The Hon Troy Grant MP  
Deputy Premier, Minister for Justice and Police, Minister for the Arts, Minister for Racing  
Parliament House  
Macquarie Street  
SYDNEY NSW 2000

Dear Minister,

It is our pleasure to forward to you for presentation to the NSW Parliament the Annual Report for the Art Gallery of New South Wales for the year ended 30 June 2015.

This report has been prepared in accordance with the provisions of the Annual Report (Statutory Bodies) Act 1994 and the Annual Report (Statutory Bodies) Regulations 2010.

Yours sincerely,

[Signature]

Mr Guido Belgiorno-Nettis AM  
President  
Art Gallery of New South Wales  
Trust  
14 October 2015

[Signature]  
Dr Michael Brand  
Director
VISION

From its base in Sydney, the Art Gallery of New South Wales is dedicated to serving the widest possible audience as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art, and a forum for scholarship, art education and the exchange of ideas.

Our goal is that by the time of our 150th anniversary in 2021, the Gallery will be recognised, both nationally and internationally, for the quality of our collection, our facilities, our staff, our scholarship and the innovative ways in which we engage with our various audiences.

It is essential the Gallery continues to build on our reputation as Australia’s leading art museum in the fields of contemporary art, while maintaining our significant commitment to historical Aboriginal and Torres Strait Island, Australian, Asian and European art. As Australia’s premier art museum, we must reflect the continuing evolution of the visual arts in the 21st century alongside the development of new channels of global communication that increasingly transcend national boundaries. While we live in an era of overall financial constraint, we are also blessed with high levels of new thinking and ever-increasing expectations.
**PRESIDENT’S FOREWORD**

**Sydney Modern Project Architectural Competition**

During the year, the Gallery made substantial progress in the delivery of the Sydney Modern Project, aided by significant support from the NSW Government for the delivery of a design competition, as well as feasibility and investigative studies into the expansion site to the north of our existing building.

I wish to extend my thanks to the Competition Jury whose professionalism and dedication to the task at hand ensured focused discussion and analysis of the different entries and culminated in the unanimous selection of Tokyo-based SANAA, led by Kazuyo Sejima and Ryue Nishizawa, as the winning practice. Chaired by Michael Brand, the Jury comprised Ms Kathryn Gustafson (Gustafson Guthrie Nichol, Seattle and Gustafson Porter, London); Mr Michael Lynch CBE AM (CEO West Kowloon Cultural District Authority, Hong Kong); Professor Toshiko Mori (Robert P Hubbard Professor in the Practice of Architecture, Harvard University Graduate School of Design); Professor Glenn Murcutt AO (Sydney-based architect and recipient of the Pritzker Architecture Prize in 2002); Professor Juhani Pallasmaa (Helsinki-based architect, Professor Emeritus and widely published writer) and Ms Hetti Perkins (Sydney-based member of the Northern Arrernte and Kalkadoon Aboriginal communities, internationally acclaimed curator, filmmaker and author and former Senior Curator of Aboriginal and Torres Strait Islander Art at the Gallery).

**20th-Century Australian Art Galleries**

The 20th-century Australian art galleries reopened in May 2015 after a major reinstallation including new energy-efficient LED lighting and thirty-one new acquisitions. Of particular note is Grace Cossington Smith’s late masterpiece, Standing nude 1944, on loan from the Cruthers Collection of Women’s Art at the University of Western Australia is one of the first fully nude self-portraits painted by a female artist in Australia.

Two significant loans also augment this reinstallation, with Charles Meere’s Australian beach pattern 1940 on loan from the collection of Joy Chambers-Grundy and Reg Grundy AC OBE and displayed alongside Freda Robertshaw’s Australian beach scene c1940 for the first time in twenty years. Robertshaw’s Standing nude 1944, on loan from the Cruthers Collection of Women’s Art at the University of Western Australia is one of the first fully nude self-portraits painted by a female artist in Australia.

**Modern and Contemporary Galleries**

The whole floor housing the Modern and Contemporary Galleries underwent a reinstallation, including new energy-efficient LED lighting. The Kaldor Family Galleries reopened in May 2015 with an exhibition of seven artists from the John Kaldor Family Collection, which is renowned for its in-depth representations of some of the most influential artists of our times. I would like to extend my sincerest thanks to the John Kaldor Family for their generous and continuing support of the Gallery.

**Brett Whiteley Studio**

On 17 February 2015 – the 20th anniversary of the Brett Whiteley Studio – the Gallery and Wendy Whiteley announced that the Studio would officially come under the Gallery’s ownership. The Studio was previously owned by the NSW Government and managed by the Gallery. The transfer of title presents great promise for the continued vitality of the Studio, and attests to the Gallery’s commitment to carrying on Brett’s legacy to future generations of art lovers. An extremely generous donation of $2 million by Wendy Whiteley has allowed for extended opening hours, as well as extra programming, and further curatorial and research support. Funded by the Beryl Whiteley Estate, the Brett Whiteley Travelling Art Scholarship will increase from $25,000 to $30,000.

**Significant Benefaction and Corporate Sponsorship**

This was the first year of the ten-year philanthropic commitment to the Gallery from Crown Resorts Foundation through their Sydney Arts Fund. The funds are being distributed to the Gallery as $1 million per annum over the next ten years and will greatly assist the Gallery at this transformative time. Additionally, Crown Resorts Foundation & Packer Family Foundation are providing $100,000 per year for two years to deliver Art Pathways, an impactful social inclusion program for students in Western Sydney.

This was the fifth year of the Sydney International Art Series – an ongoing partnership to bring some of the world’s most outstanding exhibitions to Australia – and we gratefully acknowledge the support received from the NSW Government through our strategic partner, Destination NSW.

I would like to make special mention of our leadership partners, ANZ and EY, whose support enabled us to present inspiring exhibitions such as the Archibald and Pop to popism, respectively. Additionally, our principal sponsors make an invaluable contribution to numerous Gallery programs through their ongoing support. Herbert Smith Freehills, our legal partner, have significantly increased their support in 2015, for which we are extremely grateful. J.P. Morgan continues to provide important support for the Brett Whiteley Studio and Macquarie Capital remains our valued conservation partner.
Norton Rose Fulbright was the exhibition sponsor of *Pop to popism*. State Street was the supporter of the Gallery Kids and Art & Dementia programs, and UBS is our continuing Contemporary Art Partner.

In 2014/15, the Clement Meadmore sculpture, *Flippant flurry* 1977–78, was installed outside the Gallery on the northern side of the building after undergoing a major conservation treatment over ten months in Melbourne to stabilise, repair and revive the artwork. The restoration of this much-loved iconic sculpture by one of Australia’s most significant 20th-century artist was enabled by the generous support of Macquarie Capital.

**Bulgari Art Award**

Highly respected Sydney artist, Ildiko Kovacs, was the recipient of the $80,000 Bulgari Art Award for her abstract painting *Onda* 2015. Now in its fourth year, this partnership to support contemporary Australian painting allows the Gallery to acquire a major work by a leading artist to the value of $50,000 and provides the winning artist with a residency in Italy valued at $30,000. Kovacs is the fourth recipient of the annual award, which was launched by Bulgari in 2012 in collaboration with the Gallery.

**2014 Brett Whiteley Travelling Art Scholarship**

James Drinkwater from Newcastle won the Gallery’s 2014 Brett Whiteley Travelling Art Scholarship for his body of work, highlighted by his painting, *Port de bra* 2014. Begun in 1999, this scholarship for young Australian painters is now in its sixteenth year and seven finalists were selected from ninety-nine entries. As the winner, Drinkwater receives $25,000 and a three-month residency at a studio at the Cité Internationale des Arts in Paris, administered by the Gallery.

**Edmund Capon Fellowship**

The Edmund Capon Fellowship aims to foster a closer relationship with Asian art museums that will lead to the further exchange of ideas, programs, individual works of art and temporary exhibitions between Australia and Asia. I acknowledge the leading role of the Balnaves Foundation in supporting the fellowship. Matt Cox, Assistant Curator, Asian Art, travelled to Kuala Lumpur, Singapore and Manila in May 2015 as an Edmund Capon Fellow. His fruitful trip built stronger relationships with a number of Southeast Asian institutions, including instigating a multi-platform exhibition of dance, performance and art from the Philippines to be held at the Gallery in 2017.

**Trustees and staff**

In May 2015, Anne Flanagan, Deputy Director of the Gallery, announced her retirement after twenty-three years. Anne is one of Australia’s most respected art museum leaders and I also count her as a great friend. She has been instrumental in the refurbishment of a number of gallery spaces, including the new upper-level Asian gallery and the Kaldor Family Galleries, and her tireless work has led to the instigation of the Sydney Modern Project. She also served as interim Director during the transition between Edmund Capon’s retirement in December 2011 and Michael Brand’s appointment in June 2012. I wish to thank her for the monumental contribution she has made to the Gallery and wish her well in her future endeavours. On Anne’s retirement, Suhanya Raffel, Director of Collections, also took on the role of Deputy Director and I look forward to working with her in this capacity.

I would like to recognise the dedication and professionalism of all staff at the Gallery who have worked tirelessly this year, providing a range of exceptional exhibitions, programs and services both to the general public and to our sponsors, partners and benefactors. My fellow Trustees have also been a source of great support and advice for me, Michael Brand and the Executive Team. I would specifically like to acknowledge the Deputy President and Chair of the Finance and Sydney Modern Capital Campaign Committees, Mark Nelson; Chair of the Public Engagement and Audit and Risk Committees, Sam Meers; and the Chair of the Acquisitions and Loans Committee, Geoff Ainsworth. I also extend special thanks to David Baffsky and Lindy Lee, whose terms of appointment on the Board of Trustees ended on 31 December 2014. In January, we welcomed two new Trustees, respected artist Khadim Ali, and Professor Bruce Dowton, Vice-Chancellor of Macquarie University.

**NSW Government**

I would like to acknowledge formally the significant support of the NSW Government this year, through our Premier, the Hon Mike Baird MP, and the Deputy Premier and Minister for Justice and Police, Minister for the Arts, Minister for Racing, the Hon Troy Grant MP. My thanks are also extended to Mark Paterson AO, Secretary NSW Trade and Investment, who has been a much-valued source of advice and support.

**The Year Ahead**

The Sydney Modern Project represents the vision of the Art Gallery of New South Wales to expand and transform itself into a genuinely 21st-century art museum. Over the coming year, SANAA, working with their local partner, Architectus, and in consultation with the Gallery and the community, will develop a beautiful, intelligent, sustainable and highly functional design.

My fellow Trustees and I are firmly focused on the Initial Engagement Phase of the Sydney Modern Project, which, in addition to the concept design, will result in preparation of a functional and technical design brief and lodgement of a stage 1 Development Application for the new building. We are aiming to complete the project by 2021, in time for the 150th anniversary of the Gallery’s founding.
Lastly, my term as a Trustee and President of the Board of Trustees will be concluding in December this year and I would like to take the opportunity to thank the Trustees, our Director, Michael Brand, the Executive Team and staff of the Gallery. It has been a privilege working with you all and for such a venerable and dynamic institution.

Guido Belgiorno-Nettis AM
President
Art Gallery of New South Wales Trust
14 October 2015
DIRECTOR’S STATEMENT

As the Art Gallery of New South Wales approaches its 150th anniversary in 2021, we are focusing ever more intently on how we can best transform ourselves into a truly 21st-century art museum. In order to implement this Sydney Modern vision, in 2014/15 the Gallery developed its Strategic Plan 2015–21.

The Strategic Plan focuses our attention on Art (investing in growing the collection and giving greater access to it); People (nurturing and further developing professional staff and volunteers who are committed to our vision); Ideas (supporting all our work with research, innovative thinking and best professional practice); Audience (getting to know existing and potential audiences better and connecting with them more effectively); Partnerships (building key strategic partnerships to amplify what we can achieve); Platforms (facilitating spaces for extraordinary art experiences both in the Gallery and online); and Sustainability (obtaining adequate public and private resources to support our programs and managing them in the most efficient manner possible).

Regional Engagement

One of the key objectives of the Gallery is to augment the experience of art in regional New South Wales and Western Sydney and to expand our relationship with their communities and artists. To this end, we are working with these communities to develop an engagement plan and held regional forums in Wagga Wagga, Dubbo and Lismore. We also initiated hosting an annual meeting of the directors of regional galleries at the Art Gallery of New South Wales.

We launched the Art Pathways program for Western Sydney schools with a professional development day for forty school principals, teachers and regional gallery educators involved in the program. Here we gratefully acknowledge the generosity of the Crown Resorts Foundation and the Packer Family Foundation, who are providing $100,000 per year for two years for this impactful social inclusion program, which will allow the Gallery to connect better with students and educators in this important area of Sydney.

The Gallery’s education team also connected to regional and interstate schools with our first onsite live video-conferencing sessions held in the Yiribana Gallery (our dedicated space for Aboriginal art) and at the Brett Whiteley Studio. Four hundred students in regional New South Wales participated in these sessions, which were enriching both for the students and the Gallery educators involved.

The Gallery undertook extensive research into identifying current and potential audiences to inform the creation of the Gallery’s first audience development plan. This is an important step in ensuring that we continue to meet the needs of our current audience and to develop engaging programs, exhibitions and a range of services to attract new audiences.

Art Collection

In 2014/15, the art collection developed through acquisition, gift and bequest with the addition of 648 objects worth $12,011,886. Some major works donated include Evelyn Chapman, Ruined church with poppies, Villers-Bretonneux c1919; Rosemary Laing, burning Ayer #6 2003, burning Ayer #7 2003, burning Ayer #12 2003, and third day of a five day muster 2003; Anish Kapoor, Untitled 2002; Martha Rosler, House beautiful: Giacometti 1967–72 and Balloons from the series House beautiful: bringing the war home 1967–72, printed late 1990s; and Unknown photographer, Australian scenery, Middle Harbour, Port Jackson c1865. As part of ongoing collection management, the Gallery has been reviewing its policies in relation to immunity from seizure legislation to ensure that the Gallery is fully compliant.

Following the introduction of a new Art Acquisitions Policy in June 2014, the Gallery has also been actively participating in the review of the Australian Protection of Moveable Cultural Heritage Act 1986 and is liaising with colleagues from Australian art museums on this issue.

Exhibition Development

Major exhibitions held in 2014/15 included Pop to popism, European prints and drawings 1500 – 1900, Plumes and pearlshells: the art of the New Guinea Highlands, The photograph and Australia, and Go east: the Gene & Brian Sherman contemporary Asian Art collection, in addition to the annual Archibald, Wynne and Sulman Prizes.

