

# 2019

# Annual Report



**NETS  
VICTORIA.**

National Exhibitions  
Touring Support Victoria

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Image on front cover:

*In Her Words*

Kawita Vatanajyankur *Shuttle* 2018

HD Video

3:27 minutes

Image courtesy of the artist, Nova Contemporary, Clear Gallery Tokyo and Antidote Organisation Commissioned by Dunedin Public Art Gallery

© the artist

# Our Vision and Goals

## VISION

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

## SERVICE DELIVERY TO THE VISUAL ARTS SECTOR

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

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

## OUTREACH TO AUDIENCES

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

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

## SUSTAINABILITY AND GROWTH

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

- Ensure good governance
- Enhance sustainability and build capacity

## Chair's Report

On behalf of the Board of Management I am pleased to present the 2019 financial year and reflect on our ongoing strategy.

2019 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 a diverse group of eight exhibitions to 21 destinations.

The NETS Victoria team embraced a year of staff changes in 2019. They responded to these challenges with dedication and continued the high level of support for travelling exhibitions and collaboration that we are known for.

We farewelled Director Mardi Nowak in June after two years. We are thankful for her commitment to steering the organisation and bringing in a renewed focus on collaboration with partner organisations. We also farewelled two Exhibition Coordinators, Angie Taylor and Ellen Wignell. Angie left in July and Ellen graciously stepped in as Acting Director until November before departing the organisation. We thank them both for their dedication to their roles over the years.

Shae Nagorcka, previously the Administration Assistant became an Exhibitions Coordinator and settled quickly into the role. Zoë Bastin became Administration Assistant in July looking after social media, website and touring support.

We were thrilled to announce the appointment of Claire Watson as the organisation's new Director commencing 20 November. The board is excited for Claire's new vision to invigorate NETS Victoria and to continue the fantastic

projects and ongoing relationships we have within Victoria's regional communities and beyond. Claire has a wealth of knowledge and experience to manage the organisation, including strong relationships with contemporary arts organisations and the public gallery sector. This 'changing of the guard' gives the organisation an opportunity for a fresh start in 2020.

I am very grateful to the NETS Victoria Board of Management for their continuous hard work, especially Penny Byrne who recently ended her tenure. Her insights during strategic planning were greatly appreciated.

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 130,000 Australian's and sharing with them the voices of Australia's contemporary artists.

It has been an honour to continue in the role of Chair. The board worked hard over the year, beginning strategic planning for 2021–2024. In 2020 we will also look forward to approaching and gaining new board members, as some come to the end of their tenure.

After close to eight years leading NETS Victoria's strategic direction, I am leaving the Board of Management in March 2020.

Serving as the Chair of this exceptional and mighty organisation has been a tremendous pleasure and I look forward to seeing the next chapter of NETS Victoria unfold with the perseverance

and excellence we have built a strong reputation for.

**Adam Harding,**  
Chair



*Play On: the art of sport*

Tony Albert *Once upon a time...* 2013–14

watercolour, gouache, printed, book covers, collage, paper, wooden blocks, plastic figurines, vinyl

Collection of Basil Sellers AM

Image courtesy the artist and Sullivan+Strumpf, Sydney/Singapore

© the artist

Installation view Mornington Peninsula Regional Gallery

## Director's Report

On behalf of the staff of NETS Victoria, it is a pleasure to report on the outstanding year of touring exhibitions and engagement across regional Victoria and beyond for the organisation.

Through our touring exhibitions we foster opportunities for Australian artists through exhibitions and commissions. In 2019 we have exhibited 310 artworks by 112 artists to audiences across Australia. We launched three new tours in 2019: FEM-aFFINITY, Great Movements of Feeling and In Her Words.

FEM-aFFINITY brings together female artists from Arts Project Australia and wider Victoria whose work shares an affinity of subject and process. Curated by Associate Professor, Dr. Catherine Bell from the Australian Catholic University, FEM-aFFINITY paired 14 contemporary artists to collaborate and share their practices.

In Her Words is a photographic exhibition focusing on women behind and in front of the camera. Recognising the significance of feminist photography held by the Horsham Regional Art Gallery, guest curator Olivia Poloni was invited to draw works from the collection alongside key figures in contemporary Australian photographic practice.

Multi-disciplinary project Great Movements of Feeling explores emotion as a cognitive and bodily force. Originally developed for the 2018 Next Wave Festival through the Gertrude Contemporary Emerging Curators Program, the exhibition considers emotion through personal and historical lenses, as an innate drive that occurs between people, concepts and objects.

NETS Victoria has continued to support thought provoking new projects through our Exhibition Development Fund (EDF). Central Goldfields Art Gallery engaged independent curator Georgia MacGuire to research and develop a new exhibition, presenting the work of Ngardang Girri Kalat Mimini in Mother Aunty Sister Daughter and we supported Horsham Regional Art Gallery to develop Still Life Matters a suite of new commissions by contemporary artists reflecting on the vanitas artform. Latrobe Regional Art Gallery engaged artist and curator Trent Walter from Negative Press in the development of a touring exhibition From Australia creating graphic responses, as an editioned portfolio. These new exhibitions provide inspiring opportunities and mentorships for regional gallery arts workers to partner with independent artists and curators.

Our staff have travelled across Australia in the last 12 months, installing exhibitions, providing presentations, mentoring staff and problem solving. Outstanding ambassadors for the organisation, I thank the staff for sharing their knowledge and building strong lasting relationships.

Special thanks to the Board of Management particularly the Chair Adam Harding and Deputy Chair Penny Teale who provided significant support during major staff transitions in 2019.

NETS Victoria is grateful to The National Gallery of Victoria for their continued support. The NGV provides office space, IT support and use of their facilities.

I thank the many funding bodies and organisations who support our exhibitions



on tour, particularly Creative Victoria and the Australia Council for the Arts.

I express my gratitude to all the galleries, curators and artists that we work with. NETS Victoria could not provide a national network to deliver the best practice touring exhibitions of contemporary visual culture to remote and metropolitan communities throughout Australia without the support of all our partners. Finally, I acknowledge the hard work

of previous Director Mardi Nowak and Acting Director Ellen Wignell and their support as I came on board into this role. Having been in the role for four weeks, I am tremendously excited about the future of NETS Victoria and playing an active role in increasing diversity of creative practitioners and galleries that we support in 2020 and beyond.

