

New England Regional Art Museum

# Annual Report

**2016-17**



# CONTENTS

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<b>PART A</b>	ABOUT NERAM	3
	CHAIR'S REPORT	4
	DIRECTOR'S REPORT	6
	PROFILE PROJECTS FUNDRAISING	10
	PROGRAMS	12
	ACQUISITIONS	14
	PROFILE PROJECTS ARTISTIC PROGRAMS	16
	COLLECTIONS	18
	ADOPT-AN-ARTWORK	19
	LOANS & TOURING EXHIBITIONS	20
	NERAM INFORMATION	21
	PEOPLE & SUPPORTERS	22
	STAKEHOLDERS	26
	VOLUNTEERS	27
	APPENDIX I	28
<b>PART B</b>	FINANCIAL STATEMENTS 2017-2017	33



# ABOUT NERAM

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## VISION

NERAM is a leader and creative catalyst for artistic and cultural expression in New England and beyond.

## MISSION

To create diverse artistic programs and exhibitions of national and international significance which showcase NERAM's collections and express our regional culture and identity.

## VALUES

- Excellence and creativity
- Generosity and volunteering
- Diversity and inclusion
- Respect and enjoyment
- Sustainability and financial prudence



# CHAIR'S REPORT

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## Welcome to this Annual Report presentation for the 2016-17 financial year. Another year filled with activity.

Our Museum Director, Mr Robert Heather has lead NERAM tirelessly this year. This is a big job and our Art Museum is run by a small team. Robert has worked hard and achieved significant results for us all during the year. Well done Robert, you have a good team and you all deserve our thanks and respect for everything that you have achieved this year.

Mr David Thomas resigned as our Café operator at the end of June 2017 and we have kept a number of his staff on to run the café under our management until we can find a new operator that take on a new lease. David ran the café well and we all miss him and wish him well in his new endeavours.

The funding of NERAM is the lifeline that keeps the Art Museum open and ensures the vitality of our exhibitions. I want to recognise and thank the funding bodies that underpin our daily operations:

- Armidale Regional Council provided \$329,000
- Create NSW provided \$60,000,
- The Margaret Olley Trust provided \$116,000
- The NERAM Foundation provided \$13,090, and
- The Hinton Trust provided \$9,101

This income stream is so important as it provides us with the certainty to make forward commitments to the staff and suppliers that keep the gallery running.

We also received significant project based funding this year:

- The Museum building was re-clad and painted this year due to the support of the NSW Government Stronger Communities Fund \$240,000, Create NSW \$60,000 and our local donors providing \$15,000 (including through the Annual Appeal). This has turned a tired and shabby building into a slick and smart one that we can all be proud of. It has also provided a valuable insulation layer to assist our climate control systems;
- The refurbished East Gallery will open in February 2018 with the new Hinton collection permanent exhibition and this has been funded with a donation of \$25,000 from the Margaret Olley Trust and local donations of over \$65,000. This will bring a large proportion of the Hinton works to permanent display in an attractive and engaging format;

- The Helen Dangar Memorial Art Bursary has been an inspiring initiative raising over \$75,000 to invest as sub fund to be administered by the NERAM Foundation with income generated funding the annual award of a bursary for an artist. With particular thanks to the Dangar Family, the Friends of NERAM, Packsaddle and everyone who contributed;

- Our annual appeal has provided NERAM with \$7,550 for the Conservation Fund and \$8315 for the NERAM Foundation;

I make this point each year, that much of this generosity has been provided because we are not a fully funded Council art museum and because we have such widespread, enthusiastic and dedicated local support. The sense of ownership and purpose among all of our community is our second most valuable asset, ranking just behind the art works that we have been given over many years.

Many of you will be interested in how our Solar Panels are working. In the 12 months since the installation has been completed we have generated 133,300 Kwh of electricity and this has kept 111 tonnes of CO2 out of the atmosphere. We would have needed to plant just over 5,000 trees to achieve this CO2 reduction. Our power bills are down and we are putting aside the money to repay the loan which made this investment possible. This was an interest free loan over 10 years and our donor should be very proud of these results – we are!

The NERAM Ltd finances are sound. We appear to be making a large profit of over \$10.6m but this is made up of a \$10m improvement to our art valuations which is pleasing but it does not represent funds that we can use. We also have a number of single project grants in the income line where the offsetting expenditure is of a capital nature and not shown on the income statement as an expense. The Balance Sheet gives a more accurate picture and we see here that our surplus of Current Assets over Current Liabilities improved from last year by \$181,766 to \$195,052. The Current Ratio is now at 1.33 (last year 1.02) where the higher the number climbs over 1 is an indicator of improving financial health.

The NERAM Foundation finished the year with \$415,000 invested and it paid \$13,000 from its investment income to NERAM to support operational activities. I would like to recommend Foundation donations to all NERAM supporters as a way of ensuring that future for our Art Museum is a vibrant one. Thank you to Peter Lloyd for continuing as the Chair of the Foundation and Trusts Committee this year.

Friends of NERAM were led again by Martha Saw until March this year with Carol Mackerras taking over as Chair at the AGM.

Much generosity has been provided because we have such widespread, enthusiastic and dedicated local support.



*NERAM Art Museum Director Robert Heather, John Mullen, Chair Telstra and Andrew Murray, Chair, New England Regional Art Museum Ltd*

My thanks to Martha for your leadership and support. Carol, congratulations on your appointment, we are all looking forward to working with you. The impact of the Friends volunteers is considerable. The volunteers prepare and serve food at our openings, provide the bar facilities and they run fundraising events which are occasionally more popular than our exhibitions! Friends also provide valuable financial support to gallery activities and special projects which is greatly appreciated. The enormous energy, warmth and spirit of the Friends group continues to make the NERAM community so welcoming to all.

Thanks also to the hard working Packsaddle committee and congratulations on another stunning exhibition. The annual Packsaddle Exhibition is a highlight of the NERAM calendar. It brings a broad and vibrant range of works to art lovers within the region, it attracts record crowds each year and raises funds for the continuing improvement of the NERAM collections and facilities.

The Board has been a very effective force in guiding NERAM through the past year. We were very sorry to lose Sam Beasley from the Board at the end of the financial year – Sam has been active behind the scenes in ensuring we balance our budget. He has been a long-term supporter of NERAM and he will continue to help where he can. Since the end the year Murray

Guest has also called time on his term as a Board Member after over 9 years. Murray's wise advice and corporate knowledge will be missed. Murray has also worked to develop strong ties between The Armidale School and NERAM at many levels and we hope that this will continue. My particular thanks to Steve Gow for his support as Deputy Chair and to Kathleen Steinhardt for her work as treasurer. All of the Board members have a keen interest in the progress and security of NERAM and they work hard behind the scenes to ensure that NERAM has a strong future.

My sincere thanks our new Patrons, His Excellency General The Honourable David Hurley AC DSC (Ret'd) Governor of New South Wales, and Mrs Hurley, and our sub-patrons The Hon Barnaby Joyce MP, Mr Adam Marshall MLA, Dr Philip Bacon AM and Mr Barry Pearce AM for their strong support of NERAM. Each of them maintain an active interest in the museum and are ready to provide support whenever it is sought.

To all Board Members, Robert, the hard working staff of NERAM, our donors, volunteers and those that support us though Friends and Packsaddle I offer my personal thanks for everything that you bring to NERAM both individually and collectively. Merry Christmas to you all.

*Andrew Murray*

# DIRECTOR'S REPORT

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The past year has seen NERAM consolidating our work in a number of areas with the aim of becoming a more attractive and sustainable facility that runs a broad range of artistic, cultural and community programs. These activities have attracted 43,339 people to visit NERAM to use our facilities, experience our programs and enjoy our exhibitions over this financial year.

The new NERAM 2017-2020 Strategic Plan will assist the organization to prioritize activities, allocate resources and create new opportunities for NERAM to act as a creative catalyst across the New England region. The plan has been developed in consultation with the Board of NERAM Ltd and with input from key stakeholders including NERAM Foundation, Packsaddle Committee, Friends of NERAM and members of NERAM key committees. This plan is supported with an annual Operational Plan and progressively updating policies and procedures across the organization.

One of our key priorities is always to look after our collection while also providing access to it through exhibitions and programs. The success of our Building Improvement Fund appeal means that this will be greatly enhanced in 2018 with the refurbishment of NERAM's East Gallery space with new lighting, upgraded walls and hanging facilities as well as improved security. These facilities will enable us to present a new long-term display of the exhibition **HINTON: Treasures of Australian art** which will open in February 2018 with over 120 artworks on the walls in a salon hang, creating a 'destination attraction' here in Armidale for art lovers around the country.

The installation of 240 new 370 Watt solar panels on the roof of NERAM has also made a significant contribution to NERAM's environmental and financial sustainability. The new installation can generate up to 88.8kWp and when combined with other energy efficiency initiatives has led to a reduction in our monthly power bills. This wouldn't have been possible without the support of a generous supporter who made available a \$100,000 interest free loan to be paid off over 10 years from our savings, combined with the support of the

many donors to last year's 2016 Annual Appeal. The solar power array was installed in December 2016 by New England Solar Power and we started to see immediate results as soon as it was activated.

The staffing restructure in early 2016 led to the appointment of key staff who supported the core operations of the art museum. Rachael Parsons the new Manager, Exhibitions and Curatorial commenced work in July 2016 and brought her energy and enthusiasm to the role, working with local and visiting artists, curators and lenders to deliver a program which appeals to a wide audience. The new role of Gallery Assistant helped to deal with building maintenance and facilities issues as well as providing support to the installation

team of volunteers. The Front of House Co-ordinator Sarita Dutoit worked across the museum retail outlet, volunteer program and supported the growing functions and venue hire business.

The program at NERAM has continued to showcase the works of a diverse range of artists and has included a mix of touring exhibitions, NERAM curated displays and the works of local artists from across northern NSW including New England and further afield.

*HINTON... is a 'destination attraction' for art lovers from around the country.*

- The new **PRINT ROOM** series of exhibitions provided an opportunity to connect our audience with the collections and work being done in the Museum of Printing with three exhibitions showcasing different approaches to printing and printmaking including an international exhibition of leading letterpress printing from the Hamilton Wood Type Museum in Two Rivers, Wisconsin; the art of pioneering Australian abstract artist Robert Jacks and an exhibition of the historic prints in The Howard Hinton Collection;
- Touring exhibitions from artists and collections around the country including the beautiful **Warakurna** exhibition from the National Museum of Australia in Canberra, the cheeky and irreverent photographs of Rennie Ellis from Monash Art Gallery in Victoria and the work of leading textile designer Julie Patterson from the Australian Design Centre in Sydney;
- Curated exhibitions exploring the NERAM Collections included looking at landscapes across all of our collections; working with Guest Curator Sandra McMahon and four New England artists to reconnect with the 19th century

The extraordinary gift of 11 paintings valued at over \$1.2 million from John Gale OBE were showcased through a special donor event and exhibition and on show throughout the summer.



*Julienne Jacks with painting by Robert Jacks donated to NERAM*

artists camps along Sydney Harbour and The Howard Hinton Collection; surveying our own collection of works by leading painter Euan Macleod, as well as the exploration of women artists across all of our collections in the **Resplendent** exhibition curated by Rachael Parsons, our new Manager, Exhibitions and Curatorial;

- Artists from across Northern NSW participated in programs and exhibitions including new works Max Powell, Jonathon Larsen, James White, Lucy Vader, Hayley Ward and Fay Porter in solos shows as well as group exhibitions and projects by Lizzie Horne, Beyond Empathy, UNE students, Accessible Arts, school students and the **31st Annual Packsaddle Fundraising Exhibition**.

The extraordinary gift of 11 paintings valued at over \$1.2 million from John Gale OBE made through the Commonwealth Government's Cultural Gifts Program were showcased through a special donor event and exhibition on 16 September 2016 which was on show throughout the summer. We were all saddened to hear of the passing of John Gale OBE (1924-2016) and would like to thank his representative Clive Austin AM for his assistance and support.

NERAM's Adopt-an-Artwork fundraising program has been developed in partnership with International Conservation

Services (ICS) and has raised over \$170,000 towards the costs of conserving NERAM Collection artworks. Local donors include individuals as well as community organisations such as the New England Art Society, Rotary Clubs and schools. A special event was held for donors on 23 May 2017 with ICS staff attending and presenting about the work required and the first shipment of artworks was sent down to the ICS laboratory in Sydney for treatment, which was documented on a special online blog. The Adopt-an-Artwork program was Highly Commended in the 2017 Museum and Galleries of NSW IMAGinE Awards in the Sustainability Programs category.

New public programs at NERAM have included:

- The inaugural **Wimble's Wayzgoose** event to promote awareness of the Museum of Printing which included a seminar, 3 workshops and the Printer's Picnic event, made possible with support from the Gordon Darling Foundation and guest curator Clint Harvey from The Bacon Factory in Brisbane;
- The inaugural NERAM Spring Maker's Market and the **Ephemera** Artist-in-residence project with Eco-Arts Australis which were held in association with the 2016 Black Gully Music Festival;



## DIRECTOR'S REPORT

- The Myall Creek Memorial artist-in-residence project which has helped to establish the relationships and networks for NERAM's major exhibition project in 2018, the **Myall Creek and beyond** exhibition;
- Partnerships with local community and cultural organisations including the partnership with Beyond Empathy to deliver workshops for the **Yanaya** indigenous language and song project, the Seasons series of poetry workshops with New England Writers Centre, the presentation of a series of painting workshops for members of the New England Art Society, art classes for students with disabilities were regularly run every week with The Ascent Group and a special one-off workshop introduced students from Backtrack to the art of printmaking with support from ADFAS in late 2016;
- NERAM and the New England Art Society presented the **Nocturne Armidale** photographic residency by visiting artist Doug Spowart and Victoria Cooper in association with

New public programs at NERAM reach out, relate, partner, collaborate and establish relationships

- our Rennie Ellis photographic exhibition in September 2016. The residency included night photographic workshops and activities as well as a facebook page. The outcomes included exhibitions at Armidale Regional Council Foyer, the New England Art Society's Armidale Art Gallery space and at Saumarez Homestead;
- NERAM launched a series of Creative Ageing Morning Teas with the support of sponsor Home Nursing Group. These include practical hands-on artmaking activities, performances, talks and tours of the art collection and are scheduled to become a regular feature of our program;
  - A collaboration with the Black Gully Printmakers community group has seen them base their activities in the Museum of Printing and their members signed up as NERAM Volunteers to keep the space open to the public on Sunday afternoons. The Printmakers hold group activities and pop-up exhibitions and in 2017 raised funds to assist with refitting the space and purchasing a new etching press



New etching press delivered to Museum of Printing

We hope that you enjoyed the experience of visiting NERAM throughout this year...



