



2018 Annual Report

# NETS VICTORIA.

National Exhibitions  
Touring Support Victoria





# Our Vision and Goals

## VISION

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

## SERVICE DELIVERY TO THE VISUAL ARTS SECTOR

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

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

## OUTREACH TO AUDIENCES

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

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

## SUSTAINABILITY AND GROWTH

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

- Ensure good governance
- Enhance sustainability and build capacity



Artist Raquel Ormella at the opening of *I hope you get this* at Shepparton Art Gallery.



## Chair's Report

2018 has been a year that has seen NETS Victoria enact its vision to see an engaged audience for contemporary art across Victoria and throughout Australia. We have delivered two major exhibitions through our deep partnership with the Shepparton Art Museum, that has grown out of our sector supporting Exhibition Development Fund, and engaged communities through the sharing of the nostalgic immersive installation Milk Bar by Callum Preston.

Through these projects we were able to foster opportunities for Australian artists, most notably a timely and richly layered survey of Raquel Ormella's practice through I hope you get this which will be shared with six communities across Australia, and the development of Craftivism with the commissioning of a work by Debris Facility and showcasing works by 18 artists. We tested a new model of artist led engagement to deepen audience engagement with the ideas, concepts and urgency found in the sublime exhibition Seeing Voices with our partners Monash University Museum of Art. Four artists travelled to five venues to deliver standalone performative works giving these regional communities access to international practitioners' at the end of their street.

In 2018 we also looked within and were able to consider and act upon our desire to ensure that NETS Victoria is an organisation of consequence and capacity by aligning our staff structure and remuneration with that of our peers across the sector. We farewelled two longstanding board members, our past Chair, Sarah Bond, and artist representative John Meade, who through their contribution and support imprinted within me the vision to and passion for touring exhibitions, the support we give to our peers in regional Australia and the opportunities we provide to artists. The work that is outlined within this document could not be undertaken without the skill, guidance and passion

shared by my fellow board members. I thank them for their time and welcome our two new members Penny Byrne and Clare Leporati. We all share to be true the fact that the success of NETS Victoria in 2018 is down to our dynamic team lead by Mardi Nowak. We thank Mardi for her leadership, informed guidance and tenacity that can be seen echoed across the team.

Our vision to see contemporary practice across Victoria could not happen without the support we receive from our State Government through Creative Victoria and the National Gallery of Victoria; the support of the Australia Council takes our reach across Australia. I wish to thank them for their ongoing support and to acknowledge our peers at the Public Galleries Association of Victoria and our presenting partners for helping us to reach over eighty-eight thousand Australian's and sharing with them the voices of Australia's contemporary artists.

Adam Harding  
Chair



# K ROOM



Visitors participate in the stock room of Callum Preston's project *Milkbar* at Hamilton Regional Art Gallery



# Director's Report

It has been an exciting and very busy year for the team. I often use the phrase “small but mighty” and it truly reflects the dedication and amazing output of the NETS Victoria team. Our staff have travelled across Australia in the last 12 months, working with a wide range of galleries. They have installed exhibitions, provided presentations, mentored staff and problem solved issues that arise. They have been wonderful ambassadors for NETS Victoria, sharing knowledge and building strong lasting relationships.

After a year of change in 2017, I am proud to say that NETS Victoria had a sense of stability during 2018. This stability, with new restructured team positions, allowed us to focus on streamlining processes and empowering our team to provide best practice at all venues. A review of the budget allowed us to increase the staff salaries to align them with other similar positions within Victoria. The team are incredibly dedicated to the work they do and the Board of Management and myself are pleased to bring these salaries in line with other arts organisations.

We farewelled Brenda Wellman in September, who completed her secondment with us as one of the exhibition coordinators. Brenda brought so much to the role in such a short period of time and we are thankful for her input to new templates, agreements, tour manuals and reports. Brenda built wonderful relationships with the venues she worked with and oversaw the Seeing Voices, Erewhon and Michelle Nikou tours during her time with us. Angie Taylor returned from parental leave, working three days a week and has done an amazing job overseeing the tours Brenda left. We also welcomed Shae Nagorcka to the newly created role of Administrative Assistant in August 2018. Shae supports the team with administrative tasks, social media and website and does so much within two days.

Sarah Bond and John Meade ended their tenure on the NETS Victoria Board of Management. Both helped lead the organization through some tricky times and I am thankful for their ongoing support. Adam Harding stepped into the role of Chair bringing a wealth of knowledge from his time as a regional gallery director. We also welcome new board members Penny Byrne and Clare Leporati who bring much insight into conservation, community and engagement areas.

We launched three new tours in 2018. *I Hope You Get This* showcases the beautiful work of Raquel Ormella. Curated by the team at Shepparton Art Museum, this tour was awarded an exhibition development fund grant in 2016, allowing for SAM to commission new work by the artist. MILKBAR is a large-scale installation by artist and designer Callum Preston. This interactive work references an early 1990s milk bar, taking viewers to another time. Finally, at the end of 2018, we launched the incredibly ambitious exhibition tour of Craftivism. Dissident Objects and Subversive Forms in partnership with Shepparton Art Museum. Craftivism showcases the work of 17 Australian artists and investigates how artists are using craft making techniques as tools for social change. Alongside the tours, we have been producing video interviews, giving an insight into artist studios and practice. These videos are available online and have been a wonderful resource for venues and visitors.

Towards the end of 2018 we partnered with the Public Galleries Association of Victoria to develop and present the 2018 Curatorial Intensive. Held at Buxton Contemporary, the program saw engagement with new independent curators and challenged old ways of working in the arts. I would like to thank the team at PGAV for their collaborative approach to working together and we look forward to presenting at the next Curatorial Intensive.

The National Gallery of Victoria has continued to support us with housing our offices and IT and facility assistance. We are incredibly grateful for their continued support. I'd also like to thank the many funding bodies and organisations who support getting the exhibitions on the road; Creative Victoria, Australia Council for the Arts and International Art Services.

I would lastly like to express my gratitude to all the teams, curators, artists and galleries that we work with. NETS Victoria is here to assist and build upon the fantastic programs and exhibitions that are provided by our galleries, helping to shape the arts landscape and viewers appreciation of what Australian art can be.

Mardi Nowak  
Director



## Operations at a glance

Each year the NETS Victoria team work alongside a number of partner galleries and venues across the state and country. These collaborations include numerous hours of dedicated teamwork with the many talented artists, curators, gallery directors and their staff and volunteers who help deliver extraordinary exhibitions throughout the year to our growing regional audiences.