The major summer exhibition for 2014/15, Pop to popism, was exclusive to Sydney and part of the Sydney International Art Series. It comprised more than 200 works exploring the origins of pop art, its heady high period and its enduring legacy both in Australia and abroad, including masterpieces such as Roy Lichtenstein’s first comic-style painting, Look Mickey, Andy Warhol’s Triple Elvis and David Hockney’s Portrait of an artist, each lent from major international collections. For the first time, Australian artists – including Martin Sharp, Brett Whiteley, Howard Arkley and Maria Kozic – were showcased with their international peers. The exhibition featured works from over forty-five lenders worldwide – including the Andy Warhol Museum, the Tate Museum and the Museum of Modern Art – and attracted 123,766 visitors.

Plumes and pearlshells: the art of the New Guinea Highlands presented newly conserved material collected by Stanley Gordon Moriarty and now in the Gallery collection. The exhibition, which also resulted in a fine scholarly publication, was generously supported by the Gordon Darling Foundation.
Go east presented a rare opportunity to view over thirty significant contemporary Asian artworks from the private collection of Australian philanthropists, Gene and Brian Sherman, many of which had never been seen in Australia before. Go east was presented in partnership with Sherman Contemporary Art Foundation (SCAF) and included a special installation at SCAF in Paddington. Highlights included Jitish Kallat’s *Public notice 2* 2007 and Yang Zhichao’s *Chinese Bible* 2009, both of which have been generously gifted to the Gallery by the Shermans.

The annual Archibald, Wynne and Sulman Prizes swapped dates with the Biennale of Sydney and in 2014 for the first time opened in July rather than March. Fiona Lowry won the Archibald Prize for her portrait of architect Penelope Seidler. The Wynne Prize was won by Michael Johnson for his painting, *Oceania high low*, and the winner of the Sir John Sulman Prize 2014, judged by artist, Jenny Watson, was Andrew Sullivan for *T-rex (tyrant lizard king)*.

During the last year we have developed the Gallery’s first five-year sustainable exhibition programming structure to ensure that our future programming is aligned with audience expectations and matched with our human and financial resources, as well our institutional priorities, to maintain and improve audience engagement with exhibitions.

**Visitation**

Visitation at the Gallery increased by 13% to 1.3 million in 2014/15. This included a 12% increase in visitation to our building in the Domain, a 5% increase in Brett Whiteley Studio visitation and a 14% increase in touring exhibition visitation. It is important to note that there was still a significant increase in visitation to the Gallery, despite the fact that the 20th-Century Australian Galleries were closed for three months for refurbishment and reinstallation. Through generous Government support, the Gallery continues to upgrade and refurbish its building, in line with other prominent state institutions and Government requirements. The building upgrade program includes an upgrade to air conditioning systems, offices, electrical and lighting systems and hazardous material removal by an expert occupational hygiene consultant with previous experience with other prominent Government institutions.

**Sydney Modern Project Architectural Competition**

In May 2015, the Gallery was delighted to announce that, after a major design competition, award-winning Tokyo-based architectural practice, SANAA, led by Kazuyo Sejima and Ryue Nishizawa, was unanimously selected by a jury to work with the Gallery to design the Sydney Modern Project – an extraordinary opportunity to expand and transform one of the State’s leading cultural institutions.

Feasibility planning and the international architecture competition have been enabled by $10.8 million provided in the NSW State Government 2014/15 Budget. The Government has also provided an additional $4 million in its 2015/16 Budget to the Gallery for the Initial Engagement Phase of the project (May 2015 to June 2016) and I wish to thank the Government for this crucial support at such an important stage of the Gallery’s history.

**Philanthropy and Corporate Partnerships**

John Richardson joined the Executive team as the Director of Development with oversight of philanthropy, business development and the Art Gallery of New South Wales Foundation. He has established a Sydney Modern Capital Campaign Committee and a Capital Campaign Team to support our Sydney Modern Vision. Under John’s leadership, a more holistic approach to philanthropy and corporate partnership management has been developed. Additionally, the Gallery invested in a Customer Relationship Management (CRM) system to support our relationships with stakeholders and to assist with the expansion of our stakeholder base.

I am delighted to foreshadow that we are finalising two major bequests to the Art Gallery of New South Wales Foundation. They will be the largest and second largest bequests in the history of the Foundation and will make the Foundation one of the largest art acquisition funds in the country.

We have also improved the Gallery’s overall financial position since last year by curtailing discretionary costs and increasing non-Government revenue.

**Staff and Trustees**

As ever, the exceptional staff at the Gallery, especially the Executive Team comprising the Deputy Director, Suhanya Raffel, Jacqui Riddell, John Wicks and John Richardson, continue to provide outstanding research, programs and services in highly collegial way and I wish to thank them most sincerely for their valued contributions. In January 2014, Guido Belgiorno-Nettis AM assumed the role of President of the Board of Trustees, following Steven Lowy’s retirement. Guido has made a significant contribution to the Gallery since he joined the Board of Trustees in 2007 and...
he will be sorely missed when his term expires at the end of 2015. His guidance and dedication have helped place the Gallery in a strong position to progress the Initial Engagement Phase of the Sydney Modern Project and thereby the very cultural fabric of Sydney, New South Wales and Australia.

[Signature]

Dr Michael Brand
Director
14 October 2015
YEAR IN BRIEF

Revenue 2014–15 $67.8 million

Expenditure 2014–15 $46.6 million

Net assets as at 30 June 2015 $1,578 billion
SYDNEY MODERN PROJECT

In March 2013, the Gallery announced its strategic vision and master plan under the name Sydney Modern. One of its central components is the Sydney Modern Project, a new building and refurbishment of the existing building that will transform the Gallery into a genuinely 21st-century art museum.

The Sydney Modern Project is a key priority in the State Infrastructure Strategy Report prepared by Infrastructure NSW (NSW) that was released in 2014 and outlines the NSW Government’s focus on future investment to define an arts precinct in the Sydney CBD.

During the year, the Gallery made significant progress in the delivery of the Sydney Modern Project, with funding of $10.8 million from the NSW Government in 2014/15 supporting delivery of a design competition to select an architect for the Project as well as feasibility and investigative studies into the site.

The national and international architectural design competition was a two-stage invitational process endorsed by the Australian Institute of Architects (AIA) and Australian Institute of Landscape Architects (AILA). The competition site identified in the competition will connect the new building with the northern face of the existing building. The site encompasses a land bridge that caps major arterial roads and the disused oil tanks to the north-east of the land bridge.

The Competition Jury comprised seven members with expertise across a range of issues relevant to the project. The Jury was chaired by Michael Brand and members comprised: Ms Kathryn Gustafson, landscape architect with Gustafson Guthrie Nichol (Seattle) and Gustafson Porter (London); Mr Michael Lynch CBE AM CEO, West Kowloon Cultural District Authority, Hong Kong; Professor Toshiko Mori, Robert P Hubbard Professor in the Practice of Architecture, Harvard University Graduate School of Design; Professor Glenn Murcutt AO, Sydney-based architect and recipient of the Pritzker Architecture Prize in 2002; Professor Juhani Pallasmaa, Helsinki-based architect, Professor Emeritus and widely published writer; and Ms Hetti Perkins, Sydney-based member of the Northern Arrernte and Kalkadoon Aboriginal communities and internationally acclaimed curator, filmmaker and author.

The Jury invited twelve renowned Australian and international architectural practices to submit ideas to create an architecturally ambitious, intelligent, sensitive, sustainable and highly functional design. Stage 1 submissions were judged anonymously by the Jury. Five practices were then selected to proceed to Stage 2 of the competition. Each of the shortlisted practices attended a mandatory briefing session in Sydney in February and all were required to make a formal presentation to the Jury in April 2015.

SANAA, an architectural and design firm based in Tokyo, headed by Kazuyo Sejima and Ryue Nishizawa, was unanimously selected by the Jury as the architect for the Sydney Modern Project. The Jury citation for SANAA’s concept stated: Its lightness of form speaks to the new century while respecting the architecture of the previous century to create a harmonious and inspiring new public space for Sydney.’

After the competition, the Gallery engaged SANAA as the Design Architect for a period of one year to deliver the Initial Engagement Phase of the Project. This includes completion of the concept design, preparation of a functional and technical design brief and lodgement of a Stage 1 Development Application. The Australian practice, Architectus, is working with SANAA as the Executive Architect for the project during the Initial Engagement Phase.

An exhibition of competition entries is scheduled to open at the Gallery on 8 August 2015. Opportunity for stakeholder feedback will be included as part of the exhibition.

A Sydney Modern Project web page was established on the Gallery’s website to provide information for stakeholders throughout the competition process. Details including the final Jury Report and Stage 1 and Stage 2 submissions will be placed on the website at the conclusion of the public exhibition of entries at the end of September 2015. A dedicated email address (smpcommunication@ag.nsw.gov.au) was also established to capture comments and feedback.

Engagement with stakeholders will continue during the Initial Engagement Phase and in the lead-up to the submission of a Development Application for the project.

The Gallery continues to work with the Royal Botanic Gardens and Domain Trust to ensure the project engages with the wider cultural precinct and that common issues, particularly around sustainability, across both the Gallery and Gardens, are explored collaboratively.

In June 2015, the NSW Government announced funding of $4 million to further support the project through the Initial Engagement Phase. The Gallery is developing a Business Case for approval by Cabinet in the 2015/16 Budget process. The first draft of the Business Case will be ready by November 2015 for the Gateway Review process through Infrastructure NSW.

When completed in time for the Gallery’s 150th anniversary in 2021, the Sydney Modern Project will feature new and expanded facilities for future generations of local, national and international visitors and will deliver the following:
LANDMARK SYDNEY MODERN BUILDING
- Designed by SANAA, the new building will significantly increase the Gallery’s capacity to share art with the many audiences it serves, both day and night.

REVITALISED EXISTING BUILDING
- To ensure the existing building can continue to serve and inspire audiences throughout the 21st century.

CULTURAL PLAZA
- A new plaza linking the expanded Gallery with the Royal Botanic Gardens, featuring art commissions from local, national and international artists.

ART COLLECTION DISPLAY
- More than double the space for displaying the Gallery’s collection to the public
- Double the area for the display of Australian art
- The nation’s most innovative display of Aboriginal art and culture
- The nation’s most comprehensive display of modern and contemporary art
- Specialised spaces for works on paper, photographs and the moving image
- Expanded spaces for historical works of art from the Asia Pacific region

TEMPORARY EXHIBITIONS
- Second, larger state-of-the art space to attract a greater number of major national and international exhibitions to Sydney.

NATIONAL ART ARCHIVE
- A creative hub for research, scholarship and the exchange of ideas, giving access to the Gallery’s unparalleled archives of Australian art.

LIFELONG LEARNING
- Multiple venues for learning with digital capabilities to expand online engagement with regional communities and other off-site audiences.

SOCIAL SPACES
- New café and restaurant facilities along with special event spaces and conference facilities for Gallery and commercial purposes.

A SUSTAINABLE ART MUSEUM
- The incorporation of the latest building and operational technology.
Art
ART COLLECTION

The art collection is broadly divided into Australian and International art. The total number of objects in the art collection is currently 32,786 and this continues to grow. At present, it is valued at $1,305,417,136. It is the Gallery’s greatest asset, as well as a significant cultural asset of the State of New South Wales and the country. Over this financial year the Gallery acquired 648 artworks from 216 Australian artists and 30 International artists. A total of 469 artworks (a value of $8,781,554) were purchased and 179 artworks (a value of $3,230,332) were gifted, adding a total value of $12,011,886 to the collection.

ACQUISITION HIGHLIGHTS

Julian Ashton (England; Australia, 1851–1942), Massman’s Bay 1888, pencil, watercolour on paper. Wendy Barron Bequest Fund 2015

Dorrit Black (Australia, 1891–1951), Two paintings: The Chinese statuette 1929, oil on canvas on paperboard; Mirmande (with surrounding hills) 1934, oil on canvas on paperboard. Dagmar Halas Bequest Fund 2015

Mark Bradford (United States of America, b1961), The tongue in the middle of the port 2014, mixed media on canvas. Purchased with funds provided by Wassim Rashamny and an anonymous donor 2015

Grace Cossington Smith (Australia, 1892–1984), The window 1956, oil on hardboard. Gift of Graham and Judy Martin 2014, assisted by the Australian Masterpiece Fund

Florence Fuller (South Africa; Australia, 1867–1946), Weary 1888, oil on canvas. Wendy Barron Bequest Fund 2015

B.Nonggirrnga Marawili (Australia, born c1939), Lightning and sea spray 2014, natural pigments on bark. Purchased with funds from the Wendy Barron Bequest Fund 2015


Michael Johnson (Australia, b1938), Oceania high low 2014, oil on canvas. Trustees Acquisition 2014

Ricky Swallow (Australia, b1974), Stair with contents 2013, patinated bronze. Contemporary Collection Benefactors 2015


Frank Hurley (Australia, 1885–1962), The crystal canoe 1914–17, gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors’ Program 2014

Darren Sylvester (Australia, b1974), Dreams and you 2014, type C photograph. Purchased with funds provided by the Photography Collection Benefactors’ Program 2014

Mike Brown (Australia, 1938–97), Arbitrary trisection figtrees and later enthuastic additions c1964–c65, synthetic polymer paint on hardboard

Evelyn Chapman (Australia, 1888–1961), Ruined church with poppies, Villers-Brettonex c1919, oil? on thick grey card

Rosemary Laing (Australia, b1959), 4 photographs: burning Ayer #6 2003, type C photograph; burning Ayer #7 2003, type C photograph;

burning Ayer #12 2003, type C photograph; third day of a five day muster 2003, type C photograph

Unknown photographer, Australian scenery, Middle Harbour, Port Jackson c1865, carte de visite


Ah Xian (China; Australia, b1960), Evolutionaura13: Taihu rock I 2011–13, bronze, gold, Tai-lake stone. Purchased 2014

Ai Weiwei (China, b1957), Forever 2003, 42 bicycles. Purchased 2014

Andrew Nicholl (Northern Ireland; England, 1804–86), A distant view of Derry through a bank of wild flowers c1830s, watercolour with pen and brown ink and brown wash, over pencil underdrawing. Tom Parramore Purchase Fund 2015

Sharon Hayes (United States of America, b1970), Revolutionary love: I am your worst fear, I am your best fantasy 2008, multiple-channel video and audio installation, 10 PA speakers, 5 projection screens, helium balloons, coloured light bulbs. Mervyn Horton Bequest Fund 2014

Colin McCahon (New Zealand, 1919–87), Teaching aids 2 (July 1975, synthetic polymer paint on paper, 10 panels. Art Gallery of New South Wales Foundation Purchase 2014

Dona Nelson (United States of America, b1947), March hare
2014, synthetic polymer paint and synthetic polymer medium on canvas with metal stand (two-sided painting). Purchased under the terms of the Florence Turner Blake Bequest and with funds provided by the Tony Gilbert Bequest Fund 2015

Jeff Wall (Canada, b1946), Summer afternoons 2013, printed 2014, diptych: 2 type C photographs face mounted with Diasec. Art Gallery of New South Wales Foundation Purchase 2014

