

# Annual Report 2015

**NETS  
VICTORIA.**

National Exhibitions  
Touring Support Victoria

# Contents

01	Our Vision & Goals
02	2015 Highlights
03	Chair's Foreword
04	Director's Report
05	Operations at a Glance
06	Board & Staff
07	On Tour in 2015
08	<i>Made to last: the conservation of art</i>
09	<i>Signature Style</i>
10	<i>True Self: David Rosetzky Selected Works</i>
11	<i>The Cinemas Project</i>
12	<i>The world is not a foreign land</i>
13	In Development
14	2015 Exhibition Development Fund (EDF) Recipients
15	Publications
16	Financials
17	Supporters
18	Contact Us

**FRONT COVER IMAGE:**

Ngarra

*Katcha* 2006

© Collection of Ngarra Estate, courtesy Mossenson Galleries, Perth

From the NETS Victoria touring exhibition *The world is not a foreign land*,

curated by Quentin Sprague, Ian Potter Museum of Art

# Our Vision & Goals

## VISION

To foster 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

# 2015 Highlights

In 2015 we toured 5 outstanding contemporary art, craft and design exhibitions - presented on 15 occasions - to galleries in Victoria, New South Wales, Queensland, the Northern Territory, Western Australia and the Australian Capital Territory.



Through the past twelve months of flux, NETS Victoria has managed to balance the need to focus inwards and shape a vision for the organisation and the sector we service, whilst simultaneously delivering a dynamic artistic program in partnership with galleries across the country - *True Self: David Rosetzky*, *Selected Works*, *The world is not a foreign land*, *Synthetica* and *Slipstitch*. Some highlights from 2015 are:

- ***New staff!*** Curator, exhibitions producer and writer Melissa Keys joined NETS Victoria as Senior Exhibitions Manager. Angie Taylor joined the team as Exhibitions Coordinator, bringing a breadth of experience in registration and collections management.
- We developed ***four new exhibitions*** for tour in 2016-17, ***raising more than \$250,000*** to bring those projects to major galleries in Victoria and interstate.
- In partnership with the Public Galleries Association of Victoria we ***hosted the 2015 Curatorial Intensive*** featuring *The Moving Museum's* founders and directors Aya Mousowi and Simon Sakhai.
- We had a makeover, with a ***newly commissioned visual identity and a website*** which gives our audiences the opportunity to more deeply engage with our exhibitions and the artists we work with.

# Chair's Foreword

National Exhibitions Touring Support (NETS) Victoria strode boldly into a new year drawing new regional and metropolitan audiences to some of Australia's leading artists. The Board of Management and staff has overseen an ambitious program of touring exhibitions and public programs shared with engaged communities from Cairns to Devonport, with many stops along the way.

2015 marked a period of planned change. It was a pivotal year for NETS with the Board refining our future vision, reflecting on our rich thirty year history while simultaneously reviewing opportunities' ahead to foster a regionally engaged Australian audience for contemporary art. Within a year of flux, in the funding landscape, the Board relished the opportunity to contemplate our role within the arts ecology at both state and federal level. The NETS Victoria four year vision, will be implemented from 2017-2020, focusing on providing innovative service delivery for the national visual arts sector; increasing outreach opportunities for artists and audiences while ensuring organisational and project sustainability and growth. Each of these objectives are underpinned by a framework of original artistic programs, comprising remarkable contemporary art, craft and design exhibitions, major commissions and unique artist-led projects.

I would like to acknowledge the commitment and efforts of NETS Victoria staff and thank them for their considered contributions. NETS Victoria bid farewell to three long standing staff members, Program Managers, Emily Jones (2005 - 2015) and Sherryn Vardy (2008 - 2015) and Communications Manager Rowena Scanlon (2009 - 2015). I wish to extend thanks to Emily, Sherryn and Rowena for their incredible and considered contributions to the organisation.

Following these departures, we welcomed Melissa Keys, Senior Exhibitions Manager who arrives at NETS Victoria with significant national and international curatorial and exhibitions management experience. Angie Taylor also joined us as Exhibitions Coordinator, bringing a background in registration, collection management and exhibitions in both regional and local government contexts. The new team, along with Design and Communications Manager Eleanor Adams, led by Georgia Cribb, worked hard to deliver a very full program of five major exhibitions presented at 15 public galleries across regional Victoria and interstate to audiences of 48,762. In quick succession four new exhibitions will launch in early 2016 through two major grants totaling more than \$250,000 from Creative Victoria's Touring Victoria program as well as the federal Visions of Australia program.

Finally I acknowledge the outstanding work of my fellow Board members, especially John Meade, Deputy Chair, during this very busy year and extend thanks for their professionalism, generosity and time. NETS Victoria is grateful to its many partners without whose collaboration, funding and support, our program would not be possible. In particular, I would like to acknowledge our principal partners Creative Victoria, the Australia Council for the Arts and our host partner the National Gallery of Victoria, who ensure the vitality and growth of the program and ensure NETS Victoria continues to connect audiences with contemporary art regardless of geographical location.

Sarah Bond  
Chair  
NETS Victoria Board of Management 2015

# Director's Report

The numerous achievements of National Exhibitions Touring Support (NETS) Victoria throughout 2015 is a testament to the agility, expertise and professionalism of the NETS team members - both old and new.

We commenced the year with the premier of *Synthetica*, an array of visually charged and hypnotic imagery brimming with life and wonder, curated for Claire Anna Watson for Blindsight at Wangaratta Art Gallery. The exhibition drew together work by artists; Boe-lin Bastian, Simon Finn, Bonnie Lane, Kristin McIver, Kate Shaw, Alice Wormald and Paul Yore, and was featured subsequently in the programs of Swan Hill Regional Art Gallery, Counihan Gallery in Brunswick and Gippsland Art Gallery.