# Board and Staff

## **Officers of the Association**

Adam Harding (Chair)  
Director, Centre of Contemporary Photography  
Joined May 2012

Penny Teale (Deputy Chair)  
Senior Curator  
Bunjil Place  
Joined May 2013

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

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

Mardi Nowak (Executive and Public Officer)  
Director, NETS Victoria

## **Ordinary members**

Jan van Schaik  
Architect, co-director of MvS Architects  
Joined August 2017

Lyn Johnson  
Development Manager, Linden New Art  
Joined October 2017

Penny Byrne  
Artist  
Joined October 2018

Clare Leporati  
Arts & Cultural Programs Officer, Nillumbik Shire  
Council  
Joined October 2018

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

Sarah Bond (Tenure ended June 2018)  
Director, Visual Arts Program, Asialink  
Joined May 2010

John Meade (Tenure ended June 2018)  
Artist  
Joined March 2011

## **NETS Victoria Staff**

Mardi Nowak  
Director  
from July 2017

Ellen Wignell  
Exhibitions Coordinator  
from November 2017

Angie Taylor  
Exhibitions Coordinator  
from August 2018

Brenda Wellman  
Exhibitions Coordinator  
until August 2018

Shae Nagorcka  
Administrative Assistant  
from August 2018

Leah Knight  
Bookkeeper



# On Tour

The seven outstanding exhibitions that toured in 2018 reflect the diversity of contemporary art practice in all its forms – drawing, painting, video, installation, ceramics, performance, sculpture, textiles, collage and photography. In partnership with Victoria's leading arts organisations and curators, our team were responsible for the development, interpretation and delivery of seven outstanding exhibitions. Touring to five states across Australia, these exhibitions have been seen by over 88,000 visitors.

All seven exhibitions were fully supported with expertise and resources by our organisation which ensured that we engaged audiences of 71,785 throughout the year with the best contemporary art, craft and design.

## 2018 EXHIBITIONS ON TOUR

*Michelle Nikou: a e i o u*

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

*Erewhon*

tour commenced in 2016 and ends in 2018

*Seeing voices*

tour commenced 2017 and ends in 2019

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

tour commenced 2017 and ends in 2019

*Callum Preston: Milkbar*

tour commenced 2018 and ends in 2019

*I hope you get this: Raquel Ormella*

tour commenced 2018 and ends in 2020

*Craftivism. Dissident Objects and Subversive Forms*

tour commenced 2018 and ends in 2020

Fourteen exhibition venues around Australia participated in a NETS Victoria tour in 2018.

- Cairns Regional Art Gallery QLD
- Caloundra Regional Gallery QLD
- Devonport Regional Gallery TAS
- Hamilton Gallery VIC
- Hazelhurst Regional Gallery and Arts Centre NSW
- Horsham Regional Art Gallery VIC
- Latrobe Regional Gallery VIC
- Mildura Arts Centre VIC
- Mornington Peninsula Regional Art Gallery VIC
- Plimsoll Gallery, University of Tasmania TAS
- Riddoch Art Gallery, Mount Gambier SA
- Shepparton Art Museum VIC
- UQ Art Museum QLD
- Western Plains Cultural Centre NSW



# Michelle Nikou: a e i o u



A NETS Victoria and Heide Museum of Modern Art touring exhibition

**Curators:** Melissa Keys and Kendrah Morgan  
2015 EDF

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

This tour drew over 60,000 visitors across four states. Supported by an accompanying publication and learning resource, many visitors also took part in hands-on workshops lead by artist Michelle Nikou as well as curatorial talks.

The project was assisted by the Australian Government's Vision of Australia program. A full colour publication was supported by the Gordon Darling Foundation.

## VENUES

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

Benalla Art Gallery VIC  
28 January - 2 April 2017

Cairns Regional Gallery QLD  
12 May - 18 June 2017

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

Caloundra Regional Gallery QLD  
7 December 2017 - 28 January 2018

Western Plains Cultural Centre NSW  
16 June - 2 September 2018

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





Michelle Nikou: *a e i o u*, installation view, Heidi Museum of Modern Art

*'The marriage of the sublime works with the  
exquisite writing of those labels – profound.  
Thank you'*

- visitor to *a e i o u* at Caloundra Gallery

*'Despite the weight and intricacies of components,  
the exhibition was well packed, easy to install and  
deinstall'*



# Erewhon



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

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

An ambitious and beautifully constructed exhibition, *Erewhon* visited five venues across Victoria. Over 13,000 visitors saw the exhibition which featured key works by leading contemporary artists. *Erewhon* featured installation, video, painting and sculpture - bringing works that often would not be seen in regional gallery contexts.

This exhibition was made possible by Creative Victoria's Touring Victoria program and was accompanied by a full colour publication.

## VENUES

Margaret Lawrence Gallery VIC  
8 September - 17 October 2016

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

Warrnambool Art Gallery VIC  
11 February - 12 June 2017

Benalla Art Gallery VIC  
23 September - 26 November 2017

Latrobe Regional Gallery VIC  
16 December 2017 - 11 March 2018

Installation view, Latrobe Regional Gallery





*Erewhon*, installation view, Margaret Lawrence Gallery  
Photo: Christian Capurro



## Seeing voices



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

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

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

*Seeing voices* uses Monash University Museum of Art's collection as a springboard for thinking through the voice and how it is visualised, employed and reimagined in works of contemporary art.

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

In collaboration with the host organisations, artists presented a live, site-specific or performative work at each venue.

