



Annual Report

1 January - 31 December 2015

NETS
VICTORIA.

National Exhibitions
Touring Support Victoria

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FRONT COVER IMAGE:

Ngarra

Katcha 2006

Synthetic polymer paint on paper

50 x 70 cm

© Collection of Ngarra Estate, courtesy Mossenson Galleries, Perth

Our Purpose, goals & values

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

2015 Highlights

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



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

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

Chair's Foreword

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

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

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

Following these departures, we welcomed Melissa Keys, Senior Exhibitions Manager who arrives at NETS Victoria with significant national and international curatorial and exhibitions management experience. Angie Taylor also joined us as Exhibitions Coordinator, bringing a background in registration, collection management and exhibitions in both regional and local government contexts. The new team, along with Design and Communications Manager Eleanor Adams, led by Georgia Cribb, worked hard to deliver a very full program of five major exhibitions presented at 15 public galleries across regional Victoria and interstate to audiences of 47,633. In quick succession four new exhibitions will launch in early 2016 through two major grants totaling more than \$250,000 from Creative Victoria's Touring Victoria program as well as the federal Visions of Australia.

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

Sarah Bond

Chair

NETS Victoria Board of Management 2015

Director's Report

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

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

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

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

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

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

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

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

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

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

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

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

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

Georgia Cribb
Director

Operations At A Glance

3.4 Equivalent full-time staff

12 Artists

6 Curators

47,633 Exhibition visitors

4 Exhibitions on the road

8 Touring partners

14 Exhibition presentations

11 Destinations

4 New projects in development

\$30,000 Exhibition Development Funds devolved

Board & Staff

Offices of the Association

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

John Meade, Artist (Deputy Chair)
Joined March 2011

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

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

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

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

Ordinary members

Adam Harding
Director, Horsham Regional Art Gallery
Joined May 2012

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

Phip Murray
Writer / Curator
Joined March 2014

Emma Telfer
Strategic Marketing Consultant
Joined October 2014

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

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

NETS Victoria Staff

Director
Georgia Cribb

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

Senior Exhibitions Manager
Melissa Keys (from May 2015)

Design & Communications Manager
Eleanor Adams

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

Exhibitions Coordinator
Angie Taylor (from June 2015)

Exhibitions Assistant
Dylan Foley (until June 2015)

Intern
Sophine Chai

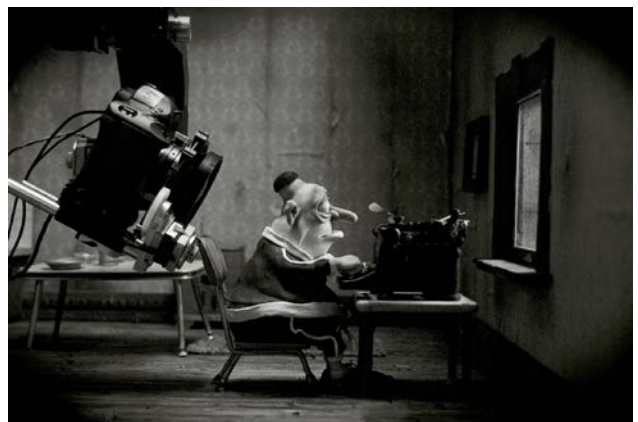
Bookkeeper
Leah Knight,
Entire Office Management

30 Years of NETS Victoria

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

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

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

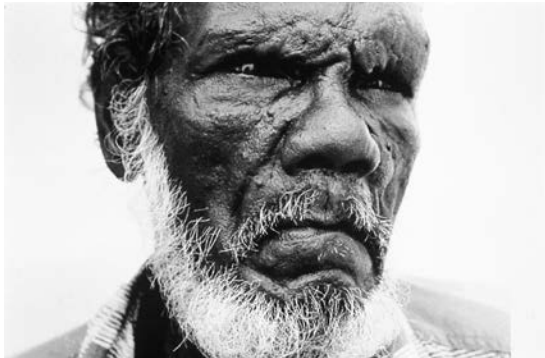


Clockwise from top left: From *Made to last: the conservation of art*, Penny Byrne, *Tea for Two in Tuvalu*, 2011, vintage porcelain figurine, vintage Action Man accessories, vintage coral, glass fish, epoxy resin, epoxy putty, retouching medium, powder pigments, Courtesy of the artist and Sullivan+Strumpf Fine Art, Sydney