Six weeks later we unveiled *Slipstitch* in partnership with Ararat Regional Art Gallery. This outstanding project was curated by academic and Independent Curator Dr Belinda von Mengersen in close dialogue with Ararat Art Gallery Director Anthony Camm. *Slipstitch* presents the work of twelve Australian artists who use stitching as a contemporary drawing practice. The exhibition launched at Ararat and began touring in 2015 with the first presentation at Benalla Art Gallery. The exhibition is accompanied by a handsome catalogue produced with the support of the Gordon Darling Foundation and designed by Famous Visual Services that has already gone into reprint.

The *World is not a Foreign Land* continued touring in 2015, traversing the east coast at Cairns Regional Gallery and Tweed Regional Gallery in Murwillumbah, before being presented at Flinders University Art Museum as part of Tarnanthi, the inaugural Festival of Contemporary Aboriginal and Torres Strait Islander Art in Adelaide. The exhibition concluded the year at Benalla Art Gallery over the summer period. It was a pleasure to work with independent curator Quentin Sprague and the outstanding team at the Ian Potter Museum of Art throughout 2015. This stunning exhibition brought together work by leading Indigenous artists; Timothy Cook, Djambawa Marawili, Ngarra, Rusty Peters, Freda Warlapinni and Nyapanyapa Yunupingu.

The extensive tour of the highly successful Centre for Contemporary Photography exhibition curated by Naomi Cass and Kyla McFarlane; *True Self: David Rosetzky Selected Works* continued throughout 2015 travelling to Riddoch Art Gallery, Devonport Regional Gallery and Swan Hill Regional Art Gallery. Mid-year we collaborated with independent curator, gallerist and artist Geoff Newton to present *Country Practice*, commissioning five artists to develop a series of new context specific works for Horsham Regional Art Gallery. Stewart Russell and Kate Daw, Isabelle Sully and Fiona Connor worked with the curator, undertaking site visits and developing rich, nuanced responses to the gallery and its surrounds.

Latrobe Regional Gallery were the successful recipients of the 2015 Exhibition Development Fund (EDF) grant for a solo exhibition of the work of Sydney-based artist Denis Beaubois, curated by Mark Themann. Monash University Museum of Art also devolved EDF seed funding to support the development of a new collection-based touring exhibition. Heide Museum of Modern Art proposed an exhibition of the work of Adelaide-based artist Michelle Nikou, curated by Melissa Keys and Kendrah Morgan, which will tour with NETS Victoria nationally throughout 2017-18.

Throughout 2015 the NETS team worked closely with partner organisations, curators and artists to develop a series of new projects that will launch in 2016 with the support of Creative Victoria's Touring Victoria. NETS partnered with the Koorie Heritage Trust to develop a Victorian tour of the exhibition *Wominjeka: A New Beginning*, an exhibition that launched the organisations new premises at Federation Square and comprises work by; Marlene Gilson, Georgia MacGuire, Josh Muir and Raymond Young. It has been a pleasure working with Melbourne based artist Jacqui Stockdale to develop a Victorian tour of her project *Drawing the labyrinth* initially presented at Benalla Art Gallery in early 2015. And finally we will again have the opportunity to collaborate with Asialink to bring a

project which was presented in conjunction with the Istanbul Biennial to audiences across regional Victoria in 2016-17. A major commission of site specific projects is also under way with Ararat Regional Art Gallery for presentation during their redevelopment in 2017.

A highlight for the period was hosting *The Moving Museum's* founders and directors Aya Mousawi and Simon Sakhai through the Australia Council's International Visitors program in conjunction with our colleagues at Artspace, Sydney. Simon and Aya delivered a keynote address which gave an overview of their itinerant global art project as part of the '2015 Curatorial Intensive' delivered in partnership with the Public Galleries Association of Victoria.

In the final months of the year we enjoyed the opportunity to look back at some of our favourite and most successful projects across our thirty year history via a social media campaign covering thirty projects in thirty days. From Callum Morton's *TomorrowLand*, to *Yikwani: Contemporary Tiwi Ceramics* and the *Enchanted Forest: new gothic storytellers*, the postings generated great response and engaged new audiences for our organisation.

To better service audiences accessing our projects and programs on-line, NETS Victoria commissioned a new website which provides a far more functional platform for rich content. This site, which was unveiled in the final weeks of the year, also utilised a brand new visual identity, the first update in more than ten years.

2015 has been a year of flux and change and I sincerely appreciated the enduring support of the NETS Victoria Board of Management who continue to generously share their advice and expertise.

My sincere thanks to our incredibly talented NETS Victoria team, to the outstanding artists represented within the program, to the curators and partner galleries across the state, the generous lenders and of course to the funding bodies and their representatives at both state and federal levels who have enabled us to deliver an outstanding program for the benefit of regional and metropolitan galleries and their audiences across Victoria and interstate.