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

### VENUES

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

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

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

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

Plimsoll Gallery, University of Tasmania TAS  
15 December 2018 - 27 January 2019  
Performance: Sean Dockray

Bathurst Regional Gallery NSW  
16 February - 7 April 2019  
Performance: Rosie Isaacs

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





*Seeing voices*, installation view, Horsham Regional Art Gallery. Photo: Baillie Farley

*‘We programmed this exhibition due to the artists selected for inclusion (many whose practice is relevant or related to this region) and the curatorial rigor from Monash University and NETS Victoria’*

- exhibition evaluation from Cairns Regional Gallery



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



A NETS Victoria and Ian Potter Museum of Art touring exhibition

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

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

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

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

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

## VENUES

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

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

Devonport Regional Gallery TAS  
7 July – 19 August 2018

UQ Art Museum QLD  
24 November 2018 – 3 February 2019

Bunbury Regional Art Galleries WA  
9 March – 5 May 2019

Riddoch Art Gallery SA  
24 May – 2 August 2019

Western Plains Cultural Centre NSW  
31 August – 3 November 2019

Installation view, Hazelhurst Regional Gallery





*Play On: The Art of Sport, installation view, Hazelhurst Regional Gallery*

*Excellent tour manual, crates and display equipment. The new screens made it super easy to start up and shut down the video works each day – especially as the exhibition was held over the summer period with limited staff'*

- exhibition evaluation from Hazelhurst Gallery

# Callum Preston: Milkbar



A NETS Victoria touring exhibition from the SANDREW collection

**Artists:** Callum Preston

Callum Preston is a sucker for nostalgia. As a child of the Melbourne suburbs in the 1990s, Preston remembers his neighbourhood milk bar as a place of wonder: the buzzing neon, the faded posters of Diet Coke-loving windsurfers, collector cards, musk sticks, jelly snakes, cigarette ads, the ubiquitous smell of pies and the enticing crack of opening soft drink cans.

For this exhibition Preston recreated his own childhood milk bar completely by hand, one chip packet and Coke can at a time. Like any milk bar, Preston's is filled with the usual suspects: magazines, chocolate bars and cereal boxes. His flat recreations explore nostalgia and how commodification and shopping has changed.

Presented as shop within the gallery, MILK BAR features over 500 items, with thousands of tiny details all contributing to a unique and immersive experience which Preston describes as, "a lo-fi recreation plumbed from the depths of memory and feeling."

This project has been assisted by the by the Victorian Government through Creative Victoria.

## VENUES

Hamilton Gallery VIC

15 August 2017 – 16 September 2018

Swan Hill Regional Art Gallery VIC

29 March – 29 April 2018

Installation view, Hamilton Gallery





Callum Preston: Milkbar, installation view, Hamilton Gallery. Photo: Pixels

*‘Exhibition installation and set-up were very easy and worked efficiently in space provided. Signage and exhibit being partially visible from entrance drew people in. The support provided for this exhibition was outstanding thank you. The NETS team were brilliant across both organizing and install’*

- exhibition evaluation from Hamilton Gallery



# I hope you get this: Raquel Ormella



A NETS Victoria and Shepparton Art Museum touring exhibition

**Artists:** Raquel Ormella

**Curators:** Rebecca Coates and Anna Briers.

*I hope you get this: Raquel Ormella* brings together a selection of new and recent work by one of Australia's leading contemporary artists. The exhibition employs a wide variety of media, including video, painting, installation, drawing, textile and zine production, revealing Ormella's experimental relationship with textiles and a playful exploration of semiotics, critical hallmarks of her sustained practice. *I hope you get this: Raquel Ormella* will be the artist's first major survey exhibition. Through her use of text and symbols, notably in her intricate embroidery work, Ormella invites audience members to engage with issues of nationalism, political activism and environmental intervention.

Ormella's works aim to stimulate contemplation, connection and engagement with issues of our times, without making her own position necessarily explicit. Very often, the materials she uses are things that we all have at home, or for the hoarders amongst us, in some of our cupboards. The title of this show, 'I hope you get this' refers not only to her own position within the works, but also to our reading of these various subjects. She invites visitors to engage, to reflect, and bring their own understanding and experiences to the show at the same time.

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

## VENUES

Shepparton Art Museum VIC  
26 May 2018 - 12 August 2018

Horsham Regional Art Gallery VIC  
13 October 2018 - 09 December 2018

Queen Victoria Museum and Art Gallery TAS  
19 January 2019 - 24 March 2019

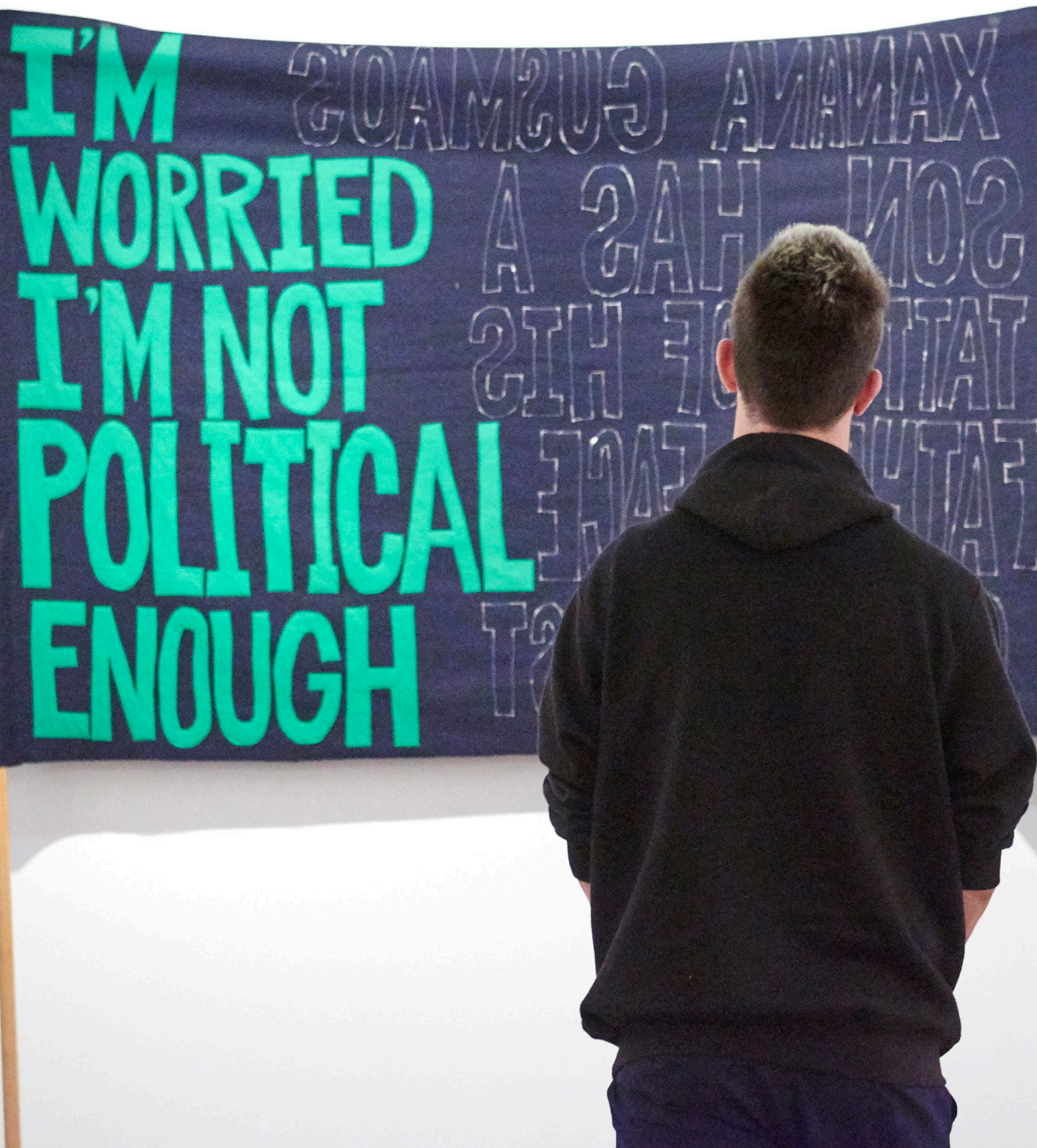
Drill Hall Gallery ACT  
19 April 2019 - 09 June 2019