**Claire Watson,**  
Director



*Craftivism*  
Hiromi Tango *Amygdala (Fireworks)* 2016  
neon and mixed media  
120 x 140 x 40 cm  
Image courtesy the artist and Sullivan+Strumpf, Sydney/Singapore  
© the artist  
Installation view Mornington Peninsula Regional Gallery

## Operations at a glance

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

2.6	equivalent full-time staff
112	artists
310	artworks
11	curators
137,299	exhibition visitors
8	exhibitions on the road
21	destinations
1	supported exhibition
8	touring partners
4	projects in development
\$20,000	Exhibition Development Funds





*FEM-affINITY*

Eden Menta and Janelle Low *Eden and the Gorge* 2019

inkjet print, ed. 1/5

50 x 40 cm

Courtesy the artists, Eden Menta is represented by Arts Project Australia, Melbourne © the artists



## Board and Staff

### Officers of the Association

Adam Harding (Chair)  
Joined May 2012

Penny Teale (Deputy Chair)  
Bunjil Place  
Joined May 2013

Ben Macauley (Treasurer)  
Joined and elected Treasurer February 2017

Catherine Pierce (Secretary)  
Joined and elected Secretary May 2013

### Ordinary members

Jan van Schaik  
Joined August 2017

Lyn Johnson  
Joined October 2017

Penny Byrne  
Until June 2019

Clare Leporati  
Joined October 2018

David Hurlston  
Joined June 2004

### NETS Victoria Staff

Claire Watson  
Director  
from November 2019

Shae Nagorcka  
Exhibitions Coordinator  
(previously Administrative Assistant)  
from July 2019

Zoë Bastin  
Administrative Assistant  
from July 2019

Mardi Nowak  
Director  
until July 2019

Ellen Wignell  
Acting Director from July 2019  
(previously Exhibitions Coordinator)  
until November 2019

Angie Taylor  
Exhibitions Coordinator  
until July 2019



*Play On: the art of sport*

Richard Bell (with Emory Douglas) *A white hero for black Australia*, 2011  
synthetic polymer paint on canvas  
176 x 250 cm.

Parliament House Art Collection, Department of Parliamentary Services, Canberra ACT  
Courtesy of the artists and Milani Gallery, Brisbane  
Installation view Hazelhurst Regional Gallery and Arts Centre.

## On Tour

The eight outstanding exhibitions that toured in 2019 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 eight touring exhibitions and one supported exhibition. Presented in seven states across Australia, these exhibitions have been seen by over 137,299 visitors.

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

### 2019 EXHIBITIONS ON TOUR

#### *Seeing voices*

tour commenced 2017 and ended in 2019

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

tour commenced 2017 and ended in 2019

#### *Callum Preston: Milkbar*

tour commenced 2018 and ended 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

#### *In Her Words*

tour commenced 2019 and ends in 2020

#### *FEM-aFFINITY*

tour commenced 2019 and ends in 2021

#### *Great Movements of Feeling*

tour commenced 2019 and ends in 2021

Twenty one exhibition venues around Australia presented a NETS Victoria exhibition in 2019.

- Arts Project Australia, Vic
- Bathurst Regional Gallery, NSW
- Bunbury Regional Art Gallery, WA
- Central Goldfields Art Gallery, Maryborough Vic
- Deakin University Art Gallery, Burwood Vic
- Drill Hall Gallery Canberra, ACT
- Hamilton Art Gallery, Vic
- Horsham Regional Art Gallery, Vic
- Museum of Australian Democracy, ACT
- Mornington Peninsula Regional Art Gallery, Vic
- Noosa Regional Gallery, Qld
- Penrith Art Gallery, NSW
- Plimsoll Gallery, University of Tasmania, Tas
- Queen Victoria Museum and Art Gallery, Tas
- Riddoch Art Gallery, Mount Gambier, SA
- Shepparton Art Museum, Vic
- Swan Hill Regional Art Gallery, Vic
- University of Queensland Art Museum, Qld
- Wangaratta Art Gallery, Vic
- Warrnambool Art Gallery, Vic
- Western Plains Cultural Centre, NSW



## 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

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

In the exhibition, the voice acted 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 functioned like a spiritual medium: through its recording and archiving it can time-travel, haunting the present as if a ghost from the past.

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

This tour drew over 33,000 visitors across five states. Supported by an 81 page catalogue and 20 public programs attended by over 800 visitors and 11 educational programs attended by 300 visitors.

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

*Seeing Voices*

Michael Cook *Majority rule (Parliament)* 2014  
single-channel colour video, sound

5:17 minutes

Monash University Collection, purchased by the Faculty of Science, 2015

Courtesy of the artist and Andrew Baker Art Dealer, Brisbane and Dianne Tanzer + This is No Fantasy, Melbourne © the artist



## 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 Isaac, 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 Isaac



*'Wonderful exhibition –  
enjoyed the variety of work and excellent art!'*

— patron from Bathurst Regional Art Gallery

*Seeing Voices*  
Rossie Issac *You Spill Things* 2019  
performance  
30 minuets  
Courtesy the artist © the artist  
Installation view Bathurst Regional Art Gallery





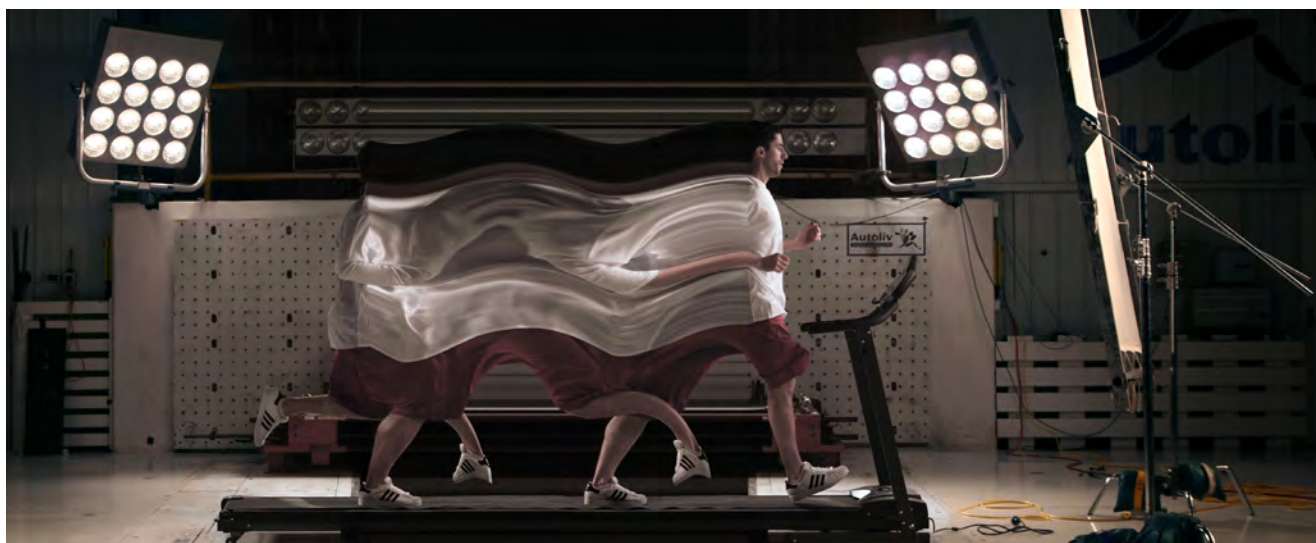
*'The general public enjoyed the exhibition with lots of positive feedback.'*