Georgia Cribb  
Director

# Operations At A Glance

3.4 Equivalent full-time staff

12 Artists

6 Curators

48,762 Exhibition visitors

4 Exhibitions on the road

8 Touring partners

14 Exhibition presentations

11 Destinations

4 New projects in development

\$30,000 Exhibition Development Funds devolved

# Board & Staff

## Offices of the Association

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

John Meade, Artist (Deputy Chair)  
Joined March 2011

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

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

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

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

## Ordinary members

Adam Harding  
Director, Horsham Regional Art Gallery  
Joined May 2012

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

Phip Murray  
Writer / Curator  
Joined March 2014

Emma Telfer  
Strategic Marketing Consultant  
Joined October 2014

Simon Gregg  
Curator, Gippsland Art Gallery, Sale  
Joined October 2014

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

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## NETS Victoria Staff

Director  
Georgia Cribb

Exhibitions Managers  
Emily Jones (until Jan 2015)  
Sherryn Vardy (until April 2015)

Senior Exhibitions Manager  
Melissa Keys (from May 2015)

Design & Communications Manager  
Eleanor Adams

Communications Manager  
Rowena Scanlon (on maternity leave from September  
2013, resigned April 2015)

Exhibitions Coordinator  
Angie Taylor (from June 2015)

Exhibitions Assistant  
Dylan Foley (until June 2015)

Intern  
Sophine Chai

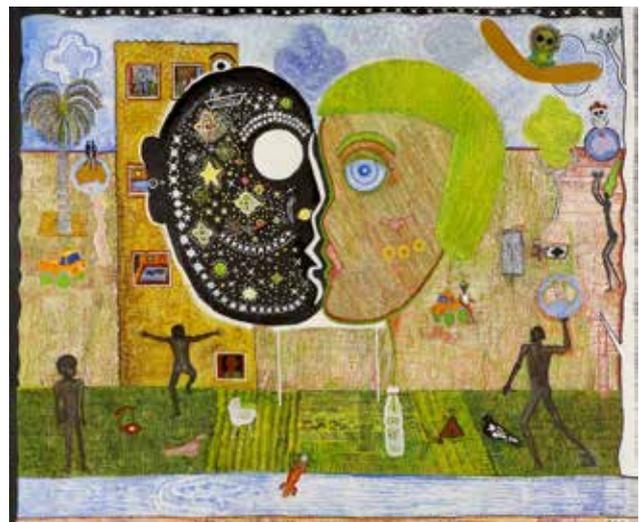
Bookkeeper  
Leah Knight,  
Entire Office Management

# 30 Years of NETS Victoria

2015 marked the 30th birthday anniversary year for NETS Victoria, a milestone that we celebrated with the launch of a new identity and website, and a social media campaign that featured key exhibitions presented over the organisation's history. Since 1985 NETS Victoria has facilitated touring exhibitions, supporting curators, artists and public galleries. Thirty years later NETS Victoria continues to create opportunities to bring high quality contemporary art, craft and design practice to Victoria and beyond.

Our new branding, designed by Sweet, reflects our contemporary focus and the connections that we facilitate between artists, art and the community. The new website echoes this design, presenting a fresh and accessible site, where a rich array of information can be quickly accessed. Building upon existing web content, the website includes a new section called *Artists and Works*, featuring artists that we have worked with, providing a range of information and useful links about their practice.

A pictorial look at 30 years of NETS Victoria in brief...



Clockwise from top left: Penny Byrne, *Tea for Two in Tuvalu*, 2011, courtesy of the artist and Sullivan+Strumpf Fine Art, Sydney. From the NETS Victoria touring exhibition *Made to Last: the conservation of art*, curated by Sheryn Vardy, NETS Victoria

Trevor Nickolls, *Mother Earth and Father Space stealing a kiss during the war against humanity* 2004, collection of Arthur Roe, Melbourne, courtesy the artist's estate. From the NETS Victoria touring exhibition, *Other side art: Trevor Nickolls, a survey of paintings and drawings 1972-2007*, curated by Michael O'Farrell, the Ian Potter Museum of Art, the University of Melbourne

*Max puppet and camera*, courtesy of Melodrama Pictures, from the NETS Victoria touring exhibition *Mary + Max: the exhibition*, curated by Adam Elliot and Fiona Trigg, Australian Centre for the Moving Image

Nicky Hepburn, *Mulloway Scales (detail)* 2007, courtesy the artist. Photography by Terence Bogue. From the NETS Victoria touring exhibition *Walk* curated by Martina Copley



Clockwise from top left: Callum Morton, *Tomorrow Land*, 2004, from the series *Tomorrow Land*, courtesy the artist and Roslyn Oxley9 Gallery, Sydney; Anna Schwartz Gallery, Melbourne; Gimpel Fils, London; and Karen Lovegrove Gallery, Los Angeles. From the NETS Victoria touring exhibition *Tomorrow Land*, curated by Stuart Koop, Asialink

Simryn Gill, *A Small Town at the Turn of the Century #5*, 1999-2000, from a series of 40, courtesy of the artist. From the NETS Victoria touring exhibition, *Simryn Gill: Inland*, curated by Naomi Cass, Centre for Contemporary Photography

Matthew Sleeth, *Untitled #23*, from the series *Rosebud*, 2004, courtesy the artist; Joseph Lebovic Gallery, Sydney; Claire Oliver, New York and the State Library of Victoria, H2006.204/5. From the NETS Victoria touring exhibition *Victorians on Vacation*, curated by Clare Williamson, State Library of Victoria

Richard Bell at Linden Centre for Contemporary Arts, 2010. From the NETS Victoria touring exhibition *Jus' Drawn: The proppaNOW Collective*

Kit Wise, *Gnotuk (digital animation still)*, 2009, courtesy of the artist and Sarah Scout Presents, Melbourne. From the NETS Victoria touring exhibition *The Stony Rises Project*, curated by Lisa Byrne, Professor Harriet Edquist and Associate Professor Laurene Vaughan, RMIT Design Research Institute

Visitors at *Hall of Mirrors: Anne Zahalka Portraits 1987-2007*, Gippsland Art Gallery, from the NETS Victoria touring exhibition, curated by Karra Rees, Centre for Contemporary Photography