Noosa Regional Gallery QLD  
22 June 2019 - 28 July 2019

Penrith Regional Gallery and Lewers Bequest NSW  
30 November 2019 - 22 March 2020

Installation view, Shepparton Art Museum





*I hope you get this: Raquel Ormella, installation view, Shepparton Art Museum*



# Craftivism. Dissident Objects and Subversive Forms



A NETS Victoria and SAM Shepparton touring exhibition

**Artists:** Catherine Bell, Deborah Kelly, Debris Facility, Erub Arts, Hiromi Tango, James Tylor, Jemima Wyman, Karen Black, Kate Just, Michelle Hamer, Paul Yore, Penny Byrne, Ramesh Mario Nithiyendran, Raquel Ormella, Slow Art Collective, Starlie Geikie and Tai Snaith

**Curators:** Rebecca Coates and Anna Briers

This exhibition presents the work of 17 contemporary Australian artists and groups who use craft materials and techniques with a political intent. Broadening our understanding of craft-making traditions, the artists in this exhibition subvert and extend these forms as vehicles for activism and social change, reflecting on the world in which we live. While some respond directly to artistic or political movements, others encourage social connection between community members with works that require participatory activation through collective processes.

Craft, activism and social change have long been interlinked; they have crossed boundaries and borders, genders and generations. *Craftivism. Dissident Objects and Subversive Forms* evidences this moment in contemporary art, embracing craft techniques in order to explore and articulate ideas and issues of our time.

## VENUES

Shepparton Art Museum VIC  
24 November 2018 – 17 February 2019

Warnambool Art Gallery VIC  
4 March – May 2019

Mornington Peninsula Regional Gallery VIC  
17 May – 21 July 2019

Museum of Australian Democracy ACT  
6 September 2019 – 2 February 2020

Bega Valley Regional Gallery NSW  
18 April – 13 June 2020

Warwick Art Gallery QLD  
3 July – 15 August 2020

University of the Sunshine Coast Art Gallery QLD  
12 September – 31 October 2020

Installation view, Shepparton Art Museum





Slow Art Collective, *Archiloom*, Installation view, Shepparton Art Museum

## In Development

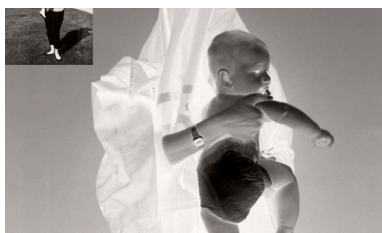
NETS Victoria has a variety of exciting projects in development. Some of these upcoming projects have been supported via our Exhibition Development Fund and will be seeking future touring funding.



Cathy Staughton

*Fem-Affinity* In partnership with Arts Projects Australia

Fem-Affinity, is an in-depth collaborative project between Arts Project Australia (APA), Catherine Bell, APA studio artists and invited Victorian female artists. This project brings together contemporary artists who will work together and respond to each other's work over several months. The artists have been selected based on their mutual interests and openness in pushing their practice in new directions. The artists will work at the APA studios and elsewhere to develop new work that responds to the central curatorial theme. This curatorial rationale aims to rethink how intersubjective and inclusionary approaches can be a potent strategy to revise existing cultural and social narratives, by offering artistic counter-narratives. The exhibition will situate female Arts Projects Australia (APA) artists alongside leading contemporary female artists that investigate embodiment and representation



Cherine Fahd  
*Visible Mother #1* 2018

*In Her Words* Curated by Olivia Poloni in partnership with Horsham Regional Art Gallery 2017 EDF

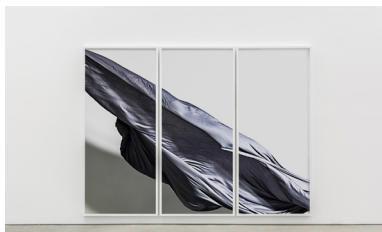
In 1975 feminist critic Laura Mulvey coined the term 'the male gaze' to describe the ways in which women are objectified on camera when a man is behind the lens. In 2016 at the Toronto International Film Festival Jill Soloway, in her keynote address, explored 'the female gaze' in film. It considers works that have women behind the lens, women in front of the lens and women spectating. Focusing primarily on women photographing other women or those using selfportraiture, *Her Words* is an exhibition that examines the shift of the 'men's world' mentality in art and life in general by focusing on artists who take control of the way in which they are represented.



Simon Terrill  
*Crowd Theory Thamesmead (detail)* 2017

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

*Crowd Theory* is an ongoing series of photographic and performance based events with crowds, communities and the spaces they occupy. Following a period of location research, Terrill begins by inviting anyone and everyone who has an association with that place to be a part of the image. From there an idea of a crowd portrait emerges. The work places Australian and British culture in counterpoint, where the architecture, public housing and the way communities inhabit public space are foregrounded. Terrill is now based in London and this exhibition presents an opportunity to celebrate an Australian artist whose practice has bridged the divide between Australia and Britain in an ambitious, critical, engaging and ultimately telling manner. The works are monumental in their conception yet glorious and political in their realisation.