*NERAM Volunteers excursion to Tamworth Regional Gallery*

(in collaboration with Packsaddle). They were active supporters of the 2017 Wimbles Wayzgoose event holding artist talks, demonstrations and a pop-up exhibition.

The Memorandum of Understanding with the Armidale and Regional Aboriginal Cultural Centre and Keeping Place saw artistic outcomes with the exhibition ***From the Trees: Bark paintings in the NERAM Collection*** being curated by emerging curator Bevan Quinlan and displayed at NERAM in May 2017. Both organisations are regularly consulting with each other about joint projects, funding opportunities and exhibitions. A major priority is the development of better physical links between our two facilities and we are seeking support from Armidale Regional Council to assist with construction of pathways and streetside footpaths to assist with safe access between the two most significant cultural and tourism facilities in our region.

The strategic relationship between NERAM and the University of New England continues to evolve with NERAM receiving an Audience Development grant of \$7,900 from Museums and Galleries of NSW to develop our new NERAM Student Ambassador Program with international students attending UNE. The program included an introductory barbecue at

NERAM, the UNE photographic awards and enrolling UNE international students in NERAM's Volunteer Program and e-newsletter. We see the potential for programs of this kind to create opportunities for students and staff to learn more about Australian art and culture as well as to interact with the local community in a positive way.

Another priority over this year has been the development and implementation of a new Workplace Health and Safety plan and rectification of issues identified through this process, which has involved staff, volunteers, artists and contractors. The progressive development and implementation of this process has made NERAM a safer destination for our visitors and a safer workplace for our workers and has led to identifying and fixing a number of long-term issues.

The Volunteer Program at NERAM has also grown with monthly meetings and training sessions, regular recruitment drives for new participants and an excursion for a behind-the-scenes visit to the Tamworth Regional Gallery and exhibitions at Weswal Gallery. NERAM thanks The Armidale School for making this trip possible through the loan of their bus. We would also like to thank our volunteers for the regular and enthusiastic participation in these activities and their ongoing support through donating their time and effort.

We hope that you have all enjoyed the experience of visiting NERAM throughout this year, seeing our exhibitions, taking part in our public programs, shopping in our retail outlet and eating at the café. We look forwards to seeing you come back again and again.

Robert Heather

Art Museum Director



# PROFILE PROJECTS

## FUNDRAISING

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### Sustainable NERAM

The Sustainable NERAM plan created a framework for moving the art museum towards a more economically and environmentally sustainable future by identifying key issues with NERAM facilities that could be addressed to make the building more energy efficient and save money on power bills. The NERAM Board and management were then able to approach potential donors as well as write successful grant applications to government to raise the funds for capital works projects. These included:

- Replacement of exhibition lighting system with energy efficient LED lights in 2017 (\$60,000 from donors & \$60,000 from Arts NSW Regional Capital Program);
- Installation of solar panels on NERAM roof (\$100,000 from private lender & \$15,000 from NERAM Annual Appeal donors);
- Recladding of museum building with Kingspan insulated panels (\$240,000 from Armidale Regional Council Stronger Community Fund, \$60,000 from Create NSW Regional Capital Program and \$15,000 from NERAM Building Improvement Fund donors)
- NERAM building maintenance & works – tinting windows, new café awning, office blinds (NERAM Budget and donors).

These measures have lowered energy costs and substantially improved the amenity of the building. NERAM has also recently undertaken a S-CORE sustainability assessment which will identify other areas for improvement.

Make the building more energy efficient and save money on power bills.

# To create new opportunities for regional artists to improve their practice...

– Helen Dangar Memorial Art Bursary



## Helen Dangar Memorial Art Bursary

The Helen Dangar Memorial Art Bursary was established to create new opportunities for regional artists to improve their practice; promote awareness of the central role of the New England Regional Art Museum in our region's artistic community and acknowledge the contribution made by Helen Dangar (1944-2015) and Bill Dangar and the Dangar family.

An appeal was launched in late 2017 with the support of the Friends of NERAM who donated the \$10,000 raised at the 2017 NERAMble at the Dangar home and Packsaddle who contributed a donation of \$5,000. The appeal raised over \$75,000 which has been invested through the NERAM Foundation and the funds generated each year will be used to support a professional or creative development opportunity for an artist from the New England region, selected through an annual call for applications process.



## Building Improvement Fund

The NERAM Building Improvement Fund was established as an ongoing program to raise funds for capital works and maintenance of the aging NERAM facilities. The aim was to create a pool of funds available to use for upkeep and upgrading the building by enabling NERAM to make a matching or significant contribution towards grant applications, as well as assisting with up front planning and design costs.

In 2017-17 the Building Improvement Fund raised \$94,770 towards key projects including:

- \$15,000 towards recladding the exterior of the NERAM building with Kingspan insulated panels (total project cost \$315,000) which commenced in July 2017;
- \$75,000 towards refurbishing NERAM's East Gallery as the space for the new HINTON: Treasures of Australian art permanent exhibition which will open in February 2018.

Future contributions will be used to support funding applications to address issues with the café, exhibition spaces, loading dock, landscaping and the development of a site masterplan.



# PROGRAMS

The 2016/17 exhibition program was developed to provide meaningful access and engagement to a diverse range of historic and contemporary art practice for New England Regional Art Museum's local communities and visiting audiences.

Presenting a rotating program that included a combination of national touring exhibitions, collection shows, local artists' solo exhibitions and community projects, the program aimed to enrich the experience and understanding NERAM's collections through making connections to both current

local arts practice of the region, and to nationally significant Australian artists, institutions and exhibitions.

Key areas of focus for the 2016/17 program included initiating the Print Room series to explore various methods of printmaking and to highlight the printed works from the NERAM collections, broadening the scope of solo exhibiting artists to include artists from outside of the New England Region, and to strengthen and diversify NERAM's partnerships with various community and institutional partners.

## Exhibitions and events

- **Operation Preservation**  
Curated by Jennifer Taylor  
14th November 2015 – 18th September 2016
- **Shaun Tan's The Lost Thing**  
An Australian Centre for Moving Image touring exhibition  
6th May – 24th July 2016
- **Views of Landscape**  
Curated by Robert Heather  
24th June – 27th November 2016

- **HOME**  
In partnership with Beyond Empathy  
24th June – 14th August 2016
- **I = PC<sub>2</sub>**  
Curated by Benjamin Thorne  
24th June – 14th August 2016
- **5, 7, 12, 14 July 2016**  
Storytime in the Foyer  
– **Shaun Tan's Lost Thing** (120 people)
- **16 July 2016**  
ACMI The Lost Thing Animation workshop (17 people)

- **29th July 2016**  
Exhibition Opening (320 people)  
**UNESAP Let's Hang It**  
In partnership with UNE  
29th July – 14th August 2016
- **19th August 2016**  
Exhibition Opening (80 people)  
• **UNE International Students Photography Competition**  
In Partnership with UNE  
19th August – 9th September 2016
- **Heat Works by Max Powell**  
19th August – 18th September 2016



Daisy Williams, Director and Bevan Quinland, Curator, Armidale and Region, Aboriginal Cultural Centre & Keeping Place



Nocturne Armidale workshop

- **The Rennie Ellis Show**  
A Monash Gallery of Art  
touring exhibition  
19th August – 16th October 2016

#### **20 August 2016**

Drone filming demonstration with  
Cloud Buster Films (21 people)

#### **26 August 2016**

Arts North West professional  
development seminar (12 people)

#### **13-19 September 2016**

- **Nocturne Armidale** photographic  
artist-in-residence project (10 people)
- Doug Spowart photographer tour –  
**The Rennie Ellis Show** (14 people)

#### **16 September 2016**

Opening Night/ Donor Gala Evening  
(120 people)

- **The Gale Donation**

16th September 2016  
– 5th February 2016

#### **17 & 18 September 2016**

Tanya Beer Eco-Arts Australis **Ephemera**  
artist-in-residence project – workshops  
(20 people)

#### **23rd September**

Exhibition Opening (110 people)

- **Run With It**

In partnership with Accessible Arts  
and Beyond Empathy  
23rd September – 16th October 2016

- **Par Avion** by James White

23rd September – 6th November 2016

#### **8 October 2016**

James White watercolour workshop  
(8 people)

#### **14 October 2016**

Stephen Tafran – Gamelan and Guitar  
concert (48 people)

#### **15 October 2016**

NERAM Volunteer bus excursion to  
Tamworth – Tamworth Regional Gallery  
& Weswal Gallery (15 people)



Clive Austin AM and Trish Austin at the opening of **The Gale Donation** exhibition

#### **19 October 2016**

Armidale Business Chamber  
networking drinks (38 people)

#### **20 October 2016**

Joint NERAM/ADFAS Conservation of  
Paintings presentation (18 people)

#### **21st October 2016**

Exhibition Opening (290 people)

- **PACKSADDLE 2016**

21st October – 6th November 2016

- **I Do Love Paint: Euan McCleod**

Curated by Rachael Parsons  
21st October 2016  
– 5th February 2016

#### **22 October 2016**

- Artists Euan Macleod and Angus  
Nivison in conversation (30 people)
- Classical music concert (86 people)

#### **28 October 2016**

Getting started – collecting art for  
Beginners panel discussion  
(30 people)

#### **29 October – 12 November 2016**

Woodlands Week & Eco-Arts Australis  
**Ephemera** project – 4 artists-in-  
residence

#### **29-30 October 2016**

Basil Hall Printmaking Workshop  
(10 people)

#### **29 October 2016**

Artist talk – Basil Hall printmaker  
(12 people)

#### **30 October 2016**

Artist Talk – Angus Nivison (15 people)

#### **2 November 2016**

Armidale Regional Council – Tourism  
networking event (30 people)

#### **11th November 2016**

Exhibition Opening (85 people)

- **Warakurna: All the stories got into our  
minds and eyes**

A National Museum Australia  
touring exhibition  
11th November 2016 –  
5th February 2017

## PROGRAMS

- ***Bush to Bay: Hinton and the Artists' Camps***

Curated by Sandra McMahon  
supported by Friends of NERAM  
11th November 2016 –  
5th February 2017

- ***Kangaroos In My Blood***

11th November 2016 –  
5th February 2017

**12 November 2016**

Black Gully Music Festival (1200 people)

**13 November 2016**

Terry Cooke photography workshop  
(8 people)

**16 November 2016**

Howard Hinton Lecture –  
Michael Moignard (30 people)

**9 December 2016**

- Backtrack printmaking workshop with Jonathon Larsen (ADFAS Youth Arts Fund) (10 people)
- Friends of NERAM Christmas Party (55 people)
- Felt Tip Theatre Company performance (150 people)

**13 January 2017**

Orpheus Music Recorder concert  
(80 people)

**3 February 2017**

UNE Senior Executive leadership  
retreat (9 people)

**10th February 2017**

Exhibition Opening (160 people)

- ***Cloth: From Seeds to Bloom***

An Australian Design Centre  
Touring Exhibition  
10th February – 30th April 2017

- ***Print Room: New Impressions***

A Hamilton Print Museum  
Touring Exhibition  
10th February – 30th April 2017

- ***Water Line*** by Henri van Noordenburg

10th February – 19th March 2017

- ***Private Postcards***

An Armidale Community project  
curated by Johnathan Larsen  
10th February – 19th March 2017

**11 February 2017**

- Letterpress workshop with Clint Harvey – Museum of Printing (16 people)

- Julie Paterson Artist Talk (50 people)

- Henri van Noordenburg artist talk (15 people)

**18 February 2017**

Bush to Bay Panel discussion  
(18 people)

**25 February & 26th February 2017**

Mark Tedeschi QC Myall Creek lecture  
and book signing x 2 (85 & 63 people)

**11 March 2017**

- UNE International Students BBQ (50 people)  
11 & 12 March 2017
- Julie Paterson Screenprinting fabric workshop x 2 (13 people & 13 people)

**14 March 2017**

Rotary Club of Armidale dinner  
(51 people)

**18 March 2017**

New England Writers Centre The  
Seasons poetry workshop (6 people)

**23 March 2017**

NERAM Future Directions fundraising  
dinner (31 people)

**24th March 2017**

Exhibition Opening (120 people)

- ***Resplendent***

Curated by Rachael Parsons  
24th March – 13th August 2017

- ***Serenades to the Sky*** by Lucy Vader

In partnership with Michael Reid  
Gallery

24th March – 30th April 2017

- ***Of Things Unconventional***  
by Hayley Ward

24th March – 30th April 2017

**25 March 2017**

Curator talk – Rachael Parsons &  
Artist Talk – Lucy Vader (20 people)

**26 March 2017**

Friends of NERAM Annual General  
Meeting (30 people)



Students from Backtrack at printmaking workshop with artist Jonathon Larsen, funded by ADFAS Armidale



### **1-2 April 2017**

NERAMble fundraising open garden event – Black Mountain (400 people)

### **11- 13 April 2017**

School Holiday workshops

- Smart phone photography (11 people)
- Creative kids: 5-10 year old (15 people)
- Creative kids: 3-4 year old (6 people)
- Magic Electricity Box Kids concert (21 people)
- Magic Electricity Box kids workshop (15 people)

### **22 April 2017**

New England Writers Centre The Seasons poetry workshop (16 people)

### **28-30 April 2017**

Wimble's Wayzgoose event

- 'Words, Text and Images' seminar (50 people)
- 'Inky Fingers – 3 x practical workshops (29 people)
- 'Printer's Picnic' (115 people)

### **5th May 2017**

Exhibition Opening (70 people)

- *Print Circle: Music Box*  
5th May – 23rd July 2017
- *Print Room: Robert Jacks Printed Matter*  
Curated by Peter Anderson, supported by the Gordon Darling Foundation  
5th May – 23rd July 2017
- *From the Tree*  
Curated by Bevan Quinlan and Rachael Parsons in partnership with the Armidale and Region Aboriginal Cultural Centre and Keeping Place  
5th May – 18th June
- *Old Tom Entranced: Leigh Hobbs*  
Curated by Rachael Parsons in partnership with the Booked In Literature Festival  
5th May – 18th June 2017



Artists Euan Macleod and Angus Nivison at *Packsaddle* exhibition

### **6 May 2017**

New England Art Society workshop – Peter Champion (10 people)

### **14 May 2017**

New England Writers Centre – Booked In Festival writing workshop (6 people)

### **23 May 2017**

Adopt-an-Artwork Donor Day presentation with ICS (19 people)

### **28 May 2017**

Australian Garden History Society Lecture (90 people)

### **7 June 2017**

Home Nursing Group - Creative Ageing Morning Tea (26 people)

### **8 & 9 June 2017**

Looking through Windows elders workshops (30 people)

### **13 June 2017**

Create NSW Regional Roadshow (35 people)

### **15 June 2017**

Telstra Board Meeting and Armidale Regional Council presentations (40 people)

### **23rd June 2017**

Exhibition Opening (70 people)

- *2am* by Fay Porter  
23rd June – 10th August 2017
- *River Towns* by Robert Moore  
In partnership with Heiser Gallery  
23rd June – 13th August 2017
- *Print Room: Trysts and Interludes*  
Curated by Rachael Parsons  
23rd June – 24th September 2017

### **24 June 2017**

Artist talk by Robert Moore



# PROFILE PROJECTS

## ARTISTIC PROGRAMS

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### Wimble's Wayzgoose

**Wimble's Wayzgoose** event was held at the Museum of Printing at the New England Regional Art Museum from Friday 28 until Sunday 30 April 2017 with funding support from the Gordon Darling Foundation and with assistance from guest curator Clint Harvey from The Bacon Factory, Brisbane.