Ricky Maynard, *Returning to places that name us/Arthur*, 2000, courtesy of the artist and Stills Gallery, Sydney. From the NETS Victoria touring exhibition, *Places that name us, RAKA Award: Contemporary Indigenous Visual Arts #3*, curated by Anna MacDonald and Fay Anderson, the Australian Centre for the Ian Potter Museum of Art, The University of Melbourne

# On Tour

The four outstanding exhibitions that toured in 2015 reflect the diversity of contemporary art practice in all its forms – drawing, painting, video, installation, ceramics, performance, sculpture, collage and photography. In partnership with Victoria’s leading arts organisations, our team were responsible for the development, interpretation and delivery of works of art drawn from artists, representative galleries, private lenders and public institutions from around the country and overseas.

All four exhibitions were fully supported with expertise and resources by our organisation which ensured that we engaged audiences of 48,762 throughout the year with the best contemporary art, craft and design.

**14 exhibition venues around Australia participated in a NETS Victoria tour in 2015.**

8 in Regional Victoria

1 in Metro Melbourne

2 in South Australia

1 in New South Wales

1 in Tasmania

1 in Queensland



# True Self: David Rosetzky Selected Works

A Centre for Contemporary Photography exhibition, curated by Naomi Cass and Dr Kyla McFarlane

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

Latrobe Regional Gallery

David Rosetzky creates intense and alarmingly beautiful videos, photo-collages and installations that explore identity, subjectivity and interpersonal relationships. Drawn from fifteen years' practice, this survey presented the first comprehensive selection of his work to date.

Lured by high production values and beautiful subjects, the viewer became ensnared in Rosetzky's stifflingly stylish worlds, whose narratives—unlike the popular culture that Rosetzky references—do not provide neat conclusions. Despite the works ravishingly beautiful aesthetic, autumnal light and seductive, articulate use of music, *True Self: David Rosetzky, selected works* left the viewer questioning social relations and consumer culture.

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



David Rosetzky  
*Kiah*, 2008  
Courtesy the artist and Sutton Gallery, Melbourne

## Venues

Riddoch Art Gallery  
28 February - 12 April 2015

Devonport Regional Gallery  
6 June 2015 - 12 July 2015

Swan Hill Regional Art Gallery  
11 September 2015 - 18 October 2015

# The world is not a foreign land

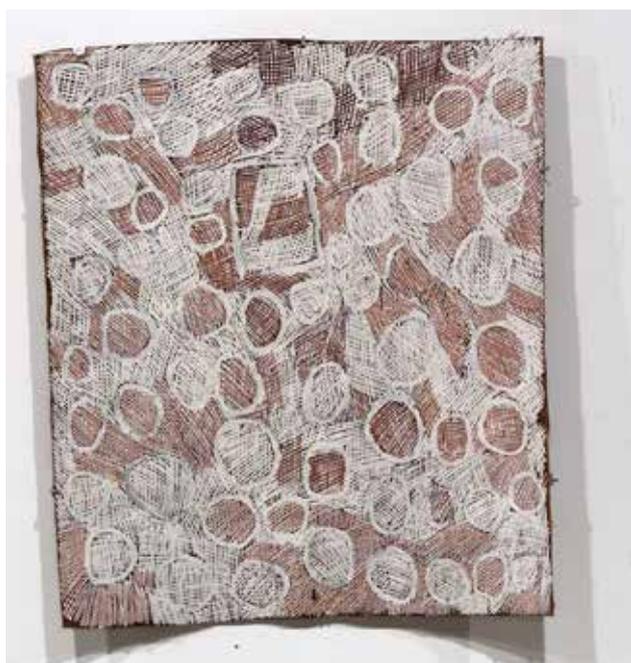
An Ian Potter Museum of Art and NETS Victoria touring exhibition, curated by Quentin Sprague

Indigenous works from three geographically and culturally distinct regions, the Tiwi Islands, the Kimberley and North-Eastern Arnhem Land, featured in *The world is not a foreign land*. Curator Quentin Sprague, who travelled widely while researching the exhibition, says:

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

The artists employ a number of approaches that illuminate the diversity of recent and current practice. This is evident, for example, in the small-scale fibre-tipped pen drawings from 1998 by the late *Andayin* artist Ngarra. These intricately detailed works – never exhibited before – depict grand ancestral narratives at a disarmingly intimate scale and provide a striking counterpoint to the large-scale paintings by *Gija* artist Rusty Peters, who is also from the Kimberley region. Likewise, audiences will have the opportunity to consider the different approaches to bark painting and ancestral meaning through the work of *Yolngu* artists Nyapanyapa Yunupingu and Djambawa Marawilli from North East Arnhem Land, or the possibilities of intergenerational influence evident in the work of *Tiwi* artists Timothy Cook and Freda Warlapinni.

