

2022

Annual Report



NETS
VICTORIA.

NETS Victoria respectfully acknowledges and celebrates the continuing culture of Aboriginal and Torres Strait Islanders and extends this respect to all First Nations Peoples across the world.

We pay our respects to Elders past and present, and acknowledge the Woiwurrung (Wurundjeri) Peoples of the Kulin Nation as the Traditional Custodians of the lands and waters on which our office is based.

Front Cover:
Bronwyn Hack
Alfred 2021
Mixed media and inflatable soft sculpture
Commissioned by NETS Victoria 2020—2021
Courtesy the artist and Arts Project Australia
Photograph: David Paterson
Presented in *Conflated*, a NETS Victoria exhibition, curated by Zoë Bastin and Claire Watson and toured nationally by NETS Victoria 2022—2024.

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A Bus Projects exhibition, curated by Kathryne Genevieve Honey
and Nina Mulhall and toured by NETS Victoria 2021—2023.
Photograph: Keelan O’Hehir

Our Vision & Goals

VISION

To connect and inspire diverse communities, through access to cutting-edge contemporary art that challenges the status-quo and celebrates multiple viewpoints.

GOALS

Artistic Excellence and Courage: We will deliver a bold, forward-thinking and inclusive Artistic Program that reflects the diversity of contemporary Australian artists and their stories, and the diverse needs of audiences.

Sustainability: We will ensure longevity and good governance through exceptional policy and planning frameworks, and by nurturing a positive and supportive workplace.

Advocacy and Innovation: We will use our unique position as a connector organisation between galleries, artists arts workers, and curators between metropolitan and regional centres to act as a responsible advocate for the sector, and a positive ambassador for the arts more broadly.

OUR VALUES

Collaborative Leadership: We listen and we lead.

Radical Transparency: We share openly what we do, why we do it, and how.

Integrity: We demonstrate best practice, respect and ethical courage.

Equity: We address disparities to create just and inclusive outcomes.

Chair's Report

It has been a wonderful year at NETS Victoria, and I want to thank all the Board members and staff for their hard work and contribution. It's been a pleasure to be the Chair of the Board, and I look forward to working with you all more next year.

NETS Victoria continues to lead by its values, by demonstrating best practice and an ongoing commitment to community in both what we do, and how we do it. This year we drafted two new significant documents to shape the future governance of NETS Victoria. The first was the start of our Reconciliation Action Plan (RAP) following consultation with Terri Janke and Company. The RAP outlines a number of achievable goals for NETS Victoria, and we look forward to embedding this plan in our current plans and future aspirations. In addition to the RAP, we are also in the process of drafting a new Environmental Policy. We are excited to be working towards developing organisational commitments to sustainability.

2022 saw some changes to our team and Board. We welcomed new Board members Nicole Monteiro, Head of Exhibitions Management, National Gallery of Victoria (NGV); Joshua White, Director of Hamilton Gallery; and Rhynah Subrun, Department of Environment, Land, Water and Planning, Victorian Government. I look forward to collaborating as we lead NETS Victoria to implement our mission.

I'd like to extend sincere thanks and gratitude to departing Board members David Hurlston, Clare Leporati, Jan van Schaik and Nikki Lam, who have all made tremendous contributions during their time. I also would like to thank and welcome Isobel Morphy-Walsh, who left the Board to become First Nations Engagement Coordinator this year.

The team at NETS Victoria have all worked tirelessly to deliver our Artistic Program. I would like to thank Claire Watson for her leadership and vision and the team Jessica Row, Erin Mathews, Isobel Morphy-Walsh, Sophia Cai and intern Hakira Coleman-Wilson for their hard work and dedication. Recognising the challenges of the past few years, I commend you all on your flexibility, creative thinking, and commitment. Special thanks to members of the Artistic Program Advisory Committee who continue to guide the Artistic Program with their expertise, David Sequeira (Chair), Yhonnie Scarce, Myles Russell-Cook, Adam Harding, Zoë Bastin, along with Isobel Morphy-Walsh.

I'd also like to thank the National Gallery of Victoria (NGV), particularly Tony Ellwood AM, for their continued support and providing office space, IT support and use of their facilities. Thanks also to International Art Services (IAS) for their ongoing support. I'd also like to thank all the funding bodies who continue to support NETS Victoria's touring exhibitions, particularly Creative Victoria, the Australia Council for the Arts and the Office for the Arts. On behalf of the Board, I'd like to extend particular thanks to the Honourable Daniel Andrews MP, Premier of Victoria; the Hon Steve Dimopoulos MP, Minister for Creative Industries; Claire Febey, CEO; and Karen Sovitslis, Senior Manager, Organisation Investment, Regional Development and Strategic Projects of Creative Victoria. Thanks to the First Peoples Direction Circle at Creative Victoria too, including staff Kylie Belling, Senior Manager; Sarah Bond, Manager; and Rochelle Duke, Senior Officer. I'd also like to thank the team at Australia Council for the Arts for their continued support, particularly Adrian Collette AM, CEO; Mikala Tai, Head of Visual Arts; and Amelia Lush, Multi-Year Investment Manager, Arts Investment.

Following the disruptions of the last three years, it gives me great pleasure and joy to be part of NETS Victoria as we return to exhibition touring around the state and country. Reconnecting with our industry peers and supporters has been wonderful, and I look forward to visiting and seeing the many exciting projects and exhibitions that NETS Victoria will deliver.

Bec Cole



Curator of *WILAM BIIK*
Stacie Piper gives a Curator Talk at Wangaratta Art Gallery, 2022.

WILAM BIIK is a TarraWarra Museum of Art exhibition touring with NETS Victoria, 2021—2023.
Photograph: Erin Davis Hartwig



Curator of *WILAM BIIK* Stacie Piper gives a Curator Talk at Wangaratta Art Gallery, 2022.
WILAM BIIK is a TarraWarra Museum of Art exhibition touring with NETS Victoria, 2021—2023.
Photograph: Erin Davis Hartwig

Director's Report

2022 was a year of positive changes and growth for NETS Victoria, as we continued to deliver our Artistic Program to audiences across Australia. Looking back over the past three years, I feel incredibly fortunate and proud of the work done by our small and committed team in navigating these challenging times with compassion, professionalism, and an unwavering commitment to artists.

This year we secured four-year funding from Creative Victoria through the Creative Enterprises Program, which has provided stability and creative investment for our organisation. We also received Creative Victoria's support through Touring Victoria funding to tour the NETS Victoria exhibition *Conflated*, TarraWarra Museum of Art's exhibition *WILAM BIIK* and Monash University Museum of Art's exhibition *Collective Movements*. We also received funding from Visions of Australia, Office for the Arts to tour the new exhibition *ngaratya (together)* in partnership with Bunjil Place.