Anish Kapoor (India; England, b1954), Untitled 2002, stainless steel and lacquer

Martha Rosler (United States of America, b1943), 2 photographs: House beautiful: Giacometti from the series House beautiful: bringingthetwarhome1967–72, printed late 1990s, photomontage as type C photograph; Balloons from the series: Dog walker, Queens Park 2012, pen and black ink, watercolour on white paper; Dog walker, Queens Park 2012, pen and black ink, watercolour on white paper; Dog owners, plane trees, Rushcutters Bay 2012, pen and black ink, watercolour on white paper; Dog owners, plane trees, Rushcutters Bay 2012, pen and black ink, watercolour on white paper; Telegraph pole shadow, Sydney 2012, pen and black ink, watercolour on white paper; Coogee Surf Lifesaving Club 2012, pen and black ink, watercolour on white paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014

Lucy Culliton (b1966), 4 watercolours: Poppies 2014, on thick white wove paper; Sea Holly and artichokes 2014, gouache on thick white wove paper; Day lilies 2015, gouache on thick white wove paper; Larkspr 2014, gouache on thick white wove paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014

Purchases

AUSTRALIAN ART

Julian Ashton (England; Australia, 1851–1942), Mosman’s Bay 1888, pencil, watercolour on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014

Dorrit Black (Australia, 1891–1951), 2 paintings: The Chinese statuette 1929, oil on canvas on cardboard; Mirranda (with surrounding hills) 1934, oil on canvas on cardboard. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014

Nancy Borlace (Australia, 1914–2006), Old brick works, Ryde II 1949, oil on board. Purchased 2014

Tom Carment (Australia, b1954), 22 watercolours: Rushcutters Bay Park, autumn trees 2013, pen and black ink, watercolour on white paper; Fire escape, the Oxford Hotel, Taylor Square 2012, pen and black ink, watercolour on white paper; 2012, pen and black ink, watercolour on white paper; The Bayview, from eastern Domain 2012, pen and black ink, watercolour on white paper; The Hynde building, from Hyde Park I 2013, pen and black ink, watercolour on white paper; The Hynde building, from Hyde Park II 2013, pen and black ink, watercolour on white paper; The Hynde building, from Hyde Park III 2012, pen and black ink, watercolour on white paper; The Bayview, from eastern Domain 2013, pen and black ink, watercolour on white paper; The Bayview, from eastern Domain 2013, pen and black ink, watercolour on white paper; Dog walker, Queens Park 2012, pen and black ink, watercolour on white paper; Telegraph pole shadow, Sydney 2012, pen and black ink, watercolour on white paper; Coogee Surf Lifesaving Club 2012, pen and black ink, watercolour on white paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014

J H Carse (Australia; Scotland, c1818–1900), Creek scene, Tilba Tilba 1875, oil on canvas. Purchased with funds provided by the Australian Collection Benefactors 2015

Gunter Christmann (Germany; Australia, 1936–2013), Taylor Square c1990, synthetic polymer paint on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014

Grace Cossington Smith (Australia, 1892–1984), The window 1956, oil on hardboard. Gift of Graham and Judy Martin 2014, assisted by the Australian Masterpiece Fund

Bonita Ely (Australia, b1946), At home with the Locust People (itchy feet) 1974–75, oil and collage on canvas. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014

Herbert Flugelman (Australia; Austria, 1923–2013), 3 prints: Cube 1972, colour screenprint on ivory paper; Pyramid 1972, colour screenprint on ivory paper; Pyramid 1972, colour screenprint on brown paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014

Herbert Flugelman (Australia; Austria, 1923–2013), 2 sculptures: Double spiral c2008, copper; Federation, stainless steel, wood, composition board. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014
Florence Fuller (South Africa; Australia, 1867–1946), *Weary 1888*, oil on canvas. Wendy Barron Bequest Fund 2015

Thomas Gieghorn (England; Australia, b1925), *Untitled 1960*, acrylic/?oil? thinned with white spirit on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors’ Program 2015

Ross Laurie (Australia, b1961), *Walcha III* 2013, ink, charcoal, pastel, collage on board. Dobell Biennial Acquisition Fund 2015


Peter Sharp (Australia, b1964), *The things you pick up 2014*, 34 charcoal drawings on paper. Dobell Biennial Acquisition Fund and gift of Peter Sharp 2015

Mary Tonkin (Australia, b1973), *Between two logs, Kalorama 2013–14*, charcoal on paper. John Gillespie Fund 2015 with assistance from Australian Galleries


SUB-TOTAL 66 WORKS

ABORIGINAL AND TORRES STRAIT

ISLANDER ART

Vernon Ah Kee (Australia, b1967), *Brutalities 92014*, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2015

Tony Albert (Australia, b1981), *Alair Pambeegan (Australia, b1968)*, *Frontier wars (Flying fox story place) 2014*, raffia, natural pigments and acrylic on wood. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2015

Richard Bell (Australia, b1953), *Emory Douglas (United States of America, b1943)*, *We can be heroes 2014*, synthetic polymer paint on canvas. Purchased with funds from the Wendy Barron Bequest Fund 2015


Keith Stevens (Australia, b1940), *Tjampawa Stevens (Australia, b1947)*, *Piltati 2014*, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2015

Christian Bumbarra Thompson (Australia, b1978), 3 photographs: *Lamenting the flowers from the series We bury our own 2012*, type C photograph; *The devil made him do it from the series Native
**INTERNATIONAL ART**

**JAPAN**

5 textiles: Koshimaki obi (sash) with cherry blossoms, narcissus, peonies and stylised wave. Edo (Tokugawa) period 1615–1868 1750–1850, silk twill-weave, coloured silk and gold threads supplementary weft patterning; Katabira (light summer kimono) with design of swallows, wisteria and cherry blossoms on grey plain weave ramie (’asa’), Edo (Tokugawa) period 1615–1868 1750–1850, paste-resist dyeing (’yüzen’), stencilled imitation tie-dyeing (’kata kanoko’) and silk and metallic thread embroidery 1750–1850. Unlined kosode (’hitoe’) with design of mandarin ducks in snow covered landscape with plumtrees, pines and reeds on yellow-green plain weave ramie (’asa’), Edo (Tokugawa) period 1615–1868 1800s, plain silk gauze weave, paste-resist dyeing (’shiro-age’), and silk and metallic thread embroidery; Kosode (small-sleeve kimono) with design of blossoming trees and scattered poem on white figured silk satin (’rinzu’), Edo (Tokugawa) period 1615–1868 1750–1850, silk, stencilled imitation tie-dyeing (’kata kanoko’) and silk and metallic thread embroidery; Furisode uchikake (long-sleeve overdress) with design of plum and cherry blossoms, peonies, chrysanthemums and wisteria on red figured silk satin (’rinzu’), Edo (Tokugawa) period 1615–1868 1800s, silk, tie-dyeing (’shibori kanoko’) and silk and metallic thread embroidery. Asian Benefactors’ Fund 2014

**Nyapanyapa Yunupingu**

(Australia, born c1945), Marwat 2014, black fibre-tipped pen, natural pigments on paper. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2014

**Nyapanyapa Yunupingu**

(Australia, born c1945), Larrani 2014, black fibre-tipped pen on paper. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2015

**Nyapanyapa Yunupingu**

(Australia, born c1945), Jilamara design 2014, natural pigments on linen. Purchased with funds from the Wendy Barron Bequest Fund 2014

**Ronnie Tjampitjinpa**

(Australia, born c1942), Tingari 2014, synthetic polymer paint on linen. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2015

**Rosie Tjapaltjarri**

(Australia, born c1942), Tingari 2014, type C photograph by the Aboriginal Collection Benefactors’ Group 2014

**Trinity 1 from the series Polari instinct**

2011, black fibre-tipped pen on paper. Purchased with funds provided by Roger Pietri and DG Wilson 2014

**Larrani and Jilamara**

2015, type C photograph; Evening 1738, etching and engraving; Night 1807, etching and engraving. European Art Collection Benefactors’ Fund 2015

**Ah Xian**


**Ah Xian**

(China, b1960), Evolutionaura14: Taihu rock-2 2011–13, bronze, gold, Tai-lake stone. Purchased with funds provided by the Mollie and Jim Gowing Bequest Fund and the Don Mitchell Bequest Fund 2014

**AI Weiwei**

(China, b1957), Forever 2003, 42 bicycles. Purchased 2014

**Shi Zhiying**

(China, b1979), Cave of Ten Thousand Buddhas No. 3, 2013, oil on canvas. David George Wilson Bequest Fund 2015

**Xu Zhen**

(China, b1977), 2 ceramics: Madeln curved vase-blue and white vase with design of figures, 2014, porcelain; Madeln curved vase – Famille-Rose olive vase with bat and peach design. Yongzheng Period, Qing Dynasty, 2013, porcelain. Purchased with funds provided by Roger Pietri and DG Wilson 2014

**Ah Xian**

(China; Australia, b1960), Evolutionaura 2015, video installation 4 min 25 seconds; edition 1/8. Yasuko Myer Bequest Fund 2014

**Ah Xian**

(China; Australia, b1960), Evolutionaura 2015, single channel video installation 4 min 25 seconds; edition 1/8. Yasuko Myer Bequest Fund 2014

**Zi Jin**

(China, 1884–1964), A game market 1783, etching and engraving; Noon 1738, etching and engraving; Day 1807, etching and engraving; Night 1807, etching and engraving. European Art Collection Benefactors’ Fund 2015

**William Hogarth**

(England, 1697–1764), 4 prints from the series The times of the day 1738: Morning 1738, etching and engraving; Noon 1738, etching and engraving; Evening 1738, etching and engraving; Night 1738, etching and engraving. European Art Collection Benefactors’ Fund 2015

**Andrew Nicholl**

(Northern Ireland; England, 1804–86), A distant view of Derry through a bank of wild flowers c1830s, watercolour with pen and brown ink and brown wash, over pencil underdrawing. Tom Parramore Purchase Fund 2015

**Johann Gottlieb Seyfert**

(Germany, 1761-1824), after Philipp Otto Runge (Germany, 1777-1810), 4 prints from the suite Times of day 1807: Morning 1807, etching and engraving; Evening 1807, etching and engraving; Day 1807, etching and engraving; Night 1807, etching and engraving. European Art Collection Benefactors’ Fund 2015

**EUROPEAN ART PRE 1900**

**Richard Earlom**

(England, 1743–1822) after Frans Snyders (Belgium, 1579–1657), 4 prints from the series The markets 1775–82: A fruit market 1775, etching and mezzotint; A herb market 1779, etching and mezzotint; A fish market 1782, etching and mezzotint; A game market 1783, etching and mezzotint. European Art Collection Benefactors’ Fund 2015

**William Hogarth**

(England, 1697–1764), 4 prints from the series The four times of the day 1738: Morning 1738, etching and engraving; Noon 1738, etching and engraving; Evening 1738, etching and engraving; Night 1738, etching and engraving. European Art Collection Benefactors’ Fund 2015

**William Hogarth**

(England, 1697–1764), 4 prints from the series The four times of the day 1738: Morning 1738, etching and engraving; Noon 1738, etching and engraving; Evening 1738, etching and engraving; Night 1738, etching and engraving. European Art Collection Benefactors’ Fund 2015

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**William Hogarth**

(England, 1697–1764), 4 prints from the series The four times of the day 1738: Morning 1738, etching and engraving; Noon 1738, etching and engraving; Evening 1738, etching and engraving; Night 1738, etching and engraving. European Art Collection Benefactors’ Fund 2015

**William Hogarth**

(England, 1697–1764), 4 prints from the series The four times of the day 1738: Morning 1738, etching and engraving; Noon 1738, etching and engraving; Evening 1738, etching and engraving; Night 1738, etching and engraving. European Art Collection Benefactors’ Fund 2015

**William Hogarth**

(England, 1697–1764), 4 prints from the series The four times of the day 1738: Morning 1738, etching and engraving; Noon 1738, etching and engraving; Evening 1738, etching and engraving; Night 1738, etching and engraving. European Art Collection Benefactors’ Fund 2015
MODERN & CONTEMPORARY

John Baldessari (United States of America, b1931), Six colorful inside jobs 1977, 16mm film transferred to video, colour, silent, 32:53 min. Purchased under the terms of the Florence Turner Blake Bequest 2015


Metaphysical landscape no 2 1990, oil and acrylic on canvas. Wendy Barron Bequest Fund 2015

Vivienne Binns (Australia, b1940), Topographica 2014, synthetic polymer paint on canvas. Contemporary Collection Benefactors Fund 2014

Mark Bradford (United States of America, b1961), The tongue in the middle of the port 2014, mixed media on canvas. Purchased with funds provided by Wassim Razzammy and an anonymous donor 2015


Dale Frank (Australia, b1959), Ambition 25 + regrets 10 + death 21 = 56 2014, varnish on plexiglass with 56 green bottles and 21 coins. Contemporary Collection Benefactors Fund 2014

Anne Graham (England; Australia, b1949), 2 sculptures: Julie and Cloud 2014, pigment print on unbleached cotton rag paper, dog hair felt and dog hair felt; Jori and Bacon 2014, pigment print on unbleached cotton rag paper, dog hair felt and dog hair felt. Contemporary Collection Benefactors Fund 2014

Sharon Hayes (United States of America, b1970), Revolutionary love: I am your worst fear, I am your best fantasy 2008, multiple-channel video and audio installation, 10 PA speakers, 5 projection screens, helium balloons, coloured light bulbs. Mervyn Horton Bequest Fund 2014

Michael Johnson (Australia, b1938), Oceania high low 2014, oil on canvas. Trustees Acquisition 2014

Idiko Kovacs (Australia, b1962), Onda 2015, oil on plywood. Art Gallery of New South Wales, Bulgari Art Award 2015

Colin McCahon (New Zealand, 1919–87), Teaching aids 2 (July) 1975, synthetic polymer paint on paper, 10 panels. Art Gallery of New South Wales Foundation Purchase 2014

Giorgio Morandi (Italy, 1890–1964), I Poggio al mattino 1928, etching. Morandi Purchase Fund 2015

Dona Nelson (United States of America, b1947), March hare 2014, synthetic polymer paint and synthetic polymer medium on canvas with metal stand (two-sided painting). Purchased under the terms of the Florence Turner Blake Bequest and with funds provided by the Tony Gilbert Bequest Fund 2015

Joh-Stezaker (England, b1949), 4 collages: Home Film portrait collage, XXXVI 2013, collage; Betrayal Film portrait collage, XIX 2013, collage; Marriage Film portrait collage, XXXX 2013, collage; Narrative flight II 2013, collage. Mervyn Horton Bequest Fund 2014

Ricky Swallow (Australia, b1974), Stair with contents 2013, patinated bronze. Contemporary Collection Benefactors Fund 2015