From *Other side art*, Trevor Nickolls, *Mother Earth and Father Space stealing a kiss during the war against humanity* 2004, synthetic polymer paint on canvas, 150 x 180 cm, Collection of Arthur Roe, Melbourne

From *Mary and Max: The Exhibition*, Max puppet and camera, Courtesy of Melodrama Pictures

From *Murray Cod: the biggest fish in the river*, Nicky Hepburn, *Mulloway Scales* (detail) 2007, sterling silver, fine silver, Courtesy the artist, Photographer: Terence Bogue



Clockwise from top left: From *Tomorrow Land*, Callum Morton, *Tomorrow Land* 2004, from the series *Tomorrow Land*, digital print on aluminium, Courtesy the artist and Roslyn Oxley9 Gallery (Sydney); Anna Schwartz Gallery (Melbourne); Gimpel Fils (London); and Karyn Lovegrove Gallery (Los Angeles)

From *Simryn Gill: Inland*, Simryn Gill, *A small town at the turn of the century #5* 1999–2000, type C photograph, from a series of 40, Courtesy the artist and Breenspace, Sydney

From *Victorians on Vacation*, Matthew Sleeth, *Untitled #23*, from the series *Rosebud*, 2004, type C photograph, Courtesy the artist, Josef Lebovic Gallery (Sydney), Jan Manton Art (Brisbane) and Sophie Gannon Gallery (Melbourne), State Library of Victoria, H2006.204/5

From *Jus' Drawn: The proppaNOW Collective*, Richard Bell, Photo: Linden Centre for Contemporary Arts

From *The Stony Rises Project*, Kit Wise, *Gnotuk* (digital animation still) 2009 Digital animation, looped, Courtesy the artist and Sarah Scout Gallery, Melbourne

Visitors to *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* at Gippsland Art Gallery, Photographed by the artist

From *Places that name us. RAKA Award: Contemporary Indigenous visual arts #3*, Ricky Maynard, *Returning to places that name us/Arthur* 2000, silver gelatin photograph, 95 x 122 cm (image); 120 x 146 cm (sheet), Courtesy the artist and Stills Gallery, Sydney

On Tour

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

All four exhibitions were fully supported with expertise and resources by our organisation which ensured that we engaged audiences of 47,633 throughout the year with the best contemporary art, craft and design.

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

8 in Regional Victoria

1 in Metro Melbourne

2 in South Australia

1 in New South Wales

1 in Tasmania

1 in Queensland



True Self: David Rosetzky Selected Works

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

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

Latrobe Regional Gallery

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

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

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



David Rosetzky
Kiah, 2008
type C digital print collage
66 x 52.5 cm
edition 6 of 6
Courtesy the artist and Sutton Gallery, Melbourne

Venues:

Riddoch Art Gallery
28 February - 12 April 2015

Devonport Regional Gallery
6 June 2015 - 12 July 2015

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

The world is not a foreign land

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

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

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

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

The exhibition is accompanied by a catalogue that includes commissioned essays by Stephen Gilchrist, crator and Associate Lecturer at the University of Sydney, NSW and Ian McLean, Research Professor of Contemporary Art at the University of Wollongong, NSW. *The world is not a foreign land* tours to five venues around Australia from into 2016. This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Nyapanyapa Yunupingu
Mangutji #6 with square 2010
natural pigments on bark
93 x 80 cm
Private collection, Melbourne
© Courtesy the artist and Buku Larnggay Mulka Centre, Yirrkala, NT

Artists

Timothy Cook
Djambawa Marawili
Ngarra
Rusty Peters
Freda Warlapinni
Nyapanyapa Yunupingu

Venues:

Cairns Regional Gallery
24 December 2014- 8 February 2015

Tweed Regional Gallery
17 April - 14 June 2015

Flinders University Art Gallery
26 September - 29 November 2015

Benalla Art Gallery
18 December 2015 - 14 February 2016

Synthetica

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

Synthetica is not for the fainthearted—the artists have been selected for their visually charged and hypnotic imagery. Expect an experience that smacks of the strange with pulsing machines and courageous forms brimming with life and wonder.