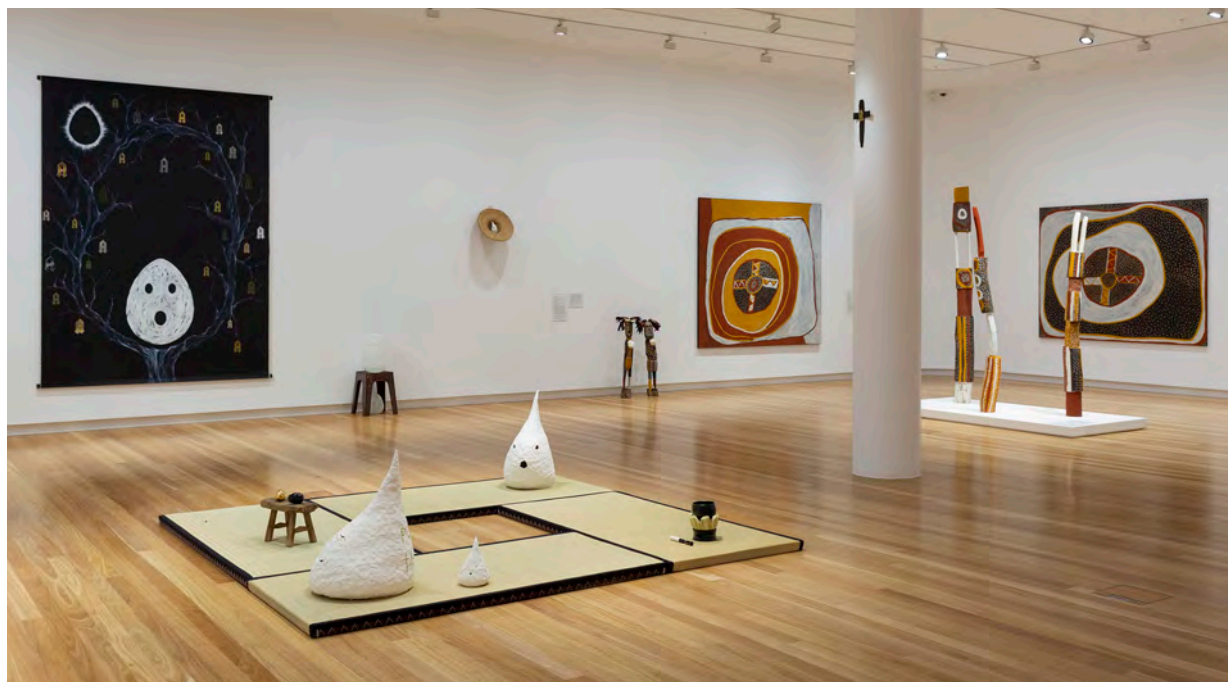
We were also delighted to announced Australian Centre for Contemporary Art (ACCA) as the successful recipient of the NETS Victoria Exhibition Development Fund Grant for the Yalingwa exhibition *Between Waves*. We had a very successful and strong round in 2021 which included this project which was rolled into 2022. Yalingwa is a visual arts initiative designed to support the development of outstanding contemporary First Nations art and curatorial practice, with a primary focus on South East Australian First Nations artists within a national context. The curator for Yalingwa 2023 is Jessica Clark, who we have worked with previously on *In and of this place* as part of the 50/50 digital exhibition series in 2021.

Touring is the core of what we do, and it has been wonderful for the NETS team to visit galleries in person again this year and reconnect with artists and our venue partners. On the other hand however, this year has not been without challenges, with unprecedented flooding affecting many galleries and museums around Australia. Our thoughts are with our peers and colleagues, and we must continue to support these cultural institutions during these difficult times.

This year marked the start of the *Conflated* tour, an exhibition developed by NETS Victoria that investigates the possibility of the inflatable as both a material and theme. Significantly, *Conflated* offered a significant opportunity for NETS Victoria to commission artists to make new and responsive work, demonstrating our commitment to supporting artistic experimentation. We are grateful for the support from Creative Victoria for *Conflated*, as well as Visions of Australia, Office for the Arts who also provided funding.

Another highlight this year was the commissioning of three new public artworks, as part of a project which partnered First Nations artists with regional galleries to produce a series of roadside billboards across regional Victoria, curated by Jenna Rain Warwick. The three artists selected were Amrita Hepi, Steven Rhall and Lisa Waup, who all delivered new and exciting work that considered space and place.

2022 was also a year of future-planning, and I attended meetings with the Arts Industry Council, Victoria (AICV), National Association for the Visual Arts (NAVA) and NETS Australia. NETS Victoria were also consulted with on NAVA's new Code of Practice, and together with NETS Australia and the AICV, made industry recommendations for submissions to the National Cultural Policy.



Installation view:
*One foot on the
ground, one foot
in the water*, at
Bunjil Place, 2022.
A La Trobe Art
Institute exhibition,
curated by Travis
Curtin and toured
by NETS Victoria
2022—2023.
Photograph:
Christian Capurro

Within the NETS team, 2022 also marked a year of changes and growth. We farewelled Louise Joel and Jenna Rain Warwick earlier in the year and welcomed Isobel Morphy-Walsh as First Nations Engagement Coordinator and Sophia Cai as Exhibitions and Administration Coordinator. We were also thrilled to welcome Hakira Coleman-Wilson as our intern, who has been working closely with all members of the NETS team to gain first-hand industry experience. Speaking of her time at NETS, Hakira shared “this opportunity has broadened my views about the arts community, [and] doing this internship has really helped me form an idea of what I want to do in the future.”

We also made some changes to our administrative and financial management this year. We farewelled Leah Knight as our bookkeeper and welcomed Counting Clouds as our new partner in financial management. Leah had been our bookkeeper for many years, and we thank her for her service. The other change we made was transitioning our banking to one that doesn't invest in fossil fuels, in better alignment with our values.

This year we accessed our retained earnings to engage an Indigenous law firm to develop our first Reconciliation Action Plan and to support the role of grant specialist Louise Joel. This investment in the organisation (following on from significant surpluses in 2019 and 2020) has resulted in strengthening our potential for best practice cultural safety and diversifying income streams so I thank the Board for recognising the value of this support whilst complying with our Operations Reserves policy.

The work we do wouldn't be possible without our Board and Advisors, as well as all our supporters and sponsors. I would like to wholeheartedly thank everyone who helps NETS reach its goals and vision, and in particular, recognise and thank the artists and curators who make our Artistic Program possible. I can't wait to see what comes next.

Claire Watson



Amrita Hepi with Honey Long and Prue Stent.
Omphalus 2021
Video: 3 minutes, 30 seconds.
Commissioned by NETS Victoria 2020–2021.
Courtesy the artists, Anna Schwartz Gallery and ARC ONE Gallery

“This opportunity has broadened my views about the arts community, I never understood how much time and effort people behind the scenes put in to make such amazing shows. Doing this internship has really helped me form an idea of what I want to do in the future.”

Hakira Coleman-Wilson, Intern

Operations at a Glance

Each year the NETS Victoria team works 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.

2.4 equivalent full-time staff

93 artists

232 artworks

12 curators

21,797 exhibition visitors

6 exhibitions on the road

11 destinations

10 touring partners

2 projects in development

\$10,000 Exhibition Development Funds

Board and Staff

Officers of the Association

Bec Cole (Chair)

Joined February 2020, elected Chair March 2021

Tammy Wong Hulbert (Deputy Chair)

Joined February 2021, elected Deputy Chair August 2022

Michael Fox (Treasurer)

Joined March 2021

Claire Watson (Secretary)

Joined March 2021

Clare Leporati

Joined October 2018, elected Deputy Chair March 2021, until March 2022

Isobel Morphy-Walsh

Joined September 2021, elected Deputy Chair March 2022, until June 2022

Ordinary members

Nicole Monteiro (NGV Representative)

Joined July 2022

Nasalifya Namugala Namwinga

Joined March 2021

David Sequeira

Joined February 2021

Joshua White

Joined September 2022

Rhynah Subrun

Joined October 2022

David Hurlston (NGV Representative)

Joined 2004, until July 2022

Nikki Lam

Joined March 2020, until March 2022

Jan van Schaik

Joined August 2017, until March 2022

NETS Victoria Staff

Claire Watson

Director

From November 2019

Jessica Row

Exhibitions Coordinator

From January 2020

Erin Mathews

Exhibitions Coordinator

From October 2021

Isobel Morphy-Walsh

First Nations Engagement Coordinator

From July 2022

Sophia Cai

Exhibitions and Administration Coordinator

From July 2022

Hakira Coleman-Wilson

Exhibitions Assistant—Intern

From October until December 2022

Jenna Rain Warwick

First Nations Engagement Coordinator

From November 2020, until May 2022

Louise Joel

Manager, Partnerships and Communications

From July 2021, until June 2022

Artistic Program Advisory Committee & Development and Fundraising Committee

Artistic Program Advisory Committee

David Sequeira (Chair)

Joined November 2021,
elected Chair from March 2022

Myles Russell-Cook

Joined March 2020

Yhonnie Scarce

Joined March 2020

Adam Harding

Joined March 2020,
Chair from March 2020-March 2022

Zoë Bastin

Joined March 2020

Isobel Morphy-Walsh

Joined September 2022

Nikki Lam

Joined March 2022, until March 2022

Claire Leporati

Joined March 2020, until March 2022

David Hurlston

Joined March 2020, until July 2022

Development and Fundraising Committee

Michael Fox (Chair)

Joined March 2020

Bec Cole

Joined March 2021

Hester Lyon

Joined March 2020

Jan van Schaik

Joined March 2020, until March 2022



Eugenia Lim
Shelters for Kyneton (tradic transfer), 2022
HD video, colour, sound
7 minutes 40 seconds
Courtesy of the artist and STATION Melbourne
Photograph: Tim Hillier

On Tour

The outstanding exhibitions that toured in 2022 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 6 touring exhibitions. Presented in 5 states across Australia, these exhibitions have been seen by over 21,797 visitors.

