameron, Stephen
Zagala, Christopher Chapman, Philippa
Hawker and Kate Daw.

Designer: Joseph Johnson

Art_a_base Summer/Autumn2013

Art_a_base Winter/Spring 2013

published online www.netsvictoria.org

11 Artnotes Victoria columns for

Art Monthly Magazine

www.artmonthly.org.au



On Tour

The seven outstanding exhibitions toured in 2013 reflect the diversity of contemporary art practice in all its forms – drawing, painting, video, installation, ceramics, performance, sculpture, collage and photography.

Developed in partnership with Victoria's leading arts organisations, our team were responsible for the freighting, installation and interpretation of 213 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 90,501 throughout the year with the best contemporary art, craft and design.

AT A GLANCE:

- Regional Victoria 10
- Metro Melbourne 4
- NT 0
- ACT 0
- TAS 0
- NSW 4
- QLD 1



IMAGE: http://en.wikipedia.org/wiki/File:Australia_states_blank.png

Cut with the kitchen knife

Dubbo Regional Gallery (NSW)

8 December 2012 - 27 January 2013

East Gippsland Art Gallery (VIC)

5 - 26 February 2013

Swan Hill Regional Art Gallery

3 May - 9 June 2013

Central Goldfields Art Gallery

20 July - 25 August 2013

A NETS Victoria touring exhibition

Curated by Emily Jones

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

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

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

Cut with the kitchen knife toured Victoria in 2012-13 with the support of Arts Victoria's Touring Victoria and the Gordon Darling Foundation.

"[Cut with the kitchen knife] engaged with contemporary collage practice, an unusual art form which intrigued WPCC staff from the time we first considered the exhibition proposal. The exhibition delivered on its promise to challenge public perception of collage."

Dubbo Regional Gallery, NSW



Heather SHIMMEN

Suspended Anima- 1 2011

moveable artists book, solvent transfer
and linocut on paper

98 x 29 x 25 cm

Courtesy the artist

Made to last: the conservation of art

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

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

Contemporary artists use traditional, modern and sometimes unconventional materials for a variety of reasons; the materials are integral to their conceptual practice, workable or readily available. *Made to last* highlights the significance of the artists' original intent to assist in the long term preservation of their work, providing a 'behind the scenes' insight into their practice. This exhibition explores investigative methods of conservation including the behaviour of materials over time and techniques used to preserve and document work for the future. Artists include Brook Andrew, Penny Byrne, Juan Ford, Ghostpatrol and Claire Anna Watson.

Made to last toured Victoria in 2012 – 13 with the support of Arts Victoria and the Gordon Darling Foundation.

Art Gallery of Ballarat (VIC)

8 December 2012 - 20 January 2013

Manningham Art Gallery (VIC)

27 February - 28 March 2013

Wangaratta Art Gallery (VIC)

27 April - 26 May 2013

Queensland University of Technology Art Museum (QLD)

3 August - 22 September 2013

McClelland Sculpture Park+Gallery (VIC)

20 October 2013 - 2 February 2014

"The exhibition exceeded our expectations. It was of a very high quality, very well organised and executed and we received a lot of support from NETS staff."

Queensland University of Technology Art Museum, QLD



Penny BYRNE

Tea for Two in Tuvalu 2011

vintage porcelain figurine, vintage Action

Man accessories, vintage coral, glass fish,

epoxy resin, epoxy putty, retouching medium,

powder pigments

Courtesy the artist and Fehily Contemporary,

Melbourne

Spirit in the Land

"[Spirit in the Land] was a high calibre show. Beautifully curated with a strong internal narrative."

Penrith Regional Art Gallery, NSW

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

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

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

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



Lorraine CONNELLY-NORTHEY

O'Possum-skin cloak 2010

rusted and galvanized drain pipes and fencing wire

Courtesy of the artist

Dreamweavers

*A Gippsland Art Gallery & NETS Victoria
touring exhibition*

Curated by Simon Gregg

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

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

Ararat Regional Art Gallery (VIC)

1 November 2012 - 20 January 2013

"The exhibition reinforced our commitment to presenting high quality contemporary art...as always NETS Victoria has exceeded expectations in terms of quality of product and staff commitment."