Jeff Wall (Canada, b1946), Summer afternoons 2013, printed 2014, diptych: 2 type C photographs face mounted with Diasec. Art Gallery of New South Wales Foundation Purchase 2014

SUB-TOTAL 21 WORKS

PHOTOGRAPHY

Henry Hall Baily (Australia, active 1865–1918), 3 photographs: untitled 1866–81, carte de visite; untitled 1867–81, carte de visite; untitled 1866–81, carte de visite. Purchased 2014

William Bardwell (Australia, active 1859–95), 4 untitled photographs 1875–91, carte de visite. Purchased 2014

William Bear (Australia, born c1843–unknown), 2 untitled photographs 1877–82, carte de visite. Purchased 2014

William Blackwood (Sweden; Australia, 1824–97), 2 photographs: untitled 1859–64, carte de visite; Commercial & New South Wales Banks, George Street, Sydney 1858–64, albumen photograph. Purchased 2014

Barcroft Capel Boake (Ireland; Australia, 1831–1921), 7 untitled photographs 1867–77, carte de visite. Purchased 2014


James M Boles (Australia, active 1871–73), 2 untitled photographs 1871–73, carte de visite. Purchased 2014

Edwin Boston (Australia, active 1880–84), untitled 1880–84, carte de visite. Purchased 2014

Thomas Boston (Australia, active 1867–84), 2 photographs: untitled 1867–70, carte de visite; untitled 1871–73, carte de visite. Purchased 2014


Frederick Charles Buman (Australia, 1841–1921), untitled 1871–76, carte de visite. Purchased 2014

William Cawston (Australia, c1820–91), untitled 1867–88, carte de visite. Purchased 2014

Walter Chaffer (Australia, 1847–1921), J R Clarke (Australia, active c1869), untitled 1870–95, carte de visite. Purchased 2014

George Cherry (Australia, 1820–78), untitled 1866–67, carte de visite. Purchased 2014


Samuel Clifford (Australia, 1827–90), 8 photographs: The ploughed field on Mt Wellington 1866–70, stereo photograph; Fern tree c1870, stereo photograph; Fern tree tower c1870, stereo photograph; Grass tree c1870, stereo photograph; Waterfall, Fern Tree Valley, Mount Wellington, Hobart Town c1870, stereo photograph; untitled 1866–78, carte de visite: untitled 1866–78, carte de visite: untitled 1866–78, carte de visite. Purchased 2014

Charles Collins (Australia, active 1878–1900) 7 photographs: untitled 1875, carte de visite: untitled 1860–90s, carte de visite: untitled 1860–de visite, untitled 1880s, carte de visite: untitled 1860–90s, carte de visite: untitled 1860–90s, carte de visite: untitled 1860–90s, carte de visite: untitled 1860–90s, carte de visite. Purchased 2014

Thomas E Crowther (Australia, active 1860–1902), untitled 1884–91, carte de visite. Purchased 2014

Andrew Cunningham (Australia, 1831–unknown), untitled 1860–97, carte de visite. Purchased 2014

Richard Daintree (England; Australia, England, 1832–78), 3 photographs: Untitled, carte de visite; Untitled, carte de visite; Untitled, carte de visite. Purchased 2014

J W Fry (Australia, active c1871), 12 untitled photographs c1871, carte de visite. Purchased 2014

Adam Fuss (England; Australia; United States of America, b1961), from the series My ghost 2000, daguerreotype. Purchased with funds provided by Amanda and Andrew Love, Lisa and Egil Paulsen, Mike Hawker, Michael Magnus, James Erskine, David Coe, Michael and Katharine Hughes, Maryanne Pagent, Photo Technica, Photo King Professional Lab, Wheen Family, and the Photography Collection Benefactors’ Program 2001

Simryn Gill (Singapore; Malaysia; Australia, b1959), Eyes and storms 2012, printed 2014, Ilfochrome photograph. Purchased with funds provided by the Photography Collection Benefactors’ Program 2014


Henry Glenny (Australia, 1835–1910), untitled 1867, visite. Purchased 2014

Henry Goodes (Australia, c1840–85), 3 untitled photographs 1861–65, carte de visite. Purchased 2014

John Tangelder Gorus (Australia, c1830–1916), 3 untitled photographs 1864–79, carte de visite. Purchased 2014

Elijah Hart (Australia, unknown–1893), untitled 1860–72, carte de visite. Purchased 2014

Henry Hart (Australia, active 1867–72), untitled 1867–71, carte de visite. Purchased 2014

Professor J effrey Hawkins (Australia, active 1858–75), 2 untitled photographs 1860–74, carte de visite. Purchased 2014

William Hetzer (Australia, active 1850–67), 4 photographs: untitled 1858–59, stereo photograph: untitled 1859–67, carte de visite;
Everitt E Hibling (Australia, active 1873–77), 2 untitled photographs 1873–77, carte de visite. Purchased 2014

James Hider (Australia, active c1870s), 6 untitled photographs c1870s, carte de visite. Purchased 2014

Edward Holledge (Australia, active 1860–90s), 2 untitled photographs 1860–90s, carte de visite, scraps. Purchased 2014

John Hunter Kerr, JP Morrison (Scotland; Australia, 1821–74), Australian native 1851–55, printed later, albumen photograph. Purchased 2014

Frank Hurley (Australia, 1885–1962), Thecrystalcanoe1914–17, gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors’ Program 2014

Frank Hurley (Australia, 1885–1962), Ypres sector 1917, gelatin silver photograph. Purchased with funds provided by the J.S. Watkins Memorial Fund 2014

Henry Jones (Australia, 1826–1911), untitled 1870–71, carte de visite. Purchased 2014

Charles Kerry (Australia, 1858–1928), 14 photographs: Aboriginal corroboree1907–13, postcard; Fighting men1907–13, postcard; Bora ceremony1907–13, postcard; A warrior1907–13, postcard paper; Aboriginal ceremony, spearing the wild bull 1907–13, postcard; Aboriginal corroboree, drafting sheep 1907–13, postcard; Aboriginal corralling, corroboree 1907–13, postcard; Aboriginal ceremony, opening the Bora 1907–13, postcard; Aboriginal ceremony, the Bora tree 1907–13, postcard; Aboriginal Ceremony, following the footsteps of the deity 1907–13, postcard; Aboriginal ceremony, the sick warrior1907–13, postcard; Aboriginal ‘Bora’ ceremony 1907–13, Aboriginal Bora ‘arrival of the novices’ 1907–13, postcard. Purchased 2014, Portrait of a man from Ethridge (sic) River, North Queensland 1893–97, gelatin silver purchased with funds provided by the Photography Collection Benefactors’ Program 2015


William J Liddell (Australia, active 1863–84), 2 untitled photographs 1863–64, carte de visite. Purchased 2014

J W Lindt (Germany; Australia, 1845–1926), Australian Aboriginal 1870–79, printed 1907–15, postcard. Purchased 2014

Albert Lomer (Australia, active 1862–99), 4 untitled photographs 1880–95, carte de visite. Purchased 2014

James Manning (Australia, active 1866–91), untitled 1866–91, carte de visite. Purchased 2014

Annie Marchand (Australia, 1846–1901), untitled 1867–72, carte de visite. Purchased 2014

Henry Beaufoy Merlin (England; Australia, 1830–73), 17 photographs: untitled 1871, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite; untitled 1870–73, carte de visite. Purchased 2014

Herman Moser (Germany; Australia, 1838–1905), 3 photographs, 1877–87, carte de visite. Purchased 2014

Henry Müller (Australia, active 1868), untitled 1868, carte de visite. Purchased 2014

Edward Nagel (Australia, active 1885–1924), untitled 1885–92, carte de visite. Purchased 2014

William Nelson (Australia, active 1872), untitled 1868–72, carte de visite. Purchased 2014

Charles Nettleton (Australia, 1825–1902), 23 untitled photographs 1867–74, carte de visite. Purchased 2014


George H Nicholas (Australia, active c1860–1929), 2 photographs: untitled 1860–90s, carte de visite; untitled 1884 or 1894–95, carte de visite. Purchased 2014

Albert Nicol (Australia, active 1863–68), untitled 1863–68, carte de visite, hand coloured. Purchased 2014

Stephen Edward Nixon (England; Australia, 1842–1910), untitled 1865–90s, carte de visite. Purchased 2014

Wykes Norton (Australia, active 1874–92), 2 photographs: untitled 1882–85, carte de visite; untitled 1885–97, tintype, paper mount, paper presentation folder. Purchased 2014


William Parker (Australia, active 1861–70), untitled 1866, carte de visite. Purchased 2014

WM Reynolds (Australia, active 1889–90), 2 untitled photographs 1889–90, carte de visite. Purchased 2014
John Roarty (Australia, active 1871–1917), 3 untitled photographs 1871–80, carte de visite, hand coloured. Purchased 2014

William Sargent (Australia, active 1878–91), untitled 1886–91, carte de visite. Purchased 2014

Montagu Eugene Scott (Australia, 1835–1909), untitled 1867–70, carte de visite. Purchased 2014

William Short (Australia, active 1863–90s), untitled 1874–76, carte de visite, hand coloured. Purchased 2014

R Dermer Smith (Australia, active 1860–1909), untitled 1883, carte de visite. Purchased 2014

J Souter (Australia, active 1873–77), untitled 1873–77, carte de visite. Purchased 2014

Robert Stewart (Australia, active 1859–85), untitled 1862–64, carte de visite. Purchased 2014

Darren Sylvester (Australia, b1974), Dreams end with you 2014, type C photograph. Purchased with funds provided by the Photography Collection Benefactors’ Program 2014

Edward George Tims (Australia, 1843/44–unknown), 2 untitled photographs 1873–74, carte de visite. Purchased 2014

August Tronier (Australia, active 1871–97), untitled 1873–77, carte de visite. Purchased 2014

Edward Turner (Australia, 1836–1913), 2 untitled photographs 1870s, carte de visite. Purchased 2014

23 photographs by Unknown photographers comprising 2 untitled photographs 1855–65, stereo photograph; 12 untitled photographs 1860–90s, carte de visite; 2 untitled photographs 1878, carte de visite; 2 untitled photographs c1869, carte de visite; untitled c1869, carte de visite; untitled 1873, carte de visite; untitled c1900, printing out paper photograph; untitled 1901–07, postcard, printed in two colours; South Australian Aboriginals 1907–15, postcard. Purchased 2014

Unknown photographer, Beavis Brothers (Australia, active 1880s–1919), untitled 1889–95, carte de visite. Purchased 2014

Unknown photographer, Bull & Rawlings (Australia, active 1880s–90s), untitled 1880–90s, carte de visite. Purchased 2014

Unknown photographer, Chandler & Lomer (Australia, active 1865–70s), untitled 1865–67, carte de visite. Purchased 2014

Unknown photographer, J R Clarke (Australia, active c1869), untitled 1855–c65, printed c1869, stereo photograph. Purchased 2014

Unknown photographer, Croft Brothers (Australia, active 1863–65), 2 untitled photographs 1863–65, carte de visite. Purchased 2014

Unknown photographer, Davies & Co (Australia, active 1859–82), 4 photographs: untitled 1863–70, carte de visite; untitled 1863–70, carte de visite; untitled 1863–70, carte de visite; untitled 1870, carte de visite. Purchased 2014

Unknown photographer, GB Fenovic & Co (Australia, active 1860–90s), untitled 1867, carte de visite. Purchased 2014

Unknown photographer, Freeman Brothers (Australia, active 1854–1900), 8 photographs: untitled 1860–90s, carte de visite; untitled 1873–79, carte de visite; untitled 1860–90s, carte de visite; untitled 1864, carte de visite; untitled 1860–90s, carte de visite; untitled 1860–90s, carte de visite; untitled 1868–72, carte de visite; untitled 1864, carte de visite. Purchased 2014

Unknown photographer, Freeman Brothers & Prout (Australia, active 1860–68), untitled 1867–68, carte de visite. Purchased 2014

Unknown photographer, Gove & Allen (Australia, active 1880–91), 2 untitled photographs 1880–91, tintype. Purchased 2014

Unknown photographer, Great Northern Photographic & Fine Art Company (Australia, active 1860–90s), untitled 1860–90s, carte de visite. Purchased 2014

Unknown photographer, Harvey & Dunden (Australia, active 1879–84), untitled 1879, carte de visite. Purchased 2014

Unknown photographer, Hatton & Patching (Australia, active 1879–90s), untitled 1880s, carte de visite. Purchased 2014

Unknown photographer, Johnstone O’Shannessy & Co (Australia, active 1865–1915), untitled 1865–86, carte de visite. Purchased 2014

Unknown photographer, Kerry & Co (Australia, active 1884–1917), 13 photographs: Group of black trackers 1901–07, postcard; A duel to the death 1901–07, postcard; An Australian wild flower 1901–07, Aboriginal with throwing stick 1901–07, postcard; Aboriginal with devil’s mask 1901–07, postcard; A fighting man 07, postcard; Aboriginal chief 1901–07, postcard; Aboriginal princess 1901–07, postcard; Aboriginal maid 1907–15, postcard; A queen of the soil and a queen’s castle 1907–15, postcard; Native climbing tree with vine 1901–07, postcard; untitled 1907–15, postcard; Aboriginal/Aboriginal 1901–07, postcard. Purchased 2014

Unknown photographer, Lange & Son (Australia, active 1888–91), 3 untitled photographs 1888–91, carte de visite. Purchased 2014

Unknown photographer, Milligan Brothers (Australia, active 1863–67), 2 untitled photographs 1888–91, carte de visite. Purchased 2014

Unknown photographer, Morris Moss & Co (Australia, active 1867–89), untitled 1867–
Aboriginal NSW 1904
John Watson
coloured. Purchased 2014
c1887, carte de visite, hand
titled photographs 1872–84, carte de
1855–75, untitled 1862–85, carte de
Wherrett & McGuffie
Unknown photographer,
Unknown photographer,
Unknown photographer,
Unknown photographer, H
Unknown photographer, San
Unknown photographer, Star
Unknown photographer, Sydney
Unknown photographer, WH
Unknown photographer, W herrett & McGuffie
James Walker
John Watson
Joseph Warrin Wilder
William Wood
Charles Woodley
Thomas J Wyatt
J ohn Yates
J Youdale
KATHERINE HATTAM. DONATED
FLUGELMAN FAMILY
Herbert Flugelman
Phil BACON. DONATED
Rupert Bunny