— exhibition evaluation from Riddoch Gallery, Mt Gambier SA

ABOVE:  
*Play On: the art of sport*  
installation view University of Queensland Art Museum

OPPOSITE:  
*Play On: the art of sport*  
Daniel Crooks Static no. 11 (man running) 2008  
single-channel HD digital video with sound. HD/BluRay, 9:16,  
stereo  
4:32 minutes  
Collection of Basil Sellers AM  
Courtesy of the artist and Anna Schwartz Gallery, Melbourne  
and Starkwhite, Auckland © the artist

## 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 Kunothe Petyarre, Dinni Kunothe Kemarre, Kerrie Poliness, Khaled Sabsabi, Gerry Wedd.

Curators: Jacqueline Doughty, Samantha Comte and Alyce Neal.

*Play On: The art of sport* celebrated 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. It featured the winners and other key works from all five installments of the Prize. The exhibition showcased diverse explorations of the personal and collective significance of sport and sporting culture from some of Australia's most accomplished artists.

This tour drew over 55,000 visitors across six states. Supported by an accompanying publication and learning resource, many visitors also took part in public programs and workshops:

Over 19 public programs attended by over 1,700 people and over 40 educational programs attended by over 2,000 people

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

### VENUES

Hazelhurst Regional Gallery & 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





*'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

Callum Preston *MILK BAR* 2017  
 acrylic paint on timber, plastic  
 500 x 400 cm  
 SANDREW Collection  
 Image courtesy of the artist © the artist  
 Photo: Nicole Reed

# Callum Preston MILKBAR



A NETS Victoria touring exhibition from the SANDREW collection.

Artist: 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 was filled with the usual suspects: magazines, chocolate bars and cereal boxes. His flat recreations explored nostalgia and how commodification and shopping has changed.

Presented as shop within the gallery, *MILK BAR* featured over 500 items, with

thousands of tiny details all contributing to a unique and immersive experience. Preston describes as, "A lo-fi recreation plumbed from the depths of memory and feeling."

This tour drew over 5000 visitors across in Victoria with 3 public programs attended by over 700 visitors and 16 educational programs attended by 1000 people.

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

## VENUES

Hamilton Gallery Vic  
15 August – 16 September 2018

Swan Hill Regional Art Gallery Vic  
29 March – 29 April 2019

Callum Preston *MILK BAR* 2017  
acrylic paint on timber, plastic  
500 x 400 cm  
SANDREW Collection  
Image courtesy of the artist © the artist  
Photo: Pixels





*'...Unlike many artists who have been drawn into this manner of art making and who adopt a strong moralising and didactic tone, Ormella's work sparkles with humour, the intellectual games are quite refined, and the actual craft element in the fabrication of her pieces is of a high order.'*

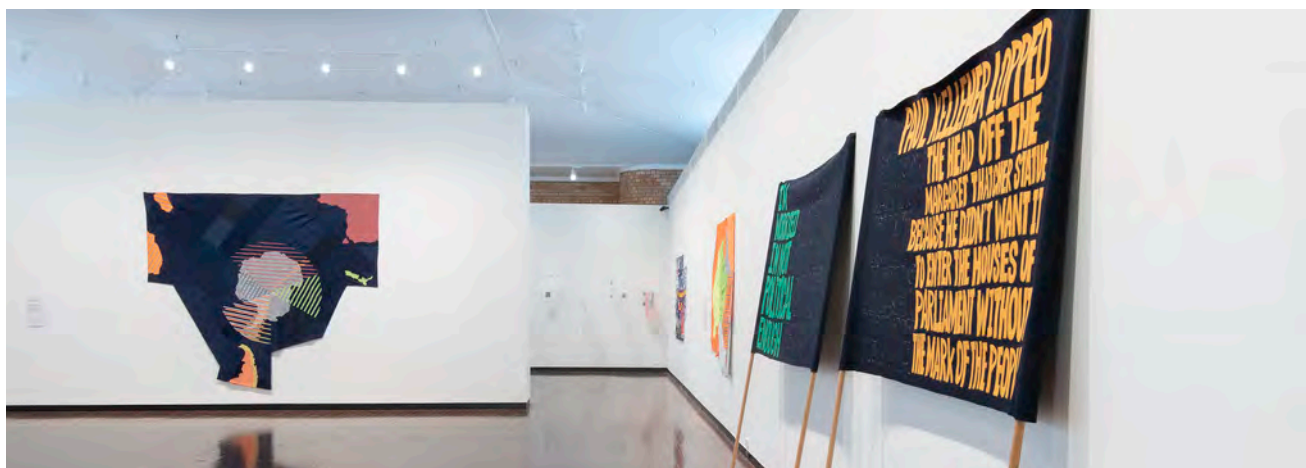
— Sasha Grishin, Canberra Times 29 April 2019

ABOVE:  
*I hope you get this: Raquel Ormella*  
 The artist with her work installed at Noosa Regional Gallery

OPPOSITE:  
*I hope you get this: Raquel Ormella*  
 installation view Drill Hall Gallery



## I hope you get this: Raquel Ormella



A NETS Victoria and Shepparton Art Museum touring exhibition, curated by Rebecca Coates and Anna Briers.