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

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

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



Alice Wormald
Reeds Japan 2013
Oil on linen, 85 x 85 cm
Image courtesy of the artist and Daine Singer, Melbourne

Artists

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

Venues:

Wangaratta Art Gallery
7 February - 15 March 2015

Swan Hill Regional Art Gallery
21 March - 3 May 2015

Counihan Gallery, Brunswick
15 May - 7 June 2015

Gippsland Art Gallery
10 July - 20 September 2015

Slipstitch

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

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

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



Sera Waters
The Great Australian Bite: Gums 2011
Linen, cotton, crewel, beads, sequins, trimmings, chain, card, stuffing, leather, tea-towel, felt.
Stitch: black work, crewel work
54 x 61 x 3cm (variable)
Courtesy of the artist
Photographer: Andrew Curtis

Artists

Mae Finlayson
David Green
Lucas Grogan
Alice Kettle
Tim Moore
Silke Raetze
Demelza Sherwood
Matt Siwerski
Jane Theau
Sera Waters
Elyse Watkins
Ilka White

Venues:

Ararat Regional Art Gallery
27 March - 17 May 2015

Benalla Art Gallery
4 July - 30 August 2015

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

Country Practice

Commissioned by NETS Victoria, curated by Geoff Newton

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



Public program as part of the *Country Practice* exhibition at Horsham Regional Art Gallery

Artists

Fiona Conner
Kate Daw & Stewart Russell
Geoff Newton
Isabelle Sully

Venues:

Horsham Regional Art Gallery
31 July - 27 September 2015

Exhibition tours in development

Jacqui Stockdale: Drawing the Labyrinth

A NETS Victoria touring exhibition

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

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

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

About the artist

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



Jacqui Stockdale
Drawing the Labyrinth 2015
concertina book of ink drawings (detail)
Public program at McClelland Gallery+Sculpture Park
Photographer: Christian Capurro

Wominjeka

30 Years of the Koorie Heritage Trust

A NETS Victoria and Koorie Heritage Trust touring exhibition

Wominjeka: A New Beginning traces cultural continuities and explores new modes of creative practice in South Eastern Aboriginal art and cultures.

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

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

Artists

Georgia MacGuire
Aunty Marlene Gilson
Mitch Mahoney
Josh Muir
Raymond Young

Mentors

Maree Clarke
Lee Darroch
Ray Thomas
Peter Waples-Crowe



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

Erewhon

A NETS Victoria and Asialink Arts touring exhibition

Artists: Brook Andrew, Mikala Dwyer and Justene Williams, Tony Garifalakis, Clare Milledge, Claire Lambe

Curator: Vikki McInnes, Victorian College of the Arts

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

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

Artists

Brook Andrew

Mikala Dwyer

Tony Garifalakis

Claire Lambe

Clare Milledge

Venue:

Margaret Lawrence Gallery

Victorian College of the Arts, University of Melbourne

2 September - 2 October 2016



Mikala Dwyer (with Justene Williams), *Captain Thunderbolt's Sisters* 2010
Film still from single channel video, 1:08:40mins, 4:3, black and white, sound
Courtesy of the artists and Roslyn Oxley9 Gallery, Sydney

Michelle Nikou

A NETS Victoria and Heide Museum of Modern Art touring exhibition

Curated by Melissa Keys and Kendrah Morgan

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

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

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



Michelle Nikou, *Sylvia's Jumper* 2013, wool, cement, wood, 20 x 120 x 80 cm, Courtesy the artist and Darren Knight Gallery, Sydney, Photograph: Sam Roberts © Michelle Nikou

EDF Recipients

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

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

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

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

Denis Beaubois

Curated by Dr Mark Themann and Shelley McDermott

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

Voice (working title)

Monash University Art Museum

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

Michelle Nikou: a e i o u

Heide Museum of Modern Art

Curated by Melissa Keys and Kendrah Morgan

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

Professional Development

CURATORIAL INTENSIVE

Thursday 29 and Friday 30 October 2015

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

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

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

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

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

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



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

Publications

Slipstitch exhibition catalogue

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

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

Format: Paperback, 52 pages

Publisher: NETS Victoria

ISBN: 978-0-9802977-3-7

Design: Famous Visual Services



SERA
WATERS

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

Sera WATERS
The Great Australian Bilt-Dumie 2011
Linen, cotton, unweel, beads, sequins, trimmings, chain
and, stuffing, leather, tea-bow, felt.
Stitch: black work, unweel-work
54 x 61 x 10cm (variable)
Courtesy of the artist
Photographer: Andrew Curtis



Glossary of Stitch Terms

Straight running stitch



Follows a forward movement, above and below the fabric surface (Phipps, 2011:31-32).

Phipps, E. (2011). *Looking at Textiles: a guide to technical terms*. Getty Publication, L.A. Embroidery: p. 31-32. Glossary.