The program included three key components:

- The 'Words, Text and Images' seminar on Friday saw over 50 participants listening to presentations that ranged from artists' books to the history of printing to designing fonts for the web.
- The three 'Inky Fingers' artist-in-residence practical workshops on Saturday (Wood engraving with David Frazer, Bookbinding with Adele Outteridge & Screenprinting with Ms Browns Lounge) on the Saturday were supplemented with The Typographic Future - a practical letterpress activity in the Museum of Printing with Wayzgoose artist/curator Clint Harvey that engaged with the Museum of Printing collection.

- The 'Printer's Picnic' on Sunday included artists' talks by local and visiting artists, a mini-printmaker's market, live music, food and drinks and a Big Print activity which created a lot of excitement.

The weekend attracted over 180 participants including visitors from Brisbane, Sydney, Melbourne, Newcastle, Lismore and the New England region and provided a significant catalyst for the local community group the Black Gully Printmakers who were involved in all aspects of the weekend.

It was a community event  
with many people helping to  
ink the block...

– Helen Cole, Imprint Online



### Myall Creek & Beyond

***Myall Creek and beyond*** is being developed by NERAM in partnership with the Friends of Myall Creek Memorial for display in June 2018 in association with the 180th anniversary of the Myall Creek Massacre (June 1838). Guest curator Bianca Beetson and a group of contemporary indigenous artists who will create new works based upon the experience of visiting the Myall Creek Memorial site and learning about the history of the massacre and the subsequent trial, meeting with a range of stakeholders, artists and participants.

This project will include exhibitions at NERAM and ACCKP, a symposium at the University of New England, a publication, youth and school workshops across the New England region and participation in the 2018 Myall Creek Memorial event. The project has received funding from the Regional Arts Fund, the Commonwealth Department of Communications and the Arts Indigenous Languages and Arts Program and support from the Armidale and Region Aboriginal Cultural Centre and Keeping Place, University of New England, Beyond Empathy and Arts North West.



### Treasures of Australian Art: The Howard Hinton Collection

Developed as a partnership with Hazelhurst Regional Gallery and Art Centre in Sutherland Shire near Sydney this exhibition brought together fifty key works from the Howard Hinton Collection for display in one of the state's leading municipal galleries. The project included production of new touring crates for key works in the collection, rewriting interpretative and support materials and the installation of the display on site.

The exhibition was supported by an extensive promotions and marketing strategy and was seen by over 19,000 people from 13 August – 9 October 2016. It was an introduction to The Howard Hinton Collection for a new generation of Sydney art lovers and the gallery also reported a steady attendance of former students from the Armidale Teacher's College and University of New England alumni.

# COLLECTIONS



Rah Fizelle, *Untitled (Cortina, Italy)* n.d

## Acquisitions

The New England Regional Art Museum acquired 89 works of art in the year through individual donors. All met the requirements of the Art Museum's Collections Policy.

Sir Erik Langker  
*Untitled (Middle Harbour, Sydney)*  
n.d. Oil on board  
Gift of the Young Family 2017

Rah Fizelle  
*Untitled (Cortina, Italy)* n.d.  
Watercolour on paper on card  
Gift of the Young Family 2017

Brian Irving  
*Rosella 3*  
2017, Acrylic on canvas  
Gift of the Armidale & Region  
Aboriginal Cultural Centre and  
Keeping Place 2017

Angus Nivison  
*Sydney Harbour, Grey Day*  
2017  
Acrylic, graphite & pigments on paper  
Purchased with the assistance of funds  
donated anonymously 2017

F. Gore  
*Untitled (Portrait of John Gale)*  
1969, Oil on canvas  
Gift of John Gale 2017



Stephen King, *Horse and Rider IV*

Robert Jacks  
*Malagurna*, 2006  
Oil and acrylic on canvas  
Donated from the Estate of the Artist  
2017

Elisabeth Cummings  
*Interior*, 1980  
Charcoal on paper  
Gift of the Packsaddle Fundraisers 2017

Elisabeth Cummings  
*(Folio of 82 works on paper)*  
Mixed media  
Donated through the Australian  
Cultural Gifts Program by Elisabeth  
Cummings in 2017

Unknown artist  
*Untitled (Ceramic punch bowl  
and goblets)*  
n.d. Glazed pottery/ceramic  
Gift of Meg Stewart 2016

Unknown artist  
*Untitled (black shawl with  
crimson lining)*  
n.d. Textile  
Gift of Meg Stewart 2016

Unknown artist  
*Untitled (textile shawl with  
embroidered flowers)*  
n.d. Textile  
Gift of Meg Stewart 2016

Margaret Coen  
*Still Life with Shells and Jug*  
n.d. Watercolour  
Gift of Meg Stewart 2016

Pat Elkin  
*Phoenix Rising from the Ashes*  
2015, Acrylic paint on canvas  
Gift of Mr Paul Barratt 2016

Stephen King  
*Horse and Rider IV*  
n.d. Wood sculpture  
Purchased with the assistance of funds  
donated anonymously in 2016

The following works were donated to NERAM in 2015-16 but approved by the Cultural Gifts Program in 2016-17.

Jan Senbergs  
*HMAS Armidale 1998*  
Acrylic wash and pastel on paper  
Donated through the Australian  
Government's Cultural Gifts program  
by Jan Senbergs 2016

Shane Fitzgerald  
*Central Desert Mirage 2014*  
Duraflex print  
Donated through the Australian  
Cultural Gifts Program by Shane  
Fitzgerald 2016

Shane Fitzgerald  
*Nocturne II 2014*  
Duraflex print  
Donated through the Australian  
Cultural Gifts Program by Shane  
Fitzgerald 2016

Shane Fitzgerald  
*Paluma 2014*  
Duraflex print  
Donated through the Australian  
Cultural Gifts Program by Shane  
Fitzgerald 2016

Shane Fitzgerald  
*Periepeteia 2014*  
Duraflex print  
Donated through the Australian  
Cultural Gifts Program by Shane  
Fitzgerald 2016

Leigh Hobbs  
*Old Tom folio*  
Series of six hand coloured etchings  
Donated through the Australian  
Government's Cultural Gifts program  
by Katherine Littlewood 2016



# ADOPT-AN-ARTWORK

## Phase 1 paintings and textiles travelled to International Conservation Services in Sydney to begin conservation treatments

Phase 1 works on paper began conservation treatment on-site at NERAM under Jennifer Taylor Conservation. A total of 14 works underwent treatment as part of the first phase. On 23rd May 2017 a public event was held for sponsors of the Adopt An Artwork Program, Friends of NERAM and Volunteers of NERAM. The event included public lectures by Adam Godijn from International Conservation Services and Jennifer Taylor from NERAM on conservation treatments underway on collection items and the challenges on conserving collection items.

### Phase 1 works:

Elioth Gruner

***Silver Light*** 1916

Oil on Canvas

The Howard Hinton Collection

Sponsored by Gillian and Michael

Dunlop through the Adopt-an-Artwork Program 2015

Elioth Gruner

***Violets*** 1916

Oil on canvas on board

The Howard Hinton Collection

Sponsored by Lynn Walker and Richard Bird through the Adopt-an-Artwork Program 2015

Hans Heysen

***The Willow*** 1925

Oil on canvas

The Howard Hinton Collection

Sponsored by Jeremy Smith through the Adopt-an-Artwork Program 2015

Nora Heysen

***Eggs*** 1927

Oil on canvas

The Howard Hinton Collection

Sponsored by Packsaddle through the Adopt-an-Artwork Program 2015

Isabel McWhannel

***The Garden by the River*** 1908

Oil on canvas

The Howard Hinton Collection

Sponsored by the New England Art Society through the Adopt-an-Artwork Program 2017

Tom Roberts

***Rose of Persia*** 1900

Oil on canvas on board

The Howard Hinton Collection

Sponsored by the Friends of NERAM Inc through the Adopt-an-Artwork Program 2015

Jeffrey Smart

***Vacant Allotment, Woolloomooloo***

1947, Oil on canvas

The Chandler Coventry Collection

Sponsored by the Stronger Communities Programme through the Adopt-an-Artwork program 2016

Brett Whiteley

***Self Portrait*** (c.1972)

Ink on linen

The Chandler Coventry Collection

Sponsored by Wesfarmers through the Adopt-an-Artwork program 2016

Elioth Gruner

***The Cascade*** n.d.

Etching on paper

The Howard Hinton Collection

Sponsored by the New England Art Society through the Adopt-an-Artwork program 2016

Lloyd Rees

***Road from the Mountains*** 1935

Pencil on paper

The Howard Hinton Collection

Sponsored by Denise de Vries through the Adopt-an-Artwork program 2016



*Adopt-an-Artwork donor event*

Lloyd Rees

***The Hillside*** 1935

Pencil on paper

The Howard Hinton Collection

Sponsored by John Appleton through the Adopt-an-Artwork program 2016

Jesse Jewhurst Hilder

***Stableyard, Currency Lass Inn, Parramatta*** n.d.

Watercolour

The Howard Hinton Collection

Sponsored by Warren Lobb through the Adopt-an-Artwork program

B.E. Minns

***Mosman Bay*** 1932

Watercolour

The Howard Hinton Collection

Sponsored by Joyce Gow through the Adopt-an-Artwork program 2015

B.E. Minns

***Wattles at Pittwater*** 1936

Watercolour

The Howard Hinton Collection

Sponsored by Antony and Barbara Deakin through the Adopt-an-Artwork program



# LOANS & TOURING EXHIBITIONS

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92 works were loaned out for significant curated exhibitions or as part of touring exhibitions in New South Wales and Victoria.

## LOANS

Venue: **S.H. Ervin Gallery**  
Exhibition: *Margaret Olley: painter, peer, mentor, muse*  
Dates: 7 January – 26 March 2017

Works: Margaret Olley  
*The Yellow Room Triptych* 2007  
Oil on board  
Purchased through The Yellow Room Appeal 2013  
The Howard Hinton Collection  
  
Donald Friend  
*Margaret Olley* 1948  
Ink on paper, mounted on Masonite  
Gift of Chandler Coventry 1979

Venue: **Armidale & Region Aboriginal Cultural Centre & Keeping Place**

Exhibition: Connect, Consult, Collaborate  
Dates: 30 March – 22 May 2017

Works: Charlie Djurritjini  
*Untitled* 1994  
Synthetic polymer on canvas  
Gift of Anthony Renshaw 1996  
  
Two Bob Jungarai & Kappa Mpetyane  
Tjampitjinpa

*Untitled* n.d.  
Synthetic polymer paint on canvas  
Gift of Christopher Hodges 1996

Central Arnhem Land  
*Untitled (didgeridoo)* (c.1978)  
Wood  
Gift of Anthony Renshaw 1996

Central Arnhem Land  
*Untitled (log coffin)* (c.1984)  
Wood  
Gift of Anthony Renshaw 1996

Clara Wugukwuguk  
*Untitled (log coffin)* 1994  
Wood  
Gift of Anthony Renshaw 1996  
  
Katherine, NT  
*Untitled (log coffin)* (c.1989)  
Wood  
Gift of Anthony Renshaw 1996

## TOURING EXHIBITIONS

### *The Art of Wool*

*The Art of Wool* exhibition is presented by The Woolmark Company and New England Regional Art Museum. This project has been assisted by the Australian Government through the Ministry of the Arts Visions of Australia program. *The Art of Wool* touring exhibition visited venues in 2016/17. These were:

1. Hamilton Gallery, VIC. (20 June – 14 August 2016)
2. Western Plains Cultural Centre, Wagga Wagga (6 March – 30 April 2017)

The Tour includes 44 garments from the collections of Australian Wool Innovations, including Winners of the 2013, 2014 & 2015 International Woolmark Prize, and 33 artworks from across the NERAM Collections.

### *Treasures of Australian Art 1880-1940: The Howard Hinton Collection*

The New England Regional Art Museum and its exhibition partner Hazelhurst Regional Gallery & Arts Centre presented *Treasures of Australian Art 1880-1940: The Howard Hinton Collection* at the Hazelhurst Regional Gallery & Arts Centre from 13 August – 9 October 2016.

The exhibition included 50 iconic works from The Howard Hinton Collection, photographs and ephemera from the UNE Archive and NERAM Collection as well as support material.

## RENTALS

Venue: **Armidale Regional Council**  
Location: The Office of the Administrator  
Work: John Morris  
*Along the Higher Peaks*  
Oil on Canvas, 1998  
Gift of the Margaret Hannah Olley Trust Fund 1999

We believe the exhibition helped connect us with local farmers who otherwise would never have entered the gallery.

– Hamilton Gallery about *The Art of Wool* touring exhibition

# NERAM INFORMATION

NERAM is a not-for-profit Company Limited by Guarantee that is Trust manager for Hinton Trust, Chandler Coventry Trust and NERAM Foundation.

In the year 2016-17 NERAM had 253 registered members.