Nik Pantazopoulos  
*to unfurl IV* 2017

*Great Movements of Feeling* curated by Zara Siggelkow

Great Movements of Feeling, is an in-depth group project, curated by Zara Siggelkow and initially supported by Gertrude Contemporary and the Next Wave Festival. The project considers emotion as a cognitive and bodily force that drives, circulates and sticks. With discursive and centrifugal ambitions, this exhibition observes human emotion through personal and historic lenses. These artists resist emotion as spectacle. Instead, they operate in spaces that are softer, cathartic, and compassionate, while simultaneously acknowledging, at times, negative emotion as a fundamental part of the human condition



# Exhibition Development Fund



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

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

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

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

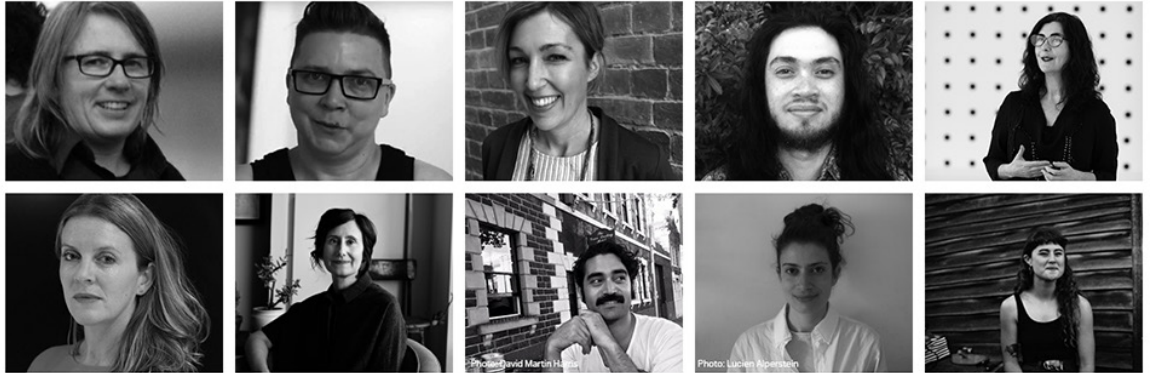
The 2018 recipients of \$10,000 grants each are:

- ***Centre for Contemporary Photography*** to assist with engagement programs for Simon Terrill's *Crowd Theory*. These include a reunion of original participants from over 10 years ago to revisit the work.
- ***TarraWarra Museum of Art*** to engage independent curator Hetti Perkins to research and develop a new touring exhibition, presenting the work of leading female Indigenous artists Yhonnie Scarce and Judy Watson.
- ***Arts Project Australia*** to engage artist and curator Catherine Bell to develop a touring exhibition featuring female artists from Arts Project Australia alongside leading contemporary female artists. The exhibition will investigate ideas of feminism and disability.

Past recipients of Exhibition Development Fund saw projects realised throughout 2018 included:

- *Longitude* curated by Hugh Davies in conjunction with Docklands Library.
- *Craftivism* curated by Anna Briers and Rebecca Coates from Shepparton Art Museum
- *Looking but not seeing* (EDF recipient 2016) curated by Kiron Robinson

# NETS Victoria and Public Galleries Association Victoria 2018 Curatorial Intensive



## 2018 Curatorial Intensive



Co-presented with PGAV, NETS Victoria and The University of Melbourne, October 17 saw the 2018 Curatorial Intensive take place at Buxton Contemporary in Melbourne. The project brought together Victorian and interstate curators working in public institutions, ARI's and community spaces, and on independent projects.

The program was multi-faceted and provided a platform for curators, artists, writers, academics and critics to share their experience and knowledge with one another.

The 2018 keynote was co-presented by Naomi Cass, independent curator and writer, and formerly Director at Centre for Contemporary Photography (CCP); and Gordon Morrison, who recently retired after 13 years as Director of the Art Gallery of Ballarat. The keynote also included an in-conversation, chaired by Associate Professor Alison Inglis, The University of Melbourne.

Responding to themes drawn from consultation with PGAV Members, the 2018 Curatorial Intensive featured a focus on diversity and inclusion, with parallel streams focusing on freedom of speech and politically engaged curatorial practice, including issues of risk in an institutional context; and new/experimental modes of curatorial practice with an emphasis on independent curators and their engagement with public galleries. The event was concluded with a NETS Victoria Showcase of 2019/2020 Touring Programs, Multicultural Arts Victoria Showcase and networking drinks.





# Publications

## *I hope you get this: Raquel Ormella*

A NETS Victoria and SAM Shepparton Art Museum touring exhibition

An 75 page, full colour, softcover catalouge.

Features:

- A foreward by Mardi Nowak, Director NETS Victoria
- A welcome by Kim O'Keefe, Mayor of Greater Shepparton
- An essay 'A robust vulnerability' by curator and academic Kyla McFarlane•

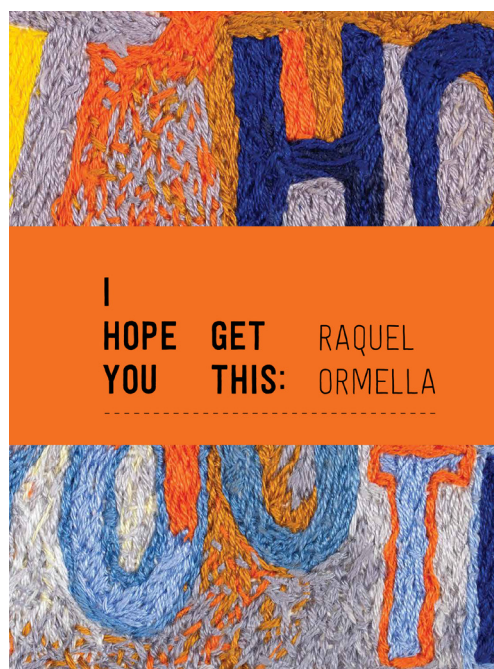
An essay 'I hope: Instagram and the political stitch' by SAM Director Rebecca Coates

- An essay 'I'm worried this will become a memory: art and activism in the work of Raquel Ormella" by curator Reuben Keehan
- 28 pages of coloured plates
- Artist biography
- List of Works
- Acknowledgements

Publisher: NETS Victoria and Shepparton Art Museum

ISBN: 978-0-9802977-7-5

Design: Ainger Creative



## *Craftivism. Dissident Objects and Subversive Forms*

A NETS Victoria and SAM Shepparton Art Museum touring exhibition

An 68 page, full colour, softcover catalouge.