Glossary of Stitch Terms

Back stitch



Floats over the surface, returning midway back for the next stitch (Phipps, 2011:31-32).

Phipps, E. (2011). *Looking at Textiles: a guide to technical terms*. Getty Publication, LA Embroiderv, p. 31-32, Glossary.

Drawing together a range of leading artists, *Country Practice* was conceived to be a growing and evolving series of site specific and site responsive contemporary art projects that sparked dialogue with the communities that share, host and encounter them.

The insert was developed collaboratively between Horsham Regional Art Gallery and NETS Victoria, designed by Eleanor Adams, Design & Communications Manager at NETS Victoria.

ADVERTISING FEATURE

KD: But don't don't don't think this is to be completely resolved as an idea. It's not that the fact that it's opened something up is the interesting thing but the fact that it's opened something up that you've got someone else to open.

SN: My Nana was telling me the other day about her travels in Europe in the '70s and she would tell this city folk famous for being more beautiful in real time than in any postcard representation of itself. It's one of the city's joys in the city.

KD: What city is this?

SN: I think it might have been somewhere in Scandinavia? But where any place that has a lot of people there. Whereas you can talk at ones of Mid-bourne and the lighting is perfect or too.

KD: Yeah there is something incredibly amusing as well. They're so in-credibly famous for being more beautiful in real time than in any postcard representation of itself. It's one of the city's joys in the city.

SN: Norman Rockwell?

SN: I think that like a George Bush painting the one on the left.

KD: Oh yeah.

SN: I think that like a George Bush painting the one on the left.

KD: Oh yeah.

SN: I think that like a George Bush painting the one on the left.

KD: Oh yeah.

SN: I think that like a George Bush painting the one on the left.

KD: Oh yeah.

SN: I think that like a George Bush painting the one on the left.

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SN: I think that like a George Bush painting the one on the left.

KD: Oh yeah.

SN: I think that like a George Bush painting the one on the left.

KD: Oh yeah.

SN: I think that like a George Bush painting the one on the left.

KD: Oh yeah.

SN: I think that like a George Bush painting the one on the left.

our art

KS: Look at that Toyota Camry?

KD: Yeah, it's sooooo Australian.

GN: Yeah, this really truly of the place to me.

KS: So you are going to have any text accompanying them?

GN: Just the title.

KS: And what about author?

GN: Yeah, I'm not going to reveal that they were painting overviews.

KS: Well of people want to know, yeah. I'm not going to hide the fact that it's the physically pain them.

KS: But that's not important to you as part of the work?

GN: To me that just opens up this whole other idea of being about something it's not. It's kind of not meant to open up questions about someone and somebody. It's kind of not meant to open up questions about someone and somebody.

KS: And this is new technique at V&A and before he got this job as a sky diver, he did some images of Hong Kong Harbor with the boats and the ferries and all those kinds of images. He was on the clouds.

KS: His whole family did

Financials

| NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC. | | | |
|--|-------|-----------------|-----------------|
| Statement of Comprehensive Income For the year ended 31 December 2015 | | | |
| | Notes | 31-Dec-15 \$ | 31-Dec-14 \$ |
| REVENUES | | | |
| Government Grants | | | |
| Commonwealth government operational grant | | 88,223 | 68,905 |
| Commonwealth government state grant | | 94,321 | - |
| State government operational grant | | 218,000 | 188,000 |
| State government project grants | | 39,649 | 253,580 |
| | | <u>440,193</u> | <u>510,485</u> |
| Other Income | | | |
| Exhibition venue fees | | 33,000 | 34,729 |
| Interest income | | 4,727 | 5,556 |
| Other | | 33,466 | 16,733 |
| | | <u>71,193</u> | <u>57,018</u> |
| TOTAL REVENUES | | <u>511,386</u> | <u>567,502</u> |
| EXPENSES | | | |
| Employee expenses | 9 | 190,864 | 219,400 |
| Freight and storage expenses | 10 | 126,966 | 140,760 |
| Exhibition expenses | | 91,501 | 110,363 |
| Advertising, Marketing and Printing expense | | 25,549 | 30,122 |
| Travel expense | | 25,989 | 17,430 |
| Admin expenses | | 32,952 | 55,420 |
| Depreciation | | 457 | 304 |
| Bad debt | | 402 | 1,641 |
| TOTAL EXPENSES | | <u>494,681</u> | <u>575,442</u> |
| PROFIT/(LOSS) FOR THE YEAR | | <u>16,705</u> | <u>(7,940)</u> |
| Other comprehensive income | | - | - |
| TOTAL COMPREHENSIVE PROFIT/(LOSS)FOR THE YEAR | | <u>16,705</u> | <u>(7,940)</u> |