The exhibition is accompanied by a catalogue that includes commissioned essays by Indigenous curator Stephen Gilchrist and Ian McLean, Research Professor of Contemporary Art at the University of Wollongong, NSW. *The world is not a foreign land* was presented in seven venues across Australia from 2014 to 2016. This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Nyapanyapa Yunupingu  
*Mangutji #6 with square* 2010  
Private collection, Melbourne  
© Courtesy the artist and Buku Larrnggay Mulka Centre, Yirrkala, NT

## Artists

Timothy Cook  
Djambawa Marawili  
Ngarra  
Rusty Peters  
Freda Warlapinni  
Nyapanyapa Yunupingu

## Venues

Cairns Regional Gallery  
24 December 2014- 8 February 2015

Tweed Regional Gallery  
17 April - 14 June 2015

Flinders University Art Gallery  
26 September - 29 November 2015

Benalla Art Gallery  
18 December 2015 - 14 February 2016

# Synthetica

A BLINDSIDE and NETS Victoria touring exhibition, curated by Claire Anna Watson

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

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

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

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



Alice Wormald  
*Reeds Japan 2013*  
courtesy of the artist and Daine Singer, Melbourne

## Artists

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

## Venues

Wangaratta Art Gallery  
7 February - 15 March 2015

Swan Hill Regional Art Gallery  
21 March - 3 May 2015

Counihan Gallery, Brunswick  
15 May - 7 June 2015

Gippsland Art Gallery  
10 July - 20 September 2015

# Slipstitch

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

*Slipstitch* presents an Australian perspective on the contemporary uptake of embroidery by a new generation of artists. In recent years contemporary artists in Australia have embraced embroidery for its capacity for poignant and reflective narrative. The re-emergence of embroidery is part of a broader questioning of the hierarchy of materials that has gained momentum since the 1990s. Embroidered objects have often been read literally and relegated within a domestic framework. These new contemporary works break down preconceptions by exploring what embroidery can become once it transcends the regularity of pattern and decoration. Historically, embroidery like the Bayeux Tapestry, was used as a tool for personal or political narratives. *Slipstitch* aims to introduce a contemporary audience to the capacity of embroidery for drawing and communication in this mode.

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



Sera Waters  
*The Great Australian Bite: Gums* 2011  
Courtesy of the artist  
Photographer: Andrew Curtis

## 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

## Venues

Ararat Regional Art Gallery  
27 March - 17 May 2015

Benalla Art Gallery  
4 July - 30 August 2015

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

# Country Practice

Commissioned by NETS Victoria, curated by Geoff Newton

Drawing together a range of leading artists, *Country Practice* was conceived to be a growing and evolving series of site specific and site responsive contemporary art projects that sparked dialogue with the communities that share, host and encounter them. Launched in Horsham in late July, *Country Practice* unfolded across a number of locations around the town including within and beyond the walls of the Horsham Regional Art Gallery. Each component of this socially engaged project was conceived to register, explore and celebrate the local and specific histories of Horsham – it's individuals, institutions and the character of the town community.



Kate Daw & Stewart Russell, *Horsham Homing Club (Flag)*, 2015. Flag held by Kate Daw and the Horsham Homing Club, courtesy the artists and Sarah Scout Presents, Melbourne

## Artists

Fiona Conner  
Kate Daw & Stewart Russell  
Geoff Newton  
Isabelle Sully

## Venues

Horsham Regional Art Gallery  
31 July - 27 September 2015

# Exhibition tours in development

## Jacqui Stockdale: *Drawing the Labyrinth*

A NETS Victoria touring exhibition

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

Making these sketches Stockdale seeks a direct connection with her subject, often drawing people she has spontaneously approached and invited to sit for her. Her mark making is a free and fluid process – embracing chance and happenstance within the overall composition – the artist comments that 'like life, you go forward and work with the mistakes'. Stockdale's labyrinth evokes the unfolding, serendipitous nature of experience and the ways that we share and comprehend existence as a series of intersecting observations and evolving narratives.

The exhibition will tour to five venues around Victoria in 2016. A range of public programs, an education resource and exhibition catalogue will accompany the exhibition tour.

### About the artist

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

### Venues

This exhibition will tour throughout 2016-2017 to:

Swan Hill Regional Art Gallery  
29 January – 28 February 2016

McClelland Sculpture Park and Art Gallery  
20 March – 19 June 2016

Hamilton Gallery  
12 August – 11 September 2016

Art Space Wodonga  
16 December – 4 March 2017

Castlemaine Art Gallery and Historical Museum  
April – May 2017



Jacqui Stockdale  
*Drawing the Labyrinth* 2015  
Installation views at McClelland Gallery+Sculpture Park  
Photograph by Christian Capurro

## **Wominjeka: a new beginning**

A NETS Victoria and Koorie Heritage Trust touring exhibition

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

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

### **Artists**

Georgia MacGuire  
Aunty Marlene Gilson  
Mitch Mahoney  
Josh Muir  
Raymond Young

### **Venues**

This exhibition will tour throughout 2016-2017 to:

Koorie Heritage Trust  
19 September – 22 November 2015

East Gippsland Art Gallery  
19 May – 18 June 2016

Mildura Arts Centre  
11 August – 16 October 2016

Burrinja Cultural Centre  
10 December 2016 – 12 February 2017

Wangaratta Art Gallery  
22 April – 28 May 2017



*Wominjeka: A New Beginning*  
Installation view, Koorie Heritage Trust, Melbourne 2015  
Photography by James Henry

## Erewhon

A NETS Victoria and Asialink touring exhibition

Curated by Vikki McInnes

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

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

### Artists

Brook Andrew  
Mikala Dwyer  
Tony Garifalakis  
Claire Lambe  
Clare Milledge

### Venues

Margaret Lawrence Gallery  
Victorian College of the Arts, University of Melbourne  
8 September – 17 October 2016