AUSTRALIAN ART

GIFTS

PHILIP BACON. DONATED

Katherine Hattam

68, carte de visite. Purchased
Unknown photographer,
Nelson’s Saloon (Australia, active 1878–84), 2 untitled
photographs 1878–84, carte de visite. Purchased 2014
Unknown photographer,
Robert W Newman & Co
(Australia, active 1870–84), untitled 1870–80, carte de
visite. Purchased 2014
Unknown photographer, H Roach & Co
(Australia, active 1860–90s), untitled 1860–90s, carte de visite.
Purchased 2014
Unknown photographer, San Francisco Photo Co
(Australia, active 1880s), untitled 1880s, carte de visite.
Purchased 2014
Unknown photographer, Star Photo Co
(Australia, active 1898–1928), 3 photographs: untitled 1890–1906, albumen photograph; A NSW/Aboriginal king 1907–15, postcard; Aboriginal NSW 1904–07, postcard. Purchased 2014
Unknown photographer, Stewart & Co
(Australia, active 1871–1915), untitled 1879–91 or 1881–91, carte de visite.
Purchased 2014
Unknown photographer, Sydney Photographic Company
(Australia, active 1872–91), 2 photographs: untitled 1875–78, carte de visite; untitled 1872–81, carte de visite.
Purchased 2014
Unknown photographer, WH Schroder & V osper
(Australia, active 1880), untitled 1880, carte de visite.
Purchased 2014
Unknown photographer, W herrett & McGuffie
(Australia, active 1887), 2 photographs: untitled 1887, carte de visite, hand coloured; untitled c1887, carte de visite, hand coloured. Purchased 2014
James Walker
(Australia, active 1859–90s), untitled 1860–90s, carte de visite. Purchased 2014
John Watson
(Australia, active 1855–75), untitled 1862–75, carte de visite. Purchased 2014
Unknown photographer,
Joseph Warrin Wilder
(Australia, active 1861–82), untitled 1862–82, carte de
Purchased 2014
William Wood
(Australia, active 1884–85), untitled 1884–85, carte de visite. Purchased 2014
Charles Woodley
(Australia, 1834–1922), 2 untitled photographs 1866, carte de visite. Purchased 2014
Thomas J Wyatt
(Australia, active 1860–90s), untitled 1860–90s, carte de visite. Purchased 2014
John Yates
(Australia, active 1857–80), 11 photographs: untitled 1866–80, carte de visite; untitled 1866–80, carte de visite; untitled 1869, carte de visite; untitled 1866–80, carte de visite; untitled 1866–80, carte de visite; untitled 1865–66, carte de visite; untitled 1866–80, carte de visite; untitled 1866–80, carte de visite; untitled 1866–80, carte de visite; untitled 1866–80, carte de visite; untitled 1866–80, carte de visite; untitled 1866–80, carte de visite. Purchased 2014
J Youdale
(Australia, active 1860–90s), untitled 1860–90s, carte de visite. Purchased 2014
SUB-TOTAL 338 WORKS
TOTAL INTERNATIONAL ART DEPARTMENT 385 WORKS
TOTAL ALL DEPARTMENTS 469 PURCHASED WORKS

GIFTS

AUSTRALIAN ART

PHILIP BACON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Rupert Bunny
(Australia; France, 1864–1947), Boat building, Etaples c1902, oil on canvas

ELISABETH CUMMINGS

EUGENIA CUMMINGS
(Australia, c1934), 15 prints: Windy bush 1995, lithograph, printed in black ink on cream wove paper; Mad Hatter’s tea party 2005, etching, aquatint, printed in orange, dark brown inks on cream wove paper; Arkaroola landscape 2005, etching, aquatint, printed in brown and red/brown inks on cream wove paper; Self portrait 2005, aquatint, foul bite, printed in black ink on cream wove paper; Kneeling nude from behind 2005, etching, printed in black ink with plate tone on cream wove paper; Nude with lifted knee 2005, etching, aquatint, printed in black ink on cream wove paper; Standing nude 2005, etching, printed in black ink on cream wove paper; Menindee Lake 2007, etching; Bone country 2006, colour etching, aquatint printed in grey, yellow and black ink on cream wove paper; Mangooses I 2010, etching, aquatint, printed in brown/black ink on ivory wove paper; Mangooses II 2010, etching, aquatint, printed in brown/black ink on ivory wove paper; Mountaingorge 2010, etching, soft ground, aquatint, printed in brown/black ink on cream wove paper; Snags in the river 2010, etching, aquatint, printed in black ink on cream wove paper; Evening termite mounds 2012, etching, soft ground, aquatint, printed in brown ink on cream wove paper; Out west 2012, etching, aquatint, printed in brown ink on cream wove paper

FLUGELMAN FAMILY
Herbert Flugelman
(Austria; Australia, 1923-2013), 1 screenprint and 2 posters: Sculpture bargain counter 1982, screenprint on pale brown paper; (Poster for Art Gallery of South Australia exhibition) 1974, colour screenprint on ivory wove paper; (Poster for Art Gallery of South Australia exhibition) 1974, colour screenprint on ivory wove paper

KATHERINE HATTAM. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Katherine Hattam
(Australia, b1950), 3 prints: The suburban church, Merri Creek 2011, colour woodcut, printed from two blocks in cadmium orange and pink ink on white wove paper; The pinches 2012, colour woodcut, printed in blue ink on four sheets of white wove paper; The mother creek –
pink 2014, colour woodcut, printed from one block in pink ink on two sheets of white wove paper

NOEL HUTCHISON IN MEMORY OF KATHERINE HUTCHISON

Mike Brown (Australia, 1938–97), *Arbitrary trisection with figtrees and later enthusiastic additions c1964–c65*, synthetic polymer paint on hardboard

MICHAEL JOHNSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Michael John (Australia, b1936), *Sofala* 1965, synthetic polymer paint on linen

PETER KINGSTON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Martin Sharp (Australia, 1942–2013), 12 prints: *Kasper, Nimrod 1973*, printed 1982, screenprint, printed in red, green and black ink from three stencils; *Ginge’s laststand?, NewNimrod 1975*, printed 1982, screenprint, printed in red, blue, purple and black ink from four stencils; *Young Mo, Nimrod1978, 1982* printed, screenprint, printed in red, yellow and black ink from three stencils; *The Venetian twins, Nimrod1979, 1982* printed, screenprint, printed in blue, red and green ink from three stencils; *SideshowinBurlesco, Nimrod1979, 1982* printed, screenprint, printed in red, green and tan ink from three stencils; *Kold Komfort Kaffe, Nimrod 1979, 1982* printed, screenprint, printed in red, green and black from three stencils; *The Festival of Sydney 19811980*, screenprint, printed in red, dark and light blue and yellow ink; *Tiny Tim Opera House1982*, screenprint printed in red, yellow, dark and light blue and black from multiple stencils; *Vincent 1990*, colour screenprint on ivory wove paper; *Snow*, colour screenprint on white wove paper; *Art galaxy1991*, colour screenprint on ivory wove paper

GRAHAM LEVI. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Arthur Boyd (Australia; England, 1920–99), *Jinker on a sandbank with moon* 1976, oil on hardboard

JOANNA MENDELSSOHN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM, IN MEMORY OF MARGARET TUCKSON

Tony Tuckson (Egypt; England; Australia, 1921–73), *Untitled early 1960s*, synthetic polymer paint on paper

JOANNA MENDELSSOHN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM, IN MEMORY OF RICHARD AND PAT LARTER


DR ANDREW LU OAM. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Gosia Włodarczak (Poland; Australia, b1959), *North wall/ground level* 2002, pigment marker on paper (24 panels)

PATSY PAYNE

Patsy Payne (Australia, b1955), 6 prints: *Actingbalanced1992*, transfer lithograph printed in black ink on white Velin Arches paper; *Falling out 1992*, transfer lithograph printed in black ink on white Velin Arches paper; *I can hearmyheart 1992*, transfer lithograph printed in black ink on white Velin Arches paper; *I hurry up to sleep 1992*, transfer lithograph printed in black ink on white Velin Arches paper; *Possibilities1992*, transfer lithograph printed in black ink on white Velin Arches paper; *Thinkingaboutit 1992*, transfer lithograph printed in black ink on white Velin Arches paper

MICHELLE PERRY. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Sydney Ball (Australia, b1933), 5 prints: *Canto VIII 2002–03*, screenprint on white Arches paper; *Canto IX 2002–03*, screenprint on white Arches paper; *Canto X 2002–03*, screenprint on white Arches paper; *Canto XI 2002–03*, screenprint on white Arches paper; *Canto XII 2002–03*, screenprint on white Arches paper

Graham Lux (Australia, b1948), 8 prints: *Temple letters 22002*, screenprint on white Velin Arches paper; *Temple letters 22002*, screenprint on white Velin Arches paper; *Temple letters 22002*, screenprint on white Velin Arches paper; *Temple letters 22004*, screenprint on white Velin Arches paper; *Temple letters 22004*, screenprint on white Velin Arches paper; *Temple letters 22004*, screenprint on white Velin Arches paper

ALAN & J ANCIS REES, THE ARTIST’S SON AND DAUGHTER-IN-LAW. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Lloyd Rees (Australia, 1895–1988), 25 drawings: *Public building with columns1923*, pencil, watercolour on ivory wove paper; *Public building in a square 1923*, pencil on ivory wove paper; *Palace of Versailles, the garden front 1923*, pencil on ivory wove paper; *Pavilonde Flore and the Pont Royal, Paris 1923*, pencil on ivory wove paper; *Pont Neuf with the Palais de Justice in the background and figures 1923*, pencil on ivory wove paper; *Along the rue de Rivoli, Paris 1923*, pencil on ivory wove paper; *St Paul’s Cathedral interior and garden urn 1923–24*, pencil on ivory wove paper; *Santa Susanna, Rome 1924*, pencil on ivory wove paper; *Santa Susanna, Rome 1924*, pencil on ivory wove paper; *recto: A chapel of Santa Maria Maggiore, Rome and a tower; verso: A fountain and Nelson’s monument in Trafalgar Square, London 1924*, pencil on ivory wove paper; *Basilica of Santa Maria Maggiore, Rome 1924*, pencil on ivory wove paper; *Villa Medici, Rome 1924*, pencil on ivory wove paper; *Sketches from the train, Siena to Florence 1924*, pencil on ivory wove paper; *Italian house
1924, pencil on ivory wove paper; Italian house with two pines and two masks 1924, pencil on ivory wove paper; recto: Torre del Mangia, Siena; verso: A tower 1924, pencil on ivory wove paper; Wall of the Villa Aldobrandini with cypresses 1924, pencil on ivory wove paper; Avignon 1953, carbon pencil on ivory wove paper; The Seine. Paris 1953, carbon pencil on ivory wove sketchbook page; Pont Royal and Pavillon de Flore, Paris and the Seine. Paris 1953, carbon pencil on ivory wove sketchbook page; San Gimignano church 1966, black felt pen on back of postcard; Study for ‘The ramparts, San Gimignano’ 1973, black ballpoint pen on cream card (back cover of sketch book); verso: Greek coast 1966, black fibre-tipped pen on cream card; Decorated chimneys, Medical School, University of Sydney c1960s, blackball-point pen on white sketchbook page; Entrance to the Great Hall, University of Sydney c1960s, black ball-point pen on white sketchbook page

Roland Wakelin (Australia, 1887–1971), Theyellow house 1918, oil on hardboard

PAMELA AND HANNIS SCHUTTLER

George Barker (Australia, b1942), Thatch 1993, etching
Graham Fransella (England; Australia, b1950), Figure on beach 1991, colour etching
Elaine Haxton (Australia, 1909–99), The dancer 1966, etching and aquatint
Kenneth Jack (Australia, 1924–2006), The woodcutters 1953, perspex engraving
Geoffrey Ricardo (Australia, b1964), 2 prints: The urbane heart 1999, drypoint and aquatint; Vanishing point 1999, drypoint and aquatint

BEQUEST OF PAMELA THALBEN-BALL

Evelyn Chapman (Australia, 1888–1961), 5 paintings: Trench ruins with poppies c1919, oil/gouache on grey card on board; Ruined buildings c1919, oil on grey card; Ruined church, Villers-Bretonneux c1919, oil on grey card; Ruined church with poppies, Villers-Bretonneux c1919, oil on thick grey card; Interior of a ruined church, France c1919, oil on grey card on board

WAYNE TUNN CLIFFE

Mortimer L Menpes (Australia; England, 1855–1938), On the river steps at Agra 1915–16, drypoint, printed in black ink with plate tone on cream laid paper

CHARLES WARNER

E Warner (Australia, 1879–1968), 14 prints: The overflow waggon 1926, etching on ivory wove paper; A man’s job, Victoria 1935, etching on ivory laid paper; Stacking wheat, New South Wales 1935, etching on ivory wove paper; Timber workers, New South Wales 1935, etching on ivory laid paper; Coachbuilders, Queensland 1935, etching on ivory laid paper; droving scene 1935?, etching, drypoint on ivory wove paper; Near Nymagee NSW 1925, etching on ivory wove paper; Forest scene with creek 1935, etching, drypoint on ivory wove paper; The bare hills, Queenstown, Tasmania 1935, etching, drypoint on ivory wove paper; Salt lakes, Victoria 1935, etching on ivory laid paper; In the Coorang, South Australia 1935, etching on ivory wove paper; The Holme Building, University of Sydney c1925, etching on ivory laid paper; Two views of buildings at Sydney University: view of Quadrangle through arch and Manning House (c1925), etching on ivory wove paper

J JOHN WALTER WOLSELEY

DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

J ohn Walter Wolseley (England; Australia, b1938), Scrambling, climbing, flying and moving through the Cobooboonee Forest, watercolour, carbonised wood, graphite on 16 sheets of paper

SUB-TOTAL 112 WORKS

ABORIGINAL AND TORRES STRAIT ISLANDER ART

KATHERINE AND CHRISTOPHER GOODNOW. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM, IN MEMORY OF PROFESSOR JACQUELINE GOODNOW AC

Long Jack Phillipus

Tjukamara (Australia, b1932), Wailaby camps 1978, synthetic polymer paint on wood

Kaapa Tjampitjinpa (Australia, c1920–89), Watanuma (Flying ants Dreaming) 1977, synthetic polymer paint on canvas

MARK NELSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Ian Abdulla (Australia, 1947–2011), Pelicans at Katarapko (1994), synthetic polymer paint on canvas

Robert Ambrose Cole (Australia, 1959–94), Untitled c1993, synthetic polymer paint on paper on canvas

Mavis Ngallametta, DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Mavis Ngallametta (Australia, b1944), Untitled 2010, natural pigments, charcoal and acrylic on canvas

DIANNE OTTLEY

HJ Wedge (Australia, 1957–2012), Untitled 1996, synthetic polymer paint on paper

HANNIS AND PAMELA SCHUTTLER

Joshua Ebatarinja (Australia, 1940–73), untitled (Landscape) c1960, pencil watercolour on paper

DR STUART SCougALL, ACCESSIONED 2015

William Dalzell, Stuart Scougall (United States of America; Australia, 1889–1964), Pukamuni mourning ceremony of the Tiwi tribe, Melville Island 1958/1976, 16 mm film, 21:00 min