## Patrons

His Excellency general The Honourable David Hurley  
AC DSC (Ret'd) Governor of New South Wales,  
and Mrs Linda Hurley

## Vice Patrons

The Hon. Barnaby Joyce MP, Member for New England  
Mr Adam Marshall MP, Member for  
Northern Tablelands  
Dr Philip Bacon AM, Director, Philip Bacon Galleries  
Mr Barry Pearce AM, Emeritus Curator,  
Art Gallery of New South Wales

## Directors

Andrew Murray – Chair  
Stephen Gow - Deputy Chair  
Kathleen Steinhardt, Treasurer  
Sam Beasley  
Mary Lou Conway  
Murray Guest  
Peter Lloyd  
Lucinda Wright  
Carley McLaren

Directors have been in office since the start of the financial year until the date of this report unless otherwise stated.

## Committees

The Board continued to operate a number of committees. These committees are chaired by Directors, and membership includes members of the community with expertise in the area of governance being addressed.

- Collections Advisory Committee
- NERAM Foundations and Trusts Investment Committee
- NERAM Financial Committee



*Rachael Parsons, NERAM Manager, Exhibitions and Curatorial on cover of local magazine FOCUS New England*

## Staff

### Permanent

Art Museum Director – Robert Heather  
Manager, Exhibitions and Curatorial – Rachael Parsons (commenced July 2016)  
Front of House Co-ordinator – Sarita Dutoit  
Administration Officer – Tania Hollis (until November 2016)  
Administration Officer – Debbie Kurikka (from October 2016)  
Gallery Assistant – Wayne Koppel (until November 2016)  
Gallery Technician – William (Bill) Mara (from October 2016)  
Registrar and Collections Management – Jennifer Taylor  
Casual Finance Officer – Meagan Playford (until September 2016)  
Casual Finance Officer – Carole Fullalove (from September 2016 to May 2017)

### Contractors

Brent James: IT support  
Megan Playford, Finance Officer (from May 2017)

# PEOPLE & SUPPORTERS

NERAM's programs and activities are made possible through the assistance we receive from our strong and active community base including significant stakeholders, volunteers and support committees.

## Key Stakeholders

**Friends of NERAM Inc** – The Friends play a vital role in supporting NERAM including providing funding for specific projects when required as well as volunteer labour including catering at openings and other functions throughout the year. In 2017 the NERAMble at Black Mountain also created an opportunity for NERAM to create a cultural event in the Guyra district of the newly amalgamated Armidale Regional Council and build our links with that community. At the 2016 AGM the Friends of NERAM also recognized the long term support and work by Lynne Walker, Richard Bird and Robyn Power who were given a Recognition of Service Award. The Friends of NERAM made significant contributions towards NERAM's operations and programs including:

- \$10,000 towards the Helen Dangar Memorial Art Bursary
- \$10,000 towards the purchase of a new scissor lift (Elevated Work Platform)
- \$11,630 Membership fees
- \$1,800 catering equipment
- \$607 marquees
- \$575 RSA Certificates.

**Packsaddle Fundraisers** – The annual Packsaddle Fundraising exhibition is always a highlight of the NERAM calendar and generates funds to support activities and acquisitions for the NERAM Collection. In this financial year they have also supported the Helen Dangar Memorial Art Bursary with a donation of \$5,000 and the purchase of the new etching press for the Museum of Printing with a donation of \$3,000 towards the overall cost.

**The Margaret Olley Trust** – The support of the Margaret Olley Art Trust is essential to the ongoing operations of the New England Regional Art Museum donating \$115,785.82 to assist with staffing, infrastructure and salaries. In 2017 the Trust also made a one-off donation of \$25,000 towards the capital costs of refurbishing the East Gallery space for the permanent Howard Hinton Collection exhibition.



## Operational Funding

The Armidale Regional Council is the principle funding partner for the New England Regional Art Museum with a service agreement which in 2016-17 provided \$329,848 for operational costs.

The Margaret Olley Art Trust continued its support of NERAM with a donation of \$115,785.82 for operational costs.

NERAM entered the second year of its triennial funding agreement with Arts NSW (now Create NSW) with a grant of \$60,000 received for the years operations.

The NERAM Foundation supported NERAM with \$16,000 towards programs and activities.

### NERAM Foundation and Trusts Investment Committee:

Peter Lloyd (Chair)  
Andrew Murray  
Kathleen Steinhardt  
Malcolm Ross  
Martha Saw  
Elizabeth Spring  
Matt Meehan  
Robert Heather



UNE International students BBQ at NERAM

- \$60,000 from Create NSW's Regional Capital program to assist with the cost of recladding the exterior of the NERAM building in Kingspan insulated panels;
- \$7800 from Museums and Galleries in NSW Audience Development Program to present the NERAM Student Ambassador program for international students attending University of New England;
- \$10,000 from the University of New England to present the **2017 UNE Schools Art Prize (UNESAP)** exhibition;
- \$20,000 from the Commonwealth Government's Regional Arts Fund to cover the costs of the artist-in-residency stage of the *Myall Creek and beyond* exhibition project;
- \$300 from the New England Arts Grants for Young People program for a series of kids concerts by Simon Mellor from Magic Electricity Box at NERAM. The grants program is sponsored by ADFAS Armidale and the Rotary Club of Armidale Central;
- \$10,000 donation from the Board of Telstra to replace the NERAM telephone communications system.

## Project Grants

Project grants allow NERAM to develop special programs and activities. In 2016 -17 funding was received from sources including:

- \$6,000 from the Friends of NERAM to assist with artist and curator fees for the exhibition *Bush to Bay: Hinton and the artist's camps* at the New England Regional Art Museum;
- \$12,000 from the Gordon Darling Foundation for an international travel grant for guest curator Peter Anderson to install and open the exhibition *Available to everyone: Robert Jacks and Printed Matter* at Printed Matter bookstore and exhibition space as well as speak at the New York Artbooks Fair in New York in September 2016;
- \$8,909 from the Gordon Darling Foundation to assist with presenting the exhibition *Robert Jacks: Printed Matter* at the New England Regional Art Museum as well as the cost of presenting the inaugural Wimble's Wayzgoose event in April 2017;



Kids concert by Simon Mellor at Wimble's Wayzgoose, supported by ADFAS Armidale



# THANK YOU

New England Regional Art Museum assistance has made it possible for us

## Corporate Supporters and Sponsors



## Fellows

Margaret Olley Art Trust

Packsaddle Fundraisers

Rose & Bruce McCarthy

NERAM Foundation

Friends of NERAM Inc.

## Bronze

ADFAS Armidale  
Alex & Bruce Bell  
Andrew & Sarah Carruthers  
Angus & Caroline Nivison  
Anonymous  
Armidale APEX Club  
Astrid Knirsch & Eric Baker  
Barry & Lucy McCann  
Bergen Grazing Co  
Carol Mackerras  
Charles & Dorianne Coventry  
Clifton Legal  
Clytie Dangar  
Dacre King  
Dennes & Winsome Fayle  
Dr Mark Morgan  
Dr Sandra Welsman  
Edgar & Beatrice Bradley  
Edward & Sally Wright  
Francois & Penelope Jaggi  
Friends of the Teachers College  
Gallery 126  
Geoffrey & Ruth Barratt  
Graeme & Judith Robinson  
Graham & Helen Wilson  
James & Clytie Williams  
James & Anne White  
Jean Garrett

Jennifer Miller  
Jeremy Smith  
Jim & Mary Barber  
Joan Henley  
John & Caroline Mitchell  
John Harris & Chris Reading  
Judith Laffan  
June Atherton  
Killen's Smash Repairs  
Linley Cornish  
Lynoch Pty Ltd  
M.G. & N. English  
Margaret Durham  
Martin Sandy  
Mary Quinn  
Merran Pearson  
Michael & Catherine Dangar  
Michael Crouch AO & Shanny Crouch  
Michael Tooth  
Michelle Arens & Eric Livingston  
Minor Markle  
Moin & Associates  
Neville & Jennifer Crew  
New England Art Society  
New England Travel Centre  
P.H.W. Warrick  
Pamela Whalley  
Pat & Robyn Bradley  
Patricia J. Elkin  
Pattie Coventry

## Platinum

Andrew & Alexandra Mur  
Anonymous  
Anthony & Elizabeth Sprin  
Harry Geddes &  
Ydeet Winter-Irving  
Helen & Bill Dangar  
Mareah & Robert Rhodes-  
Paul Barratt AO  
Philip Bacon Galleries

Paul Greenwood  
Peg & Ross Tully  
Peter & Moira Lloyd  
Peter May  
Peter Morse  
Phillip & Alison Attard  
Philipp Hess  
Phillip & Julia Rose  
PKF Lawler Warburtons  
Prof Annabelle Duncan  
R.J. (Bob) Anderson & Glen Palmer  
Rebecca Schaefer  
Richard & Beverley Passey  
Roberts & Morrow  
Rose Bransdon-Parkes  
Rosemary Randall  
Ross Jenkins  
Rotary Club of Armidale Incorporated  
Roy & Nan Robertson  
Sandra & Aubrey Egan  
Shane & Karen Burns  
Stephen & Jane Gow  
Suzanne H Coventry  
The Meares Family  
Tim and Gina Fairfax  
Tim Eustace  
Timonee Schaeffer  
W D Thorn  
William Coventry  
William Todd

would like to thank all of our donors, supporters and sponsors whose  
s to provide exhibitions, programs and artistic activities for our community.

### Gold

Anne Sutherland  
Anonymous  
Colleen & Peter Ducat  
Michael & Gillian Dunlop  
Gorm Kirsch & Geoffrey Fox  
James Harris  
John & Barbara Beynon  
Keith & Robyn Power  
Malcolm & June Ross  
Pam Koebel  
Roger & GERALYN Flower  
Sam & Libby Beasley  
Susan Dunn  
Telstra  
The Home Nursing Group

### Silver

Amanda & Sebastian Hempel  
Armidale Air Conditioning  
Brian & Priscilla Connor  
Bruce & Kerry Chick  
Geoffrey Bradfield Fox  
Ian & Anthea Duncan  
June's Jewellery and Gems  
Kim Taylor  
Legal Minds  
Meg Larkin AM

Murray & Joanne Guest  
Phillip Bookallil  
Regional Australia Bank  
The Dangar Group Pty Ltd  
UNE Partnerships  
Veterinary Health Research  
Victoria & John Giblin  
W H & E M Southcott  
Wesfarmers

### Valued

Brian Abbott & Robin Proudford  
Lou & Mary Abrahams  
David Aitkin  
John Appleton  
Helen Arthurson & Iain Davidson  
Patsy Asch & Bar Finch  
Jenny Beattie  
Gilly Belfield  
Fred Bell  
W M Berkley  
Shan Blomfield  
D & J Bowman  
Christoph Dejung  
Gayle Burey  
Barbara Burton  
Judith Carey  
Joan & Keith Clarke  
Terry Coventry  
Joc Coventry & Mahalath Halperin  
Roger & Prim Cracknell  
Caroline Croft  
Sophie & Jim Mitchell  
Royal Hotel  
Anthony & Barbara Deakin  
Dewhurst Dental  
Susan Donegan  
Lanita Dutoit  
Sarita Dutoit  
R L Franklin  
Hugh & Jane Fraser  
Ross & Elizabeth Fulloon  
Peter & Gai Galbraith

Peter & Susan Gerard  
WHK Armidale  
Guyra Garden Club  
Hannon's Mount View Pharmacy  
Elaine Harding  
Ron Harrigan  
R. G. Hawksford  
Robert Heather  
Christopher Hodges & Helen Eager  
Tony Hoskin Plumbing  
John & Margot Hoskins  
Irvine Family  
Ian M. Johnstone  
Coll King  
Bob & Ann Lemcke  
Warren Lobb  
Jane Lober  
Cat MacGregor & Bob Waugh  
Anonymous  
Richard & Judith Makim  
John & Ann Maurer  
Thelma McCarthy AM  
Mary Mills  
B & G Moffatt  
D & S Muller  
Sally Munro  
Libbie Nelson  
Grant & Jo Nivison  
David Pearson  
Sylvia Ransom  
J & G Robertson  
John & Barbara Ross  
Ross Laurie Art Class  
Rotary Club of Armidale AM

Rotary Club of Armidale Central  
Barbara & Ray Rummary  
City Centre Motor Inn  
Richard Scully  
Brian & Jeanne Seppelt  
Chris Serow  
Judy & Ira Sharlip, in honour of the  
memory of Alice Coventry  
Jeff Siegel  
Prof Dr Hani Soliman  
Annette Callister  
Helen Stokes  
Robin Stokes  
Armidale Retravision  
Armidale First National Real Estate  
Malcolm & Elaine Treadgold  
John & Diane Trestail  
Angele & Jarryd van den Heuvel  
Karin Von Storkirch  
Deborah Wildsmith & Andrew Collins  
Minto Dental Practice  
Graham & Janet Wyles  
David Yarro

### Bequests

Barbara Giblin Estate

### Your support makes a difference at NERAM.

The assistance of our Friends, Foundation, donors and supporters enables us to present exhibitions, educational and cultural activities, programs and events as well as provide a social and creative hub that inspires our whole community.

There are many ways in which you can support NERAM including:

- join the Friends of NERAM
- Adopt-an-Artwork or
- become a donor to the NERAM Foundation.

Every donation counts and your financial support will help us to provide you, your family and residents across the New Engl and region with access to quality artistic experiences.

Please enquire with our staff to find out how you can make a donation to NERAM.

**NERAM**  
NEW ENGLAND REGIONAL ART MUSEUM

As at 30 June 2017

# STAKEHOLDERS

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NERAM also acknowledges the wonderful work of our support groups:

## **Friends of NERAM Inc Committee:**

Carol Mackerras, Chair  
Martha Saw  
Ady Hallam  
David Hallam  
Rosemary Randall  
Helen Templeton  
Sally Hardaker  
Kim Taylor  
Lucinda Wright

## **Friends of NERAM Fundraising and Catering Committee:**

Jill Fagan  
Ady Hallam  
Sally Hardaker  
Sarah Johnstone  
Moiria Lloyd  
Graham MacKay  
Carol Mackerras  
Christine McLelland  
Rosemary Randall  
Martha Saw.  
Belinda Scott  
Lynne Walker (co-Chair)  
Helen Wilson  
Alison Wright

## **Packsaddle Committee:**

Moiria Lloyd, Co-chair  
Glenda Kupczyk-Romanczuk, Co-chair  
Frances Alter  
Philippa Charley-Briggs  
Pat Elkin  
Liz Fulloon  
Julia Rose  
Michelle Shouten  
Lynne Walker



*Bust of Howard Hinton by George Raynor Hoff, 1934*



*Regional Australia Bank Kids Art Cart at NERAM*



We would like to thank all of our volunteers for their work over the past twelve months.