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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Statement of Financial Position
As at 31 December 2015**

| | Notes | 31-Dec-15 \$ | 31-Dec-14 \$ |
|--------------------------------------|-------|-----------------|-----------------|
| CURRENT ASSETS | | | |
| Cash and cash equivalents | 3 | 210,608 | 373,632 |
| Trade and other receivables | 4 | 179,869 | 31,358 |
| Inventory | 5 | - | 2,908 |
| TOTAL CURRENT ASSETS | | <u>390,476</u> | <u>407,898</u> |
| NON-CURRENT ASSETS | | | |
| Plant and equipment | 6 | - | 457 |
| TOTAL NON-CURRENT ASSETS | | <u>-</u> | <u>457</u> |
| TOTAL ASSETS | | <u>390,476</u> | <u>408,355</u> |
| CURRENT LIABILITIES | | | |
| Trade and other payables | 7 | 311,714 | 333,379 |
| Employee benefits | 8 | 13,356 | 19,341 |
| TOTAL CURRENT LIABILITIES | | <u>325,070</u> | <u>352,720</u> |
| NON-CURRENT LIABILITIES | | | |
| Employee benefits | 8 | 768 | 7,701 |
| TOTAL NON CURRENT LIABILITIES | | <u>768</u> | <u>7,701</u> |
| TOTAL LIABILITIES | | <u>325,837</u> | <u>360,421</u> |
| NET ASSETS | | <u>64,639</u> | <u>47,934</u> |
| MEMBER'S FUNDS | | | |
| Accumulated Funds | | 64,639 | 47,934 |
| TOTAL MEMBER'S FUNDS | | <u>64,639</u> | <u>47,934</u> |

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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Statement of Cash Flows

For the year ended 31 December 2015

| | Notes | 31-Dec-15 \$ | 31-Dec-14 \$ |
|--|-----------|------------------|------------------|
| CASH FLOWS FROM OPERATING ACTIVITIES: | | | |
| Receipts from government | | 585,979 | 305,621 |
| Receipt from other entities | | 54,767 | 489,092 |
| Interest received | | 4,606 | 5,556 |
| Payments to suppliers and employees | | (808,376) | (905,709) |
| NET CASH FROM OPERATING ACTIVITIES | 11 | (163,024) | (105,440) |
| NET (DECREASE) IN CASH HELD | | (163,024) | (105,440) |
| Cash and cash equivalent at beginning of year | | 373,632 | 479,072 |
| CASH AND CASH EQUIVALENT AT END OF THE YEAR | 3 | 210,607 | 373,632 |

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Statement of Changes in Equity

For the year ended 31 December 2015

| | Members Funds \$ |
|---|------------------------|
| Accumulated Funds As at 31 December 2013 | 55,873 |
| Loss for the year | (7,940) |
| Accumulated Funds As at 31 December 2014 | 47,934 |
| Gain for the year | 16,705 |
| Accumulated Funds As at 31 December 2015 | 64,639 |

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC

Notes to and forming part of the Financial Statements For the year ended 31 December 2015

1. GENERAL

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

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

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

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

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Accounting

This financial report is a special purpose financial report and has been prepared to satisfy the financial reporting requirements of the Australian Charities and Not for Profits Commission. The financial statements have been prepared in accordance with Australian Accounting Standards and the requirements of the Australian Charities and Not for Profits Commission with the following exceptions:

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

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

The financial report has been prepared in Australian dollars.

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

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

(b) Cash and cash equivalents

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

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

(c) Trade and other receivables

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

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

(d) Inventories

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

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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC

Notes to and forming part of the Financial Statements For the year ended 31 December 2015

(e) Impairment of assets

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

(f) Plant and equipment

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

There were no changes in valuation technique throughout the period to 31 December 2015.