All 6 exhibitions were fully supported with expertise and resources by our organisation which ensured that we engaged audiences throughout the year with extraordinary contemporary art, craft and design.

Exhibitions on Tour

- Conflated
- Collective Movements
- Looking Glass: Judy Watson and Yhonnie Scarce
- Notions of Care
- One foot on the ground, one foot in the water
- WILAM BIIK

Attendance: 21,797

Temporary Public Artworks

- Amrita Hepi: Ain’t no body
- Steven Rhall: Ideas of First Nations art practice and late capitalism
- Lisa Waup: Journeyed

Engagement: 1,351,000

Venues

11 exhibition venues around Australia presented a NETS Victoria exhibition in 2022

ANU School of Art and Design Gallery, ACT

Ararat Gallery TAMA, VIC

Bunjil Place, VIC

Latrobe Regional Gallery, VIC

Museum of Art and Culture Lake Macquarie, NSW

Monash University Museum of Art (MUMA), VIC

Plimsoll Gallery, School of Creative Arts, University of Tasmania, TAS

Queensland University of Technology Art Museum, QLD

Swan Hill Regional Art Gallery, VIC

Wangaratta Art Gallery, VIC

Wyndham Art Gallery, VIC

3 exhibition venues in Australia presented a NETS Victoria temporary public artwork

Horsham Regional Art Gallery, VIC

Mildura Arts Centre, VIC

Mornington Peninsula Regional Gallery, VIC

Conflated

Conflated is a NETS Victoria touring exhibition.

Curators: Zoë Bastin and Claire Watson

Artists: Zoë Bastin, Andy Butler, David Cross, Bronwyn Hack, Amrita Hepi with Honey Long and Prue Stent, Christopher Langton, Eugenia Lim, James Nguyen, Steven Rhall

When we inhale and exhale, our bodies transform through the process of inflation and deflation. Drawing on the inflatable form as both material and metaphor, *Conflated* brings disparate artists together to explore bodies, environments and cultures through contemporary art. Here, the cycle of breathing serves as a framework through which a wide array of experiences, behaviours and expressions are examined.

The artists featured investigate the possibilities of the inflatable through participatory works that entice audiences into finding new forms of Covid-safe intimacy, audio that draws parallels between ASMR breath and the ecological destruction of glaciers melting, and video of convulsing bodies that morph with inflatables. Across all works, the idea of inflation and deflation are provoked to offer new possibilities for our contemporary world.

Conflated presents a range of inflatable materials, from balloons to digital audio and video informed by inflatable processes. Positioning the inflatable as the medium of our times, the exhibition prompts us to explore the inherent plasticity and transformative potential of that which can be blown up. The works conflate synthetic forms with human vulnerabilities, the abject, uncanny, eco-anxiety, colonized land, and the breath.

This project has been assisted by the Australian Government's Visions of Australia program and the Victorian Government through Creative Victoria.

Venues

ANU School of Art and Design Gallery ACT
29 September—4 November 2022

Deakin University Art Gallery VIC
18 April—9 June 2023

Logan Art Gallery QLD
29 July—3 September 2023

Swan Hill Regional Art Gallery VIC
1 October—3 December 2023

Horsham Regional Art Gallery VIC
24 May—31 August 2024



Installation view:
Conflated, at ANU
School of Art &
Design Gallery,
2022
A NETS Victoria
exhibition, curated
by Zoë Bastin and
Claire Watson and
toured nationally
by NETS Victoria
2022—2024.
Photograph:
David Paterson



Zoë Bastin *Enough*, 2021

HD video with audio: 4 minutes 9 seconds. Installation, Mylar balloons Commissioned by NETS Victoria 2020—2021
Costume designer: Eve Maxwell. Videographer: Clayton Smith. Director: Louis Roach. Composer: James Rushford
Choreography assistant: Hayley Does. Sculptural assistant: Brigit Ryan. Artist assistant: Molly Stephenson
Courtesy the artist. Installation view: *Conflated*, a NETS Victoria exhibition, curated by Zoë Bastin and Claire Watson
and toured nationally by NETS Victoria 2022—2024. ANU School of Art & Design Gallery, 2022
Photograph: David Paterson

Looking Glass: Judy Watson and Yhonnie Scarce

Looking Glass is a TarraWarra Museum of Art and Ikon Gallery exhibition touring with NETS Victoria.

Curator: Hetti Perkins

Artists: Judy Watson and Yhonnie Scarce

Curated by Hetti Perkins, *Looking Glass* is an important and timely exhibition which brings together two of Australia's most acclaimed contemporary artists—Waanyi artist, Judy Watson and Kokatha and Nukunu artist, Yhonnie Scarce. At its heart, the exhibition is both a love song and a lament for Country; a fantastical alchemy of the elemental forces of earth, water, fire and air. Watson's ochres, charcoal and pigments, pooled and washed upon flayed canvases, have a natural affinity and synergy with Scarce's fusion of fire, earth and air. Watson and Scarce express the inseparable oneness of Aboriginal people with Country, a familial relationship established for millennia.

Together these artists offer a far-ranging and holistic portrait of Country where the creation and experience of art recalls the lived, remembered and inherited history of Aboriginal people. Yet, while their works may refer to specific events, their enigmatic and often intimate forms, gestures and marks also imply an immersive timelessness outside of a linear chronology; an existence today that is more than the 'now'. Colloquially, this is often referred to as the Dreaming, an extraordinary perception of the connection of Country, community and culture.

Watson and Scarce, like all Indigenous Australians, share recent and personally painful histories of the destruction, exploitation and degradation of not only the land, but the people of the land. Essentially, this exhibition is about Australia's secret and dirty war—a battle fought

on many fronts from colonial massacres to Stolen Generations, from the Maralinga bomb tests to the climate emergency. In their works, the artists poignantly remind us how the pursuit of the Great Australian Dream is not what it seems. It is, in reality, a nightmare, a shimmering mirage, a candle in the coming storm.

This project has been assisted by the Australian Government's Visions of Australia program, is supported by the Victorian Government through Creative Victoria, as well as receiving development assistance from NETS Victoria's Exhibition Development Fund 2019, supported by the Victorian Government through Creative Victoria, and by Creative Partnerships Australia through the Australian Cultural Fund.

Venues

TarraWarra Museum of Art VIC
28 November 2020—8 March 2021

Flinders University Art Museum & City Gallery SA
26 April—2 July 2021

Queensland University of Technology Art Museum QLD
18 March—19 June 2022

Plimsoll Gallery, School of Creative Arts, University of Tasmania TAS
23 July—30 August 2022

Latrobe Regional Gallery VIC
19 November 2022—26 March 2023

Mildura Arts Centre VIC
10 June—6 August 2023

Wangaratta Art Gallery VIC
26 August—22 October 2023



(Top)
Yhonnie Scarce
Hollowing Earth, 2016—17
Blown and hot formed
Uranium glass
Dimensions variable
Photograph: Janelle Low
Courtesy of the artist and
THIS IS NO FANTASY
Presented in *Looking Glass:*
Judy Watson and Yhonnie
Scarce, a TarraWarra Museum
of Art and Ikon Gallery
exhibition, curated by Hetti
Perkins and touring nationally
by NETS Victoria 2020—2023.