Artist: Raquel Ormella

*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



ABOVE:  
*Craftivism. Dissident Objects and Subversive Forms*  
 Deborah Kelly *LYING WOMEN* 2016  
 digital video, colour, stereo sound  
 3:56 minutes  
 Cinematography by Christian J Heinrich  
 Editor: Elliott Magen  
 Original score composed by Evelyn Ida Morris  
 Soundscape: Adam Hulbert  
 Shepparton Art Museum Collection  
 Courtesy the artist © the artist

OPPOSITE:  
*Craftivism. Dissident Objects and Subversive Forms*  
 installation view Morning Peninsula Regional Gallery



## Craftivism. Dissident Objects and Subversive Forms



A NETS Victoria and SAM Shepparton touring exhibition, Curated by Rebecca Coates and Anna Briers.

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.

This exhibition presents the work of seventeen 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.

This project has been assisted by the Australian Government through the Australia Council for the Arts its arts funding and advisory body, as well as receiving development assistance from NETS Victoria's Exhibition Development Fund, supported by the Victorian Government through Creative Victoria.

### 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

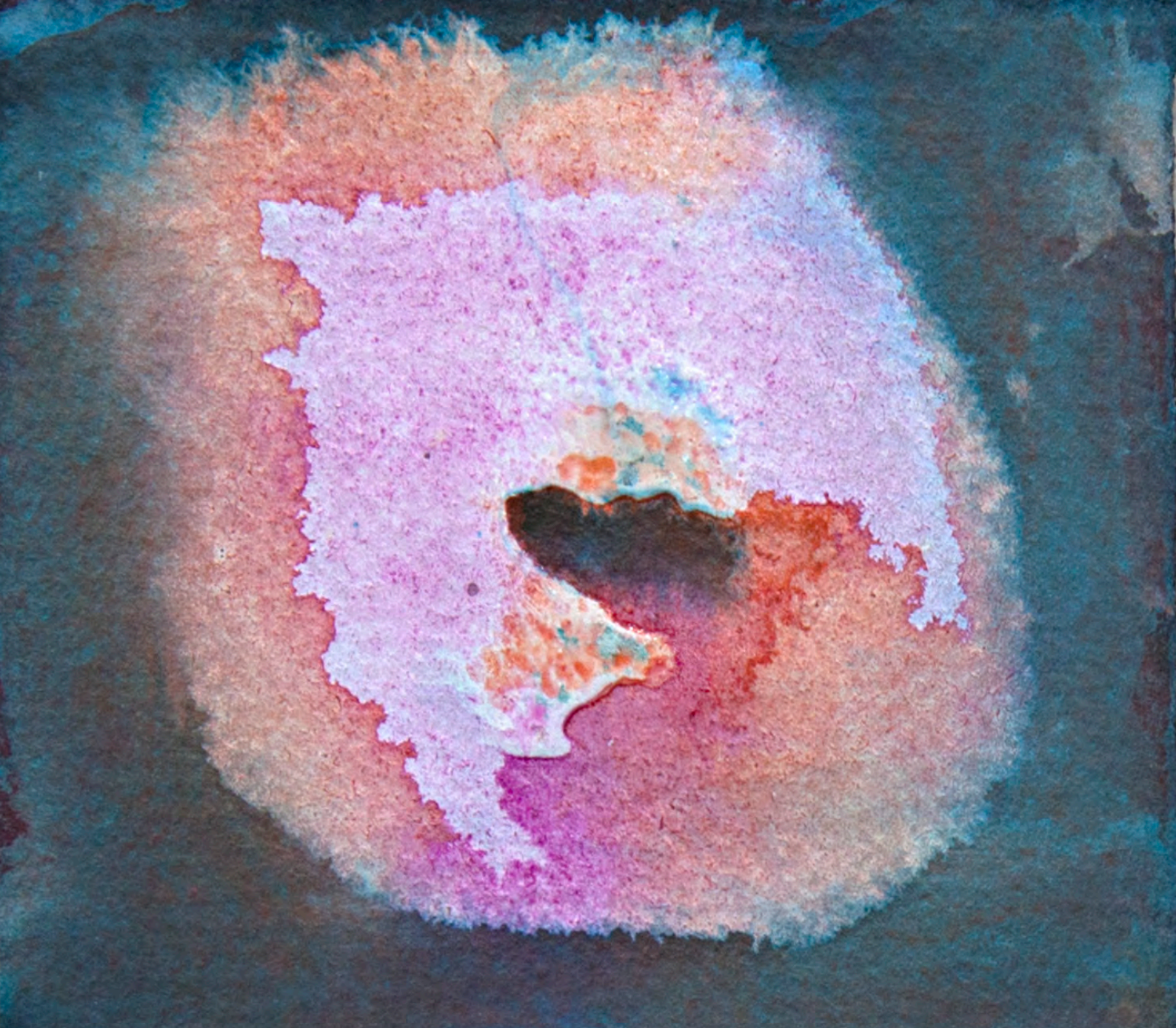
Museum of Australian Democracy ACT  
6 September 2019 – 2 February 2020

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





*‘Guided by intersectional feminist principles, FEM-aFFINITY as a process and exhibition indeed “forms a bridge” to ways of feeling and thinking about contemporary art that unsettle existing categories.’*

— Jacqueline Milner *FEM-aFFINITY*, Arts Link 23 August 2019

*FEM-aFFINITY*  
Fulli Andrinopolous *Not Titled* 2016  
ink on paper  
9 x 9 cm  
Image courtesy the artist, represented by Arts Project Australia  
© the artist



# FEM-aFFINITY



A NETS Victoria and Arts Project Australia touring exhibition, curated by Dr Catherine Bell.

Artists: Bronwyn Hack, Cathy Staughton, Dorothy Berry, Eden Menta, Fulli Andrinopoulos, Heather Shimmen, Helga Groves, Jane Trengove, Janelle Low, Jill Orr, Lisa Reid, Prudence Flint, Wendy Dawson and Yvette Coppersmith.

*FEM-aFFINITY* brings together female artists from Arts Project Australia and wider Victoria whose work shares an affinity of subject and process. Curated by Associate Professor, Dr. Catherine Bell, Australian Catholic University, *FEM-aFFINITY* uncovers related variations of female identity and perspectives on historical feminist concepts that materialise in distinctive and uncanny ways.

By situating female Arts Project Australia studio artists alongside female contemporary artists from Australia, the exhibition uncovers shared perspectives on female identity. Drawing upon interdisciplinary and collaborative approaches and understanding artworks as a complex and nuanced way of thinking about embodied knowledge, the exhibition reveals how feminism materialises in distinctive and uncanny ways.