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

Depreciation rates are as follows:

| | 31-Dec-15 | 31-Dec-14 |
|------------------------|-----------|-----------|
| * Plant and Equipment | 10.00% | 10.00% |
| * Furniture & Fittings | 20.00% | 20.00% |

(g) Trade and other payables

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

(h) Income tax

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

(i) Revenue

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

(i) Grants

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

(j) Provisions and employee benefits

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

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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC

Notes to and forming part of the Financial Statements For the year ended 31 December 2015

Employee leave benefits

(i) Wages, salaries and annual leave

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

(ii) Long service leave

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

(ii) Superannuation

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

(iii) Employee on-costs

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

(k) Goods and Services Tax

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

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

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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2015**

| | 31-Dec-15 | 31-Dec-14 |
|--|-----------------------|-----------------------|
| | \$ | \$ |
| 3. CASH AND CASH EQUIVALENTS | | |
| Cash at Bank / (Overdraft) | 9,707 | (4,611) |
| Online Saver a/c | 109,047 | 305,403 |
| Cash on hand | 308 | 325 |
| Dream Weavers a/c | 91,546 | 72,515 |
| | <u>210,608</u> | <u>373,632</u> |
| 4. TRADE AND OTHER RECEIVABLES | | |
| Trade debtors | 176,623 | 17,677 |
| Less: Provision for impairment loss | - | - |
| | <u>176,623</u> | <u>17,677</u> |
| Other Receivables | 3,246 | 13,681 |
| | <u>179,869</u> | <u>31,358</u> |
| Trade receivables are non-interest bearing and are generally on 30-60 day terms. | | |
| 5. INVENTORY | | |
| Current Inventory | | |
| Goods held for resale - at cost | 9,322 | 9,322 |
| Less: provision for slow moving stock | (9,322) | (6,414) |
| Total current inventory | <u>-</u> | <u>2,908</u> |
| Movement in the provision for slow moving stock | | |
| Balance at the beginning of the year | (6,414) | (4,276) |
| (Increase)/decrease in allowance recognised | (2,908) | (2,138) |
| Balance at the end of the year | <u>(9,322)</u> | <u>(6,414)</u> |

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2015**

| | 31-Dec-15 | 31-Dec-14 |
|---------------------------------|------------------|------------------|
| | \$ | \$ |
| 6. PLANT AND EQUIPMENT | | |
| Cost | | |
| Balance at 31 December | 38,065 | 38,065 |
| Additions | - | - |
| Disposals | - | - |
| Balance at 31 December | 38,065 | 38,065 |
| Accumulated Depreciation | | |
| Balance at 31 December | 37,608 | 37,304 |
| Depreciation | 457 | 304 |
| Disposals | - | - |
| Balance at 31 December | 38,065 | 37,608 |
| Net Carrying Amount | | |
| At 31 December | (0) | 457 |

Fair value measurement hierarchy for Plant and Equipment

| | Net carrying amount as at 31 December 2015 | Fair value measurement as at 31 December 2015 ⁽ⁱ⁾ | | |
|----------------------------|---|---|----------|------------|
| | | Level 1 | Level 2 | Level 3 |
| Plant and Equipment | (0) | - | - | (0) |

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

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

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

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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2015**

| | 31-Dec-15 | 31-Dec-14 |
|---|------------------|------------------|
| | \$ | \$ |
| 7. TRADE AND OTHER PAYABLES | | |
| Trade creditors | 17,037 | 49,736 |
| Income in advance | 288,334 | 279,091 |
| Other creditors | 6,343 | 4,552 |
| | 311,714 | 333,379 |
| 8. EMPLOYEE BENEFITS | | |
| Current | | |
| Provision for annual leave | 12,320 | 14,473 |
| Provision for long service leave | 1,036 | 4,868 |
| | 13,356 | 19,341 |
| Non Current | | |
| Provision for long service leave | 768 | 7,701 |
| | 14,123 | 27,042 |
| 9. EMPLOYEE EXPENSES | | |
| Salaries and wages | 163,569 | 182,185 |
| Sick leave, annual leave and long service leave | 8,535 | 17,429 |
| Defined contribution superannuation | 16,143 | 18,236 |
| Other employee expenses | 2,617 | 1,550 |
| | 190,864 | 219,400 |
| 10. FREIGHT AND STORAGE EXPENSES | | |
| Freight | 95,465 | 85,924 |
| Crates | 9,090 | 36,077 |
| Storage | 22,412 | 18,759 |
| | 126,966 | 140,760 |