Horsham Regional Gallery  
11 November 2016 – 23 January 2017

Warrnambool Art Gallery  
11 February – 17 April 2017

Benalla Art Gallery  
16 October - November 2017



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

## Michelle Nikou: a e i o u

A NETS Victoria and Heide Museum of Modern Art touring exhibition

Curated by Melissa Keys and Kendrah Morgan

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

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

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

### Venues

Heide Museum of Modern Art

23 April – 28 August 2016

Benalla Art Gallery

11 February – 23 April 2017

Cairns Regional Gallery

12 May – 25 June 2017

Samstag Museum of Art

30 June – 1 September 2017

Caloundra Regional Gallery

30 November 2017 – January 28 2018

National Art School

Mid-May 2018 – late July 2018

Western Plains Cultural Centre

11 August – 28 October 2018



# Exhibition Development Fund (EDF)

## 2015 RECIPIENTS

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

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

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

The 2015 recipients of \$10,000 grants each are:

### **Denis Beaubois**

Curated by Dr Mark Themann and Shelley McDermott

Latrobe Regional Gallery will present a major solo exhibition of Sydney based Denis Beaubois' work comprising three large scale installations - Currency 2011, Division of Labour 2012 and No longer adrift: Composite Territory 2015-16. This will be the first major solo exhibition in Australia of Beaubois' work, introducing a highly innovative and sophisticated poetic conceptual practice to regional audiences. LRG aims to tour the works to other Victorian and interstate venues.

### **Voice (working title)**

Monash University Art Museum

This exhibition takes as its starting point the idea of voice – who has voice, the action of vocalising as well as the ability to silence voices and on occasion to use silence. Drawn from the Monash University Collection, the exhibition includes work by artists such as Mike Parr, Raquel Ormella, Angelica Mesiti, Justene Williams and Marco Fusinato. Each of these artists address the idea of voice in different ways and in different forms.

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

Heide Museum of Modern Art

Curated by Melissa Keys and Kendrah Morgan

This exhibition brings together a selection of new and recent work by innovative Adelaide-based artist Michelle Nikou. The project will reflect upon and explore Nikou's idiosyncratic and thought-provoking, cross-disciplinary practice while providing multiple access points for a range of visitors of all ages. Nikou characteristically draws on surrealism in a reflective and productive way to transform domestic and mundane items and materials into objects of humour and marvel. She inventively uses surrealist strategies and techniques such as chance, automatism, detritus, collage, psychological or sexual metaphor, deadpan wit, surprise and juxtaposition as well as mingling high and low art sources and cultural references.

# Professional Development

## CURATORIAL INTENSIVE

Thursday 29 and Friday 30 October 2015

The Ian Potter Centre: NGV Australia Theatre, Federation Square, Melbourne

In 2015 we delivered the third instalment of the *Curatorial Intensive* for curators and arts industry professionals. Running over two days the conference provided insights from key figures in the public gallery sector through keynote presentations, panel discussions, forums, exhibition tours and studio visits.

Central to the program was a keynote address by Aya Mousawi and Simon Sakhai, founders of *The Moving Museum*, a nomadic program of contemporary art exhibitions that unfold in significant locations across the world. Adopting a collaborative curatorial model composed of experts from various disciplines, media and backgrounds, *The Moving Museum* commissions artists to create new work which expands their practice at critical points in their careers.

Forums and discussions focussed on collaborating with artists on major commissions, curatorial strategies to activate collections and innovations in audience engagement. The purpose of the event was to exchange ideas, consider new approaches, extend professional networks and foster collaboration.

The Curatorial Intensive was presented by National Exhibitions Touring Support (NETS) Victoria in partnership with the Public Galleries Association of Victoria (PGAV). *The Moving Museum's* visit was supported by the Australian Government through the Australia Council, its arts funding and advisory body.

NETS Victoria is grateful to our partner International Art Services for generously making possible six bursaries for emerging and independent curators. We also acknowledge the National Gallery of Victoria (NGV) for their support of this event.



Aya Mousawi & Simon Sakhai. Image Courtesy *The Moving Museum*.

# Publications

## Slipstitch exhibition catalogue

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

This full colour exhibition catalogue features an essay by the exhibition curator Dr. Belinda von Mengersen, images from the exhibition, artist biographies and a glossary of terms.

Format: Paperback, 52 pages

Publisher: NETS Victoria

ISBN: 978-0-9802977-3-7

Design: Famous Visual Services



## SERA WATERS

Waters' practice of black-work, a darkly-stitched meticulousness, uses time as a medium. She dwells on the legacy of Australia's colonial past alongside that of her own family. Waters' autobiographically focused work considers historic tangles that have gone unnoticed, been buried, or remain now only as fragments and riddled with gaps. Her art practice re-imagines lives within the historical gaps left between birth and death records, to acknowledge the silent spaces of the past. The repetitive labour of embroidery here is a portal for re-imagining the past and disclosing what cannot be ignored in our present.

**SERA WATERS**  
The Australian Quarterly 2015  
Lionel Lincoln (1860-1940) - a portrait of a woman, a child, and a dog, 2015, blackwork embroidery on fabric, 100cm x 100cm. Courtesy of the artist and The Art Gallery of New South Wales.

20



**TIM MOORE**  
Blackwork (2015) - a portrait of a woman, a child, and a dog, 2015, blackwork embroidery on fabric, 100cm x 100cm. Courtesy of the artist and The Art Gallery of New South Wales.

## Glossary of Stitch Terms

### Straight running stitch



Follows a forward movement, above and below the fabric surface (Phipps, 2015:31-32).

## Glossary of Stitch Terms

### Back stitch



Floats over the surface, returning midway back for the next stitch (Phipps, 2015:31-32).

Phipps, E. (2015) *Learning to Sew: A guide to technical terms*. Getty Publications, L.A. Embroidery, p. 31-32, Glossary.

Phipps, E. (2015) *Learning to Sew: A guide to technical terms*. Getty Publications, L.A. Embroidery, p. 31-32, Glossary.