# VOLUNTEERS

**There are 85 members of the local community who donate their time and effort to assist the operations of the New England Regional Art Museum through our Volunteer Program.**

The Volunteer Program at NERAM provides essential support to all aspects of the museum's operations – especially in supporting the installation of exhibitions and through providing assistance to our visitors and staff at the front desk. There are also volunteers who assist with library and archiving as well as working with the Museum of Printing. The members of the Friends and Packsaddle Committees also volunteer to help with a range of events and activities.

The Volunteer Program at NERAM includes regular training, WHS processes, social and learning opportunities. In 2016-17 NERAM ran a successful training program for volunteers who were interested in guiding small groups through the art museum. Members of the Black Gully Printmakers group were also inducted as NERAM Volunteers so that they can safely assist visitors to the Museum of Printing.

The Volunteers at the New England Regional Art Museum were awarded a Certificate of Appreciation in recognition of their contribution to the community on behalf of the Armidale Volunteer Referral Service on International Volunteer Day on 5 December 2017.

**NERAM would like to thank our volunteers for their time, effort and support over the past year.**

Margie Aggs	Bar Finch	Jack lee	Sylvia Ransom
Patsy Asch	Robyn Fox	Martin Levins	Julia Rose
Fahi Babakhani	Liz Fulloon	Moirra Lloyd	Martha Saw
Margaret Bain	Philip Gardner	Car MacGregor	Eddie Schloegel
Jack Bedson	Johanna Garnett	Graham Mackay	Michelle Schouten
Elspeth Belfield	Lou Goggin	Carol Mackerras	Emily Simson
Phillip Bookalil	Challa Gow	Tony Marjoram	Susie Spencer
Pamie Brazier-Hollins	Stephen Gow	Rose McCarthy	Kim Taylor
Corinne Buckland	Jennifer Groen	Christine McClelland	Helen Toppin
Sally Carter	Simone Hale	Sam Meredith	Lynne Walker
Eveline Chan	Ady Hallam	Sally Munro	Jenny Walmsley
Roslind Clark	David Hallam	John Nevin	Darrel Whan
Keith Clarke	Sally Hardaker	Beth O'Loughlin	Anne White
Barbie Connah	Hemani Hewavitharana	Diana (Dinny) Perry	Alison Wright
Terry Cooke	Leslee Hoad-Mara	Robyn Power	Meaghan (May) Zarb
Bill Crocker	Alsion Hoddinott	Rosemary Randall	Amelie Zou
Lenore Crocker	Helen Hordern		
Johan Croukamp	Lizzie Horne		
Bill Dangar	Ross Jenkins		
Susan Donegan	Sarah Johnstone		
Anthea Duncan	Lorraine Kelleher		
Gillian Dunlop	Dacre King		
Catherine Eadie	Julie Kleindienst		
Ashini Ekanayake	Joanne Knight		
Rhonda Ellem	Pam Koebel		
Annemieke English	Glenda Kupczyk-Romanczuk		
Jill Fagan			



*Volunteer Guide training with Robyn Power*

# NERAM STRATEGIC PLAN 2017-2020



## About NERAM

New England Regional Art Museum (NERAM) is the leading tourist attraction and cultural facility in Armidale in the heart of the New England North West region of New South Wales, Australia.

The New England Regional Art Museum Ltd is a not-for-profit company limited by guarantee responsible for managing the museum facilities, art collections and programs on behalf of the community of Armidale and region. To do this the New England Regional Art Museum currently receives funding support from the Armidale Regional Council, Create NSW, the Margaret Olley Art Trust and philanthropic donors and supporters from our community. We also work closely with our stakeholder groups such as Packsaddle, Friends of NERAM Inc. and the NERAM Foundation.

The museum is the custodian of one of the most nationally significant collections of Australian art outside a capital city with over 5000 artworks including the Howard Hinton Collection, the Chandler Coventry Collection, the Armidale City Collection and the NERAM Collection. NERAM is visited by over 45,000 people a year and also houses the Museum of Printing, a Museum Shop, and a café and Packsaddle artist studio.

## Our Vision

*NERAM is a leader and creative catalyst for artistic and cultural expression in New England and beyond.*

## Our Mission

To create diverse artistic programs and exhibitions of national and international significance which showcase NERAM's collections and express our regional culture and identity.

## Our Values

- Excellence and creativity
- Generosity and volunteering
- Diversity and inclusion
- Respect and enjoyment
- Sustainability and financial prudence

## VISION

NERAM is a leader and creative catalyst for artistic and cultural expression in New England and beyond.

## MISSION

To create diverse artistic programs and exhibitions of national and international significance which showcase NERAM's collections and express our regional culture and identity.

## WHO FOR

Our New England community, lovers of arts and cultural experiences, audiences across Australia and beyond

	Strategic Priorities	Key Messages	Signposts for Success
<b>Our Culture</b>	Welcoming and engaging the whole community	Everyone is welcome	Feedback from our valued community, volunteers, audiences and staff;
<b>Our Program</b>	Audience focused artistic programs which inspire and educate	Expanding artistic expression	Feedback from audiences; Art classes growing in enrolments;
<b>Our Collections and Facilities</b>	Excellent management, conservation and interpretation	An iconic collection and building	Sustainable energy generation; Conservation program in place; Dedicated exhibition space for Collections; Creation of a safe, functional and aesthetic facility; First class café that complements the operation of NERAM
<b>Our Governance and People</b>	Accountable, transparent, responsible strategic, financial and operational leadership	Strong and responsible leadership	The performance of the Board; Staff are positive about their performance and delivery of strategic direction;
<b>Our Relationships</b>	Strong, successful and sustainable relationships and partnerships	Relationships are central	20 year funding agreement with ARC; New programs and opportunities;
<b>Our Brand</b>	Nationally recognised and respected arts and cultural organisation located in New England	Brand clearly conveys NERAM's role and purpose	NERAM's identity and purpose is well-known within the region and also by arts/cultural stakeholders beyond, including other galleries, funding bodies and donors;
<b>Community Catalyst</b>	Generating and supporting innovative and creative endeavours	A positive contributor to community	NERAM recognised as a driver of creativity in the community;
<b>Learning and Participation</b>	Creating educational opportunities and experiences	Learning creates connections	A high level of engagement is apparent with students of all ages; positive feedback from participants and teachers;
<b>Our Financial Strength</b>	Ensuring financial resources underpin all activities	NERAM will withstand, grow and do	Foundation is growing and generating income for operations; The strength of the financial performance and balance sheet.

## GUIDING PRINCIPLE

**We care for, we develop and challenge, and we share all that has been gifted and created through the New England Regional Art Museum**

## VALUES

**Excellence and creativity**

**Generosity and volunteering**

**Diversity and inclusion**

**Respect and enjoyment**

**Sustainability and financial prudence**



# GOALS AND STRATEGIC OBJECTIVES:



## 1. Our Culture

To welcome and engage with the whole community by creating a supportive space for people to discover the visual arts and which encourages self-expression, program participation and long term involvement in NERAM.

### Strategic Objectives:

- 1.1 Provide range of quality visitor experiences including art exhibitions, gallery café and museum shop;
- 1.2 Improve facilities and galleries to maintain operational effectiveness and visitor appeal.

## 2. Our Program

To develop and deliver an audience focused artistic program that provides excellent visitor experiences that engage with old and new audiences, encourages research into our collections, creates educational interactions and builds local, statewide, national and international partnerships.

### Strategic Objectives:

- 2.1 Develop and promote annual NERAM artistic program to attract range of audiences;
- 2.2 Develop well researched exhibitions drawn from NERAM collections;
- 2.3 Develop the Museum of Printing as an attraction based upon a 'living museum' model;
- 2.4 Work collaboratively with partners to develop exhibitions.

## 3. Our Collections & Facilities

To ensure NERAM's collections are well resourced, managed, conserved and interpreted and that our buildings and facilities are managed in a sustainable way to be safe, well maintained and fit for purpose.

### Strategic Objectives:

- 3.1 Promote the Adopt-an-Artwork program as main fundraising initiative for NERAM collections and plan effective conservation treatment of collections;
- 3.2 Ensure NERAM collection management procedures and facilities are industry best practice;
- 3.3 Create access to the NERAM collection through exhibitions, publications and research programs;
- 3.4 Maintain and improve NERAM buildings, grounds and facilities;
- 3.5 Implement sustainable energy efficiency initiatives.

## 4. Our Governance and People

To operate in an accountable, transparent and responsible manner to ensure the strategic, financial and operational success of the organisation and that recognizes the important contributions made by the board, staff, volunteers and other stakeholders.

### Strategic Objectives:

- 4.1 Implement best practice in Not for Profit governance and administration;
- 4.2 Support our people (staff and volunteers);
- 4.3 Implement prudent financial management and budgetary processes;
- 4.4 Support effective operations of NERAM stakeholder and supporter groups.

## 5. Our Relationships

To attract and maintain strong, successful and sustainable relationships and partnerships with community groups, funding bodies, government, individuals and businesses to achieve our mission and ensure our long term success.

### **Strategic Objectives:**

- 5.1 Develop relationship with existing funding partners and attract new funding bodies;
- 5.2 Develop strong relationships with existing individual donors and supporters and grow the pool of donors and supporters;
- 5.3 Build the NERAM Foundation as the key recipient of donations;
- 5.4 Develop ongoing sponsorship program with local and other businesses;
- 5.5 To build and support relationship with Armidale and Region Aboriginal Cultural Centre and Keeping Place (ARCCCKP) and other neighbours in the 'Cultural Precinct'.

## **6. Our Brand**

To build a nationally recognized and respected brand that reflects our values, provides a source of community pride as well as generating growing visitation, philanthropic support and government assistance.

### **Strategic Objectives:**

- 6.1 Implement national branding and marketing strategy for NERAM which includes 'key messages';
- 6.2 Build regional audience for NERAM programs.

## **7. Community Catalyst**

To create new opportunities for the New England region through innovative and creative activities that support local arts, community and cultural development.

### **Strategic Objectives:**

- 7.1 Support and encourage innovative arts events and activities around region;
- 7.2 Engage with wider region through exhibitions and programs.

## **8. Learning and Participation**

To encourage lifelong learning in our community through artistic and educational activities which create opportunities for students, artists, community members and visitors to experience, appreciate and enjoy the arts.

### **Strategic Objectives:**

- 8.1 Develop and deliver lifelong learning programs at NERAM;
- 8.2 Develop funding and other partnerships to deliver targeted educational and learning programs;
- 8.3 Develop Museum of Printing as a regional education facility/resource;
- 8.4 Masterplan to include feasibility study for Regional Arts Education Centre (to include auditorium/lecture theatre, library, media lab, volunteer facilities, studio spaces & function centre);

## **9. Our Financial Strength**

To ensure the resources required for NERAM to operate effectively and sustainably are available through effective revenue generation, good financial management, reporting, budgeting and forward planning.

### **Strategic Objectives:**

- 9.1 Maximise revenue generation from onsite operations (shop, tenants, venue hire, memberships, art classes, donations);
- 9.2 Implement prudent financial management and budgetary processes;
- 9.3 To maintain and expand capital / trust funds to generate annual income to support NERAM'S programs and operations.







# Financial Statements

**year ended 30 June 2017**



# CONTENTS

## FINANCIAL STATEMENTS

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DIRECTORS' REPORT	35
AUDITOR'S INDEPENDENCE DECLARATION	40
STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME	41
STATEMENT OF FINANCIAL POSITION	42
STATEMENT OF CHANGES IN EQUITY	43
STATEMENT OF CASH FLOWS	44
NOTES TO THE FINANCIAL STATEMENTS	45
DIRECTORS' DECLARATION	56
INDEPENDENT AUDITOR'S REPORT	57

### General Information

The financial statements cover New England Regional Art Museum Limited as a consolidated entity consisting of New England Regional Art Museum Limited and the entities it controlled at the end of, or during, the year. Each of the entities within the consolidated entity prepare their financial statements based on the currency of the primary economic environment in which the entity operates (functional currency). The financial statements are presented in Australian dollars, which is New England Regional Art Museum Limited's functional and presentation currency.

New England Regional Art Museum Limited is a not-for-profit unlisted company limited by guarantee, incorporated and domiciled in Australia. New England Regional Art Museum Limited is registered with the Australian Charities and Not-for-profits Commission. Its registered office and principal place of business is: 106-114 Kentucky Street Armidale NSW 2350

A description of the nature of the company's operations and its principal activities are included in the directors' report, which is not part of the financial statements.

The financial statements were authorised for issue, in accordance with a resolution of directors, on 29th November, 2017.

# DIRECTORS' REPORT

For the Year Ended 30 June 2017

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The directors present their report, together with the financial statements, on the consolidated entity (referred to hereafter as the 'consolidated entity') consisting of New England Regional Art Museum Limited (referred to hereafter as the 'company' or 'parent entity') and the entities it controlled at the end of, or during, the year ended 30 June 2017.

## Principal activities

During the year, the principal activity of the consolidated entity was the operation of a regional cultural facility which manages and cares for nationally significant art collections, and which plans and delivers a dynamic calendar of exhibitions with associated public and educational programs.

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

## Short term objectives

The Consolidated Entity's short-term objectives are to provide a well-resourced cultural centre that embraces dialogue, interaction and learning; that encourages the exploration and discovery of our understanding collections; and that connects our community and its visitors with art.

## Long term objectives

The Consolidated Entity's long-term objective is to make the New England Regional Art Museum the premier regional art museum in Australia.

## Strategy for achieving the objectives

Ensure that the New England Regional Art Museum is a thriving artistic facility that will enrich the cultural and artistic experience of visitors and the community of New England through education, artistic activities and the preservation and promotion of its iconic collections.

## How principal activities assisted in achieving the objectives

New England Regional Art Museum Limited, (NERAM), is exploring and pursuing opportunities that develop community connected and community created content, partnering with regional organisations to integrate arts and cultural activities in community life. It aims to engage more culturally diverse and youth audiences; taking advantage of online, social and digital pathways for greater access.

NERAM is the premier cultural and tourism facility in the Armidale region providing our community with access to a wide range of cultural and artistic experiences.

NERAM commenced the financial year with a change of staff and clear direction. The 'Sustainable NERAM' plan started to deliver real results in 2016 with new capital works undertaken with support from donors and government grants including the installation of new exhibition lighting systems, solar panels and upgrades to office areas. These improvements started delivering immediate returns in reduced energy costs as well as improved ambience for visitors and working conditions for staff and volunteers. The program has also successfully activated the NERAM supporter base and created opportunities to upgrade our facilities.