(Bottom)
Visitors at the *Looking Glass:*
Judy Watson and Yhonnie Scarce
opening, Flinders University
Art Museum & City Gallery SA,
2021. *Looking Glass: Judy Watson*
and Yhonnie Scarce, is a
TarraWarra Museum of Art
and Ikon Gallery exhibition,
curated by Hetti Perkins and
touring nationally by NETS
Victoria 2020—2023.



Geraldine Barlow, Dan Watson, Judy Watson, Leuli Eshraghi and Katina Davidson at the *Looking Glass: Judy Watson and Yhonnie Scarce* opening, Queensland University of Technology Art Museum QLD, 2022. Photograph: Cian Sanders Studios. *Looking Glass: Judy Watson and Yhonnie Scarce*, is a TarraWarra Museum of Art and Ikon Gallery exhibition, curated by Hetti Perkins and toured nationally by NETS Victoria 2020—2023.

Notions of Care

Notions of Care is a Bus Projects exhibition touring with NETS Victoria.

Curators: Kathryne Genevieve Honey and Nina Mulhall

Artists: Arini Byng, Snapcat (Anna Dunnill and Renae Coles), Polly Stanton, Kate Tucker, Katie West

Notions of Care explores the ways in which art and nurture are interlinked. Through the works of Arini Byng, Renae Coles & Anna Dunnill (Snapcat), Polly Stanton, Kate Tucker and Katie West ways of caring are unfolded, cultivated, and enforced.

The exhibition asks questions about the ways that art can care for both viewers and artists. Throughout the exhibition care is explored through soft bodily forms, bodily interrelations, and enclosed personal spaces. By embracing the coincidences of nature and its welcoming all-embracing landscape and by using different materials and gestural propositions, the exhibition welcomes a personal and intimate reflection of care.

This project is supported by the Victorian Government through Creative Victoria and received assistance from NETS Victoria's Exhibition Development Fund 2020, supported by the Victorian Government through Creative Victoria.

Venues

Bus Projects VIC
20 April—22 May 2021

Swan Hill Regional Art Gallery VIC
4 February—27 March 2022

Ararat Gallery TAMA VIC
12 November 2022—26 February 2023



Installation view: *Notions of Care*, at Ararat Gallery TAMA, 2022.
A Bus Projects exhibition, curated by Kathryn Genevieve Honey
and Nina Mulhall and toured by NETS Victoria 2021—2023.
Photograph: Keelan O’Hehir



Performance view: Arini Byng *I felt it when you fell*, 2021. Performed at the opening of *Notions of Care* at Ararat Gallery TAMA, 2022. *Notions of Care* is a Bus Projects exhibition, curated by Kathryne Genevieve Honey and Nina Mulhall and toured by NETS Victoria 2021—2023. Photograph: Keelan O'Hehir

“When Erin Mathews joined our crew for two days in November to install the exhibition, it felt like we had already met and she was a welcome addition to our team. I value Erin’s practical understanding of how regional public galleries operate. Personally, this is my first experience collaborating with NETS Victoria, and it certainly met its excellent reputation. I look forward to ongoing engagement with Erin and NETS!”

Katy Mitchell, Visual Arts Coordinator, Ararat Gallery TAMA

One foot on the ground, one foot in the water

One foot on the ground, one foot in the water is a La Trobe Art Institute exhibition toured by NETS Victoria.

Curator: Travis Curtin

Artists: Catherine Bell, Timothy Cook, Richard Lewer, French & Mottershead, Mabel Juli, Sara Morawetz, Michael Needham, Nell, Patrick Freddy Puruntatameri, Nawurapu Wunurumurra

One foot on the ground, one foot in the water explores mortality as a state of transition, presenting processes of art making as a means of facing death collectively and individually.

The exhibition presents paintings, sculptures, installations and sound works, that challenge us to reckon with death and dying as an inherent part of life, invoking experiences of loss, impermanence, transience, remembrance, memorialisation and varied expressions of grief.

One foot on the ground, one foot in the water presents over 25 works of art, with scale ranging from a massive 3.3m cast-iron and steel monument by artist Michael Needham to 100 intricate handmade vessels crafted out of biodegradable florist foam by participants in Catherine Bell's *Facing Death Creatively* workshops.

The contrast between vast and minute scales is echoed in the contrast between singular and repeated forms, and ephemeral and permanent materials, referencing the relationship between the universal and the individual, the eternal, the finite and states in between.

Each artist offers insight into the way we let go of the dead, or hold them close, as a continuing living presence in the world. Artworks and other objects can reflect these kinds of present-absences, allowing the departed to continue to resonate in our memory, and in objects that outlive them.

One foot on the ground, one foot in the water is accompanied by a fully illustrated catalogue featuring six newly commissioned texts by Yinimala Gumana, Mabel Juli, Wukun Wanambi and Pedro Wonaeamirri

This exhibition 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

La Trobe Art Institute VIC
3 November 2020—17 January 2021

Bunjil Place VIC
19 February—24 April 2022

Museum of Art and Culture Lake Macquarie NSW
13 May—10 July 2022

Tweed Regional Gallery NSW
3 March—28 May 2023

Pinnacles Gallery QLD
23 June—27 August 2023

Burnie Regional Gallery TAS
22 September—18 November 2023



Installation view: *One foot on the ground, one foot in the water*, at Bunjil Place, 2022.
A La Trobe Art Institute exhibition, curated by Travis Curtin and toured by NETS Victoria 2022—2023.
Photograph: Christian Capurro



Installation views: *One foot on the ground, one foot in the water*, at Bunjil Place, 2022.
A La Trobe Art Institute exhibition, curated by Travis Curtin and toured by NETS Victoria 2022—2023.
Photograph: Christian Capurro

“A big ongoing thank you to NETS Victoria for touring the exhibition and supporting programming, especially Jessica Row for the beautiful job she continues to do caring for the show across the tour and during install...”

Travis Curtin, Curator

WILAM BIIK

WILAM BIIK is a TarraWarra Museum of Art exhibition touring with NETS Victoria.

Curator: Stacie Piper

Artists: Paola Balla, Deanne Gilson, Kent Morris, Glenda Nicholls, Steven Rhall, Nannette Shaw, Kim Wandin, Lewis Wandin-Bursill, Arika Waulu, and the Djirri Djirri Wurundjeri Women's Dance Group.

In the Woiwurrung language of the Wurundjeri people, Wilam Biik means Home Country. How do we see Country? How do we listen to Country? How do we connect to Country? You are called to listen deeply with your ears, eyes and hearts—to understand how First People connect with Wilam Biik.

Wilam Biik is the Soil, the Land, the Water, the Air, the Sky and the Animals that reside within. It is the only home we know, and we honour it for its sacred exchange. A home where Custodial rights and responsibilities never left.

An exhibition of cultural consciousness and knowledge, of an unsevered connection between First Peoples of Southeast Australia and their Country, over thousands of generations.

"Our hope is that you walk away in awe of the beauty of Country, and empowered with a personal sense of connection and responsibility to care for it as we always have."
— Stacie Piper, Curator.