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2015**

| 11. | Reconciliation of the Operating Result to Net Cash Used in Operating Activities | 31-Dec-15 | 31-Dec-14 |
|-----|--|-------------------------|-------------------------|
| | | \$ | \$ |
| | Operating result | 16,705 | (7,940) |
| | Plus non cash items: | | |
| | Depreciation and amortisation expense | 457 | 304 |
| | Bad debts written off | 402 | 1,641 |
| | Change in operating assets and liabilities | | |
| | (Increase)/decrease in trade and other receivables | (148,912) | 113,359 |
| | (Increase)/decrease in inventory | 2,908 | 2,138 |
| | Increase/(decrease) in trade and other payables | (21,665) | (215,597) |
| | Increase/(decrease) in employee benefits | (12,919) | 654 |
| | Net cash from operating activities | <u>(163,024)</u> | <u>(105,440)</u> |
| | Reconciliation of cash | | |
| | Beginning cash on hand | 373,632 | 479,072 |
| | Closing cash on hand | <u>210,608</u> | <u>373,632</u> |

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2015**

| | 31-Dec-15 | 31-Dec-14 |
|---|------------------|------------------|
| | \$ | \$ |
| 12. EXPENDITURE COMMITMENTS | | |
| Operating Leases | | |
| There are no operating lease commitments as at 31st December 2015 (31 December 2014 - Nil) | | |
| Capital Commitments | | |
| There were no commitments for capital expenditure as at 31st December 2015 (31 December 2014 - Nil) | | |
| 13. POST BALANCE DATE EVENTS | | |
| There were no significant post balance day events to be reported as at 31st December 2015 (31 December 2014 - Nil) | | |
| 14. CONTINGENT LIABILITIES | | |
| There were no contingent liabilities at balance date not provided for in the Balance Sheet as at 31st December 2015 (31st December 2014 - Nil) | | |
| 15. AUDITORS REMUNERATIONS | | |
| Amounts received or due and receivable by the auditors of NETS Victoria - an audit of the financial statements | <u>3,600</u> | <u>3,550</u> |
| 16. SEGMENT INFORMATION | | |
| NETS operates in the Arts sector. All of NETS operations are undertaken within Australia. | | |
| 17. SUBSEQUENT EVENTS | | |
| NETS is not aware of any material events that have occurred subsequent to balance date | | |

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

Notes to and forming part of the Financial Statements
For the year ended 31 December 2015

18. FINANCIAL RISK MANAGEMENT

NETS principal financial instruments comprise receivables, payables and cash.

Accounting Policies

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

Credit risk

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

Interest Rate Risk

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

| | 31-Dec-15 | 31-Dec-14 |
|--------------------------------|----------------|----------------|
| Financial Assets | | |
| Cash and cash equivalents | 210,608 | 373,632 |
| Total | <u>210,608</u> | <u>373,632</u> |
| Weighted average interest rate | 1.19% | 1.30% |

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

**Notes to and forming part of the Financial Statements
For the year ended 31 December 2015**

19. RESPONSIBLE PERSON - RELATED DISCLOSURES

Responsible Persons

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

| | |
|-------------------|--|
| Chair | Sarah Bond |
| Deputy Chair | John Meade |
| Secretary | Catherine Pierce |
| Treasurer | Steve Smith (Resigned 1 March 2016) Rekkaa Moorthy (Appointed 1 March 2016) |
| Ordinary members | Adam Harding Penny Teale Phip Murray Emma Telfer Simon Gregg |
| Co-opted members | David Hurlston |
| Executive Officer | Georgia Cribb |
| Public Officer | Georgia Cribb |

Remuneration of Responsible Persons

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

Retirement benefits of Responsible Persons

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

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

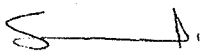
Remuneration of Executive Officers

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

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

MEMBERS DECLARATION

We, the undersigned, do hereby certify on behalf of the Board that, in our opinion, the accompanying financial report, is drawn up so as to present fairly the financial position of NETS Inc. as at 31 December 2015, and the results of its operations for the year then ended in accordance with Australian Accounting Standards.



Sarah Bond
Chair



Rekkaa Moorthy
Treasurer



Georgia Cribb
Director

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC

Report on the Financial Report

I have audited the accompanying annual financial report, being a special purpose financial report, of National Exhibitions Touring Support (Victoria) Inc, which comprises the statement of financial position as at 31 December 2015, the statement of comprehensive income, statement of changes in equity, statement of cash flows for the year ended on that date and notes comprising a summary of significant accounting policies and other explanatory information, and the members declaration.