Programming included a number of exhibitions aimed at attracting more diverse audiences, creating opportunities for community engagement and presenting works from the collection in new ways. Public programming and events attracted a range of community groups to use the NERAM facilities and bring in first-time visitors.

The Museum of Printing was also used as a venue for a number of printing and printmaking activities including the inaugural Wimble's Wayzgoose event. NERAM's relationship with local community arts group the Black Gully Printmakers has seen an increase in interest and accessibility to that facility through accessing their members as volunteers to monitor the space.

Touring exhibitions provided a significant opportunity to promote national awareness of NERAM's collections and to also develop resources and expertise in the area of sending touring exhibitions around the country. The NERAM exhibition 'The Art of Wool' is a partnership with Australian Wool Innovations and has been touring to a number of venues with support from the Commonwealth Government's Visions of Australia funding program. The exhibition "Treasures of Australian Art: The Howard Hinton Collection 1890-1950" was developed in partnership with Hazelhurst Regional Gallery and Art Centre and was very successful at that venue in late 2016.

The NERAM Strategic Plan 2017-2020 and Operational Plan 2016-17 are being developed for implementation in July 2017 by the Board with input from NERAM stakeholders and staff.

The relationship with the new amalgamated Armidale Regional Council has been positive with Council waiving the remaining NERAM 'debt' once it was reduced below \$100,000 by a donation from NERAM supporters. The improved communications and support included the allocation of \$240,000 grant from the Council's Stronger Community Fund towards replacing the exterior cladding on the NERAM Building, a \$310,350 facility upgrade that commenced in July 2017.



# DIRECTORS' REPORT

For the Year Ended 30 June 2017

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Marketing and communications prioritized using social media to attract a widespread audience as well as increasing the reach and effectiveness of our e-newsletter. Working effectively with community groups to develop ownership of exhibitions and programs has also created opportunities to engage audiences. Upgrading signage and wayfinding onsite has also improved the reach of our communications to our visitors.

An annual recruitment drive to attract new participants into the NERAM Volunteer Program and this has been supported with regular training meetings and communications with existing volunteers to develop their awareness of NERAM's programs, events and activities. The Volunteers are key ambassadors within the local community whose support and feedback is essential for the future of the organisation.

NERAM relies upon the ongoing support of its community in order to succeed and this year has demonstrated that the organisation has a strong supporter base and has capacity to attract new stakeholders through the successful delivery of projects, programs and exhibitions.

## Performance measures

The following Critical Success Factors and Key Performance Measures (KPIs) are used by the consolidated entity to monitor performance:

### CSF1: Sustainable and fiscally responsible business practices

Consists of the following strategic objectives:

- Diversify our funding and income opportunities
- Ensure that the building is sustainable, energy efficient, functional, aesthetically pleasing and well maintained.

### CSF2: Building and strengthening NERAM community relationships and partnerships

Consists of the following strategic objectives:

- Strengthen all groups (Friends of NERAM, Packsaddle, NERAM Foundation and Board) with a shared vision and purpose and improve consultation and communication

### CSF3: An ability to develop innovative and engaging programs for the whole community

Consists of the following strategic objectives:

- Continue to increase visitation and participation in NERAM activities (exhibitions, events, projects and education programs) through community participation and audience development.
- Market and strengthen the Permanent Collections as a resource for the whole community
- Build NERAM's profile, and develop strong identity and message

### CSF4: A skilled and quality workforce

Consists of the following strategic objectives:

- Review and support NERAM's staffing structure and closely monitor overtime and workload issues
- Maintain a strong volunteer program with emphasis on training and effective use of skills.

# DIRECTORS' REPORT

For the Year Ended 30 June 2017

## Directors Information

The names of the directors in office during the whole of the financial year and up to the date of this report, unless otherwise stated are:

<b>Andrew Murray</b>	
<b>Special Responsibilities:</b>	Chair
<b>Qualifications and Experience:</b>	Business Advisor and Investor The Armidale School Board 14yrs to 2011- former Chair (10 Years) The Armidale School Foundation – Director Phoenix Foundry Pty Ltd – Chair Phoenix Bronze Resources LLC USA - Director Exhibition Centre Pty Ltd - Director

<b>Stephen Gow</b>	
<b>Special Responsibilities:</b>	Deputy Chair
<b>Qualifications and Experience:</b>	State Member, Joint Regional Planning Panel for Northern NSW Previous Director - Sustainable Planning and Living at Armidale Dumaresq Council Fellow of Planning Institute of Australia (Retired) Board Member of local sustainability organisation Starfish Initiatives Treasurer - Australian Decorative and Fine Arts Society, Armidale

<b>Lancelot Peter Lloyd</b>	
<b>Special Responsibilities:</b>	Director Chair NERAM Foundation
<b>Qualifications and Experience:</b>	Past Chairman -Friend of NERAM Deputy Chairman - Australian Tourism Export Council Ltd (ATEC) Board Member - Armidale Diocesan Investment Group Past Chairman - Australian Travel Agents Cooperative Former ADC to Governor of NSW Sir Roden Cutler

<b>Malcolm Beasley</b>	<b>Resigned:</b> 30 June 2017
<b>Special Responsibilities:</b>	Director
<b>Qualifications and Experience:</b>	Managing Director - Beasley Consulting Pty Ltd Management and Strategic Planning Consultant Founder, Chair & Managing Director - FMRC Legal Pty Ltd Fellow Certified Practicing Accountant (Retired)

# DIRECTORS' REPORT

For the Year Ended 30 June 2017

<b>Mary-Louise Conway</b>	
<b>Special Responsibilities:</b>	Director
<b>Qualifications and Experience:</b>	UNE Business School Academic Partnerships & Business Development Manager Past Board Member - Armidale Business Chamber
<b>Lucinda Wright</b>	
<b>Special Responsibilities:</b>	Director
<b>Qualifications and Experience:</b>	Migration Consultant - Legal Minds Previous Member - Migration Review Tribunal (8 years) Previous migration agent for Pricewaterhouse Coopers Processing Officer for Department of Immigration and Citizenship Previous Department of Foreign Affairs and Trade with overseas postings in Spain and Latin America
<b>Murray Guest</b>	
<b>Special Responsibilities:</b>	Director
<b>Qualifications and Experience:</b>	Headmaster - The Armidale School July 1998 Member - Australian College of Education Member - Australian College of Educational Leaders
<b>Kathleen Steinhardt</b>	
<b>Special Responsibilities:</b>	Director
<b>Qualifications and Experience:</b>	Chartered Accountant Principal, Crowe Horwath Member - Chartered Accountants Australia & New Zealand Member - The Tax Institute
<b>Carley McLaren</b>	<b>Appointed:</b> 5 October 2016
<b>Special Responsibilities:</b>	Director
<b>Qualifications and Experience:</b>	Director & Owner Walcha Gallery of Art Former Human Resource Consultant

# DIRECTORS' REPORT

For the Year Ended 30 June 2017

	Directors Meetings	
	Eligible to Attend	Number Attended
Andrew Murray	9	8
Stephen Gow	9	9
Lancelot Lloyd	9	6
Malcolm Beasley	9	9
Mary-Louise Conway	9	8
Lucinda Wright	9	7
Murray Guest	9	4
Kathleen Steinhardt	9	7
Carley McLaren	6	5

## Company Secretary

Kathleen Steinhardt

## Membership Details

The company is an incorporated company limited by guarantee that requires the members of the company to contribute \$10 per member towards the company liabilities on the winding up of the company. These membership numbers are at 30 June 2017.

Membership Class	Number of Members	Individual Members Contribution on winding up of Company	Total Members Contribution on winding up of Company
Ordinary Members	253 (2016: 261)	\$10	\$2,530 (2016 \$2,610)
Total	253 (2016: 261)	\$10	\$2,530 (2016:\$2,610)

## Auditors' Independence Declaration

A copy of the auditor's independence declaration as required under section 60-40 of the Australian Charities and Not-for-Profits Commission Act 2012 is attached to these financial statements.

Signed in accordance with a resolution of the Board of Directors, by:



**Andrew Murray**  
Chairperson



**Kathleen Steinhardt**  
Director

Dated: 8 December 2017



**Auditor's Independence Declaration under Section 60-40 of the Australian Charities and Not-for-profits Commissions Act 2012 to the Directors of New England Regional Art Museum Limited and Controlled Entities**



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I declare that, to the best of my knowledge and belief, during the year ended 30 June 2017, there have been:

- (i) no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

PKF Lawler Warburtons Audit & Assurance Pty Ltd

Margaret van Aanholt

Director

A handwritten signature in blue ink, appearing to read 'M van Aanholt', is written over the printed name.

Tamworth NSW

Dated this 8<sup>th</sup> day of December 2017

## Statement of Profit or Loss and Other Comprehensive Income

For the Year Ended 30 June 2017

	Note	2017 \$	2016 \$
Sales revenue	2	252,523	235,660
Cost of goods sold		(93,839)	(116,761)
Gross profit		158,685	118,899
Donations received	2	526,819	1,486,842
Grant income	2	650,619	570,635
Other revenue	2	122,858	127,531
Increment/(decrement) on revaluation of artwork		10,061,069	(681,697)
Administration expenses		(65,662)	(72,709)
Board expenses		(2,912)	(2,160)
Collection expenses		(53,684)	(50,279)
Deaccessioned artwork		(208)	(4,244)
Depreciation expense		(53,951)	(38,017)
Employee benefits expense	3	(457,731)	(392,411)
Finance costs		(5,835)	(4,923)
Marketing and promotions expenses		(33,346)	(25,106)
Occupancy expenses		(141,971)	(163,314)
Other expenses		(10,103)	(1,681)
Project grant expenses		(46,847)	(16,562)
Public program expenses		(80,245)	(74,815)
Shop expenses		(3,008)	(24,837)
<b>Profit before income tax expense</b>		<b>10,564,547</b>	<b>751,152</b>
Income tax expense	1(c)	-	-
<b>Profit after income tax expense</b>		<b>10,564,547</b>	<b>751,152</b>
<b>Other comprehensive income, net of income tax</b>			
Items that will not be reclassified subsequently to profit or loss:			
Revaluation changes for property, plant and equipment		-	174,902
Items that will be reclassified subsequently to profit or loss when specific conditions are met:			
Net fair value movements for available-for-sale financials		43,595	(107,208)
<b>Other comprehensive income for the year, net of tax</b>		<b>43,595</b>	<b>67,694</b>
<b>Total comprehensive profit for the year</b>		<b>10,608,142</b>	<b>818,846</b>
Total comprehensive income attributable to members of the entity		10,608,142	818,846

The accompanying notes form part of these financial statements.

## Statement of Financial Position

30 June 2017

	Note	2017 \$	2016 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	565,796	500,660
Trade and other receivables	5	149,924	128,868
Inventories	6	24,869	28,237
Other current assets	7	37,249	28,713
<b>TOTAL CURRENT ASSETS</b>		<b>777,838</b>	<b>686,478</b>
<b>NON CURRENT ASSETS</b>			
Financial assets	8	610,143	566,547
Property, plant and equipment	9	36,840,353	26,355,001
<b>TOTAL NON CURRENT ASSETS</b>		<b>37,450,496</b>	<b>26,921,548</b>
<b>TOTAL ASSETS</b>		<b>38,228,334</b>	<b>27,608,026</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	10	205,862	178,562
Provisions	12	14,498	11,823
Other liabilities	13	362,425	482,807
<b>TOTAL CURRENT LIABILITIES</b>		<b>582,786</b>	<b>673,192</b>
<b>NON CURRENT LIABILITIES</b>			
Provisions	12	500	538
Borrowings	11	100,000	-
<b>TOTAL NON CURRENT LIABILITIES</b>		<b>100,500</b>	<b>538</b>
<b>TOTAL LIABILITIES</b>		<b>683,286</b>	<b>673,730</b>
<b>NET ASSETS</b>		<b>37,545,049</b>	<b>26,934,296</b>
<b>EQUITY</b>			
Asset revaluation reserve	14	511,916	509,306
Yellow room appeal reserve	14	-	6,818
Retained earnings		37,033,133	26,418,172
<b>TOTAL EQUITY</b>		<b>37,545,049</b>	<b>26,934,296</b>

The accompanying notes form part of these financial statements.

## Statement of Changes in Equity

For the Year Ended 30 June 2017

	Revaluation Reserve \$	Appeal Reserve \$	Retained Earnings \$	Total \$
<b>Balance at 1 July 2015</b>	334,404	6,818	25,774,228	26,115,450
Profit after income tax expense	-	-	751,152	751,152
Total other comprehensive income for the year				
Net fair Value loss on available for sale financial assets			(107,208)	(107,208)
Gain/(Loss) on revaluation of Collections	<u>174,902</u>	<u>-</u>	<u>-</u>	<u>174,902</u>
<b>Balance at 30 June 2016</b>	<u>509,306</u>	<u>6,818</u>	<u>26,418,172</u>	<u>26,934,296</u>
Profit after income tax expense	-	-	10,564,547	10,564,547
Total other comprehensive income for the year	-	-		-
Net fair Value loss on available for sale financial assets	-	-	43,596	43,596
Gain/(Loss) on revaluation of Collections	2,610	-		2,610
Transfers to/(from) reserves (Note 14)	<u>-</u>	<u>(6,818)</u>	<u>6,818</u>	<u>-</u>
<b>Balance at 30 June 2017</b>	<u>511,916</u>	<u>-</u>	<u>37,033,133</u>	<u>37,545,049</u>

The accompanying notes form part of these financial statements.



## Statement of Cash Flows

For the Year Ended 30 June 2017

	Note	2017 \$	2016 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from grants, donations, funding and customers		1,367,853	1,122,581
Payments to suppliers and employees		(1,072,678)	(849,991)
Dividends received		37,422	47,572
Interest received		4,697	6,044
Finance Costs		(5,835)	
Net cash provided by (used in) operating activities	18	331,458	326,206
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Proceeds from disposal of property, plant and equipment		-	-
Proceeds from sale of shares		6,583	-
Purchase of property, plant and equipment		(320,432)	(152,566)
Payment for available-for-sale investments		-	-
Purchase of financial assets			(70,768)
Net cash (used in) provided by investing activities		(313,849)	(223,334)
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Proceeds from borrowings		100,000	-
Repayment of borrowings		(52,473)	-
Net cash (used in) provided by financing activities		47,527	-
Net increase (decrease) in cash held		65,136	102,872
Cash at the beginning of the financial year		500,660	397,788
Cash at the end of the financial year	4	565,796	500,660

The accompanying notes form part of these financial statements.