Ararat Regional Art Gallery, VIC



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

Tooth and Nail: cross cultural influences in contemporary ceramics

*An RMIT School of Art and NETS Victoria
touring exhibition*

Curated by Stephen Gallagher

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

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

Latrobe Regional Gallery

19 January - 17 March 2013

Bundoora Homestead Art Centre

10 May - 14 July 2013

Wangaratta Art Gallery

24 August - 22 September 2013



Fiona WONG LAI-CHING

Spathodia 2010

Japanese black clay

9 x 8 x 27 cm (each)

Aeranthus 2010

Porcelain

8 x 9 x 2 cm (each)

Hazelnut 2010

Porcelain

4 x 11 x 21 cm (each)

Collection of the artist

Signature Style

A Craft and NETS Victoria

touring exhibition

Curated by Nella Themelios
and Kim Brockett

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

Signature Style launched at Craft Victoria in early 2013 and will tour Victoria with the support of Arts Victoria's Touring Victoria in 2013 – 14.

Craft (VIC)

14 March - 27 April 2013

Warrnambool Art Gallery (VIC)

7 September - 13 October 2013



Alexi FREEMAN

Trans-Seasonal 2013 Python Collection

Image credit: Marnie Haddad

True Self: David Rosetzky Selected Works

*A Centre for Contemporary
Photography exhibition*

Curated by Naomi Cass and Kyla McFarlane

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

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

The exhibition launched at the Centre for Contemporary Photography in mid-2013 and will tour nationally 2013 – 2015 with the support of the Contemporary Touring Initiative: Regional Exhibition Touring Fund, The Australia Council for the Arts.



Centre for Contemporary Photography (VIC)
26 July - 15 September 2013

Dubbo Regional Gallery (NSW)
23 November 2013 - 26 January 2014

David ROSETZKY

Commune 2003

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

Collection of Dr. Dick Quan, Sydney

In Development

The Cinemas Project

Commissioned by NETS Victoria, curated by Bridget Crone.

The Cinemas Project is a program of major, new contemporary artworks that explore the spaces of cinema in regional Victoria. These projects, by five of Australia's leading contemporary artists, evoke both the mechanics of film as well as the history and present day reality of cinema.

In the early days of film, movie theatres occupied a pivotal place in our communities often doubling as town halls, dance halls and even skate rinks. They were places of social gathering but also of imagination and fantasy. *The Cinemas Project* aims to explore and to reignite these sites of living memories, spirited visions, and future possibilities.

Each of the five artists has worked in relation to a single location. In this way the history of cinema in regional Victoria provides an impetus for the contemporary artworks that have been commissioned for *The Cinemas Project*.

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



Previous page:

Brook ANDREW

De Anima 2014, two channel video (still)

Synthetica

*A Blindside and NETS Victoria
touring exhibition*

Curated by Claire Anna Watson, chair Blindside

Synthetica presents sumptuous experimental works by seven of Victoria's contemporary artists: Boe-lin Bastian, Simon Finn, Bonnie Lane, Kristin McIver, Kate Shaw, Alice Wormald and Paul Yore. The artists have been selected for their visually charged and hypnotic imagery— pulsing machines and courageous forms brimming with life and wonder catapult forth a super-charged vibration of new work.

By distorting and interrogating our sense of reality, and creating new worlds for contemplation, the selected works provoke questions about the relationships we have with the physical world and reflect on the nature of experimentation in an increasingly technologised climate. Through a mesmerising display of video, painting, sculpture, installation and works on paper, these artworks are animated kinetically, technologically or through the viewer's imagination.

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

An important component of this project is the parallel exhibition, *Here in the Undergrowth*, which will activate and accompany *Synthetica* on its tour. This exhibition is a core element:

a means of creating a conversation and knowledge exchange. In each regional venue, a local regional artist will showcase a mini-exhibition of their work alongside *Synthetica*.

The exhibition will tour in 2015 – 16 with the support of Arts Victoria's Touring Victoria.



Alice WORMALD

Untitled #7 2012

oil on linen

112 x 137 cm

Image courtesy of the artist and Daine Singer



The world is not a foreign land

An Ian Potter Museum of Art and NETS Victoria touring exhibition

Curated by Quentin Sprague

The world is not a foreign land, presents Indigenous works from three geographically and culturally distinct regions, the Tiwi Islands, the Kimberley and North-Eastern Arnhem Land. Featuring works by Timothy Cook, Djambawa Marawili, Nyapanyapa Yunupingu, Ngarra, Rusty Peters and Freda Warlapinni, the 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. Exhibition curator Quentin Sprague suggests “...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.