# Financials

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

### Statement of Comprehensive Income For the year ended 31 December 2014

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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#### **1 GENERAL**

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

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

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

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

#### **2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

##### **(a) Basis of Accounting**

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

- AASB 7 Financial Instruments: Disclosures
- AASB 124 Related Party Disclosures

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

The financial report has been prepared in Australian dollars.

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

Other than the disclosure exceptions noted above, the financial report complies with Australian Accounting Standards.

The following is a summary of the material accounting policies adopted by NETS in the preparation of the financial report:

##### **(b) Cash and cash equivalents**

Cash and cash equivalents comprise cash on hand and cash in banks with an original maturity of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

For the purposes of the statement of cash flows, cash and cash equivalents consist of cash and cash equivalents as defined above

##### **(c) Trade and other receivables**

Trade and other receivables are recognised and carried at original invoice value less any allowance for impairment.

Collectability of trade receivables is reviewed on an ongoing basis. Individual debts that are known to be uncollectible are written off when identified. An impairment provision is recognised when there is objective evidence that NETS will not be able to collect the receivable

##### **(d) Inventories**

Inventories are held for sale in the ordinary course of business operations and are measured at the lower of cost and net realisable value.

A provision for stock obsolescence is made when there is objective evidence that an inventory item may be economically impaired.

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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

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#### (e) Impairment of assets

All assets are assessed annually for indications of impairment (i.e. as to whether their carrying value exceeds their recoverable amount). If there is an indication of impairment, the assets concerned are tested to determine whether their carrying value exceeds their recoverable amount. Where the asset's carrying value exceeds its recoverable amount, the difference is written off by a charge to the statement of comprehensive income except to the extent that the write-down can be debited to an asset revaluation reserve applicable to specific asset. The recoverable amount for assets is measured at the higher of the net present value of future cash flows expected to be obtained from the asset and fair value, less costs to sell.

#### (f) Plant and equipment

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

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

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

Depreciation rates are as follows:

	31-Dec-14	31-Dec-13
* Plant and Equipment	10.00%	10.00%
* Furniture & Fittings	20.00%	20.00%

#### (g) Trade and other payables

Trade and other payables are carried at amortised cost and due to their short-term nature they are not discounted. They represent liabilities for goods and services provided to NETS prior to the end of the financial year that are unpaid and arise when NETS becomes obliged to make future payments in respect of the purchase of these goods and services. The amounts are unsecured and are usually paid within 30 days of recognition.

#### (h) Income tax

NETS Inc is exempt from income tax under Section 50-45 of the Income Tax Assessment Act 1997

#### (i) Revenue

Revenue is recognised and measured at the fair value of the consideration received or receivable to the extent it is probable that the economic benefits will flow to NETS and the revenue can be reliably measured. The following specific recognition criteria must also be met before revenue is recognised:

##### (i) Grants

Grant revenue is recognised upon obtaining control of the contribution or the right to receive the contribution. Where grant income is received in advance, or when there are specific conditions that must be met, the income is recognised as deferred revenue. The income will be recognised in the statement of comprehensive income once the conditions have been met or service provided that make it eligible to receive a contribution.

#### (j) Provisions and employee benefits

Provisions are recognised when there is a present obligation (legal or constructive) as a result of a past event, it is probable that an outflow of resources embodying economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

Provisions are measured at the present value of management's best estimate of the expenditure required to settle the present obligation at the reporting date. The discount rate used to determine the present value reflects current market assessments of the time value of money and the risks specific to the liability. The increase in the provision resulting from the passage of time is recognised in finance costs.

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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

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#### **Employee leave benefits**

##### *(i) Wages, salaries and annual leave*

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

##### *(ii) Long service leave*

The liability for long service leave is recognised and measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures, and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currencies that match, as closely as possible, the estimated future cash outflows.

##### *(ii) Superannuation*

The amount charged to the statement of comprehensive income in respect of superannuation represents the contribution made by NETS to the superannuation funds of employees.

##### *(iii) Employee on-costs*

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

#### **(k) Goods and Services Tax**

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

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

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

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

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

	<b>31-Dec-14</b>	<b>31-Dec-13</b>
	<b>\$</b>	<b>\$</b>
<b>2 CASH AND CASH EQUIVALENTS</b>		
Overdraft / Cash at Bank	(4,611)	449,950
Online Saver a/c	305,403	4,770
Cash on hand	325	1,005
Dream Weavers a/c	72,515	23,347
	<u><b>373,632</b></u>	<u><b>479,072</b></u>
<b>3. TRADE AND OTHER RECEIVABLES</b>		
Trade debtors	17,677	135,317
Less provision for impairment loss	<u>-</u>	<u>-</u>
	<u><b>17,677</b></u>	<u><b>135,317</b></u>
Other Receivables	13,681	11,042
	<u><b>31,358</b></u>	<u><b>146,359</b></u>
Trade receivables are non-interest bearing and are generally on 30-60 day terms.		
<b>4. INVENTORY</b>		
Current Inventory		
Goods held for resale - at cost	9,322	9,322
Less: provision for slow moving stock	<u>(6,414)</u>	<u>(4,276)</u>
Total current inventory	<u><b>2,908</b></u>	<u><b>5,046</b></u>
Movement in the provision for slow moving stock		
Balance at the beginning of the year	(4,276)	(2,138)
(Increase)/decrease in allowance recognised	<u>(2,138)</u>	<u>(2,138)</u>
Balance at the end of the year	<u><b>(6,414)</b></u>	<u><b>(4,276)</b></u>

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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