This project has been assisted by the Australian Government through the Australia Council for the Arts its arts funding and advisory body, as well as receiving development assistance from NETS Victoria's Exhibition Development Fund 2018, supported by the Victorian Government through Creative Victoria.

## VENUES

Arts Project Australia Vic  
15 June – 20 July 2019

Devonport Regional Art Gallery Tas  
24 January – 15 March 2020

Benalla Art Gallery Vic  
17 May – 21 July 2020

Noosa Regional Art Gallery Qld  
18 July – 23 August 2020

Horsham Regional Art Gallery Vic  
10 November 2020 – 17 January 2021

Bunjil Place Vic  
6 March – 25 April 2021

Riddoch Art Gallery SA  
22 May – 4 July 2021

*FEM-aFFINITY*  
Artists Eden Menta and Janelle Low, Arts Project Australia, Melbourne. Photo by Kate Longley





*'This was an invaluable program providing students with specialist insights, knowledge and professional development skills. Linsey Gosper was very open and generous with her approach to students and her time.'*

— James Lynch, Curator - Deakin University Art Gallery

ABOVE:  
*In Her Words*  
 Artist Linsey Gosper talk  
 Deakin University Art Gallery

OPPOSITE:  
*In Her Words*  
 Kirsten Lyttle Koeaea Weave (*White bait*) 2012  
 Hand woven archival inkjet prints  
 74 x 95 cm  
 Image courtesy of the artist © the artist

## In Her Words



A NETS Victoria and Horsham Regional Art Gallery touring exhibition, curated by Olivia Poloni.

Artists: Anne Ferran, Carol Jerrems, Cherine Fahd, Clare Rae, Deborah Paauwe, Eliza Hutchison, Fiona Foley, Hoda Afshar, Honey Long, Janina Green, Jill Orr, Joyce Evans, Julie Rrap, Karla Dickens, Kawita Vatanajyankur, Kirsten Lyttle, Leah King Smith, Linsey Gosper, Pat Brassington, Polixeni Papapetrou, Polly Borland, Ponch Hawkes, Prue Stent, Sandy Edwards, Simone Slee, Tracey Moffat and Zoe Croggon.

*In Her Words* is a photographic exhibition focusing on women behind and in front of the camera. Recognizing the significance of feminist photography held by the Horsham Regional Art Gallery, guest curator Olivia Poloni was invited to draw works from the collection alongside key figures in contemporary Australian photographic practice.

*In Her Words* presents the work of women who are bold in the telling of their flaws, uncertainties and strengths; aiming to get to the core of the female experience, rights and challenges. Through these images the artists make bold statements about the societies in which they live and work.

*In Her Words* is the first touring exhibition to show the riches of contemporary photography by women artists from the Horsham Regional Collection.

The exhibition is accompanied by public programs featuring key artists, curator talks and a publication with essays from Michelle Mountain and Dr Athena Bellas.

This tour has been supported by the Victorian Government through Creative Victoria and also received assistance from NETS Victoria's Exhibition Development Fund.

### VENUES

Horsham Regional Art Gallery Vic  
02 March – 19 May 2019

Deakin University Art Gallery Vic  
11 September – 18 October 2019

Wangaratta Art Gallery Vic  
02 November – 15 December 2019

Swan Hill Regional Art Gallery Vic  
16 May – 12 July 2020

Logan Art Gallery Qld  
31 July – 05 September 2020





ABOVE:  
*Great Movements of Feeling*  
 Sue Williamson *It's a pleasure to meet you* 2016  
 Multi-channel video  
 24:4 minutes  
 Image courtesy of the artist and Goodman Gallery,  
 Johannesburg, South Africa © the artist

OPPOSITE:  
*Great Movements of Feeling*  
 Nik Pantazopoulos *to unfurl IV (A6007550)* 2017  
 pigment print, Tasmanian oak, acrylic paint, Perspex, grey  
 enamel diabond  
 180 x 80 x 6 cm  
 Courtesy of the artist and Kalli Rolfe Contemporary Art,  
 Melbourne © the artist

## Great Movements of Feeling



A NETS Victoria touring exhibition

Artists: Megan Cope, Helen Grogan, Nik Pantazopoulos, Stuart Ringholt, Sriwhana Spong and Sue Williamson.

Curator: Zara Sigglekow.

*Great Movements of Feeling* is a multi-disciplinary project that explores emotion as a cognitive and bodily force. The exhibition considers emotion through personal and historical lenses; as a flowing drive that occurs between people, concepts and objects.

This structure brings together the two historical 'camps' of emotion theory: emotion as primarily tied to bodily sensations, and emotion as thought. The works in this exhibition inhabit facets of emotion congealing at different points on this spectrum: sometimes weighted towards a bodily sensation, at other times towards a cognitive judgment, or somewhere in between.

*Great Movements of Feeling* offers an emerging curator and several emerging artists a platform to a national audience. Originally conceived as part of *Next Wave Festival* through the *Gertrude Contemporary Emerging Curators Program*, one of the few festivals that celebrates practitioners at the beginning of their careers.

This exhibition broadens NETS Victoria's scope to foster talented early career curators and artists by offering a platform to a national audience.

*Great Movements of Feeling* is supported by the Victorian Government through Creative Victoria.

### VENUES

Hamilton Gallery Vic  
07 September – 03 November 2019

Mildura Arts Centre Vic  
07 May – 02 July 2020

Latrobe Regional Gallery Vic  
13 November – 31 January 2021





*Looking Glass*

Yhonnie Scarce *Blood on the wattle (Elliston, South Australia 1849)* 2013

blown glass, Perspex 60.0 × 210.0 × 70.0 cm

Image courtesy of the artist © the artist



## 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.



*Looking Glass*  
Judy Watson *dog head pool (dara kulaji nangka)*  
2019  
acrylic, graphite, pastel on canvas  
193 x 147 cm  
Image courtesy of the artist © the artist

### *Looking Glass*

Judy Watson and Yhonnie Scarce  
curated by Hetti Perkins in partnership with  
TarraWarra Museum of Art

*Looking Glass* has been developed by independent curator Hetti Perkins, in collaboration with Ikon Gallery Birmingham UK and TarraWarra Museum of Art. Following its staging in Birmingham; the exhibition will be shown at TarraWarra Museum of Art. This exhibition of largely new works by Judy Watson and Yhonnie Scarce is simultaneously a love song and a lament for country. Watson's two-dimensional works of ochre, charcoal and pigment, have a natural affinity with Scarce's (a master glass blower) fusion of fire, earth and air. Together these artists offer a holistic portrait of country where the creation and experience of art is part of the lived, remembered and inherited history of Aboriginal people.