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

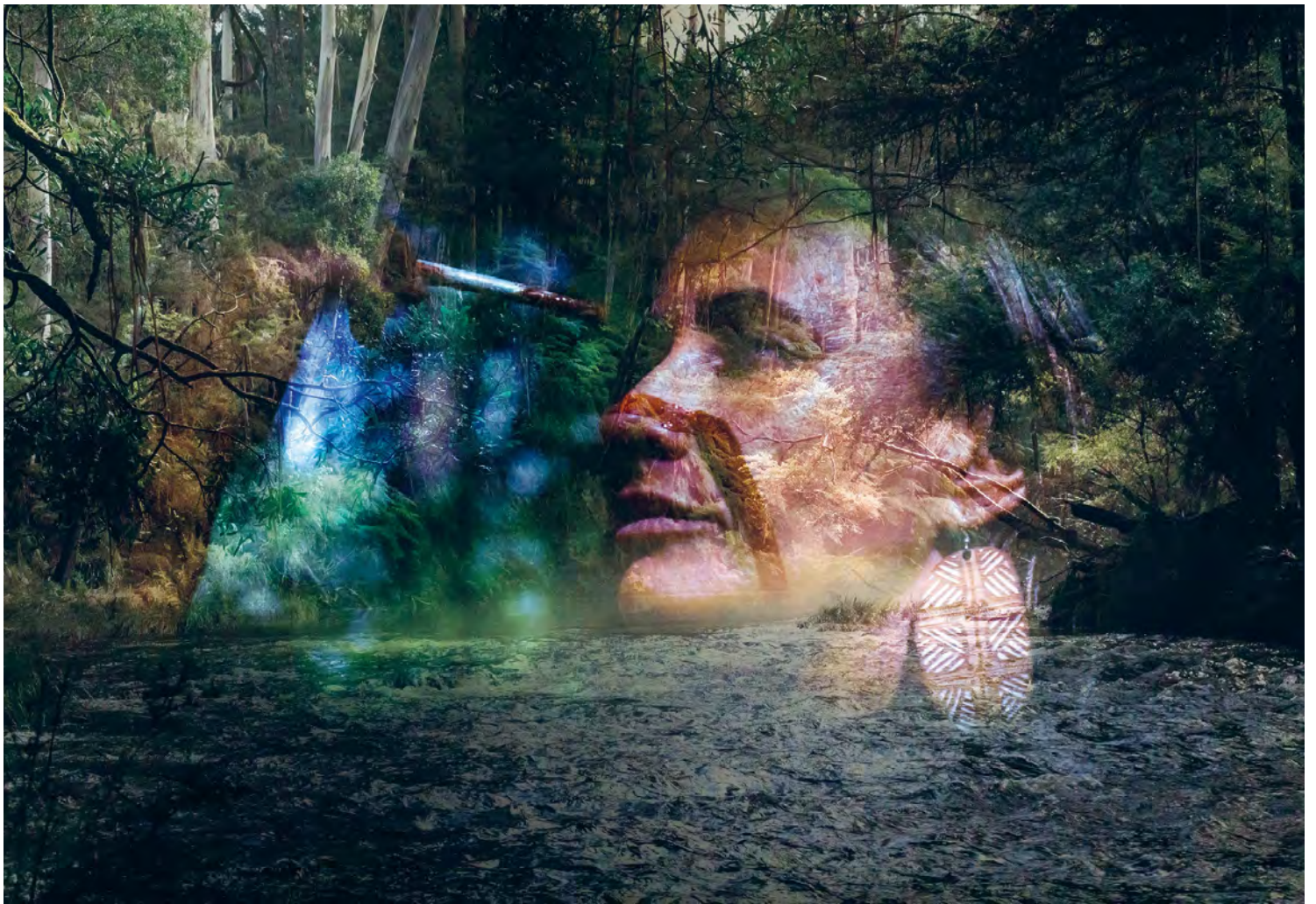
Venue

TarraWarra Museum of Art VIC
30 October—21 November 2021

Wangaratta Art Gallery VIC
30 April—12 June 2022

Wyndham Art Gallery VIC
27 October—18 December 2022

Latrobe Regional Gallery VIC
4 March—28 May 2023



Djirri Djirri Wurundjeri Women's Dance Group (Dancers include Wurundjeri, Dja Dja wurrung, Ngurai illum-wurrung).
Wominjeka, 2018—20.

Video projection, 2 minutes 26 seconds

Filmed by Ryan Tews.

Installation view: *WILAM BIIK*, at TarraWarra Museum of Art, 2021.

WILAM BIIK is a TarraWarra Museum of Art exhibition, curated by Stacie Pipier touring with NETS Victoria 2021—2023.
Courtesy of the artists

Photograph: Andrew Curtis



Steven Rhall,
Of the Earth, 2021
Inkjet print, steel, audio, amplifier, subwoofer, granite, table, light, architectural intervention,
framed and wrapped inkjet prints. Presented in WILAM BIIK, a TarraWarra Museum of Art exhibition,
curated by Stacie Pipier touring with NETS Victoria 2021—2023.
Courtesy of the artist
Photograph: Erin Davis Hartwig

Amrita Hepi: Ain't no body

Ain't no body is a Horsham Regional Art Gallery exhibition presented in partnership with NETS Victoria.

Curator: Jenna Rain Warwick

Artist: Amrita Hepi

First Nations artist Amrita Hepi, in partnership with Horsham Regional Art Gallery, presents a dynamic roadside encounter titled *Aint no body*. Featuring tiled images of her body in motion, the work responds to the “commercial idealisation of the black body” by appropriating the aesthetics of a typical sports or dance advertisement. The promises that such advertisements sell—promises of perfectionism and success as liberation—are, as Hepi puts it, ultimately a myth.

Aint no body considers the archetypes that exist in relation to black bodies. In particular, the work looks to those spaces where the body labours—in dance, in competitive sport, on the screen—to question the constant motion in expectation of excellence. The discipline and control usually demanded of the black body is challenged in this work, with Hepi’s body propelled by an unknown force—is she jumping or falling? The multiform images narrow in on individual frames of movement so that what the audience sees are the moments in-between, when the body is at the whim of air and gravity. With this, Hepi suggests that rest, especially for the black body, is never assured.

This regional billboard also takes into consideration its roadside location, the constant flow of cars and trucks echoed by the multitudes of Hepi.

Aint no body was on display at 66 Mcpherson St, Horsham VIC from 9 May—31 July 2022.

This project was supported by the Victorian Government through Creative Victoria.

Venue

Mildura Arts Centre VIC
9 May—31 July 2022



Installation view: Amrita Hepi
Aint no body, 2022
Billboard: 66 Mcpherson St, Horsham
A Horsham Regional Gallery exhibition in partnership with NETS Victoria
Courtesy the artist and Anna Schwartz Gallery
Photograph: Keelan O'Hehir

Steven Rhall: Ideas of First Nation art practice and late capitalism

Ideas of First Nation art practice and late capitalism is a Mildura Arts Centre exhibition presented in partnership with NETS Victoria.

Curator: Jenna Rain Warwick

Artist: Steven Rhall

Steven Rhall's billboard, titled *Ideas of First Nation art practice and late capitalism* and delivered in partnership with Mildura Arts Centre, draws on both its location and the socio-political context of roadside adverts. Indicative of his practice at large, Rhall's reinterpretation of the roadside advertisement aesthetic questions the commodification of art and the way it can both appropriate and legitimise First Nations practice. A Taungurung artist and the face of his own billboard, Rhall places himself at the centre of these questions. In character as a savvy salesperson with a questionable smile and suit, Rhall invites the audience to reckon with the context and meaning of contemporary art. Simultaneously vague and self-assured, the billboard asks a simple question: 'Aboriginal Art?' In a nod to sleazy sales tropes, the billboard boldly answers its own question, declaring that Aboriginal art is just a phone call away at '(1800) Authentic'. The economics and politics surrounding First Nations art, and the way in which this shapes the art and its audience, is at the crux of Rhall's work. Whether or not audiences are familiar

with Rhall's subversive practice, *Ideas of First Nation art practice and late capitalism* will leave passers-by with questions, igniting introspection long after their car ride is finished.

This Mildura Arts Centre iteration of *Billboards* is the second of three in a project that sees First Nations artists partnered with regional galleries to produce a series of roadside billboards across regional Victoria. *Ideas of First Nation art practice and late capitalism* was on display at 52 Seventh St, East Mildura VIC from 19 March—5 June 2022.

This project was supported by the Victorian Government through Creative Victoria.

Venue

Mildura Arts Centre VIC
19 March—5 June 2022



Installation view: Steven Rhall

Ideas of First Nations art practice and late capitalism, 2022

Billboard: 52 Seventh St, East Mildura, Victoria

A Mildura Arts Centre exhibition presented in partnership with NETS Victoria.