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

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

The exhibition will tour nationally in 2014–16, with the support of Visions of Australia: Regional Exhibitions Touring Fund, The Australia Council for the Arts.

Timothy COOK

Kulama 2013, natural pigments on paper
106 x 76 cm (sheet)

© Courtesy the artist and Jilamara Arts & Crafts Association, Melville Island, NT

Professional Development



Developing Diverse Audiences Seminar

Presented by NETS Victoria in partnership with the PGAV & Museums Australia (Victoria)

Date: 22 October 2013

Venue: NGV: Australia Theatrette

Attendees: 61

One of the key challenges for museums is to meet the complex needs and interests of their audiences. This seminar addressed methods to make museums accessible and inclusive, considering new audiences, audiences with disabilities and audiences from culturally diverse backgrounds.

Image from Developing Diverse Audiences seminar

Curatorial Intensive

Presented by NETS Victoria in partnership with the PGAV

Date: 12 & 13 December 2013

Venue: NGV: International (Education theatre and galleries); River Studios (Footscray)

Attendees: 46

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

Financials

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.			
Statement of Comprehensive Income For the year ended 31 December 2013			
	Notes	31-Dec-13 \$	31-Dec-12 \$
REVENUES			
Government Grants			
Commonwealth government operational grant		68,530	67,918
State government operational grant		188,000	203,500
State government project grants		183,009	164,555
		<u>439,539</u>	<u>435,973</u>
Other Income			
Exhibition venue fees		33,950	58,406
Interest income		4,380	7,110
Other		49,658	31,327
		<u>87,988</u>	<u>96,842</u>
TOTAL REVENUES		<u>527,528</u>	<u>532,815</u>
EXPENSES			
Employee expenses	8	201,406	182,936
Freight and storage expenses	9	109,884	185,069
Exhibition expenses		161,707	101,241
Advertising, marketing and printing expenses		6,813	22,275
Travel expenses		6,353	19,081
Admin expenses		26,369	21,892
Depreciation		304	754
TOTAL EXPENSES		<u>512,836</u>	<u>533,248</u>
PROFIT/(LOSS) FOR THE PERIOD		<u>14,692</u>	<u>(433)</u>
Other comprehensive income		-	-
TOTAL COMPREHENSIVE INCOME/(LOSS) FOR THE PERIOD		<u>14,692</u>	<u>(433)</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 2013**

	Notes	31-Dec-13 \$	31-Dec-12 \$
CURRENT ASSETS			
Cash and cash equivalents	10	479,072	178,561
Trade and other receivables	3	146,359	105,576
Inventory	4	5,046	7,366
TOTAL CURRENT ASSETS		<u>630,477</u>	<u>291,502</u>
NON-CURRENT ASSETS			
Plant and equipment	5	761	1,065
TOTAL NON-CURRENT ASSETS		<u>761</u>	<u>1,065</u>
TOTAL ASSETS		<u>631,238</u>	<u>292,567</u>
CURRENT LIABILITIES			
Trade and other payables	6	548,976	226,278
Employee benefits	7	20,705	23,498
TOTAL CURRENT LIABILITIES		<u>569,681</u>	<u>249,777</u>
NON - CURRENT LIABILITIES			
Employee benefits	8	5,683	1,609
TOTAL NON CURRENT LIABILITIES		<u>5,683</u>	<u>1,609</u>
TOTAL LIABILITIES		<u>575,364</u>	<u>251,386</u>
NET ASSETS		<u>55,873</u>	<u>41,182</u>
MEMBER'S FUNDS			
Accumulated Funds		55,873	41,182
TOTAL MEMBERS FUNDS		<u>55,873</u>	<u>41,182</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 2013

	Notes	31-Dec-13 \$	31-Dec-12 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from government		266,200	290,070
Receipt from other entities		557,170	244,626
Interest received		4,380	7,110
Payments to suppliers and employees		(527,239)	(549,346)
NET CASH FROM OPERATING ACTIVITIES	10	300,511	(7,541)
NET INCREASE /(DECREASE) IN CASH HELD		300,511	(7,541)
Cash and cash equivalents at beginning of year		178,560	186,102
CASH AND CASH EQUIVALENTS AT END OF YEAR	10	479,072	178,560

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.
Statement of Changes in Equity
For the year ended 31 December 2013

	Members Funds \$
Accumulated Funds as at 31 December 2011	41,615
Total Comprehensive Loss for the year	(433)
Accumulated Funds as at 31 December 2012	41,182
Total Comprehensive Income for the year	14,692
Accumulated Funds as at 31 December 2013	55,873

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2013

1 GENERAL

The financial statements of National Exhibitions Touring Support (Victoria) Inc (NETS) for the year ended 31 December 2013 were authorised for issue in accordance with the resolution of directors on 29 April 2014.