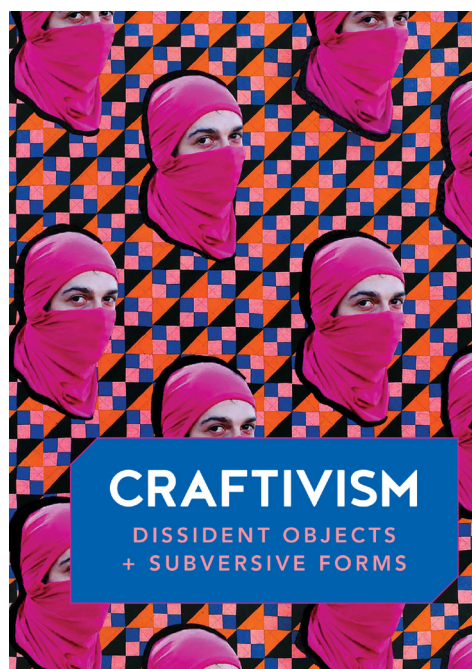
Features:

- A foreward by Mardi Nowak, Director NETS Victoria
- A welcome by Kim O'Keefe, Mayor of Greater Shepparton
- An essay 'Craftivism. Dissident Objects and Subversive Forms by curators Anna Briers and Rebecca Coates
- An essay 'Subversive Craft as Contemporary Art Strategy: Rethinking the Histories of Gender and Representation' by curator Anna Briers
- An essay 'The Social Spaces of Craft' by David Cross•
- An essay 'Creative Acts in an Epoch of Environmental Change' by Jessica Bridgfoot•
- An essay 'Contested Territories, Borders and Barriers' by Amelia Winata
- Artist biography
- List of Works
- Acknowledgements

Publisher: NETS Victoria and Shepparton Art Museum

ISBN: 978-0-9802977-8-2

Design: Ainger Creative





NATIONAL EXHIBITIONS TOURING SUPPORT  
(VICTORIA) INC.

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## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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### COMMITTEE'S REPORT

Your Committee members present this report of National Exhibitions Touring Support (Victoria) Inc. for the financial year ended 31st December 2018

#### Committee Members

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

Chair	Adam Harding	
Deputy Chair	Penny Teale	Appointed to Deputy Chair December 2018
Deputy Chair	John Meade	Resigned June 2018
Secretary	Catherine Pierce	
Treasurer	Ben Macauley	
Ordinary Members	Lyn Johnson	
	Jan van Schaik	
	Claire Leporati	Appointed Oct 2018
	Penny Byrne	Appointed Oct 2018
NGV Representative	David Hurlston	
Executive Officer	Mardi Nowak	
Public Officer	Mardi Nowak	

#### Principle Activities

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

NETS Victoria's principle activities include:

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

#### Objectives

The objectives of NETS Victoria:

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



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

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### **Strategies**

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

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

### **Performance Measures**

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

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

### **Significant Changes**

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

### **OPERATING RESULT**

The surplus (Deficit) for the year amounted to (\$13,944). The surplus for 2017 was \$185,174. There were no abnormal items.

### **Subsequent Events**

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

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

**Committee Member:**

**Committee Member:**

**Dated this**

**2019**

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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

**FOR THE YEAR ENDED 31st DECEMBER 2018**

INCOME	NOTES	2018 \$	2017 \$
<b>Government Grants</b>			
Commonwealth Government Operational Grant	11	65,847	58,870
Commonwealth Government Project Grants	10	287,912	208,683
Creative Victoria Operational Grant	11	177,747	207,900
Creative Victoria Project grants	10	19,087	99,609
Commonwealth Grant VACC prior year		0	58,000
		<b>550,593</b>	<b>633,062</b>
<b>Other Income</b>			
Exhibition Venue Fees		44,000	57,100
Interest Income		1,639	1,391
Other		17,607	8,817
Sponsorship		16,400	9,091
		<b>79,646</b>	<b>76,399</b>
<b>TOTAL REVENUE</b>		<b>630,239</b>	<b>709,461</b>
<b>EXPENDITURE</b>			
Employee Expenses	2	214,217	177,893
Freight and storage expenses	2	187,156	130,454
Exhibition Expenses		98,194	89,426
Advertising, Marketing and printing expenses		78,311	34,493
Travel expenses		44,710	26,604
Administration Expenses		21,594	65,239
Depreciation		0	0
Bad debts		0	178
<b>TOTAL EXPENDITURE</b>	2	<b>644,181</b>	<b>524,287</b>
<b>OPERATING SURPLUS (DEFICIT)</b>		<b>(13,944)</b>	<b>185,174</b>
Income taxation		0	0
<b>SURPLUS (DEFICIT) AFTER INCOME TAXATION</b>		<b>(13,944)</b>	<b>185,174</b>
Other Comprehensive Income			
<b>TOTAL COMPREHENSIVE (DEFICIT) FOR THE YEAR</b>		<b>(13,944)</b>	<b>185,174</b>

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



## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

### STATEMENT OF FINANCIAL POSITION

AS AT 31st DECEMBER 2018

ASSETS	NOTE	2018	2017
<b>CURRENT ASSETS</b>		<b>\$</b>	<b>\$</b>
Cash and Cash Equivalents	3	828,912	690,087
Trade and Other Receivables	4	147,262	135,098
Inventory			
<b>TOTAL CURRENT ASSETS</b>		<b>976,174</b>	<b>825,185</b>
 <b>NON-CURRENT ASSETS</b>			
Property, Plant & Equipment	5	0	0
<b>TOTAL NON-CURRENT ASSETS</b>		<b>0</b>	<b>0</b>
<b>TOTAL ASSETS</b>		<b>976,174</b>	<b>825,185</b>
 <b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and Other Payables	6	24,879	77,491
Project Funds Carried Forward / Contract Liabilities	10	447,869	280,770
Venue Fees Carried Forward		13,500	0
Provisions for Annual Leave		22,252	10,735
Grants Rec'd in Advance/Contract Liabilities	11	164,274	139,797
<b>TOTAL CURRENT LIABILITIES</b>		<b>672,774</b>	<b>508,793</b>
<b>NON-CURRENT LIABILITIES</b>			
Employee Benefits		952	0
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>952</b>	<b>0</b>
<b>TOTAL LIABILITIES</b>		<b>673,726</b>	<b>508,793</b>
<b>NET ASSETS</b>		<b>302,448</b>	<b>316,392</b>
 <b>Members' Funds</b>			
Retained Earnings		302,448	316,392
<b>TOTAL EQUITY</b>		<b>302,448</b>	<b>316,392</b>