Caption

“The project was well coordinated and the NETS team made it so easy for us. The frequency and standard of communication and consultation was ‘just right’. The resources provided for marketing were great.”

Evaluation Form: Staff from Mildura Arts Centre

Lisa Waup: Journeyed

Journeyed is a Mornington Peninsula Regional Gallery exhibition presented in partnership with NETS Victoria.

Curator: Jenna Rain Warwick

Artist: Lisa Waup

By taking the gallery to the roadside, *Billboards* responds to the new ways audiences experience art in the public space. Mixed-cultural First Peoples multidisciplinary artist Lisa Waup's work *Journeyed* presents a detailed and visual account of a journey. Using large scale screen-prints of disassembled road signs, the artwork considers the motifs of travel, and questions government jurisdiction on the unceded land of this country. *Journey* spans space and time, navigating the dead ends, closed roads and prohibited zones that road signs denote. Through her appropriation of federally mandated signage, Waup reimagines the ways in which journeys are remembered, and by whose authority we travel through Country. The fragmented visual language of the work offers multiple readings, able to spark curiosity at first glance as well as offering locals and regularly passers-by an opportunity for deeper engagement. Indeed, this is a work that rewards many views, the depths of the layered media becoming clearer as they can be decoded.

This Mornington Peninsula Regional Gallery iteration of *Billboards* is the first of three in a project that sees First Nations artists partnered with regional galleries to produce a series of roadside billboards across regional Victoria. *Journeyed* was on display at 2061 Frankston-Flinders Road Hastings VIC from 19 February—8 May 2022.

This project was supported by the Victorian Government through Creative Victoria.

Venue

Mornington Peninsula Regional Gallery VIC
19 February—8 May 2022



Installation view: Lisa Waup

Journeyed, 2022

Billboard: 2061 Frankston-Flinders Road, Hasting, Victoria

A Mornington Peninsula Regional Gallery exhibition presented in partnership with NETS Victoria

Photograph: Christo Crocker

Collective Movements — MUMA

Collective Movements is a MUMA / NETS Victoria touring exhibition, curated by Kate ten Buuren, Maya Hodge and N'Arweet Professor Carolyn Briggs AM PhD with advice from Professor Brian Martin. This project has been supported by the Victorian Government through Creative Victoria.

Collective Movements is a wide-ranging project focusing on the work of historic and contemporary First Nations creative practitioners and community groups from across Victoria that recognises collectivity as integral to Indigenous knowledges and ways of being. An exhibition, publishing project, conversation and workshop platform, the project begins with the desire to make more visible a language and terminology beyond Western art concepts of 'collaboration' and 'collectivism'—one that better describes and acknowledges the way Indigenous creatives work within a broader community and its inheritances.

Collective Movements features new artwork commissions alongside existing works, archives and participation from a range of contributors, including Ensemble Dutala, ILBIJERRI Theatre Company, Kaiela Arts, Koorroyarr, Latje Latje Dance Group Mildura, Pitcha Makin Fellas, the Possum Skin Cloak Story (founded by Vicki Couzens, Debra Couzens [1962–2021], Lee Darroch and Treahna Hamm), The Torch (led by Ray Thomas), this mob and a look back at We Iri, We Homeborn—Aboriginal and Torres Strait Islander Arts Festival (1996).

The exhibition is accompanied by an Indigenous edited and designed publication that features new writing by seven leading First Nations artists, curators and writers, including Bryan Andy, Paola Balla, Belinda Briggs, Yaraan Bundle, Maddee Clark, Tiriki Onus and Steven Rhall. The *Collective Movements* publication is designed by Larrakia, Wardaman and Karajarri artist-designer, Jenna Lee.

Collective Movements is co-curated by Taungurung artist and curator Kate ten Buuren; Lardil and Yangkaal artist and curator Maya Hodge; and N'Arweet Professor Carolyn Briggs AM PhD; with support from Bundjalung, Muruwari and Kamilaroi artist and senior academic, Professor Brian Martin, Director of the Wominjeka Djeembana Indigenous Research Lab.

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

Venues

Monash University Museum of Art (MUMA) VIC
5 May—23 July 2022

Tour in Development



this mob
Gunyah Manu (Home Camp) 2022
 and
Pitcha Makin Fellas blackface (realface) 2016
 and
Why Don't Whitefellas Like Trees? 2022
 Installation view: *Collective Movements*, at Monash University Museum of Art, Melbourne, 2022.
 A MUMA / NETS Victoria touring exhibition, curated by Kate ten Buuren, Maya Hodge and
 N'Arweet Professor Carolyn Briggs AM PhD with advice from Professor Brian Martin.
 Photo: Christian Capurro

In Development

Between Waves

Between Waves is an ACCA exhibition presented in partnership with NETS Victoria.

Curator: Jessica Clark

Artists: Maree Clarke, Dean Cross, Brad Darkson, Matthew Harris, James Howard, Hayley Millar Baker, Jazz Money, Cassie Sullivan, this mob, and Mandy Quadrio

The Yalingwa Fellowship is conceived by ACCA in partnership with Creative Victoria and TarraWarra Museum of Art, and guided by the Yalingwa Directions Circle. The Yalingwa series supports the development of outstanding contemporary First Peoples art and curatorial practice, with a primary focus on Southeast Australian First Peoples artists within a national context.

Curated by Jessica Clark, the Yalingwa 2023 exhibition *Between Waves* will profile contemporary Aboriginal art practice in Southeast Australia. The exhibition will feature nine new commissions by ten Aboriginal artists and collectives working at varying stages of their career, and across a range of contemporary art forms including: installation, video, poetry, sculpture, painting, sound, performance. A new digital commission, as part of ACCA's new Digital Wing Project, will also feature as part of the Yalingwa 2023 exhibition.

The exhibition will present ten ambitious new commissions by emerging and established artists working at the intersection of material and immaterial realms of knowledge and knowing. Through a range of multidisciplinary frameworks including video, installation, poetry, projection, sculpture, sound, and performance, the artists embrace the cyclic and sensory rhythms of light, time, and vision.

Between Waves explores and experiments with the visible and invisible energy fields and flows of material memory to illuminate an interconnected web of shapeshifting ecologies within, beyond, and between what can be seen.

This project has been supported by the Victorian Government through Creative Victoria as well as receiving development assistance from NETS Victoria's Exhibition Development Fund, supported by the Victorian Government through Creative Victoria.



Maree Clarke

Ancestral Memory 2019

Glass and steel. Dimensions variable

Collection: National Gallery of Victoria, Melbourne

Installation view of *Maree Clarke: Ancestral Memories*, open from 25 June 2021—6 February 2022

at The Ian Potter Centre: NGV Australia, Melbourne

Courtesy the artist

Photograph: Tom Ross

In Development

ngaratya (together)

ngaratya (together) is a Bunjil Place exhibition touring with NETS Victoria.

Curators: Nici Cumpston and Zena Cumpston

Artists: Nici Cumpston, Zena Cumpston, David Doyle, Kent Morris, Adrienne Semmens and Raymond Zada.

The Barkandji/Barkindji are the people of the Barka, the Darling River, culturally responsible for this waterway and vast Country spanning more than 100,000 square kilometres across western New South Wales. This exhibition brings together a group of Barkandji/Barkindji artists utilising a diverse range of artistic media to tell stories of their Country and of their belonging. Bound by their connection to each other and to Ancestors, the artists converge to share works that articulate their love for and responsibility to Country. Barkandji/Barkindji Country has suffered greatly in recent years, with mismanagement and water theft having compromised the precious lifeblood, the Barka (Darling River). Millions of fish washed up dead, many animals perished and suffered, and Barkindji/Barkandji people were left distraught and helpless. In many areas the Barka dried up completely, and where there was water remaining it was foul with deadly algae. And yet, wider Australia remained largely ignorant to the disaster unfolding. The narratives of the show aim to introduce a wide audience to this Country, this precious waterway, to the Barkindji/Barkandji people. This exhibition is an exercise in custodial responsibility—these stories must be told, people must know this Country if they are to care, if they are to be a part of the solutions needed to keep people and Country healthy.