SUB-TOTAL 8 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 120 WORKS
INTERNATIONAL ART

CHINA

AH XIAN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Ah Xian (China; Australia, b1960), Human, Human 2005, jade inlay bust 1

SUB-TOTAL 1 WORK

EUROPEAN ART PRE 1900

KENNETH REED. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

John Hoppner (England, 1758–1810), Madame Hillisberg c1790–95, oil on canvas

SUB-TOTAL 1 WORK

MODERN & CONTEMPORARY ART

GEOFF AINSWORTH AM. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Anish Kapoor (India; England, b1954), Untitled 2002, stainless steel and lacquer

Katie Paterson (Scotland, b1981), Light bulb to simulate moonlight 2008, 289 light bulbs with halogen filament, frosted coloured shell, 28W, 4500K, log book

Martha Rosler (United States of America, b1943), 2 photographs: House beautiful: Giacometti from the series House beautiful: bringing the war home 1967–72, printed late 1990s, photomontage as type C photograph; Balloons from the series House beautiful: bringing the war home 1967–72, printed late 1990s, type C photograph

Dieter Roth (Germany; Switzerland, 1930–98), Insel (Schokoladenpyramide) c1971, chocolate, iron and plaster on wooden board in plexiglass box, mounted on wooden board

DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Jess Macneil (b1977), Videographic painting: Parispale blue 2007, oil, watercolour and graphite on canvas

DON BAXTER. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

David McDiarmid (Australia, 1952–95), 6 drawings and 1 sculpture: Marriage 1976, metallic paint, pencil, coloured pencil, red fibre-tipped pen and collage of die-cut colour photo-offset lithographs, newspaper and glitter on graph paper; Trick no 7 1976, metallic paint, pencil, red fibre-tipped pen, collage of die-cut colour photo-offset lithographs, and red and black ink on graph paper; K-Y Country 1976, metallic paint, pencil, coloured pencil, red fibre-tipped pen, red and black ink on graph paper; Green park flush 1976, metallic paint, pencil, coloured pencil, red fibre-tipped pen and collage of cut colour photo-offset lithographs and correcting fluid on graph paper; 10” of heaven 1976, metallic paint, coloured fibre-tipped pens, coloured pen and ink and collage of cut colour photo-offset lithographs and red and black ink on graph paper; Boys will be boys will be boys 1976, metallic paint, pencil, coloured pencil, red fibre-tipped pen and collage of cut colour photo-offset lithographs on graph paper; Sydney curtain 1977–78, polyvinyl chloride, polypropylene, polyethylene, cellulose nitrate, metal, paper, cotton

ASHLEY CARRUTHERS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Savannah Youngpothorn (Laos; Australia, b1971), Lifting words 2011, synthetic polymer paint on perforated canvas

Dakota Corporation Pty Ltd. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Tim McMonagle (Australia; New Zealand, b1971), Plaza 2005, oil on linen

JAEGER ART PTY LTD AND MARTIN BROWNE CONTEMPORARY. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

ROSS BLECKNER (United States of America, b1949), Behavior 1999, oil on canvas

SIMON JOHNSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Milan Mrkusich (New Zealand, b1925), Achromatic II 1992, synthetic polymer paint on canvas

MATTHEW JONES

Matthew Jones (Australia, b1961), The New York Daily News on the day before the Stonewall Riot 1996, 96 copies of 104-page newspaper printed from hand-drawn originals

MIKE PARR. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Mike Parr (Australia, b1945), Easter Island studies 2013, 163 drawing boards

THEO KUIJpers

Theo Kuijpers (Netherlands, b1939), 2 watercolours: Signs for magic 2009, encaustic on paper; Dingo 2012, ink and pastel on paper

LINDY LEE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Lindy Lee (Australia, b1954), Cosmos – a life of fire 2014, bronze

GARY SINGER AND GEOFFREY SMITH. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM, IN MEMORY OF PROFESSOR GEORGE SINGER

Brent Harris (New Zealand; Australia, b1956), 1 drawing and 1 painting: Study for The face 2004, charcoal on paper, The face 2004, oil on linen

KATHY TEMIN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Kathy Temin (Australia, b1968), 2 sculptures: Homedisplay 1994, perspex, wood, enamel and acrylic paint, synthetic fur, clay, metal rail; Inbetween display 1994, perspex, wood, synthetic fur, wool fur, acrylic paint, glass
RICHARD TIPPING. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM


SUB-TOTAL 2 WORKS

PHOTOGRAPHY

DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM IN MEMORY OF HENRY E BOOTE

Rosemary Laing (Australia, b1959), 4 photographs: burning Ayer #6 2003, type C photograph; burning Ayer #7 2003, type C photograph; burning Ayer #12 2003, type C photograph; third day of a five day muster 2003, type C photograph

Robert Dein

Edward Ruscha (United States of America, b1937), 2 artist books: A few palm trees 1971, 32-page book with text and 14 black and white photographs; Colored people 1972, 32-page book with 15 coloured photographs

Josef & Jeanne Lebovic

Charles Bayliss (England; Australia, 1850–97), untitled 1875, albumen photograph

Charles Bayliss (England; Australia, 1850–97), Henry Beauford Merlin (England; Australia, 1830–73), 2 untitled photographs c1872, albumen photograph

Frazer Smith Crawford (Scotland; Australia, 1828/29–90), James Wanganene1864–67, carte de visite

Richard Daintree (England; Australia, 1832–78), 2 photographs and 1 book: Gorge of the Werribee River 1858–63, albumen photograph; Turpin’s Falls on the Campaspe River, near Kyneton c1861, albumen photograph; Queensland, Australia. It’s territory, climate and products. Agricultural, pastoral and mineral, &c., &c., with emigration regulations. With maps 1872–73, book, academic bound, red buckram cover 120 pages + small sheet insert preceding cover page; 20 autotypes; 2 wood engravings; 3 fold-out lithographs

Paul Foelsche (Germany; Australia, 1831–1914), 8 photographs: View of Palmerston from Fort Hill, Port Darwin 1887, albumen photograph; In the gorge, Katherine River 1887, albumen photograph; Railway pier 1888, albumen photograph; untitled (Port Darwin steam engine) 1888, albumen photograph; On the Flora River 1887, albumen photograph; On the Flora River 1887, albumen photograph; N.T. ant hill 1887, albumen photograph; Adelaide River 1887, albumen photograph

Professor Robert Hall (Australia, 1821–66), untitled 1855–65, carte de visite

Frank Hurley (Australia, 1885–1962), When earth & sea & sky combine, Centennial Park, Sydney 1907–11, postcard

Fred Kruger (Germany; Australia, 1831–88), untitled 1875–83, albumen photograph

Unknown photographer, Australian scenery, Middle Harbour, Port Jackson c1865, carte de visite

Unknown photographer, untitled 1861–62, hard bound album of carte de visite photographs 41 pages; 22 cartes de visite; 1 engraving; 1 line block print; 1 relief halftone print; brown buckram cover; metal detail on cover

Unknown photographer, Anson Bros Studio (Australia, active 1878–95), Fern Tree Gully, Hobart Town, Tasmania 1887, albumen photograph

Bequest of Pamela Thalben-Ball

May Moore (New Zealand; Australia, 1881–1931), untitled (Portrait of Evelyn Chapman) 1920–28, gelatin silver photograph

Jill White

Max Dupain (Australia, 1911–92), No 1 nude composition 1934, gelatin silver photograph

SUB-TOTAL 29 WORKS

TOTAL INTERNATIONAL ART DEPARTMENT 59 WORKS

TOTAL ALL DEPARTMENTS 179 GIFTED WORKS

TOTAL WORKS PURCHASED AND GIFTED IN 2014/15: 648
REGISTRATION

During 2014/15, the Registration Department administered and packed the outward loan of 265 works of art from the collection to thirty-seven national and eight international institutions. The Department also managed the inward loan of ninety-six objects from thirty-one lenders for collection purposes, as well as thirty-six furnishing loans and made 20,707 art work movements within the Gallery and externally. It also undertook the collection inventory of the Western Art collection.

The Department supervised the visit of 131 people to the store. The visitors comprised tertiary art students, Benefactors, Art Gallery Society and Taskforce tour participants, institutional colleagues and members of the public viewing specific works in the collection.

The Registration Department also managed the exhibition tour of Whiteley on water to the Blue Mountains Cultural Centre and continues to manage the Gallery’s offsite collection store.

LOANS

WORKS LOANED TO THE GALLERY

(* Renewed)

Ah Xian
Ah Xian, Evolutionaura16: Taihu rock-4; bronze, gold, Tai-lake stone

Art & Australia Pty Ltd (Australia)
Louise Weaver, Guido Valdez, (Vendetta for love), hand-crocheted lambs wool, Lurex, plastic and cotton thread over a taxidermic Pacific Gull (Larus pacificus)
Louise Weaver, Out on a limb, screenprint on Belgium linen bag with cotton lining, customised with various found and constructed elements

Australia-China Council *
Huang Yongyu, Lotus, ink and colour on paper

Bruce and Joy Reid Foundation *
Karel Dujardin, A fresh morning, oil on canvas
Maxime Maufra, Le Port de Sauzon, Belle-île-en-Mer, oil on canvas

Iain Clark
Fu, ceramic with dark blue glaze
Dou, ceramic with dark blue glaze
Deng, ceramic with dark blue glaze
Dou/Deng, ceramic with red glaze

Ruth Faerber *
William Kentridge, Walking man turning into a tree, linocut

Hannah Fink *
Pankalyirri Nyankapiti, Jijigarrgaly spirit being of Lake Disappointment, carved and engraved mulga wood

Danny Goldberg
Ai Weiwei, Coca Cola vase, industrial paint on Han Dynasty vase (206BC – 220AD)

Ildiko Kovacs
Ildiko Kovacs, In my heart, oil on plywood

Lawrence Wilson Art Gallery, University of Western Australia
Freda Robertshaw, Standing nude (self portrait), oil on canvas
Nora Heysen, Ruth with a blue background, oil on canvas

Andrew Loewenthal *
William Dobell, Portrait of Jacqueline Crookston, oil on hardboard

Amanda Love *
Sean Cordeiro, Claire Healy, Primary producers, 30 picnic blankets, 3600 oysters, 2 kegs of beer, lemons and performance photographs

Peter and Janine Lowy *
Claude Monet, The chateau d’Antibes, oil on canvas

Colin McDonald (Australia)
Akasaka Senjuin, Katan a Michitoki Tatsu, Tanto and koshirae, steel
Tadashige, Katan a, steel
Choko Nagayuki, Katan a and koshirae, steel
Daniel Moquay and Rotraud Klein-Moquay

Yves Klein, *Ant 54*, dry pigment in synthetic resin on paper laid down on canvas

Yves Klein, *Relief IKB 16c* (maquette for the Gelsenkirchen theatre), dry pigment in synthetic resin on bronze mounted on primed board

Yves Klein, *Drip painting*, dry pigment in synthetic resin on canvas

Yves Klein, *Nouveau realist manifest*, dry pigment in synthetic resin on canvas

**National Gallery of Australia**

Sir Peter Paul Rubens, *Self portrait*, oil on canvas

Sir Peter Paul Rubens, *Sketch for the triumphal entry of Henri IV into Paris 22 May 1594*, oil on panel

Vicki Olsson

Raqib Oursler, *Blossom Gatherers II*, oil, acrylic, glitter, enamel and rhinestones on birch wood

Neo Rauch, *Gebot*, oil on canvas, L2004.1.a-f

Tony Oursler, *Mo fibreglass sculpture*, DVD projection, sound

Ben Quilty

Ben Quilty, *Margaret Olley*, oil on linen

Mark Robinson

Makoto Aida, *Gujin yozu ’97, water-based marker and acrylic and other media on wrapping paper of characters Hello Kitty and Kero Kero Keroppi made by Sanrio Co. Ltd, four plywood panels

JAMES ROLAND

Raqib Oursler, *Blue fibreglass sculpture*, video projection, colour, sound

Mr Ken & Mrs Judith Rutherford

Ancestor portrait large family scene, paint on paper

Ancestor portrait, acrylic on canvas

YASHIAN SCHUALE

Shi Zhiying, *White marble figure of Buddha no 3*, oil on canvas

Michael Tuckson

Tony Tuckson, *Untitled (grey oil on paper)*, oil on paper

Tony Tuckson, *Untitled (red and black drawing)*, ink on paper

Tony Tuckson, *Untitled (red and black drawing)*, ink on paper

Tony Tuckson, *Diamond and rectangles, synthetic polymer paint on hardboard*

Tony Tuckson, *Untitled (brown and black shapes on white)*, synthetic polymer paint on hardboard

**Georges Winter (France)**

Andy Warhol, *Shadow piece*, synthetic polymer paint, silkscreen ink and diamond dust on canvas

**WORKS LOANED BY THE GALLERY**

**Saatchi Gallery**


Ben Quilty, *Fairy Bower*, Rorschach 2012, oil on linen

**Casula Powerhouse Arts Centre & Liverpool Regional Museum**

Hossein Valamanesh and Vivienne Binns, *Ant 54*, oil on canvas, wooden frame, plexiglass plaque with caption

Hossein Valamanesh, *Longing belonging 1997*, direct colour positive photograph, carpet, velvet

**State Library of Victoria**


Honore Daumier, /Victor Hugo’s Les Miserables/, lithograph

**Heide Museum of Modern Art**

Gunter Christmann: *now and then*, Heide Museum of Modern Art, 26 Jul 2014 – 16 Nov 2014

Gunter Christmann, *Eleven a.m. 1969*, synthetic polymer paint on canvas
Gunter Christmann, *Oktoberwald*
1973, synthetic polymer paint on canvas
Gunter Christmann, *Terra combine* 1984, synthetic polymer paint on canvas

**Drill Hall Gallery, Australian National University**
*Colour music*, Drill Hall Gallery, Australian National University, 15 Aug 2014 – 28 Sep 2014
Roy de Maistre, *Colour keyboard* c1919, oil on cardboard
Roy de Maistre, *A set of colour discs, scales, wheels* 1917–19, oil on paperboard and cardboard discs
Roy de Maistre, *Rainbow scale, D♯ Minor – F♯ Minor* 1930s, coloured crayon, pencil
Roy de Maistre, *Yellow green (C♯ Minor)* 1930s, oil and pencil on paper
Roy de Maistre, *G Major: Key of violet* 1930s, gouache, watercolour, pencil

**Australian Centre for Contemporary Art**
*Optical mix*, Australian Centre for Contemporary Art, 16 Aug 2014 – 28 Sep 2014
Bridget Riley, *Nineteen greys* 1968, screenprint
Bridget Riley, *Nineteen greys* 1968, screenprint
Bridget Riley, *Nineteen greys* 1968, screenprint
Bridget Riley, *Nineteen greys* 1968, screenprint
Bridget Riley, *Nineteen greys* 1968, screenprint
Bridget Riley, *Aurum* 1976, synthetic polymer paint on canvas
Stanislaus Ostroja-Kotkowski, *Sunrise* 1965, collage and synthetic polymer paint on aluminium