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

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

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**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2018**

		<b>Retained Earnings</b>	<b>Total Equity</b>
<b>Balance at end of financial year</b>		66,579	66,579
	<b>2017</b>		
Surplus (Deficit) attributable to members		185,174	185,174
<b>Balance at end of financial year</b>		<b>316,392</b>	<b>316,392</b>
	<b>2018</b>		
Surplus (Deficit) attributable to members		(13,944)	(13,944)
<b>Balance at end of financial year</b>		<b>302,448</b>	<b>302,448</b>

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



## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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### STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2018

CASH FLOWS FROM OPERATING ACTIVITIES	Note	2018 \$	2017 \$
Operating Grant Receipt Including Grants in Advance		730,006	1,001,527
Donations and Sponsorship		16,400	9,091
Exhibition Sales & Misc Sales Income		61,607	62,810
Interest Received		1,638	1,391
Payments to Suppliers & Employees		(670,826)	(558,926)
<b>NET CASH GENERATED (USED) BY OPERATING ACTIVITIES</b>		<b>138,825</b>	<b>515,893</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchases of Property, Plant and Equipment		0	0
<b>NET CASH GENERATED (USED) BY INVESTING ACTIVITIES</b>		<b>0</b>	<b>0</b>
<b>NET INCREASE (DECREASE) IN CASH HELD</b>		<b>138,825</b>	<b>515,893</b>
Cash and Cash Equivalents at the beginning of the year		690,087	174,194
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR</b>	<b>3</b>	<b>828,912</b>	<b>690,087</b>

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

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

---

### **NOTES TO THE FINANCIAL STATEMENTS**

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

#### **NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

##### **Basis of Preparation**

The financial statements are special purpose financial statements that have been prepared to satisfy the financial reporting requirements of the Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act) and the Australian Charities and Not-for-profits Commission Regulation 2013 and the Associations Incorporation Reform Act 2012. The officers have determined that the accounting policies adopted are appropriate to meet the needs of the members of National Exhibitions Touring Support (Victoria) Inc.

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian accounting Standards Board (AASB) and the disclosure requirements of AASB 101 'Presentation of Financial Statements', AASB 107 'Statement of Cashflows', AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors', AASB 1048 'Interpretation of Standards' and AASB 1054 'Australian Additional Disclosures', as appropriate for not-for-profit orientated entities.

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

##### **Reporting basis and conventions**

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

##### **Accounting Policies**

###### **Revenue**

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

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

Project Grant funds are recognised as income as the project expenditure is incurred. The unused grant funds at the end of the year is now recognized in the balance sheet as a contract liability in prior years these liabilities were referred to as either Grant Funds Carried Forward or Grant or Income in Advance where funds were recognized but the program had not yet commenced. Refer to Note 10 and 11 for reconciliations of grants and revenue recognized for the year.

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



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

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### **NOTES TO THE FINANCIAL STATEMENTS**

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

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

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

#### **Comparative Figures**

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

#### **Critical Accounting Estimates and Judgments**

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

#### **Key estimates — Impairment**

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

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

#### **Income Taxation**

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

#### **Plant and Equipment**

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

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

#### **Depreciation**

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

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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### NOTES TO THE FINANCIAL STATEMENTS

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

Class of Asset	Depreciation Rate	Method
Plant & Equipment	15%	Written Down Value
Office Equipment	15%	Written Down Value

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

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

#### Financial Instruments

##### Recognition

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

##### Loans and receivables

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

##### Contract Liabilities

Contract Liabilities represent Grant Funds and other revenue that has not been utilized or expended as per the program requirements. In prior years this liability has been referred to as Grant Funds Carried Forward or Income in Advance in the balance sheet as a current liability.



## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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### NOTES TO THE FINANCIAL STATEMENTS

#### Financial liabilities

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

#### Fair value

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

#### Impairment

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

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

#### Provisions

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

#### Employee Benefits

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

#### Cash and Cash Equivalents

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

#### Project Funds Carried Forward /Contract Liabilities

Project Funds Carried Forward are grant funds that are held as a current liability in the balance sheet and are recognised as income as the project expenditure is incurred. The new accounting standard now refers to these funds as contract liabilities.

#### Income in Advance/ Contract Liabilities

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

The new accounting standard now refers to these incomes in the balance sheet as contract liabilities.

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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### NOTES TO THE FINANCIAL STATEMENTS

#### NOTE 2 REVENUE & EXPENSE ITEMS

(a) *Net Surplus has been determined after*

	2018	2017
<b>Depreciation of non-current assets</b>		
- Office and Plant and equipment	0	0
<b>Remuneration of the auditor E Townsend &amp; Co during the financial year for:</b>		
- audit the financial accounts	3,000	3,000
	<b>2018</b>	<b>2017</b>
Net loss on disposal of property, plant and equipment	0	0
<b>Finance expenses</b>	0	0
<b>Employee Expenses</b>		
Salaries and Wages	180,149	146,727
Annual Leave and Sick Leave, Long Service leave	14,333	12,788
Superannuation	17,976	15,618
Other Employee Expenses	1,759	2,760
<b>Total Employee Expenses</b>	<b>214,217</b>	<b>177,893</b>
<b>Freight and Storage Expenses</b>		
Freight	126,478	83,355
Crates	35,557	29,588
Storage	25,121	17,511
<b>Total Freight and Storage</b>	<b>187,156</b>	<b>130,454</b>



## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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### NOTES TO THE FINANCIAL STATEMENTS

#### NOTE 3 CASH AND CASH EQUIVALENTS

	2018	2017
	\$	\$
<b>Reconciliation of cash</b>		
Cash at the end of the financial period as shown in the cash flow statement is reconciled to the related items in the statement of financial position as follows:		
<b>Current Assets</b>		
Cash at Bank	827,883	689,058
Cash on hand	1,029	1,029
	<b>828,912</b>	<b>690,087</b>

#### NOTE 4 TRADE AND OTHER RECEIVABLES

<b>Current</b>		
Trade Debtors	147,262	135,098
Less: Provision for Impairment of receivables	0	0
<b>Total current trade and other receivables</b>	<b>147,262</b>	<b>135,098</b>