Aboriginal pedagogies have been privileged as a foundation to the show, with the group sharing several trips to their Barkandji/Barkindji homelands to engage with Country, their Elders, community and each other as Barkandji/Barkindji descendents. These gatherings have provided opportunities for cultural reinvigoration and have generated rich content, powerfully grounding the show. Just as the artists have joyfully travelled together physically, the stories illuminated will take the audience on a conceptual journey across precious cultural landscapes, warmly inviting all into their breathtaking Country. Developed as a collective, this exhibition foregrounds Country as an active participant and this connection and conversation with Country embeds the rhythms of the stories told. Each of the artists have created bold new works, and several have taken their practice into fresh domains as the power of the collective has created a space ripe for new adventures. The opportunity for emerging Barkandji/Barkindji artists to work with established artists from their community creates a conversation within the exhibition that is dynamic and vibrant. These important stories are told through this exhibition with joy and passion, for while this Country and its people have suffered, this is ultimately a journey of love, empowerment and connection.

This project has been assisted by the Australian Government's Visions of Australia program as well as receiving development assistance from NETS Victoria's Exhibition Development Fund, supported by the Victorian Government through Creative Victoria.



Nici Cumpston
Great-grandmother Barka, 2020
Pigment inkjet print, hand coloured with Stabilo crayons and pencils. 80 x 80cm
Courtesy of the artist and Michael Reid Gallery

Publications

Conflated Catalogue

Published by NETS Victoria, this catalogue featured texts by independent curator and writer Sophia Cai, NETS Board Member and Chair of the Artistic Programs Advisory Committee David Sequeira, and an interview between *Conflated* co-curators Zoë Bastin and Claire Watson. This project has been assisted by the Australian Government's Visions of Australia program and the Victorian Government through Creative Victoria.



Exhibition Development Fund

NETS Victoria's Exhibition Development Fund (EDF) provides seed funding to research and develop new, curated exhibitions of contemporary visual arts, craft and design. NETS Victoria's Exhibition Development Fund is devolved on behalf of the Victorian Government through Creative Victoria.

The program supports innovative exhibitions of high-quality work and accompanying public programs that engage, inspire and develop artists, curators, arts organisations, public galleries and audiences across Victoria (and beyond).

NETS Victoria paused its Exhibition Development Fund (EDF) program in 2022 due to impacts to galleries and touring during the past couple of years. During this time, NETS Victoria's Artistic Program Advisory Committee reviewed the EDF program and we are pleased to announce it will now be offered every two years, with a larger pool of funding available of \$40,000.

We had a very successful and strong round of applications in 2021, including ACCA's Yalingwa project that was rolled into 2022. We look forward to welcoming back EOIs to the program in 2023.

NETS Victoria pays tribute to the ongoing culture of Aboriginal and Torres Strait Islanders. We pay our respects to Elders past, present and emerging, and acknowledge the Woiwurrung (Wurundjeri) Peoples of the Kulin Nation as the traditional custodians of the lands and waters on which our office operates.

National Exhibitions Touring Support (NETS) Victoria is supported by the Victorian Government through Creative Victoria, and by the Australian Government through the Australia Council, its arts funding and advisory body and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. NETS Victoria also receives significant in-kind support from the National Gallery of Victoria.

NETS Victoria is grateful for the generous support of our valued partners.



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**NATIONAL EXHIBITIONS TOURING SUPPORT
VICTORIA INC.**

**NATIONAL EXHIBITIONS TOURING
SUPPORT VICTORIA INC.
ABN: 32 956 516 236
FINANCIAL REPORT FOR THE YEAR
ENDED 31st DECEMBER 2022**

**NATIONAL EXHIBITIONS TOURING SUPPORT
VICTORIA INC.**

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NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

COMMITTEE'S REPORT

Your Committee members present this report of National Exhibitions Touring Support Victoria Inc. for the financial year ended 31st December 2022

Committee Members

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

Chair	Bec Cole - Chair from March 2021	
Deputy Chair	Clare Leporati from March 2021 to March 2022	
	Isobel Morphy – Walsh Joined September 2021 – elected Deputy Chair 2022 until June 2022	
	Tammy Wong Hubert Joined February 2021 – elected Deputy Chair August 2022	
Treasurer	Michael Fox – Treasurer from March 2021	
Secretary	Claire Watson – Secretary from February 2021	
Ordinary Members	Jan van Schaik	Appointed August 2017 until March 2022
	Nikki Lam	Appointed March 2020 until March 2022
	David Sequeira	Appointed February 2021
	Nasalifya Namugula Namwinga	Appointed March 2021
	Joshua White	Appointed September 2022
	Rhynah Subrun	Appointed October 2022
NGV Representative	Nicole Monteiro	Appointed July 2022
NGV Representative	David Hurlston	Until July 2022

Management

Executive Officer	Claire Watson
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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

NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

- Foster opportunities for Australian artists through exhibitions, residencies and commissions
- Provide opportunities and mentorships for regional gallery curators and arts workers
- Manage and administer the Exhibition Development Fund
- Enhance support services for regional galleries

Objectives

The objectives of NETS Victoria:

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

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 (\$8,307). The surplus (deficit) for 2021 was (\$41,676). There were no abnormal items.

Events during the year and Subsequent to balance date (Covid 19 Pandemic)

The Covid 19 Pandemic restricted the association operating in its normal capacity and Exhibition Venue Fees were elected to be carried forward to align with the requirements of each project.

No other matters have arisen during or 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: MICHAEL FOX

DocuSigned by:

CC6D2D07E9ED445...

Committee Member: Bec Cole

DocuSigned by:

8748A5C8FAFB476...

Dated this 20 March **2023**

NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31st DECEMBER 2022

INCOME	NOTES	2022 \$	2021 \$
Government Grants			
Commonwealth Government Operational Grant	11	61,059	61,620
Creative Victoria Operational Grant	11	208,700	177,900
EDF Grant	11	0	29,200
Total Operational Grants Utilised		269,759	268,720
Commonwealth Government Project Grants	10	110,944	63,388
Creative Victoria and DJPV	10	352,108	177,118
Office of the Arts Fed Vision		76,553	124,563
Total Project and Other Grants Utilised		539,605	365,069
Total Grant Income		809,364	633,789
Other Income			
Exhibition Venue Fees		5,250	31,750
Interest Income		6,298	622
Other		4,162	51,064
Sponsorship		21,497	2,500
Donations		859	2,404
		38,066	88,340
TOTAL REVENUE		847,430	722,129
EXPENDITURE			
Employee Expenses	2	255,212	269,959
Freight and storage expenses	2	250,456	118,045
Exhibition Expenses		160,887	190,634
Advertising, Marketing and printing expenses		74,628	77,088
Travel expenses		42,829	17,854
Administration Expenses		71,725	90,225
Depreciation		0	0
TOTAL EXPENDITURE	2	855,737	763,805
OPERATING SURPLUS (DEFICIT)		(8,307)	(41,676)
Income taxation		0	0
SURPLUS (DEFICIT) AFTER INCOME TAXATION		(8,307)	(41,676)
Other Comprehensive Income		0	0
TOTAL COMPREHENSIVE (DEFICIT) FOR THE YEAR		(8,307)	(41,676)