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

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

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

Principal activities during the year consisted of a program of six touring exhibitions presented on 17 occasions at 15 public galleries in regional and metropolitan Victoria, New South Wales and Queensland.

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Accounting

This financial report is a special purpose financial report and has been prepared to satisfy the financial reporting requirements of the Associations Incorporations Act. The financial statements have been prepared in accordance with Australian Accounting Standards and the requirements of the Associations Incorporation Act 1981 with the following exceptions:

- AASB 7 Financial Instruments: Disclosures
- AASB 101 Presentation of Financial Statements
- AASB 119 Employee Benefits
- AASB 124 Related Party Disclosures
- AASB 132 Financial Instruments: Presentation

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

The financial report is presented in Australian dollars.

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

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 2013

(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 2013.

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

Depreciation rates are as follows:

	31-Dec-13	31-Dec-12
- 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 2013

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.

(iii) Employee on-costs

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

(k) Goods and Services Tax

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

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

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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2013

	31-Dec-13 \$	31-Dec-12 \$
3. TRADE AND OTHER RECEIVABLES		
Trade receivables	135,317	97,263
Less: provision for doubtful debts	-	-
	<u>135,317</u>	<u>97,263</u>
Other receivables	11,042	8,313
	<u>146,359</u>	<u>105,576</u>

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

4. INVENTORY

Finished goods	9,322	9,504
Less: provision for obsolete and slow moving stock	(4,276)	(2,138)
Total current inventory	<u>5,046</u>	<u>7,366</u>
Movement in the provision for obsolete and slow moving stock		
Balance at the beginning of the year	(2,138)	-
(Increase)/decrease in provision	(2,138)	(2,138)
Balance at the end of the year	<u>(4,276)</u>	<u>(2,138)</u>

5. PLANT AND EQUIPMENT

Cost		
Balance at 31 December	38,065	38,065
Additions	-	-
Disposals	-	-
Balance at 31 December	<u>38,065</u>	<u>38,065</u>
Accumulated Depreciation		
Balance at 31 December	37,000	36,245
Depreciation	304	754
Disposals	-	-
Balance at 31 December	<u>37,304</u>	<u>37,000</u>
Net Carrying Amount		
At 31 December	<u>761</u>	<u>1,065</u>

Fair value measurement hierarchy for Plant and Equipment

	Net carrying amount as at 31 December 2013	Fair value measurement as at 31 December 2013 ⁽¹⁾		
		Level 1	Level 2	Level 3
Plant and Equipment	761	-	-	761

Note (1) 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 2013**

	31-Dec-13 \$	31-Dec-12 \$
6. TRADE AND OTHER PAYABLES		
Trade creditors	79,144	39,196
Income in advance	458,966	178,211
Sundry creditors	10,866	8,872
	<u>548,976</u>	<u>226,278</u>
7. EMPLOYEE BENEFITS		
Current		
Provision for annual leave	6,017	9,297
Provision for long service leave	14,688	14,201
	<u>20,705</u>	<u>23,498</u>
Non-Current		
Provision for long service leave	5,683	1,609
	<u>26,388</u>	<u>25,107</u>
8. EMPLOYEE EXPENSES		
Salaries and wages	155,053	142,454
Sick leave, annual leave and long service leave	26,104	23,167
Defined contribution superannuation	15,165	13,917
Other employee expenses	5,085	3,397
	<u>201,406</u>	<u>182,936</u>
9. FREIGHT AND STORAGE EXPENSES		
Freight	76,802	116,214
Crates	12,848	44,530
Storage	20,234	24,325
	<u>109,884</u>	<u>185,069</u>