#### NOTE 5 PROPERTY, PLANT AND EQUIPMENT

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

#### NOTE 6 TRADE AND OTHER PAYABLES

Trade Creditors	23,459	55,236
Other Creditors	1,420	22,255
	<b>24,879</b>	<b>77,491</b>

#### NOTE 7 CONTINGENT LIABILITIES & CONTINGENT ASSETS

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

#### NOTE 8 EVENTS AFTER THE BALANCE SHEET DATE

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

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

### NOTES TO THE FINANCIAL STATEMENTS

#### NOTE 9 CASH FLOW INFORMATION

Reconciliation of cash flow from operations to surplus ( deficit ) for the year 2018

	2018	2017
Surplus (Deficit) for the year	(13,944)	185,174
Add back non-cash items		
Depreciation	0	0
Increase (Decrease) in Provisions	12,469	(4,051)
<b>Changes in Assets and Liabilities</b>		
(Increase) Decrease in other Current Assets		
(Increase) Decrease in Trade & Other Receivables	(12,164)	221,920
Increase (Decrease) in Trade and Other Payables	(52,612)	19,129
Increase (Decrease) in Grants received in Advance	24,477	(55,809)
Increase (Decrease) in Grants Carried Forward	167,099	149,530
Increase (Decrease) in Venue Fee's carried Forward	13,500	0
<b>NET CASH GENERATED (USED) BY OPERATING ACTIVITIES</b>	<b>138,825</b>	<b>515,893</b>

#### NOTE 10 PROJECT FUNDS CARRIED FORWARD AND MOVEMENT FOR THE YEAR

Projects	Project Funds C/F Contract Liabilities 31/12/2017	Project Grants	Spent 2018 Year / Income Recognised	Project Funds C/F 31/12/2018 Contract Liabilities
Play On	62,998	138,675	(70,337)	131,336
Seeing Voices	154,593	0	(91,368)	63,225
Milk Bar	0	45,000	(19,087)	25,913
Raquel Gordon Darling Sponsorship	0	11,400	(11,400)	0
Raquel	63,178	77,140	(52,063)	88,255
Captivism	0	213,284	(74,144)	139,140
Rounding	1			
<b>TOTAL</b>	<b>280,770</b>	<b>485,499</b>	<b>(318,399)</b>	<b>447,869</b>



## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

### RECOGNISED IN INCOME GRANTS / SPONSORSHIP UTILISED

Commonwealth Projects	287,912	
Creative Victoria Projects	19,087	
Sponsorship Gordon Daring	11,400	
<b>TOTAL</b>	<b>318,399</b>	

### NOTE 11 INCOME IN ADVANCE / CONTRACT LIABILITIES MOVEMENT FOR THE YEAR

	INCOME IN ADVANCE/ CONTRACT LIABILITIES	GRANTS	(SPENT) 2018 YEAR / GRANTS RECOGNISED	INCOME IN ADVANCE/ CONTRACT LIABILITIES 31/12/2018
Australian Council VACCS	29,847	29,847	0	0
		30,324		30,324
Creative Victoria	103,950	103,950	(103,950)	103,950
Including Exhibition		103,950	(103,644)	
Development Fund			(30,000)	30,000
Exhibition Development Fund 2016	6,000		(6,000)	0
<b>TOTAL</b>	<b>139,797</b>	<b>268,071</b>	<b>(243,594)</b>	<b>164,274</b>

### RECOGNISED IN INCOME GRANTS UTILISED

Creative Victoria Operational	177,747	
Commonwealth Operational	65,847	
<b>TOTAL</b>	<b>243,594</b>	

### NOTE 12 ECONOMIC DEPENDENCE

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

### NOTE 13 RELATED PARTY TRANSACTIONS

#### Transactions with related parties

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

#### Receivable from and payable to related parties

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

#### Loans to/from related parties

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

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

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### **NOTES TO THE FINANCIAL STATEMENTS**

#### **NOTE 14 ASSOCIATION DETAILS**

The registered office of the association is:

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

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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### STATEMENT BY MEMBERS OF THE COMMITTEE

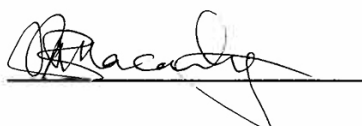
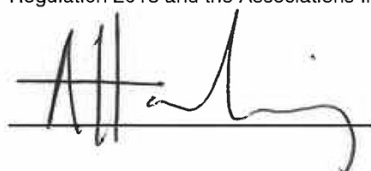
Per section 60.15 of the Australian Charities and Not-for-profits Commission Regulation 2013 and the Associations Incorporation Reform Act 2012

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

The Committee declare that in the Committee's opinion:

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

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



Dated this 27 day of February 2019



## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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### INDEPENDENT AUDITOR'S REPORT

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

#### Opinion

I have audited the financial report of National Exhibitions Touring Support (Victoria ) Incorporated (the Entity) which comprises the Statement of Financial Position as at 31st December 2018, the Statement of Profit or Loss and Other Comprehensive Income, Statement of Changes in Equity, and the Statement of Cash Flows for the year then ended, notes to the financial statements including a summary of significant accounting policies and the declaration by those charged with governance.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the Entity as at the 31<sup>st</sup> December 2018, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards, the Associations Incorporation Reform Act 2012 and the Australian Charities and Not-For-Profits Commission Act 2012.

#### Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of my report. I am independent of the Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

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

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

In preparing the financial report management is responsible for assessing the Entity's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

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

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

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

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

## NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

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

Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.

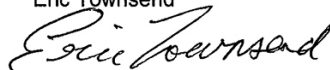
Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

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

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

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

**Name of firm** E Townsend & Co  
**Name of Auditor** Eric Townsend



**Address** 15 Taylor Street  
Ashburton Vic 3147

Dated this

2019

# NETS VICTORIA.

National Exhibitions  
Touring Support Victoria

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National Exhibitions Touring Support (NETS)  
Victoria, Inc.

The Ian Potter Centre: NGV Australia  
C/- National Gallery of Victoria  
PO Box 7259  
Melbourne VIC 8004

T: +61 3 8662 1507  
F: +61 3 8662 1575  
E: [info@netsvictoria.org](mailto:info@netsvictoria.org)

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

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Image next page:  
Documentation of Wrong Solo performing  
as part of *Seeing voices* at Horsham Regional Gallery