*Still Life Matters*  
Natasha Bieniek *Limelight* 2017  
oil on dibond  
12 x 18 cm  
Image courtesy of the artist © the artist

### *Still Life Matters*

in partnership with Horsham Regional Art  
Gallery

A group of 10 contemporary artists will respond to the works of a 17th century 'still life' painter, creating new works to engage, inspire, challenge and intrigue. This exhibition aims to increase the awareness and value of the skills and innovation of artists, and the genre of still life by confirming its relevancy in the 21st century. The majority of the invited artists are realist painters but to contrast and challenge the concept of still life they will be joined by photographers and sculptors.



## 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.



*From Australia: 20 Graphic Positions, 45 Workshops, 112 Voices*  
Eugenia Lim *The Australian Ugliness* 2018  
Production stills by Tom Ross  
Image courtesy of the artist © the artist

*FROM AUSTRALIA: 20 GRAPHIC POSITIONS, 45 Workshops, 112 Voices* in partnership with Negative Press

*From Australia: 20 Graphic Positions, 45 Workshops, 112 Voices* is an exhibition facilitated by Trent Walter and Negative Press, that encapsulates printmaking in Australia now. In response to a print portfolio created in 1988 by Rene Block the exhibition will include works from major contemporary Australian artists, printmaking workshops run by Walter across Australia, as well as video works that capture oral histories Walter has found on his travels.

*From Australia: 20 Graphic Positions, 45 Workshops, 112 Voices* sparks conversation and engagement with notions of Australian identity and nationhood at this critical juncture in our nations' history.



*The Right  
To Offend  
Is Sacred*

*From Australia: 20 Graphic Positions, 45 Workshops, 112 Voices*  
Brook Andrew *The Right to Offend is Sacred* 2017  
Six colour screenprint.  
75.5 x 92.5 cm  
Produced in collaboration with Trent Walter/Negative Press  
Image courtesy of the artist © the artist



# Exhibition Development Fund



The NETS Victoria Exhibition Development Fund provides up to \$10,000 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 in 2019, representing a diverse range of Victorian curators, galleries and artists. With an open call out promoted widely through NETS Victoria e-news, social media and Public Galleries Association of Victoria, we received a wide variety of applications from festivals, independent curators, artist collectives and new venues.

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

The 2019 recipients provide a diversity of curatorial practice and ideas:

**Central Goldfields Art Gallery** to engage independent curator Georgia MacGuire to research and develop a new exhibition, presenting the work of Ngardang Girri Kalat Mimini – *Mother Aunt Sister Daughter*; an organisation committed to promoting the unique art practices in Victoria of regionally located Indigenous artists.  
\$5,000 granted

**Horsham Regional Art Gallery** to assist in the development of *Still Life*

*Matters*. A group of 10 contemporary artists will respond to the works of a 17th century 'still life' painter, exploring the genre of still life by confirming its relevancy in the 21st century.

\$5,000 granted

**Latrobe Regional Art Gallery** to engage artist and curator Trent Walter (Negative Press) in the development of a touring exhibition creating graphic responses, as an editioned portfolio, on what it means to be *From Australia* in 2021.  
\$10,000 granted

Past recipients of Exhibition Development Fund saw projects realised throughout 2019 included:

**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 *Looking Glass*, presenting the work of leading female Indigenous artists Yhonnie Scarce and Judy Watson.

**Arts Project Australia** for *FEM-aFFINITY* which brings together female artists whose work shares an affinity of subject and process. Curated by Dr Catherine Bell this exhibition uncovers shared perspectives on female identity by drawing upon interdisciplinary and collaborative approaches.



Ngardang Girri Kalat Mimini – Mother Aunt Sister  
Daughter  
Aunty Marlene Gilson *The Melbourne Cup* 2016  
acrylic on Belgian linen  
76.5 x 101.9 cm  
Image courtesy of the artist © the artist



# Publications

## FEM-aFFINITY

A NETS Victoria touring exhibition  
An 84 page, full colour, softcover catalogue

Features:

- A foreword by Sue Roff, Arts Project Australia
- An essay by curator Dr Catherine Bell
- An essay by Sim Luttin, Arts Project Australia
- An essay by Jacqueline Milner
- List of Works
- Acknowledgements

Publisher: NETS Victoria

Design: Liz Cox, studiomono.co

Copyediting & proofreading:

Clare Williamson

Printer: Ellikon

ISBN: 978-0-6486691-0-4



## Play On: the art of sport Learning Resource

A NETS Victoria touring exhibition

A 40 page, full colour learning resource

Features:

- planning your visit -
- curriculum links -
- the curatorial rationale for *Play On: The art of sport*
- key themes -
- a list of exhibiting artists -
- exhibiting artists' practice and selected artworks - starting points for discussion and learning activities
- a glossary of key terms -
- links to further information about each of the artists



## Associated Publications

### *In Her Words*

A Horsham Regional Art Gallery and NETS Victoria exhibition  
An 28 page, full colour, softcover catalogue.

Features:

- A foreword by curator, Olivia Poloni
- An essay 'Through Her Lens: Women in the Horsham Regional Art Gallery Collection' by Michelle Mountain
- An essay 'In Her Words: The Power of Women's Self-Representation and Storytelling' by Athena Bellas
- Collection Images
- Artist biographies
- List of Works

Publisher: NETS Victoria and Horsham Regional Art Gallery



### *Great Movements of Feeling*

A NETS Victoria touring exhibition  
An 10 page, full colour, softcover brochure.

Features:

- A foreword by Ellen Wignell, Acting Director NETS Victoria
- An essay 'Great Movements of Feeling' by curator Zara Siggilekow
- List of Works
- Acknowledgements

Publisher: NETS Victoria

ISBN: 978-0-9802977-9-9

Design: Ainger Creative







HOW LONG  
CAN I HOLD  
THIS UP?

# NETS VICTORIA.

National Exhibitions  
Touring Support Victoria

Published by

National Exhibitions Touring Support  
(NETS) Victoria Inc.

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2019

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Design: Zoë Bastin and Jessica Row

Financials audited by Eric Townsend & Co.