**University of Queensland Art Museum**
*Five centuries of melancholia*, University of Queensland Art Museum, 30 Aug 2014 – 30 Nov 2014
Kevin Connor, *Sad woman* 1962, brush and black ink, wash on thin ivory wove paper
Bill Viola, *Bodies of light* 2006, video diptych, 9:16 ratio, black and white, silent, 21:27 min; plasma screens

**Nasjonalmuseet for Kunst, Arktitektur og Design**
Brian Blanchflower, *Canopy L1 (Scelsi I – IV)* 2001, oil, wax medium, pumice powder, synthetic polymer paint on laminated hessian

**Australian National Maritime Museum**
Arthur Burgess, *First Australian Fleet-unit* 1914, oil on canvas

**S.H. Ervin Gallery**
Sydney Ball, *Canto no XXX* 1966, synthetic polymer paint on canvas
Ralph Bafus, *Matter painting* 1961, synthetic polymer paint and concrete on hardboard
JAMES Clifford, *Horsemans in blue turban, East west zone* 1984, synthetic polymer paint on canvas
John Peart, *Golden* 1973–74, synthetic polymer paint on canvas
Oliffe Richmond, *Untitled* 1974, bronze, unique lost wax cast
I Mants Tiller's, *52 displacements (no 2)* 1979–80, gouache on canvas, framed text panel
Women's Domestic Needlework Group, *Sydney, Aboriginal land, Land rights, not mining* 1979, colour screenprint on thin white wove paper
Women's Domestic Needlework Group, *Fancy work. Thumbs up!* 1979, colour screenprint on thin white wove paper

**Powerhouse Museum**
Maurice Felton, *Portrait of Mrs Alexander Spark* 1840, oil on canvas
attribution: Cleone Cracknell, Green enamel and blister pearl pendant
and chain c1910, silver, enamel and blister pearl
Mildred Creed, Gumleaf pendant and chain c1914, silver and mother of pearl
Robert Klippel, *No 31A Marie Gardiner's earrings* 1946, rosewood and lignum vitae, carved, gold wire
Mavis Ganambarr, Feather necklace 2009, pandanus, bush string and feathers
Sir Edward John Poynter, *Helen* 1881, oil on canvas
Jean-François Portaels, *Esther* 1869, oil on canvas
John Smart, *Bettina Finch* 1781, watercolour miniature on ivory
Unknown, *Chatelaine* 18th century, gold and enamel
Richard Crosse, *William Finch* (1757–1826) 1770s, watercolour miniature on ivory
Miao people, *Dragon necklace*, 20th century, silver
Kalabubu or Headhunter's necklace, highly polished discs of coconut shells with three brass rings and brass clasp

**Victoria and Albert Museum**
John Constable, *Landscape with goatherd and goats (after Claude)* 1823, oil on canvas

**University of Queensland Art Museum**
University of Queensland Art Museum, 20 Sep 2014 – 22 Feb 2015
Lindy Lee, *The silence of painters* 1987, synthetic polymer paint, photocopy on paper
Lindy Lee, *This too is heroic* 1988, oil, wax on canvas
Lindy Lee, *Zip zero zilch* 1995, synthetic polymer paint, oil, wax on hardboard
Lindy Lee, *Nell and every little thing* 1995, synthetic polymer paint, oil, wax on hardboard
Lindy Lee, *Traceless enlightenment* 2001, synthetic polymer paint, oil, wax on hardboard
Lindy Lee, *Virtues of the receptive* 2003, synthetic polymer paint, inkjet print on hardboard
Brett Whiteley, *Landscape*, 1972, oil and mixed media on cardboard


Brett Whiteley, *Willow tree*, 1978, brush and black ink on white laid paper on scroll

Brett Whiteley, *The willow tree*, 1978, charcoal on white wove paper

Brett Whiteley, *The willow 1979*, oil on cardboard

Brett Whiteley, *Willow 1979*, 1979, brush and black ink on white wove paper

Brett Whiteley, *Oberon River 1979*, pencil, pen and brush and black ink, gouache, plaster on cardboard

Brett Whiteley, *Poplars beside the Fish River, Oberon 1979*, brush and black ink on off-white wove paper

Brett Whiteley, *The Fish River and boulders, Oberon 1979*, etching, drypoint, aquatint, black ink on white wove paper

Brett Whiteley, *Spring at Oberon, 1979*, three-colour screenprint, gouache on white wove paper

Brett Whiteley, *Landscape*, 1980, pen and brush and black ink, gouache on off-white wove paper

Brett Whiteley, *Willow at Oberon 1980–88*, charcoal, collage on ivory wove paper

Brett Whiteley, *Oberon River and dark clouds 1980*, pencil on thick white wove paper

Brett Whiteley, *Fish River near Carcoar 1980*, brush and black ink, collage on white wove paper

Brett Whiteley, *The Fish River near Oberon 1980*, brush and black ink on white Canson Mi-Teintes wove paper

Brett Whiteley, *Oberon after the rains 1983*, pen and blackink, gouache, oil, plaster, collage on cardboard

Brett Whiteley, *Summer by the River of Plums 1985–86*, triptych: oil and collage on canvas

Brett Whiteley, *Oberon abstract / 1986–88*, charcoal, gouache, pencil, fabric, collage, synthetic polymer paint on three sheets buff Canson Mi-Teintes wove paper

Brett Whiteley, *Autumn (near Bathurst) – Japanese autumn 1987–88*, oil, tempera, egg, ink and photography on plywood

Brett Whiteley, *Rivers/Walker St 1987*, pen and black ink, collage, postcards on paper

Brett Whiteley, *Small willow 1991*, etching on white wove paper

Brett Whiteley, *Memory from school: winter poplars 1992*, charcoal, brush and black ink, coloured pencil, watercolour, gouache, oil on white wove paper

Brett Whiteley, *To Yirrwarra 1972*, oil and mixed media on board

Brett Whiteley, *The blue river 1978*, oil, collage and egg on two panels of canvas

**National Gallery of Victoria [St Kilda Road]**

Robert Jacks, *Bent yellow arrow–still life 3981*, oil on canvas

Robert Jacks, *Kentish fire and heavy boots 1982*, oil, wax on canvas

**Monash University Museum of Art**

Art as a verb or How to do things with art, Monash University Museum of Art, 03 Oct 2014 – 13 Dec 2014

Bruce Nauman, Revolving upside down 1969, video, black and white, sound, 01:01:00 min

**Nikkei Inc. - Cultural and Business Projects Bureau**

Neo-Impressionism: from light to color (Neo-impressionisme, de la lumière à la couleur), Abeno Harukas Art Museum, 10 Oct 2014 – 12 Jan 2015


Camille Pissarro, Peasants’ houses, 1887, oil on canvas

**Auckland Art Gallery Toi o Tamaki**

Light Show, Auckland Art Gallery Toi o Tamaki, 11 Oct 2014 – 08 Feb 2015


**Heide Museum of Modern Art**


Moya Dyring, *Quai d’Anjou, winter 1963*, watercolour, ink, gouache on paper

Moya Dyring, *Montauban on the Tarn*, oil on canvas

Moya Dyring, *Untitled landscape*, coloured pastel

Moya Dyring, *The blood house, Childers, Queensland 1961*, watercolour, gouache on paper on paperboard

**National Portrait Gallery [Parliamentary Zone]**

In the flesh: experiencing the new real, National Portrait Gallery [Parliamentary Zone]. 07 Nov 2014 – 09 Mar 2015

Ron Mueck, *Untitled (old woman in bed) 2000–02*, mixed media
Robert Campbell Jnr, Map of the massacres of blacks on the Macleay Valley 1991, synthetic polymer paint on canvas

S.H. Ervin Gallery
Roy Jackson, Backback-2012, synthetic polymer paint, oilstic on paper

Sherman Contemporary Art Foundation
Shaun Gladwell, Double Field/Viewfinder (Tarin Kowt) 2009–10, dual-channel synchronised High Definition video, 16:9, stereo, colour, 18:39 min
Shaun Gladwell, Woolloomooloo Night 2004, single-channel High Definition video, 16:9 ratio, colour, stereo, 29:40 min

Bega Valley Regional Gallery
Aida Tormescu, Aqua alta 2008, oil on canvas

Tweed River Regional Art Gallery
Moya Dyring, (Untitled landscape), coloured pastel
Moya Dyring, Quair’Anjou, winter 1963, watercolour, ink, gouache on paper
Moya Dyring, The blood house, Childers, Queensland 1961, watercolour, gouache on paper on paperboard
Moya Dyring, Montauban on the Tarn, oil on canvas
Margaret Olley, Concarneau 1952, monotype, printed in dark green/brown ink, watercolour wash, scraping out on grey textured paper

The Yomiuri Shimbut
Rene Magritte, La belle captive 1931, oil on canvas

Sydney Living Museums
Max Dupain, Untitled (child asleep in cot) 1930s, gelatin silver photograph

Tarrawarra Museum of Art
John Mawurndjul, Mardayin ceremony 2000, natural pigments on eucalyptus bark
John Mawurndjul, Mardayin 2001, natural pigments on eucalyptus bark
Gulumby Yunupingu, Garak, the universe 2009, natural pigments on bark

Bendigo Art Gallery
Sidney Nolan, The camp 1946, Ripolin enamel on hardboard
Sidney Nolan, Ned Kelly 1955, oil on hardboard
Sidney Nolan, Kelly and policeman 1964, oil on hardboard
Sidney Nolan, Ned Kelly 1975, wool tapestry, Portalegre Tapestry Workshop

National Gallery of Victoria
[St Kilda Road]
Cecil Bostock, Daybreaks-cold-shrieking-bloody 1918, gelatin silver photograph
Harold Cazeneux, Peace after war and memories 1918, gelatin silver photograph
Grace Cossington Smith, Reinforcements: troops marching c1917, oil on paper on hardboard
Grace Cossington Smith, The sock knitter 1915, oil on canvas
Weaver Hawkins, Atomic power 1947, oil on hardboard
Weaver Hawkins, Jitterbugs 1945, oil on canvas
Ian Howard, Enola Gay 1975, black wax crayon rubbing on three sheets of paper, two black and white photographs
Henri Mallard, *The Cenotaph* c1938, gelatin silver photograph
Florence Milson, *Return of the 1st Light Horse, AIF* 1918, gelatin silver photograph
Arthur Streeton, *Boulogne 1918*, oil on canvas

**Bega Valley Regional Gallery**

Portraits from Afghanistan, Bega Valley Regional Gallery, 24 Apr 2015 – 13 Jun 2015
Shaun Gladwell, *Double balancing act* 2009–10, dual-channel High Definition video, 16:9, colour, silent, Channel 1: 07:32 min; channel 2: 04:04 min

**Newcastle Art Gallery**

Frank Hinder, *Abstract painting* 4 1976, synthetic polymer paint on cardboard
Frank Hinder, *Present-future* c1947, screenprint printed in blue ink on thin pale blue wool
Frank Hinder, *Dark image* 1967, luminal kinetic: electric motors, coloured lights, tinted Perspex, glass
Frank Hinder, *All about art* 1940, pencil on cream machine wove paper
Frank Hinder, *The bastard country (set design)* 1959, watercolour, gouache, collage
Frank Hinder, *Newcastle fountain-watchers* 1966, watercolour
Frank Hinder, *River bank* (2) 1947, lithograph, printed in sepia ink on off-white wove paper
Frank Hinder, *Portrait of Carl Plate from Rogues gallery* 1945, pencil, wash
Gerald Lewers, *Signaller* c1961, iron on wooden base
Gerald Lewers, *Camel's head* c1934–c1945, stone (trachyte)
Margel Hinder, *Recto: Study for 'Bird bath' verso: (seated female nude and fragments of sketches)* 1952, charcoal, coloured chalks
Margel Hinder, *From the living room window (Study for 'bird bath')* 1952, black and coloured chalks, pencil
Margel Hinder, *Suggested view from porch (Study for 'bird bath')* 1952, black and coloured chalks, pencil
Margel Hinder, *Sketches for 'Bird bath' 1952*, pencil
Margel Hinder, *Eight studies for abstract sculptures*, pencil on tracing paper
Margel Hinder, *Jerry* 1945, wood
Margel Hinder, *Garden sculpture* c1945, stone
Margel Hinder, *Revolving bail* 1954, metal, electric motor
Margel Hinder, *Revolving construction* 1957, wire, plastic, suspended mobile
Margel Hinder, *Untitled wall sculpture*, steel wire on hardboard
Carl Plate, *Study for 'Graph segments'* 1963, pencil, pen, brush and black ink, black and grey wash on cream wove paper
Margel Hinder, *Eight studies for abstract sculptures*, pencil, pastel on tracing paper
Margel Hinder, *Two studies for abstract sculpturespencil* (one with coloured chalk) on tracing paper,
Margel Hinder, *Six studiesfor abstractsculpturespencil* (one with coloured chalk),
Margel Hinder, *Six studies for abstract sculpturespencil* on tracing paper,
Margel Hinder, *Six studies for abstract sculpturespencil* on tracing paper,
Margel Hinder, *Four studies for abstract sculpturespencil* on tracing paper

**L.A. Louver**

Gajin Fujita, *Southlandstandoff* 2013, 12k and 24k gold leaf, spray paint, paint markers, mean streak

**The National Trust of Australia (New South Wales)**

Lake Macquarie City Art Gallery, 16 Oct 2015 – 06 Dec 2015
Queensland University of Technology Art Museum, 05 Mar 2016 – 24 Apr 2016
Cairns Regional Gallery, 13 May 2016 – 03 Jul 2016
Artspace Mackay, 08 Jul 2016 – 28 Sep 2016
William Dobell, *Natives carrying a pig* 1950, oil on hardboard
William Dobell, *Koki Bay* 1951, oil on hardboard
William Dobell, *Study for 'Love song' 1952*, oil on hardboard