## Notes to the Financial Statements

For the Year Ended 30 June 2017

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### Note 1: Statement of Significant Accounting Policies

#### Basis of Preparation

The financial statements cover New England Regional Art Museum Limited as a consolidated entity consisting of New England Regional Art Museum Limited and the entities it controlled at the end of, or during, the year. The financial statements are general purpose financial statements that have been prepared in accordance with the Australian Accounting Standards - Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Act 2012.

New England Regional Museum Limited is a not-for-profit unlisted company limited by guarantee, incorporated and domiciled in Australia

Each of the entities within the consolidated entity prepare their financial statements based on the currency of the primary economic environment in which the entity operates (functional currency). The financial statements are presented in Australian dollars, which is New England Regional Art Museum Limited's functional and presentation currency.

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.

#### Principles of Consolidation

As at reporting date, the assets and liabilities of all controlled entities have been incorporated into the consolidated financial statements as well as their results for the year then ended. New England Regional Art Museum Limited and the entities it controlled are referred to in these financial statements as the 'consolidated entity'. The controlled entities are:

- The New England Regional Art Museum Foundation;
- The Howard Hinton Trust; and
- The Chandler Coventry Trust

The consolidated financial statements include the financial position and performance of controlled entities from the date on which control is obtained until the date that control is lost.

Intragroup assets, liabilities, equity, income, expenses and cashflows relating to transactions between entities in the consolidated entity have been eliminated in full for the purposes of these financial statements.

Appropriate adjustments have been made to a controlled entity's financial position, performance and cashflows where the accounting policies used by that entity are different from those adopted by the consolidated entity. All controlled entities have a June financial year end.

The financial statements were authorised for issue on 8th December 2017 by the directors of the company.

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

#### (a) Revenue and Other Income

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the consolidated entity and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates. All revenue is stated net of the amount of goods and services tax (GST).

#### Grant Revenue

Grant revenue is recognised in the statement of profit or loss and other comprehensive income when the entity obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

When grant revenue is received whereby the entity incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

New England Regional Art Museum Limited and controlled entities receive non-reciprocal contributions of assets from the government and other parties of zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in profit or loss.

#### Sale of Goods

## Notes to the Financial Statements

For the Year Ended 30 June 2017

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### Note 1: Statement of Significant Accounting Policies

Revenue is recognised on transfer of goods to the customer as this is deemed to be the point in time when risks and rewards are transferred and there is no longer any ownership or effective control over the goods.

#### Donations and Contributions

Donations and bequests are recognised as revenue when received. Contributions to the Collection are recognised as revenue when the entity obtains control of the contribution or the right to receive the contribution, it is probable that the economic benefits comprising the contribution will flow to the entity, and the amount of the contribution can be measured reliably. Contributions are measured at their fair value.

#### Dividend revenue

Dividends are recognised when the entity's right to receive payment is established.

#### Fundraising

Events, fundraising and raffles are recognised when received or receivable.

#### Other income

Other income is recognised when it is received or when the right to receive payment is established.

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

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the statement of financial position.

Cash flows in the statement of cash flows are included on a gross basis and 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.

#### (c) Income Tax

The Company is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997.

#### (d) Cash and Cash Equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

#### (e) Financial Instruments

Financial instruments are recognised initially using trade date accounting, i.e. on the date that the consolidated entity becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

#### Financial Assets

The consolidated entities' financial assets are divided into the following categories which are described in detail below:

- loans and receivables; and
- available-for-sale financial assets.

Financial assets are assigned to the different categories on initial recognition, depending on the characteristics of the instrument and its purpose. A financial instrument's category is relevant to the way it is measured and whether any resulting income and expenses are recognised in profit or loss or in other comprehensive income.

All income and expenses relating to financial assets are recognised in the statement of profit or loss and other comprehensive income in the 'finance income' or 'finance costs' line item respectively.

#### *Loans and receivables*

## Notes to the Financial Statements

For the Year Ended 30 June 2017

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### Note 1: Statement of Significant Accounting Policies

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. After initial recognition these are measured at amortised cost using the effective interest method, less provision for impairment. Any change in their value is recognised in profit or loss. The Consolidated Entity's trade and other receivables fall into this category of financial instruments.

Significant receivables are considered for impairment on an individual asset basis when they are past due at the reporting date or when objective evidence is received that a specific counterparty will default.

#### *Available-for-sale financial assets*

Available-for-sale financial assets are non-derivative financial assets that do not qualify for inclusion in any of the other categories of financial assets or which have been designated in this category. The Consolidated Entity's available-for-sale financial assets comprise listed securities.

All available-for-sale financial assets are measured at fair value, with subsequent changes in value recognised in other comprehensive income. Gains and losses arising from financial instruments classified as available-for-sale are only recognised in profit or loss when they are sold or when the investment is impaired.

In the case of impairment or sale, any gain or loss previously recognised in equity is transferred to the profit or loss. Losses recognised in the prior period consolidated statement of profit or loss and other comprehensive income resulting from the impairment of debt securities are reversed through the statement of profit or loss and other comprehensive income, if the subsequent increase can be objectively related to an event occurring after the impairment loss was recognised in profit or loss.

Available for sale assets are classified as non-current assets when they are not expected to be sold within 12 months after the end of the reporting period. All other available-for-sale financial assets are classified as current assets.

#### **Impairment of Financial Assets**

At the end of the reporting period the consolidated entity assesses whether there is any objective evidence that a financial asset or group of financial assets is impaired.

#### *Financial assets at amortised cost*

If there is objective evidence that an impairment loss on financial assets carried at amortised cost has been incurred, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of the estimated future cash flows discounted at the financial assets original effective interest rate. Impairment on loans and receivables is reduced through the use of an allowance accounts. Subsequent recoveries of amounts previously written off are credited against other expenses in profit or loss.

#### *Available-for-sale financial assets*

A significant or prolonged decline in value of an available-for-sale asset below its cost is objective evidence of impairment, in this case, the cumulative loss that has been recognised in other comprehensive income is reclassified from equity to profit or loss as a reclassification adjustment. Any subsequent increase in the value of the asset is taken directly to other comprehensive income.

#### **Financial liabilities**

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities depending on the purpose for which the liability was acquired.

The Consolidated Entity's financial liabilities include borrowings, trade and other payables (including finance lease liabilities), which are measured at amortised cost using the effective interest rate method.

#### **(f) Inventories**

Inventories are measured at the lower of cost and net realisable value. Inventories acquired at no cost, or for nominal consideration, are valued at the current replacement cost at the date of acquisition.

#### **(g) Property, plant and equipment**

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment.

#### **Collection Assets**



## Notes to the Financial Statements

For the Year Ended 30 June 2017

### Note 1: Statement of Significant Accounting Policies

Collection assets (including artworks) are carried at fair value based on independent and Director's valuations., and in line with the company valuation policy. The increases in the value of these assets are recorded in the asset revaluation reserve. Items of property, plant and equipment acquired for nil or nominal consideration have been recorded at the acquisition date fair value. Any revaluation decrements are initially taken in other comprehensive income through to the revaluation surplus reserve to the extent of any previous revaluation surplus of the same asset. Thereafter the decrements are taken to profit or loss. Any subsequent revaluation increments are taken to the profit or loss to the extent of the previous revaluation decrement, and then in other comprehensive income through the revaluation surplus reserve.

#### Plant and Equipment

Plant and equipment are measured using the cost basis, and are carried at cost less any accumulated depreciation and any impairment losses. Historical cost includes expenditure that is directly attributable to the acquisition of the items. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its recoverable amount and impairment losses are recognised in profit or loss. A formal assessment of recoverable amount is made when impairment indicators are present.

#### Depreciation

Plant and equipment and Furniture, Fixtures and Fittings are depreciated on a straight-line basis over the assets useful life to the consolidated entity. Motor Vehicles are depreciated on a diminishing value basis. All categories commence depreciating when the asset is ready for use.

The depreciation rates used for each class of depreciable asset are shown below:

Plant and Equipment	5% - 33.33%
Furniture, Fixtures and Fittings	5% - 33.33%
Motor Vehicles	12.50%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

#### (h) Leases

Operating lease payments, net of any incentives received from the lessor, are charged to profit or loss on a straight-line basis over the term of the lease.

#### (i) Employee Benefits

Provision is made for the consolidated entity's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than one year after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Cashflows are discounted using market yields on high quality corporate bond rates incorporating bonds rated AAA or AA by credit agencies, with terms to maturity that match the expected timing of cashflows. Changes in the measurement of the liability are recognised in profit or loss.

#### (j) Adoption of new and revised accounting standards

The consolidated entity has adopted all of the new, revised or amending Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period. Any new, revised or amending Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

#### (k) Critical Accounting Estimates and Judgements

The directors make estimates and judgments during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances. These estimates and judgments are based on the best information available at the time of preparing the financial statements, however, as additional information is known then the actual results may differ from the estimates. The significant estimates and judgments made have been described below.

##### Key Estimate - Valuation of Collection Assets

The collection assets are valued in-line with the Valuation and Stocktaking policy. The policy provides for the revaluation of the collection to be undertaken by an independent qualified valuer in-line with the set valuation schedule which staggers valuations over a 6 or 10 year cycle. The artworks are categorised by collection.

## Notes to the Financial Statements

For the Year Ended 30 June 2017

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### Note 1: Statement of Significant Accounting Policies

The collection assets are divided into four classes; Howard Hinton, Chandler Coventry, NERAM & Armidale City and the Museum of Printing.

Hinton, Coventry and Neram & Armidale City collections (paintings only) are formally valued by an independent valuer every 6 years per the schedule. All other artworks from the NERAM & Armidale City Collection are revalued by the Directors every 6 years and Museum of Printing collection 10 years.

Notwithstanding the revaluation period, if there are indicators that fair value has changed, then a revaluation may be scheduled sooner.

The collections assets were independently valued by Matt Henry Art Broker (the Hinton Collection was revalued in June 2017 with other collections scheduled for revaluation in 2019 and 2021) The valuation was based on observable market information. The critical assumptions adopted in determining the valuation included the assessment of recent actions and the significance and quality of the work.

#### Key Estimate - Employee Benefits

Provision is made for the consolidated entity's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

As discussed in note 1(i), the liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

#### **Fair value measurement**

When an asset or liability, financial or non-financial, is measured at fair value for recognition or disclosure purposes, the fair value is based on the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date; and assumes that the transaction will take place either: in the principal market; or in the absence of a principal market, in the most advantageous market.

Fair value is measured using the assumptions that market participants would use when pricing the asset or liability, assuming they act in their economic best interests. For non-financial assets, the fair value measurement is based on its highest and best use. Valuation techniques that are appropriate in the circumstances and for which sufficient data are available to measure fair value, are used, maximising the use of relevant observable inputs and minimising the use of unobservable inputs.

Assets and liabilities measured at fair value are classified, into three levels, using a fair value hierarchy that reflects the significance of the inputs used in making the measurements. Classifications are reviewed at each reporting date and transfers between levels are determined based on a reassessment of the lowest level of input that is significant to the fair value measurement.

For recurring and non-recurring fair value measurements, external valuers may be used when internal expertise is either not available or when the valuation is deemed to be significant. External valuers are selected based on market knowledge and reputation. Where there is a significant change in fair value of an asset or liability from one period to another, an analysis is undertaken, which includes a verification of the major inputs applied in the latest valuation and a comparison, where applicable, with external sources of data.

## Notes to the Financial Statements

For the Year Ended 30 June 2017

	2017 \$	2016 \$
<b>Note 2: Revenue</b>		
Operating activities:		
- Collections income	2,069	1,565
- Consignment sales	17,819	29,757
- Public programmes income	135,840	117,986
- Shop sales	96,796	86,352
	<u>252,523</u>	<u>235,660</u>
Donations	526,819	1,486,842
Grant income:		
- Armidale Regional Council	329,848	322,117
- Art of Wool, Australia Council	20,012	35,311
- Arts NSW	60,000	30,000
- Capital grants	-	-
- Community Heritage	-	8,660
- Department of Justice	-	50,000
- Margaret Olley Trust	115,786	112,885
- Regional Arts NSW	4,600	3,000
- UNESAP	9,847	4,895
- Other organisation	110,526	3,766
	<u>650,619</u>	<u>570,634</u>
Other revenue:		
- Dividends received	41,868	45,207
- Fundraising income	19,348	28,160
- Gain on sale of shares	6,585	-
- Insurance recoveries	14,581	9,637
- Interest received	4,697	6,044
- Member subscriptions	14,143	13,327
- Sundry income	21,637	25,156
	<u>122,858</u>	<u>127,531</u>
Total revenue	<u>1,552,820</u>	<u>2,420,667</u>
<b>Note 3: Profit for the Year</b>		
Employee Benefits Expense		
Salary and wages	378,560	310,952
Superannuation	35,497	26,891
Other staff costs	43,674	54,568
	<u>457,731</u>	<u>392,411</u>
Auditor's remuneration		
- audit of the financial statements	6,250	5,950
- other services	-	4,500
	<u>6,250</u>	<u>10,450</u>
<b>Note 4: Cash and Cash Equivalents</b>		
Cash on hand	241	250
Cash at bank	565,555	500,410
	<u>565,796</u>	<u>500,660</u>
(a) Reconciliation of cash and cash equivalents		
Cash and cash equivalents at the end of the financial year as shown in the statement of cash flows is reconciled to items in the statement of financial position as follows:		
Cash and cash equivalents	<u>565,796</u>	<u>500,660</u>
	<u>565,796</u>	<u>500,660</u>