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 2022

ASSETS	NOTE	2022	2021
CURRENT ASSETS		\$	\$
Cash and Cash Equivalents	3	1,047,841	1,021,287
Trade and Other Receivables	4	301,716	1,506
Inventory			
TOTAL CURRENT ASSETS		1,349,557	1,022,793
NON-CURRENT ASSETS			
Property, Plant & Equipment	5	0	0
TOTAL NON-CURRENT ASSETS		0	0
TOTAL ASSETS		1,349,557	1,022,793
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	6	60,705	38,957
Project Funds Carried Forward / Contract Liabilities	10	733,911	455,377
Venue Fees Carried Forward		45,250	16,750
Provisions for Annual Leave		13,708	14,965
Grants Rec'd in Advance/Contract Liabilities	11	38,897	31,351
TOTAL CURRENT LIABILITIES		892,471	557,400
NON-CURRENT LIABILITIES			
Employee Benefits		0	0
TOTAL NON-CURRENT LIABILITIES		0	0
TOTAL LIABILITIES		892,471	557,400
NET ASSETS		457,086	465,393
Members' Funds			
Retained Earnings		457,086	465,393
TOTAL EQUITY		457,086	465,393

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

NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2022

		Retained Earnings	Total Equity
Balance at end of financial year		507,069	507,069
	2021		
Surplus (Deficit) attributable to members		(41,676)	(41,676)
Balance at end of financial year		465,393	465,393
	2022		
Surplus (Deficit) attributable to members		(8,307)	(8,307)
Balance at end of financial year		457,086	457,086

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 2022

CASH FLOWS FROM OPERATING ACTIVITIES	Note	2022 \$	2021 \$
Operating Grant Receipt Including Grants in Advance		789,473	697,168
Donations and Sponsorship		31,447	4,904
Exhibition Sales & Misc Sales Income		9,412	82,814
Interest Received		6,298	622
Payments to Suppliers & Employees		(810,076)	(771,794)
NET CASH GENERATED (USED) BY OPERATING ACTIVITIES		26,554	13,714
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of Property, Plant and Equipment		0	0
NET CASH GENERATED (USED) BY INVESTING ACTIVITIES		0	0
NET INCREASE (DECREASE) IN CASH HELD		26,554	13,714
Cash and Cash Equivalents at the beginning of the year		1,021,287	1,007,513
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	3	1,047,841	1,021,287

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

NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

NOTES TO THE FINANCIAL STATEMENTS

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

NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Preparation

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

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian accounting Standards Board (AASB) and the disclosure requirements of AASB 101 'Presentation of Financial Statements', AASB 107 'Statement of Cashflows', AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors', AASB 1048 'Interpretation of Standards' and AASB 15 Revenue from Contracts with Customers and AASB 1058 Income of Not-for-Profit 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 performance delivery of the service to the customers.

Project Grant funds are recognised as income as the project performance expenditure is incurred. The unused grant funds at the end of the year is recognized in the balance sheet as a contract liability.

Refer to Note 10 and 11 for reconciliations of grants and revenue received and recognized for the year.

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

NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

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 a 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.

NOTES TO THE FINANCIAL STATEMENTS

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

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

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

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

Financial Instruments

Recognition

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

Loans and receivables

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

Contract Liabilities

Contract Liabilities represent Grant Funds and other revenue that has not been utilized or expended as per the program requirements

NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

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 performance 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.

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) <i>Net Surplus has been determined after</i>	2022	2021
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
Finance expenses	0	0
Employee Expenses		
Salaries and Wages	220,583	227,550
Annual Leave and Sick Leave, Long Service leave	(1,256)	4,430
Superannuation	23,699	22,685
Other Employee Expenses	12,186	15,294
Total Employee Expenses	255,212	269,959
Freight and Storage Expenses		
Freight	104,061	59,316
Crates	83,755	44,153
Storage	62,640	14,576
Total Freight and Storage	250,456	118,045

NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

NOTES TO THE FINANCIAL STATEMENTS

NOTE 3 CASH AND CASH EQUIVALENTS

	2022	2021
	\$	\$

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	1,047,841	1,020,908
Cash on hand	0	379

Total Cash and Cash Equivalents

1,047,841	1,021,287
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NOTE 4 TRADE AND OTHER RECEIVABLES

Current

Trade Debtors	301,716	1,506
Less: Provision for Impairment of receivables	0	0

Total Current Trade and Other Receivables

301,716	1,506
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NOTE 5 PROPERTY, PLANT AND EQUIPMENT

Office Improvements - at cost	38,085	38,065
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Less Accumulated depreciation	(38,085)	(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	50,640	34,540
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Other Creditors	10,065	4,417
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Total Trade and Other Payables

60,705	38,957
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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 DURING THE YEAR AFTER THE BALANCE SHEET DATE (Covid - 19 Pandemic)

The Covid 19 Pandemic restricted the normal operations of the association and the Exhibition Venue Fees were substantially reduced the Government Covid 19 assistance was however a considerable assistance.

There have been no other material non-adjusting events during the year or 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 2022

	2022	2021
Surplus (Deficit) for the year	(8,307)	(41,676)
Add back non-cash items		
Depreciation	0	0
Increase (Decrease) in Provisions	(1,257)	4,430
Changes in Assets and Liabilities		
(Increase) Decrease in Trade & Other Receivables	(300,210)	142,583
Increase (Decrease) in Trade and Other Payables	21,748	(22,941)
Increase (Decrease) in Grants received in Advance	278,534	(103,409)
Increase (Decrease) in Grants Carried Forward	7,546	45,477
Increase (Decrease) in Venue Fee's carried Forward	28,500	(10,750)
NET CASH GENERATED (USED) BY OPERATING ACTIVITIES	26,554	13,714

NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

NOTE 10 PROJECT FUNDS CARRIED FORWARD AND MOVEMENT FOR THE YEAR

Projects	Project Funds C/F Contract Liabilities 31/12/2021	Project Grants For 31/12/2022	Spent 2022 Year / Income Recognised	Project Funds C/F 31/12/2022 Contract Liabilities
Ngaratya (together)				
Bunjil	0	236,137	0	236,137
Collective Movements	0	119,903	0	119,903
Wilam Biik	0	204,798	122,761	82,037
Looking Glass Creative				
Vic Visions	80,480	0	80,480	0
Aus Co One Foot	143,861	86,220	110,944	119,137
Notions of Care	63,900	0	52,504	11,396
DJPV Creative Billboard	44,589	0	44,589	0
Conflated	122,547	31,765	114,019	40,293
Conflated-Creative Vic	0	67,316	0	67,316
TOTAL	455,377	818,139	539,605	733,911

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

	INCOME IN ADVANCE/ CONTRACT LIABILITIES	GRANTS RECEIVED 2022	(SPENT) 2022 YEAR / GRANTS RECOGNISED	INCOME IN ADVANCE/ CONTRACT LIABILITIES 31/12/2022
Australian Council	30,551	61,805	61,059	31,297
Creative Victoria/ DJPR	800	207,900	208,700	0
Public Galleries Association Victoria	0	7,600	0	7,600
TOTAL	31,351	277,305	269,759	38,897

RECOGNISED IN INCOME GRANTS UTILISED

Operational	2022	2021	
Creative Victoria Operational and EDF	208,700	207,100	207,100
Commonwealth Operational	61,059	61,620	61,620
TOTAL	269,759	268,720	323,720

NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

NOTES TO THE FINANCIAL STATEMENTS

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

One Board member was paid Board Members sitting fees during the 2022 year: Nasalifya Namugula Namwinga was paid \$455.00. In the 2021 year Nikki Lam was paid a Board Member sitting fee of \$907.50 and Nasalifya Namugula Namwinga was paid \$2,015.

Nikki Lam's payments in 2021 included serving as an interview panelist for staff recruitment purposes as well as being a member of the Artistic Program Advisory Committee. Other than these transactions there were no other 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.

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.

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.

DocuSigned by:

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MICHAEL FOX

DocuSigned by:

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Bec Cole

Dated this 20 day of March 2023

NATIONAL EXHIBITIONS TOURING SUPPORT VICTORIA INC.

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 31st December 2022, the Statement of Profit or Loss and Other Comprehensive Income and Statement of Cashflows for the year ended 31st December 2021 and the Statement of Changes in Equity for the year ended 31st December 2022, 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 31st December 2021, and its financial performance and its cash flows for the year ended 31st December 2022 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.

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.

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

DocuSigned by:

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Address 15 Taylor Street
Ashburton Vic 3147

Dated this 17 March 2023