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2013

10	Reconciliation of Net Operating Result to Net Cash Flows from Operating Activities	31-Dec-13	31-Dec-12
		\$	\$
	Operating result	14,692	(433)
	Non-cash and non-operating items:		
	Depreciation of non-current assets	304	754
	Change in operating assets and liabilities		
	(Increase)/decrease in Trade and other receivables	(40,783)	34,681
	Decrease in inventory	2,321	2,194
	Increase/(decrease) in Trade and other payables	322,697	(50,553)
	Increase in employee benefits	1,281	5,816
	Net cash generated from/(used in) operating activities	300,511	(7,541)
	Reconciliation of cash and cash equivalents		
	Beginning cash on hand	178,561	186,102
	Closing cash and cash equivalents	479,072	178,561

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2013

	31-Dec-13	31-Dec-12
	\$	\$
11 EXPENDITURE COMMITMENTS		
Operating Leases		
There are no operating lease commitments as at 31st December 2013 (2012: Nil)		
Capital Commitments		
There were no commitments for capital expenditure as at 31st December 2013 (2012: Nil)		
12 POST BALANCE DATE EVENTS		
There were no significant post balance day events to be reported as at 31st December 2013 (2012: Nil)		
13 CONTINGENT LIABILITIES		
There were no contingent liabilities at balance date not provided for in the Balance Sheet as at 31st December 2013 (2012: Nil)		
14 AUDITORS REMUNERATIONS		
Amounts received or due and receivable by the auditors of NETS Inc		
- Audit of the financial statements	<u>3,400</u>	<u>2,864</u>
15 SEGMENT INFORMATION		
NETS operates in the Arts sector. All of NETS operations are undertaken within Australia.		
16 SUBSEQUENT EVENTS		
NETS is not aware of any material events that have occurred subsequent to balance date		

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2013

17 FINANCIAL RISK MANAGEMENT

NETS principal financial instruments comprise receivables, payables and cash.

Accounting Policies

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

Credit risk

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

Interest Rate Risk

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

	31-Dec-13	31-Dec-12
Financial Assets		
Cash and cash equivalents	479,072	178,561
Total	<u>479,072</u>	<u>178,561</u>
Weighted average interest rate	1.33%	3.90%

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2013

18 RESPONSIBLE PERSON - RELATED DISCLOSURES

Responsible Persons

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

Chair	Sarah Bond (Appointed December 2012, On Temporary Leave from May 2013) Murray Bowes (Acting Chair May 2013 - October 2013) Kirrily Hammond (Appointed Acting Chair October 2013)
Deputy Chair	Murray Bowes (January 2013 - May 2013) Kirrily Hammond (May 2013 - October 2013) John Meade (Appointed October 2013)
Secretary	Alex Farrar (Resigned May 2013) Catherine Pierce (Appointed May 2013)
Treasurer	Meaghan Pellicano (Resigned May 2013) Steve Smith (Appointed May 2013)
Ordinary members	Adam Harding (Appointed August 2012) Penny Teale (Appointed May 2013)
Co-opted members	David Hurlston (Appointed June 2004)
Executive Officer	Georgia Cribb (Appointed August 2005, Maternity Leave from October 2013) Emily Jones (Appointed Executive Officer October 2013)
Public Officer	Georgia Cribb (Appointed August 2005)

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.**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 2013, and the results of its operations for the year then ended in accordance with Australian Accounting Standards.



Kirrily Hammond
Chair



Steve Smith
Treasurer



Emily Jones
Executive Officer

INDEPENDENT AUDITOR'S REPORT

To the members of

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC

Report on the financial report

We have audited the accompanying financial reports of National Exhibitions Touring Support (Victoria) Inc, which comprises the statement of financial position as at 31 December 2013, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information.

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

Auditor's responsibility

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

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


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

Independence

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

Opinion

In our opinion, the financial reports of National Exhibitions Touring Support (Victoria) Inc presents a true and fair view of the National Exhibitions Touring Support (Victoria) Inc financial position as at 31 December 2013, and of its financial performance and its cash flows for the year then ended on that date and complies with appropriate Australian accounting standards.


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

Dated this 26th day of April 2014

Supporters

Principal Supporters:



Australian Government
Visual Arts and Craft Strategy

**ARTS
VICTORIA**



In Kind Supporter:

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National
Gallery of
Victoria

Organisation Support:



Project Partners:



Australian Government
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**ARTS
VICTORIA**



KATHERINE HANNAY ESTATE

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Compiled and edited by Eleanor Adams, Dylan Foley, Emily Jones, Maria Luisa Marino and Sherryn Vardy.

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

Designer: Eleanor Adams

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