## Notes to the Financial Statements

For the Year Ended 30 June 2017

	2017 \$	2016 \$
<b>Note 5: Trade and Other Receivables</b>		
CURRENT		
Trade receivables	125,387	106,234
Less: Provision for impairment	(440)	(902)
	<u>124,947</u>	<u>105,332</u>
Other receivables	<u>24,978</u>	<u>23,536</u>
	<u>149,924</u>	<u>128,868</u>
The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short-term nature of the balances. The maximum exposure to credit risk at the reporting date is the fair value of each class of receivable in the financial statements.		
<b>Note 6: Inventories</b>		
CURRENT		
Stock on Hand, at cost:		
Art stock	-	7,487
NERAM shop inventory	<u>24,869</u>	<u>20,750</u>
	<u>24,869</u>	<u>28,237</u>
<b>Note 7: Other Assets</b>		
CURRENT		
Accrued income	2,117	-
GST Recievable	2,499	-
Prepayments	<u>32,633</u>	<u>28,713</u>
	<u>37,249</u>	<u>28,713</u>
<b>Note 8: Financial assets</b>		
Available-for-sale financial assets comprising:		
- shares in listed corporations, at fair value	<u>610,143</u>	<u>566,547</u>
Available-for-sale assets comprise investments in the ordinary issued capital of public listed corporations. There are no fixed returns from fixed maturity dates attached to these assets.		
<b>Note 9: Property, Plant &amp; Equipment</b>		
Plant and Equipment (at cost)		
Capital works in progress	<u>122,320</u>	-
Plant and equipment	680,630	538,260
Less: Accumulated depreciation	<u>(218,945)</u>	<u>(178,850)</u>
	<u>461,685</u>	<u>359,410</u>
Furniture, fixtures and fittings	204,760	164,018
Less: Accumulated depreciation	<u>(17,129)</u>	<u>(5,177)</u>
	<u>187,631</u>	<u>158,841</u>
Motor vehicles	15,441	15,441
Less: Accumulated depreciation	<u>(2,110)</u>	<u>(206)</u>
	<u>13,331</u>	<u>15,235</u>
Total Plant and Equipment	<u>784,967</u>	<u>533,486</u>
Collection Assets (at fair value)		
NERAM collection	3,002,079	2,829,277
Museum of Printing Collection	238,640	238,640
Hinton Collection	30,949,556	20,888,487
Coventry Collection	<u>1,865,111</u>	<u>1,865,111</u>



## Notes to the Financial Statements

For the Year Ended 30 June 2017

					2017	2016
					\$	\$
Total Collection Assets					36,055,386	25,821,515
Total Property, Plant and Equipment					36,840,353	26,355,001
(a) Movements in carrying amounts						
	Plant & Equipment	Furniture & Fittings	Motor Vehicles	Capital WIP	Collection Assets	Total
	\$	\$	\$	\$	\$	\$
Balance at the beginning of the year	359,410	158,842	15,235	-	25,821,515	26,355,002
Additions	142,370	40,742		122,320	170,400	475,832
Deaccessions					(208)	(208)
Revaluations	-			-	10,063,679	10,063,679
Depreciation expense	(40,094)	(11,952)	(1,904)	-	-	(53,951)
Carrying amount at the end of the year	\$ 461,685	\$ 187,632	\$ 13,331	\$ 122,320	36,055,386	36,840,353

The NERAM, Museum of Printing, Hinton and Coventry collections are held at fair value. The Hinton Collection was independently valued by Matt Henry from Matt Henry Art Broker in June 2017 as required by the updated valuations policy. Note a revaluation increment has been processed in the financial statements to recognise the assets at market value.

### Note 10: Trade and Other Payables

#### CURRENT

Unsecured liabilities;

Trade payables	179,511	87,476
Accrued expenses	8,935	74,578
GST payable	-	2,286
Other payables	17,416	14,222
	<b>205,862</b>	<b>178,562</b>

### Note 11: Borrowings

#### NON-CURRENT

Solar loan	100,000	-
	<b>100,000</b>	<b>-</b>

### Note 12: Other Liabilities

#### CURRENT

Provision for annual leave	14,498	9,333
Provision for long service leave	-	2,490
	<b>14,498</b>	<b>11,823</b>

#### NON-CURRENT

Provision for long service leave	500	538
	<b>500</b>	<b>538</b>

### Note 13: Other Liabilities

#### CURRENT

Armidale Regional Council Loan	-	152,473
Income in advance	182,327	119,462
Unspent grant funding	180,098	210,872
	<b>362,425</b>	<b>482,807</b>

### Note 14: Reserves

#### Revaluation Reserve

## Notes to the Financial Statements

For the Year Ended 30 June 2017

	Asset Revaluation Reserve \$	Yellow Room Appeal Reserve \$	Total \$
Balance at the beginning of the year	509,306	6,818	516,124
Gain/ (Loss) on revaluation of Collections	2,610	-	2,610
Transfers to/ (from) reserves	-	(6,818)	(6,818)
	<u>511,916</u>	<u>-</u>	<u>511,916</u>

### Note 15: Capital and Leasing Commitments

Operating leases have been taken out for the rental of the premises occupied by the Gallery.

Non-cancellable operating leases contracted for but not capitalised in the financial statements.

Payable - minimum lease payments:

- amount due in 12 months	10,240	10,000
- amount due between 1 and 5 years	51,198	50,000
- greater than five years	-	-
	<u>61,438</u>	<u>60,000</u>

The Board signed an agreement to undertake capital works, being the recladding of the building. The total value of the committed work was \$310,350.42. The work commenced in June 2017 with the first instalment of \$122,320.15 made before the end of the financial year. Work will continue into the 2018 financial year, with remaining balance to be paid before the end of the 2017 calendar year.

### Note 16: Key management personnel disclosures

Compensation

As there is a single key management personnel, non-compliance with AASB 124 has been chosen so as to not breach the Company's confidentiality policy.

### Note 17: Events After the End of the Reporting Period

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the company, the results of those operations, or the state of affairs of the company in future financial years.

### Note 18: Fair Value Measurement

The following tables detail the Consolidated Entity's assets and liabilities, measured or disclosed at fair value, using a three level hierarchy, based on the lowest level of input that is significant to the entire fair value measurement, being:

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the company can access at the measurement date.

Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: Unobservable inputs for the asset or liability.

#### 2017

	Level 1 \$	Level 3 \$	Total \$
Available-for-sale financial assets	610,143	-	610,143
Collection assets	-	36,055,386	36,055,386
	<u>610,143</u>	<u>36,055,386</u>	<u>36,665,529</u>

#### 2016

Available-for-sale financial assets	566,547	-	566,547
Collection assets	-	25,821,515	25,821,515

## Notes to the Financial Statements

For the Year Ended 30 June 2017

	2017 \$	2016 \$
<b>Note 19: Cash Flow Information</b>		
Reconciliation of cash flow from operations with profit from ordinary activities after income tax expense:		
Profit from ordinary activities after income tax expense	10,564,547	751,152
Non cash flows in profit from ordinary activities:		
Artwork donations at fair value	(155,400)	(1,385,910)
Depreciation expense	53,951	38,017
Movement in Financial Assets	(6,585)	
(Gain)/loss on revaluation of property, plant and equipment through profit and loss	(10,061,069)	681,697
(Gain)/loss on deaccessioning through property, plant and equipment	208	4,244
Council debt forgiveness	(100,000)	
Changes in Assets and Liabilities:		
(Increase)/decrease in trade and other receivables	(23,555)	53,181
(Increase)/decrease in inventories	3,368	25,903
(Increase)/decrease in accrued income	(2,117)	-
(Increase)/decrease in prepaid expenses	(3,920)	(9,774)
Increase/(decrease) in creditors and accruals	92,035	176,140
Increase/(decrease) in provisions	2,637	(8,444)
Increase/(decrease) in other liabilities	(32,641)	-
Cash flows from operations	331,458	326,206

### Note 20: Contingent Assets and Liabilities

The consolidated entity did not have any contingent liabilities at 30 June 2017 (2016: \$nil)

### Note 21: Related Parties

#### (a) The Consolidated Entity's main related parties are as follows:

##### (i) Key management personnel:

Any person(s) having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly, including any director (whether executive or otherwise) of that entity are considered key management personnel.

For details of remuneration disclosures relating to key management personnel, refer to Note 16: Key Management Personnel Disclosures.

Other transactions with NERAM and their related entities are shown below.

##### (ii) Other related parties include close family members of key management personnel and entities that are controlled.

Other related parties include close family members of key management personnel and entities that are controlled or significantly influenced by those key management personnel or their close family members.

#### (b) Transactions with related parties

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated. There were no trade receivables from or trade receivables to related parties at the current and reporting period. There were no loans to or from related parties at the current and previous reporting date.

### Note 22: Economic Dependence

New England Regional Art Museum is economically dependent on the Armidale Regional Council under a 20 year funding agreement. At the date of this report, the Board of Directors has no reason to believe the Armidale Regional Council will not continue to support New England Regional Art Museum Limited, and accordingly, the financial statements have been prepared on a going concern basis.

### Note 23: Controlled Entities

The parent entity acts as Trustee for the following trusts: Howard Hinton Trust, Chandler Coventry Trust, New England Regional Art Museum Foundation.

### Note 24: Members Guarantee

The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$ 10 each towards meeting any outstandings and obligations of the Company. At 30 June 2016 the number of members was 2,530 (2016: 2,610).

## Notes to the Financial Statements

For the Year Ended 30 June 2017

### Note 25: Parent Entity

The following information has been extracted from the books and records of the parent, New England Regionals Art Museum Limited, and has been prepared in accordance with Accounting Standards.

#### STATEMENT OF FINANCIAL POSITION

##### ASSETS

Current Assets	666,477	620,785
Non-Current Assets	<u>4,025,686</u>	<u>3,601,403</u>

##### TOTAL ASSETS

<u>4,692,163</u>	<u>4,222,188</u>
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##### LIABILITIES

Current Liabilities	536,469	688,960
Non-Current Liabilities	<u>160,198</u>	<u>538</u>

##### TOTAL LIABILITIES

<u>696,667</u>	<u>689,498</u>
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##### NET ASSETS

<u>3,995,496</u>	<u>3,532,689</u>
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##### EQUITY

Reserves	511,917	509,307
Yellow room appeal	-	6,818
Retained earnings	<u>3,483,579</u>	<u>3,016,564</u>

##### TOTAL EQUITY

<u>3,995,496</u>	<u>3,532,689</u>
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#### STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

Profit after income tax	467,015	50,600
Other comprehensive income for the year, net of tax	<u>-</u>	<u>174,902</u>

##### Total comprehensive profit for the year

<u>467,015</u>	<u>225,502</u>
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### Note 26: Company Details

The Parent Entity is incorporated and domiciled in Australia as a company limited by guarantee.

The registered office and principal place of business of the Parent Entity is:

New England Regional Art Museum Limited  
157 Beardy St  
ARMIDALE NSW 2350

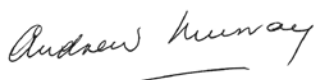
## Directors' Declaration

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The directors declare that in their opinion:

1. the financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012;
2. The attached financial statements and notes thereto give a true and fair view of the consolidated entity's financial position as at 30 June 2017 and of its performance for the financial year ended on that date; and
3. There are reasonable grounds to believe that the consolidated entity will be able to pay its debts as and when they become due and payable.

Signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profit Commission Regulation 2013, by:



Andrew Murray  
Director



Kathleen Steinhardt  
Director

Dated: 8 December 2017



## Report on the Consolidated Financial Report

### Opinion

We have audited the accompanying financial report of New England Regional Art Museum Limited and Controlled entities, which comprises the consolidated statement of financial position as at 30 June 2017, the consolidated statement of profit or loss and other comprehensive income, consolidated statement of changes in equity and consolidated statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

In our opinion, the consolidated financial report of New England Regional Art Museum Limited and Controlled entities 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 consolidated entity's financial position as at 30 June 2017 and of its financial performance for the year ended on that date; and
- b) Complying with Australian Accounting Standards- Reduced Disclosure Requirements (including the Australian Accounting Interpretations) and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

### Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement. Our responsibilities under those standards are further described in the Auditor's Responsibility section of our report.

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

### Emphasis of Matter – Key Management Personnel Disclosures

We draw your attention Note 16 to the financial statements which describes the "Key Management Personnel Disclosures". One key management personnel exists but non-compliance with Australian Accounting Standard (AASB) 124 *Related Party Disclosures* has been chosen as not to breach the consolidated entity's confidentiality. Our opinion is not qualified in respect of this matter.

### Independence

We are independent of the consolidated entity in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and 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 our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

### Key Audit Matters

Key audit matters are those matters that, in our professional judgement, were of most significance in our audit of the financial report of the current period. These matters were addressed in the context of our audit of the financial report as a whole, and in forming our opinion thereon, and we do not provide a separate opinion on these matters. For each matter below, our description of how our audit addressed the matter is provided in that context.

### Valuation of Collection Assets

As at reporting date, the carrying value of the consolidated entity's Collection Assets was \$36,840,353 as disclosed in Note 9. The consolidated entity's accounting policy in respect of fair value of the Collection Assets is outlined in Note 1 (g). As detailed in Note 1(k), significant judgement is required in determining the fair values of these assets as at reporting date in accordance with Australian Accounting Standard (AASB) 116 *Property, Plant and Equipment*. We have assessed the consolidated entity's accounting policy and reviewed this against the requirements of AASB116, as well as reviewed the disclosures within the consolidated financial statements. We have also assessed the key assumptions and methodology applied by the entity in determining the fair value of the Collection Assets in accordance with the requirements of Australian Accounting Standard (AASB) 13 *Fair Value Measurement*.

### Directors' Responsibility for the Financial Report

The Directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the Directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Directors are responsible for assessing the consolidated entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using a going concern basis of accounting unless the Directors either intend to liquidate the consolidated entity or to cease operations, or have no realistic alternative but to do so.

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

Our responsibility is to express an opinion on the financial report based on our audit. Our 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 our 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, individual or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit.

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 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.

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.

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.

We conclude on the appropriateness of the Directors' 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 consolidated entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the consolidated entity to cease to continue as a going concern.

We 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.

We obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the consolidated entity to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the audit. We remain solely responsible for our audit opinion.

We communicate with the Directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

The Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements. We also provide the Directors with a statement that we have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, related safeguards.

## Independent Auditor's Report to the members of New England Regional Art Museum Limited and Controlled Entities



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From the matters communicated with the Directors, we determine those matters that were of most significance in the audit of the financial report of the current period and are therefore key audit matters. We describe these matters in our auditor's report unless law or regulation precludes public disclosure about the matter or when, in extremely rare circumstances, we determine that a matter should not be communicated in our report because the adverse consequences of doing so would reasonably be expected to outweigh the public interest benefits of such communication.

PKF Lawler Warburtons Audit & Assurance Pty Ltd

A handwritten signature in blue ink, appearing to read 'Margaret van Aanholt', is written over a faint, light blue circular stamp.

Margaret van Aanholt  
Director

22-24 Bourke Street, Tamworth

8<sup>th</sup> December 2017

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*Myall Creek and beyond artists-in-residence at 2016 Myall Creek Memorial event*

*Front cover: Eco-Arts Australis **Ephemera** project by Andrew Parker at Black Gully Festival (photograph by Terry Cooke)*

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