Directors' Responsibility for the financial report

The committee is responsible for the preparation of the annual financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act) and the needs of the members. This responsibility also includes such internal control as the committee determines is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's responsibility

My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards. Those standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

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

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial report of National Exhibitions Touring Support (Victoria) Inc has been prepared in accordance with Division 60 of the Australian Charities and Not-for-Profits Commission Act 2012, including:

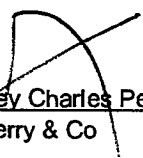
(a) giving a true and fair view of the entities financial position as at 31 December 2015 and of its financial performance and cash flows for the year ended on that date; and

(b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the Australian Charities and Not-for-Profits Commission Regulation 2013.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC**

Basis of accounting

Without modifying my opinion, I draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the committee's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose.


Geoffrey Charles Perry
G.C Perry & Co

Dated: 5TH MAY 2016

768 High Street Thornbury Vic 3071

NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC
ABN 32 956 516 236

AUDITOR'S INDEPENDENCE DECLARATION

I declare that to the best of my knowledge and belief, during the year ended 31 December 2015 there have been no contraventions of :

- i. the auditor's independence requirements as set out in the Australian Charities and Not-for-Profits Commission Act 2012 in relation to the audit; and
- ii. any applicable code of professional conduct in relation to the audit.


G.C. Perry

Dated: 5th MAY 2016

G C Perry & Co
768 High Street
Thornbury Vic 3071

NETS VICTORIA.

National Exhibitions
Touring Support Victoria

The Ian Potter Centre:
NGV Australia
Federation Square

C/- National Gallery of Victoria
PO Box 7259
Melbourne, Victoria 8004

phone 61 3 8662 1507
email info@netsvictoria.org
ABN 32 956 516 236

netsvictoria.org.au

5 May 2016

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

Dear Sir,

This representation letter is provided in connection with your audit of the financial report of National Exhibitions Touring Support (Victoria) Inc for the year ended 31 December 2015, for the purpose of expressing an opinion as to whether the financial report is presented fairly, in all material respects, in accordance with the relevant Australian accounting standards and the *Australian Charities and Not-for-Profit Commission Act 2012* (ACNC).

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

Financial report

- We have fulfilled our responsibilities, as set out in the terms of the audit engagement dated 18 April 2016, for the preparation of the financial report in accordance with Australian Accounting Standards as per note 1; in particular the financial report is fairly presented in accordance therewith.
- We have disclosed to you the results of our assessment of the risk that the financial report may be materially misstated as a result of fraud.
- Significant assumptions used by us in making accounting estimates, including those measured at fair value, are reasonable.
- We have disclosed to you the identity of the entity's related parties and all the related party relationships and transactions of which we are aware.
- Any related party relationships and transactions have been appropriately accounted for and disclosed in accordance with the requirements of Australian Accounting Standards.
- All events subsequent to the date of the financial report and for which Australian Accounting Standards require adjustment or disclosure have been adjusted or disclosed.
- The effects of uncorrected misstatements are immaterial, both individually and in the aggregate, to the financial report as a whole. A list of the uncorrected misstatements is attached to the representation letter.

Information provided

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

be considered when preparing the financial report; and accounted for and disclosed them in accordance with the applicable financial reporting framework.

General

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

Fraud

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

Commitments

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

Impairment of assets

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

Liabilities

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

Inventory

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

Property, plant and equipment

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

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

Taxation

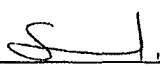
- Adequate amounts have been accrued for all local taxes on income including amounts applicable to prior years not finally settled and paid.

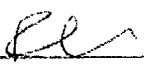
Electronic presentation of financial report

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

Yours sincerely,

Board Representatives

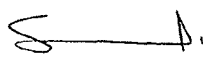
Sarah Bond  16/05/2016
Chair (Name & signature) Dated:

Rekkaa Moorthy  5/05/16
Treasurer (Name & signature) Dated:


NATIONAL EXHIBITIONS TOURING SUPPORT (VICTORIA) INC.

MEMBERS DECLARATION

We, the undersigned, do hereby certify on behalf of the Board that, in our opinion, the accompanying financial report, is drawn up so as to present fairly the financial position of NETS Inc. as at 31 December 2015, and the results of its operations for the year then ended in accordance with Australian Accounting Standards.


Sarah Bond
Chair


Rekkaa Moorthy
Treasurer


Georgia Cribb
Director

Supporters

Principal Supporters:



Australian Government
Visual Arts and Craft Strategy
Victoria



Project Partners:



BLINDIDEIS



Heide
Museum of
Modern Art
Heide

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Contact us

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[Tuesday, Wednesday, Thursday]

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