	31-Dec-14	31-Dec-13
	\$	\$
<b>5. PLANT AND EQUIPMENT</b>		
<b>Cost</b>		
Balance at 31 December	38,065	38,065
Additions	-	-
Disposals	-	-
<b>Balance at 31 December</b>	<b>38,065</b>	<b>38,065</b>
<b>Accumulated Depreciation</b>		
Balance at 31 December	37,304	37,000
Depreciation	304	304
Disposals	-	-
<b>Balance at 31 December</b>	<b>37,608</b>	<b>37,304</b>
<b>Net Carrying Amount</b>		
At 31 December	<b>457</b>	<b>761</b>

Fair value measurement hierarchy for Plant and Equipment

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

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

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

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

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

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

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

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

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

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

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

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

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

	<b>31-Dec-14</b>	<b>31-Dec-13</b>
	<b>\$</b>	<b>\$</b>
<b>11 EXPENDITURE COMMITMENTS</b>		
<b>Operating Leases</b>		
There are no operating lease commitments as at 31st December 2014 (31 December 2013 - Nil)		
<b>Capital Commitments</b>		
There were no commitments for capital expenditure as at 31st December 2014 (31 Dec 2013 - Nil)		
<b>12 POST BALANCE DATE EVENTS</b>		
There were no significant post balance day events to be reported as at 31st December 2014 (31 Dec 2013 - Nil)		
<b>13 CONTINGENT LIABILITIES</b>		
There were no contingent liabilities at balance date not provided for in the Balance Sheet as at 31st December 2014 (31st Dec 2013 - Nil)		
<b>14 AUDITORS REMUNERATIONS</b>		
Amounts received or due and receivable by the auditors of NETS Victoria - an audit of the financial statements	<u>3,550</u>	<u>3,400</u>
<b>15 SEGMENT INFORMATION</b>		
NETS operates in the Arts sector. All of NETS operations are undertaken within Australia.		
<b>16 SUBSEQUENT EVENTS</b>		
NETS is not aware of any material events that have occurred subsequent to balance date		

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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

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#### 17 FINANCIAL RISK MANAGEMENT

NETS principal financial instruments comprise receivables, payables and cash.

##### **Accounting Policies**

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

##### **Credit risk**

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

##### **Interest Rate Risk**

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

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

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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

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#### 18 RESPONSIBLE PERSON - RELATED DISCLOSURES

##### Responsible Persons

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

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

##### Remuneration of Responsible Persons

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

##### Retirement benefits of Responsible Persons

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

There were no significant transactions between the National Exhibitions Touring Support (Victoria) Inc. and any of the

##### Remuneration of Executive Officers

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

30<sup>th</sup> April 2015

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

Dear Sir,

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

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

**Financial report**

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

**Information provided**

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

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

**General**

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

**Fraud**

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

**Commitments**

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

**Impairment of assets**

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

**Liabilities**

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

**Inventory**

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

**Property, plant and equipment**

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

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

**Taxation**

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

**Electronic presentation of financial report**

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

Yours sincerely,

Board Representatives



13/05/15

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Chair (Name & signature)

Dated:



STEVE SMITH

13/05/15

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Treasurer (Name & signature)

Dated:

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC

MEMBERS DECLARATION

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We, the undersigned, do hereby certify on behalf of the Board that, in our opinion, the accompanying financial report, is drawn up so as to present fairly the financial position of NETS Inc. as at 31 December 2014, and the results of its operations for the year then ended in accordance with Australian Accounting Standards.

Sarah Bond  
Chair



Steve Smith  
Treasurer



Georgia Cribb  
Director



## INDEPENDENT AUDITOR'S REPORT

To the members of

### NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC

#### **Report on the financial report**

We have audited the accompanying financial reports of National Exhibitions Touring Support (Victoria) Inc, which comprises the statement of financial position as at 31 December 2014, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information.

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

#### **Auditor's responsibility**

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

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

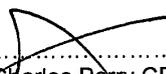
We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

#### **Independence**

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

#### **Opinion**

In our opinion, the financial reports of National Exhibitions Touring Support (Victoria) Inc presents a true and fair view of the National Exhibitions Touring Support (Victoria) Inc financial position as at 31 December 2014, and of its financial performance and its cash flows for the year then ended on that date and complies with appropriate Australian accounting standards.

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

Dated this 13<sup>th</sup> day of May 2015

# Supporters

## Principal Supporters:

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Australian Government  
Visual Arts and Craft Strategy  
Victoria



## Project Partners:

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Heide  
Museum of  
Modern Art  
*Heide*

BENALLA  
ART GALLERY



Koorie Heritage Trust Inc  
"Goonan Danna Marra Kor-ri"

## Project Support:

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Victoria

## Organisation Support:

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## Professional Development Partner:

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# Contact us

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Designed by Eleanor Adams.

Financials audited by G.C. Perry & Co.

National Exhibitions Touring Support (NETS) Victoria, Inc.

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C/- National Gallery of Victoria

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Melbourne VIC 8004

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E: [info@netsvictoria.org](mailto:info@netsvictoria.org)

[www.netsvictoria.org.au](http://www.netsvictoria.org.au)

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## Current Staff

### Director:

Georgia Cribb

T: +61 3 8662 1513

E: [georgia.cribb@netsvictoria.org](mailto:georgia.cribb@netsvictoria.org)

[Tuesday, Wednesday, Thursday]

### Senior Exhibitions Manager:

Melissa Keys

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[Monday to Thursday]

### Exhibitions Coordinator:

Angie Taylor

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E: [angie.taylor@netsvictoria.org](mailto:angie.taylor@netsvictoria.org)