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## Supporters



In Her Words

Simone Slee *How Long (Quantong)* from the series *How Long 2008-14* (ongoing)

giclée print on archival paper

86 x 58 cm

HRAG Collection, purchased through the HRAG Trust Fund, 2013

Image courtesy of the artist and Sarah Scout Presents, Melbourne © the artist



# NETS VICTORIA.

National Exhibitions  
Touring Support Victoria

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**NATIONAL EXHIBITIONS TOURING SUPPORT  
VICTORIA INC.**

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**NATIONAL EXHIBITIONS TOURING  
SUPPORT VICTORIA INC.  
ABN: 32 956 516 236  
FINANCIAL REPORT FOR THE YEAR  
ENDED 31st DECEMBER 2019**



**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 2019

### 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	
Secretary	Catherine Pierce	
Treasurer	Ben Macauley	
Ordinary Members	Lyn Johnson	
	Jan van Schaik	
	Clare Leporati	
	Penny Byrne	Resigned June 2019
	Bec Cole	Appointed February 2020
NGV Representative	David Hurlston	

### Management

Executive Officer	Mardi Nowak	Resigned July 2019
Temporary Executive Officer	Ellen Wignal	Appointed July 2019 / Resigned Nov 2019
Executive Officer	Claire Watson	Appointed Nov 2019

### 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



# NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

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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

## 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 \$71,533. The (Deficit) for 2018 was (\$13,944). There were no abnormal items.

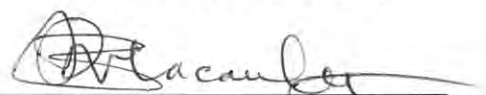
## Subsequent Events

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:

BEN MACAULEY

  
Dated this 25th March 2020

Committee Member:

ADAM HARDING

  
25 MARCH 2020

# NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

## STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31st DECEMBER 2019

INCOME	NOTES	2019 \$	2018 \$
<b>Government Grants</b>			
Commonwealth Government Operational Grant	11	60,648	65,847
Commonwealth Government Project Grants	10	351,350	287,912
Creative Victoria Operational Grant	11	207,900	177,747
Creative Victoria Project grants	10	25,913	19,087
Commonwealth Grant VACCS prior year		30,000	0
		<b>675,811</b>	<b>550,593</b>
<b>Other Income</b>			
Exhibition Venue Fees		51,750	44,000
Interest Income		941	1,639
Other		19,921	17,607
Sponsorship		0	16,400
		<b>72,612</b>	<b>79,646</b>
<b>TOTAL REVENUE</b>		<b>748,423</b>	<b>630,239</b>
<b>EXPENDITURE</b>			
Employee Expenses	2	206,851	214,217
Freight and storage expenses	2	185,987	187,156
Exhibition Expenses		129,144	98,194
Advertising, Marketing and printing expenses		65,186	78,311
Travel expenses		58,236	44,710
Administration Expenses		31,486	21,594
Depreciation		0	0
Bad debts		0	0
<b>TOTAL EXPENDITURE</b>	2	<b>676,890</b>	<b>644,181</b>
<b>OPERATING SURPLUS (DEFICIT)</b>		<b>71,533</b>	<b>(13,944)</b>
Income taxation		0	0
<b>SURPLUS (DEFICIT) AFTER INCOME TAXATION</b>		<b>71,533</b>	<b>(13,944)</b>
Other Comprehensive Income			
<b>TOTAL COMPREHENSIVE (DEFICIT) FOR THE YEAR</b>		<b>71,533</b>	<b>(13,944)</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 2019

ASSETS	NOTE	2019	2018
<b>CURRENT ASSETS</b>		<b>\$</b>	<b>\$</b>
Cash and Cash Equivalents	3	829,898	828,912
Trade and Other Receivables	4	123,695	147,262
Inventory			
<b>TOTAL CURRENT ASSETS</b>		<b>953,593</b>	<b>976,174</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>953,593</b>	<b>976,174</b>
 <b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and Other Payables	6	62,228	24,879
Project Funds Carried Forward / Contract Liabilities	10	357,519	447,869
Venue Fees Carried Forward		21,250	13,500
Provisions for Annual Leave		2,301	22,252
Grants Rec'd in Advance/Contract Liabilities	11	134,760	164,274
<b>TOTAL CURRENT LIABILITIES</b>		<b>578,058</b>	<b>672,774</b>
<b>NON-CURRENT LIABILITIES</b>			
Employee Benefits		1,554	952
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>1,554</b>	<b>952</b>
<b>TOTAL LIABILITIES</b>		<b>579,612</b>	<b>673,726</b>
<b>NET ASSETS</b>		<b>373,981</b>	<b>302,448</b>
 <b>Members' Funds</b>			
Retained Earnings		373,981	302,448
<b>TOTAL EQUITY</b>		<b>373,981</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 CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2019

		<b>Retained Earnings</b>	<b>Total Equity</b>
<b>Balance at end of financial year</b>		316,392	316,392
	<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>
	<b>2019</b>		
Surplus (Deficit) attributable to members		71,533	71,533
<b>Balance at end of financial year</b>		<b>373,981</b>	<b>373,981</b>

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



# NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

## STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2019

CASH FLOWS FROM OPERATING ACTIVITIES	Note	2019 \$	2018 \$
Operating Grant Receipt Including Grants in Advance		611,543	730,006
Donations and Sponsorship		0	16,400
Exhibition Sales & Misc Sales Income		71,671	61,607
Interest Received		941	1,638
Payments to Suppliers & Employees		(683,169)	(670,826)
<b>NET CASH GENERATED (USED) BY OPERATING ACTIVITIES</b>		<b>986</b>	<b>138,825</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>986</b>	<b>138,825</b>
Cash and Cash Equivalents at the beginning of the year		828,912	690,087
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR</b>	<b>3</b>	<b>829,898</b>	<b>828,912</b>

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

# NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

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## 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:

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

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

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

### **Financial Instruments**

#### **Recognition**

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

#### **Loans and receivables**

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

#### **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.



## 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

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.

### Income in Advance

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

# NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

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## NOTES TO THE FINANCIAL STATEMENTS

### New Accounting Standards for Application in Future Periods

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

### NOTE 2 REVENUE & EXPENSE ITEMS

(a) *Net Surplus has been determined after*

	2019	2018
--	------	------

#### Depreciation of non-current assets

- Office and Plant and equipment	0	0
----------------------------------	---	---

#### Remuneration of the auditor E Townsend & Co during the financial year for:

- audit the financial accounts	3,000	3,000
--------------------------------	-------	-------

Net loss on disposal of property, plant and equipment	0	0
---	---	---

<b>Finance expenses</b>	0	0
-------------------------	---	---

#### Employee Expenses

Salaries and Wages	180,463	180,149
--------------------	---------	---------

Annual Leave and Sick Leave, Long Service leave	4,091	14,333
---	-------	--------

Superannuation	19,846	17,976
----------------	--------	--------

Other Employee Expenses	2,451	1,759
-------------------------	-------	-------

<b>Total Employee Expenses</b>	<b>206,851</b>	<b>214,217</b>
--------------------------------	----------------	----------------

#### Freight and Storage Expenses

Freight	136,659	126,478
---------	---------	---------

Crates	23,695	35,557
--------	--------	--------

Storage	25,633	25,121
---------	--------	--------

<b>Total Freight and Storage</b>	<b>185,987</b>	<b>187,156</b>
----------------------------------	----------------	----------------

# NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

## NOTES TO THE FINANCIAL STATEMENTS

### NOTE 3 CASH AND CASH EQUIVALENTS

2019	2018
\$	\$

#### Reconciliation of cash

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:

#### Current Assets

Cash at Bank	829,541	827,883
Cash on hand	357	1,029

#### Total Cash and Cash Equivalents

829,898	828,912
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### NOTE 4 TRADE AND OTHER RECEIVABLES

#### Current

Trade Debtors	123,695	147,262
Less: Provision for Impairment of receivables	0	0

#### Total Current Trade and Other Receivables

123,695	147,262
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### NOTE 5 PROPERTY, PLANT AND EQUIPMENT

Office Improvements - at cost	38,065	38,065
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Less Accumulated depreciation	(38,065)	(38,065)
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#### Total Office Improvements

0	0
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#### Total Property, Plant and Equipment

0	0
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### NOTE 6 TRADE AND OTHER PAYABLES

Trade Creditors	60,399	23,459
Other Creditors	1,829	1,420

#### Total Trade and Other Payables

62,228	24,879
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### 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 2019

	2019	2018
Surplus (Deficit) for the year	71,533	(13,944)
Add back non-cash items		
Depreciation	0	0
Increase (Decrease) in Provisions	(19,349)	12,469
<b>Changes in Assets and Liabilities</b>		
(Increase) Decrease in other Current Assets		
(Increase) Decrease in Trade & Other Receivables	23,567	(12,164)
Increase (Decrease) in Trade and Other Payables	37,349	(52,612)
Increase (Decrease) in Grants received in Advance	(29,514)	24,477
Increase (Decrease) in Grants Carried Forward	(90,350)	167,099
Increase (Decrease) in Venue Fee's carried Forward	7,750	13,500
<b>NET CASH GENERATED (USED) BY OPERATING ACTIVITIES</b>	<b>986</b>	<b>138,825</b>

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

Projects	Project Funds C/F Contract Liabilities 31/12/2018	Project Grants For 31/12/2019	Spent 2019Year / Income Recognised	Project Funds C/F 31/12/2019 Contract Liabilities
Seeing Voices	63,224	0	62,343	881
Play On	131,336	0	125,041	6,295
Racquel – I hope	88,256	0	50,960	37,296
Craftvism	139,140	0	26,425	112,715
Milkbar 21/08	25,913	0	25,913	0
In Her Words	0	45,000	25,271	19,729
FPM Affinity	0	180,010	28,461	151,549
GEEMOF	0	61,904	32,850	29,054
<b>TOTAL</b>	<b>447,869</b>	<b>286,914</b>	<b>377,263</b>	<b>357,519</b>

# NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

## RECOGNISED IN INCOME GRANTS / SPONSORSHIP UTILISED

	2019	2018
Commonwealth Projects	351,350	287,912
Creative Victoria Projects	25,913	19,087
Sponsorship Gordon Darling	0	11,400
<b>TOTAL</b>	<b>377,263</b>	<b>318,399</b>

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

	INCOME IN ADVANCE/ CONTRACT LIABILITIES	GRANTS RECEIVED 2019	(SPENT) 2019 YEAR / GRANTS RECOGNISED	INCOME IN ADVANCE/ CONTRACT LIABILITIES 31/12/2019
Australian Council VACCS	30,324	61,134	60,648	30,810
Creative Victoria Including Exhibition Development Fund	103,950	187,900	187,900	103,950
	30,000	20,000	50,000	0
<b>TOTAL</b>	<b>164,274</b>	<b>269,034</b>	<b>298,548</b>	<b>134,760</b>

## RECOGNISED IN INCOME GRANTS UTILISED

	2019	2018
Creative Victoria Operational	237,900	177,747
Commonwealth Operational	60,648	65,847
<b>TOTAL</b>	<b>298,548</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.

**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

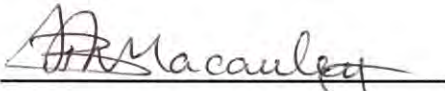
Per section 60.15 of the Australian Charities and Not-for-profits Commission Regulation 2013 and the Associations Incorporation Reform Act 2012


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.

  
BEN MACAULEY

  
ADAM HARDING

Dated this 25<sup>th</sup> day of March 2020 25 MARCH 2020

## INDEPENDENT AUDITOR'S REPORT

To the members of National Exhibitions Touring Support Victoria Inc

### Opinion

I have audited the financial report of the National Exhibitions Touring Support Victoria Inc (the Entity) which comprises the Statement of Financial Position as at 31<sup>st</sup> December 2019, the Statement of Profit or Loss and Other Comprehensive Income and Statement of Cashflows for the year ended 31<sup>st</sup> December 2019 and the Statement of Changes in Equity for the year ended 31<sup>st</sup> December 2019, 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 2019, and its financial performance and its cash flows for the year ended 31<sup>st</sup> December 2019 then ended in accordance with Australian Accounting Standards, the Associations Incorporation Reform Act 2012 and Division 60 of the Australian Charities and Not-for-profits Commission regulation 2013.

### 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.

### Emphasis of Matter- Basis of Accounting

We draw attention to Note 1 of the financial report, which describes the basis of accounting. The financial report is prepared to assist the Association in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporation Reform Act 2012. As a result, the financial report may not be suitable for another purpose. Our report is intended solely for the Association and should not be distributed to or used by parties other than the Association. Our opinion is not modified in respect of this matter.

### 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.

# NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

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## 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 scepticism throughout the audit. I also:

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 Audit Firm** E Townsend & Co  
**Name of Auditor** Eric Townsend

**Address** 15 Taylor Street  
Ashburton Vic 3147

Dated this *25th March* 2020