William Dobell, *Love song* 1952, oil on hardboard
William Dobell, *Village scene, Mount Hagen* 1953, oil on hardboard
William Dobell, *Study for 'Giluwe' c1953*, oil on board
William Dobell, *Giluwe* 1953, oil on hardboard
William Dobell, *The night of the pigs* 1970, oil on hardboard
Man's nose ornament 1950s, gold-lipped oyster shell (*Pinctada maxima*), conus shell disc, brown machine-made string, tree resin
Tangia, Luna (mouth-plucked lamiaphone), 1967 (collected), bamboo, string, decorated with shells, seeds
Mum tuland (belt), mid 20th century, coiled tree bark, wrapped with thin strips of plant fibre, applied woven diamond pattern in natural and dark brown plant fibre, cotton gauze fabric
Pair of wristbands, 1963 (collected), fibre
Bow and arrows, 1969 (collected), bamboo, wood, fibre
Headband, 1963 (collected), nassa shells (*Nassarius*), banana leaf, plant fibre string
Head decoration, mid 20th century, bailer shell, machine-wove fabric
William Dobell, *Peacocks and treetrunks* (*Landscape and natives from New Guinea*) 1966 (collected), pen and ink on pink paper
William Dobell, *Houses on a hill with fences* (*Landscape and natives from New Guinea*) 1969 (collected), pen and ink on pink paper
William Dobell, *Landscape with fence* (*Landscape and natives from New Guinea*) pen and brown ink on pink paper
William Dobell, *Native building* (*Landscape and natives from New Guinea*) pen and blue ink on pink paper
William Dobell, *Studies of New Guinea natives* pen and ink on pink paper
William Dobell, *Female studies* (*Landscape and natives from New Guinea*), pen and ink on pink paper
William Dobell, *Figure studies* (*Landscape and natives from New Guinea*), pen and ink on pink paper
William Dobell, *Figures and landscape* (*Landscape and natives from New Guinea*), pen and ink on pink paper
William Dobell, *Figures and landscape* (*Landscape and natives from New Guinea*), pen and ink on pink paper
William Dobell, *Figures and landscape* (*Landscape and natives from New Guinea*), pen and ink on pink paper
William Dobell, *Figures and landscape* (*Landscape and natives from New Guinea*), pen and ink on pink paper
William Dobell, *Figures and landscape* (*Landscape and natives from New Guinea*), pen and ink on pink paper
William Dobell, *Figures and landscape* (*Landscape and natives from New Guinea*), pen and ink on pink paper
William Dobell, *Figures and landscape* (*Landscape and natives from New Guinea*), pen and ink on pink paper
natives from New Guinea), pen and brown ink on pink paper
William Dobell, (Figure sitting cross legged) (Landscapes and natives from New Guinea), pencil
William Dobell, (Female figure studies) (Landscapes and natives from New Guinea), pen and brown ink on pink paper
William Dobell, (Village houses and pig) (Landscapes and natives from New Guinea), pen and ink
William Dobell, (House amongst the trees) (Landscapes and natives from New Guinea), pen and ink
William Dobell, (Native village) (Landscapes and natives from New Guinea), brush, pen and ink
William Dobell, (Landscape with figures) (Landscapes and natives from New Guinea), pen and brown ink
William Dobell, New Guinea landscape, pen and ink
William Dobell, Sheet of studies of birds, brush and wash
William Dobell, Sheet of studies of birds c1950, brush and wash
William Dobell, (Rocks and water) (Landscapes and natives from New Guinea), pen and ink
William Dobell, (Landscape) (Landscapes and natives from New Guinea), brush, pen and brown ink, wash
William Dobell, (Landscape) (Landscapes and natives from New Guinea), brush, pen and brown ink, wash
William Dobell, (Figure studies) (Landscapes and natives from New Guinea), pen and ink
William Dobell, (Native man) (Landscapes and natives from New Guinea), pen and ink
William Dobell, New Guinea native, squatting, pen and ink
William Dobell, (Two standing figures) (Landscapes and natives from New Guinea), pen and ink
William Dobell, (Figure study) (Landscapes and natives from New Guinea), pen and ink
William Dobell, (Figure studies) (Landscapes and natives from New Guinea), pencil
William Dobell, (Figure studies) (Landscapes and natives from New Guinea), pencil
William Dobell, (Figure studies) (Landscapes and natives from New Guinea), pencil
William Dobell, (Study of seated woman) (London genre), pen and ink
William Dobell, Studies of New Guinea natives; pencil
William Dobell, (Figure studies) (Landscapes and natives from New Guinea), pencil
William Dobell, (Figure studies; woman kneeling) (Landscapes and natives from New Guinea), pencil
William Dobell, (Nimbimlimp) (Landscapes and natives from New Guinea), pencil
William Dobell, (Man with birds) (Landscapes and natives from New Guinea), pencil
William Dobell, (Figure study; woman with bone in nose) (Landscapes and natives from New Guinea), pen and ink
William Dobell, (Studies of headaddresses) (Landscapes and natives from New Guinea), pen and ink
William Dobell, (Figure study; woman with bone in nose) (Landscapes and natives from New Guinea), pen and ink
William Dobell, (Studies of women and children) (Landscapes and natives from New Guinea), pencil
William Dobell, (Figure studies) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Figure studies) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Figure studies) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Squatting figure studies) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (New Guinea figures - study for painting, ballpoint pen
William Dobell, (Sitting figure studies) (Landscapes and natives from New Guinea), pen and ink
William Dobell, (Figure studies) (Landscapes and natives from New Guinea), pencil
William Dobell, (Abstract figure studies) (Landscapes and natives from New Guinea), pencil
William Dobell, (Abstract figure studies) (Landscapes and natives from New Guinea), pencil
William Dobell, (Figure studies) (Landscapes and natives from New Guinea), pencil
William Dobell, (Abstract figure studies) (Landscapes and natives from New Guinea), pencil
William Dobell, (Abstract figure studies) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Studies of an archer) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Studies of an archer) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Studies of an archer) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Studies of an archer) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Studies of an archer) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Studies of an archer) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Studies of an archer) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Studies of an archer) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Studies of an archer) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Studies of an archer) (Landscapes and natives from New Guinea), blue ballpoint pen
William Dobell, (Abstract study), blue ballpoint pen
William Dobell, (Abstract study), blue ballpoint pen
William Dobell, (Abstract study), blue ballpoint pen
William Dobell, (Abstract studies), blue ballpoint pen
William Dobell, (Abstract studies), blue ballpoint pen
William Dobell, (Abstract studies), blue ballpoint pen
William Dobell, (Abstract studies), blue ballpoint pen
William Dobell, (Abstract studies), blue ballpoint pen
William Dobell, (Abstract studies), blue ballpoint pen
William Dobell, (Abstract studies), blue ballpoint pen
William Dobell, (Abstract studies), blue ballpoint pen
William Dobell, (Abstract studies), blue ballpoint pen
William Dobell, (Figure studies) (Landscape and natives from New Guinea), pen and blue ink
Macquarie University Art Gallery
Sandra Leveson, Macquarie University Art Gallery, 12 Jun 2015 – 17 Jul 2015
Sandra Leveson, Dinornyus, 1975–76, oil, synthetic polymer paint on canvas
Art Gallery of South Australia
Art Gallery of Western Australia, 09 Oct 2015 – 31 Jan 2016
Bencharong ware, Tazza, early 19th century, porcelain with enamel decoration recto: Kay Khusrau, Farangis and Giv cross the River Jihun; verso: Leaf from a dispersed manuscript of Firduasi, Shahnama
Dragon ewer, mid 15th century, stoneware; moulded, with underglaze blue and white decoration
Heide Museum of Modern Art
Melinda Harper Survey Exhibition
Melinda Harper, Untitled 1998, oil on canvas
Wollongong Art Gallery
Road to Wollongong Wollongong Art Gallery, 27 Jun 2015 – 01 Nov 2015
Adelaide Perry, South coast 1930, linocut, printed in black ink on thin ivory laid paper
Brett Whiteley, Thrirrou 1988, pencil, gouache, pen, brush and black ink, collage, ink wash, synthetic polymer paint on five sheets of cardboard
Heide Museum of Modern Art
Melinda Harper Survey Exhibition
Melinda Harper, Untitled 1998, oil on canvas
Wollongong Art Gallery
Road to Wollongong Wollongong Art Gallery, 27 Jun 2015 – 01 Nov 2015
Adelaide Perry, South coast 1930, linocut, printed in black ink on thin ivory laid paper
Brett Whiteley, Thrirrou 1988, pencil, gouache, pen, brush and black ink, collage, ink wash, synthetic polymer paint on five sheets of cardboard
FURNISHING LOANS
Dora Toovey, How does your garden grow 1939, oil on canvas on paperboard
Charles Wheeler, The Upper Murray, oil on plywood
Jean Appleton, Bushscape with rocks 1952, oil on hardboard
Will Ashton, Building the bridge 1932, oil on canvas
John Baird, Farm at North Ryde 1954, oil on canvas on paperboard
Judy Cassab, Detail of Ormiston 1959, oil on hardboard
James Cook, Hikers 1957, oil on canvas
Joy Ewart, George Street North 1947, oil on canvas on cardboard
Justin O’Brien, (Still life with fruit, flowers, ewers and statue) oil on paper on hardboard
Arnold Shore, Still life 1940, oil on canvas
Charles Meere, Brickworks at Bexhill, Lismore 1958, oil on canvas on plywood
Jean Appleton, Bush things 1951, oil on paper on paperboard
Arthur Murch, Flower piece 1937, oil on canvas on paperboard
Dorothy Thomhill, Morning at Cremorne 1939, oil on canvas
Douglas Dundas, Osier banks 1945, oil on canvas
Rhys Williams, Ripples in the bay 1948, oil on canvas on plywood
Douglas Dundas, Sheep country, Burra 1950, oil on canvas
John Eldershaw, Old farm, Bermagui, oil on paperboard, Clem Millward, Redgound near Weipa 1977–78, oil on canvas
Roland Wakelin, Richmond Landscape, Tasmania 1944, oil on paperboard
John Salvana, The road to Wollombi 1936, oil on canvas
Emma Daniel Nungurrayi, Karrinyarra (Mt Wedge) 2007, synthetic polymer paint on linen canvas
Emma Daniel Nungurrayi, Karrinyarra (Mt Wedge) 2007, synthetic polymer paint on linen canvas
Emma Daniel Nungurrayi, Karrinyarra (Mt Wedge) 2007, synthetic polymer paint on linen canvas
Emma Daniel Nungurrayi, Karrinyarra (Mt Wedge) 2007, synthetic polymer paint on linen canvas
Charles Bryant, Low tide, St Ives 2015, oil on canvas
Michael Shannon, Autumn landscape, Heathcote no 1 1985, oil on canvas

Robert Johnson, Macleay River
1958, oil on canvas

Robert Johnson, Out west, oil on canvas

Pro Hart, At the trots 1977, oil on hardboard

James R Jackson, The old road,
South Coast 1934, oil on canvas

Max Ragless, Second valley
1954, oil on canvas

Sali Herman, Sydney 1942–1981,
oil on canvas

Willy Tjungurrayi, Untitled 2000,
synthetic polymer paint on linen canvas

Willy Tjungurrayi, Untitled 2000,
synthetic polymer paint on linen canvas

Albert Sherman, Gordonías
1945, oil on canvas

Albert Sherman, Peonies, c
1936, oil on canvas
CONSERVATION

The Conservation Department has been involved in extensive preparations for a number of exhibitions this year, as well as the rehang of most permanent collection galleries, with over 1,800 works now on display. Paintings, frames, paper and objects staff have worked on all permanent collection rehangs in addition to the exhibitions Pop to papism, The photograph in Australia, European prints and drawings 1500–1900, Conversations through the Asian Collections, Go east, Colourwheel, See you at the barricades and Mad through the darkness – Australian artists and the Great War. Conservation work required has included assessment, analysis, treatment, mounting, preparation of custom mounts, installation and documentation. The Yirrkala drawings exhibition concluded its year-long tour at the Charles Darwin University Art Gallery, with the paper conservation section overseeing the tour and return of the drawings to the lending institution, the Berndt Museum in Perth.

The Conservation Department completed a range of key projects this year. Clement Meadmore’s monumental weathering steel sculpture, Flippant flurry, was restored with funding provided by Macquarie Group. This work had not been on view for many years and was in need of extensive treatment to stabilise the corroded internal structure and the matt black surface, which was worn and damaged. The conservation treatment is now completed and the works is installed in a prominent position between the Gallery and the site for Sydney Modern.

The Peter Graham painting, Rising mists, has been the subject of a major conservation treatment, including varnish removal, in preparation for hanging in The greats: masterpieces from the National Gallery of Scotland in late 2015. A newly acquired painting by Grace Cossington Smith, The window 1956, was surface cleaned prior to display and a number of early paintings by Sidney Nolan acquired in 2013 were also conserved and framed in preparation for display. The Upper Nepean by WC Piguenit returned to display after a major conservation treatment of the painting and original 19th-century frame, supported by Friends of Conservation. The painting underwent removal of a discoloured varnish layer and has emerged as a spectacular depiction of the moment when the morning sunshine begins to dissipate the fog from the mountains. The frame treatment involved removal of bronze paint and repairs to the original gilding.

A number of other major frame treatments have been completed, including the frame for the John MacWhirter painting, Mount Etna from the Greek Theatre, Taormina, Sicily, and the frame for the Ethel Case portrait of Alfred Lord Tennyson on display in the Julia Margaret Cameron exhibition. The Frames Traineeship in the making of historical reproduction frames is now in its final year, with Tom Langlands working on a number of projects to round out his skills and to consolidate the work he has already completed. This traineeship was generously funded by two benefactors and has made a significant contribution to the Gallery’s ability to plan for the retirement of a senior staff member.

The work Enola Gay 1975, by Ian Howard, consisting of a black wax crayon rubbing on three sheets of paper, measuring over 2.5 x 3.5 metres, and two black and white photographs was prepared for loan to the National Gallery of Victoria for their Follow the flag exhibition. The rubbing sheets were treated to remove acidic tape residues and repair tears and the work was rehoused. A suitable installation plan was devised, in consultation with the artist, to ensure the safe display of this work, considering its large size. A large group of interesting and significant works by artist Will Dyson was prepared for inclusion in the exhibition Mad through the darkness – Australian artists and the Great War. The lithographs were a gift from the High Commissioner for Australia (London) in 1919 and had suffered the common effects of age and wear, including discolouration, tears and stains. Intensive conservation was carried out, including surface cleaning, washing, tear repair and infilling, in order to make these works suitable for display.

The conservation department was involved in a number of collaborative partnerships this year: the University of NSW and the University of Kyoto investigating high definition scanning and its application to artworks and conservation; the National Gallery of Australia investigating fogging in exhibition showcases; the University of Technology, Sydney analysing four contemporary artworks made with plastic to assist in determining treatment options; the University of Technology, Sydney analysing the pigments used in some ceremonial objects from the Highlands of Papua New Guinea; and with the Australian Synchotron and the University of Western Sydney investigating the history of brass, copper and aluminium metallic paints and their use by Australian artists from the late 19th century to the mid 20th century.

The Conservation Department hosted a course in September 2014 on the identification of protein-based materials in art objects using the enzyme-linked immunosorbent assay (ELISA) technique. Taught by Dr Julia Schultz, an internationally renowned Conservation Scientist from the Stuttgart State Academy of Art and Design, Stuttgart, Germany, the course was a great success with participants from all over Australia, including a number of Gallery staff. The Conservation Department provided twenty-eight conservation tours for corporate clients, benefactors, student and teacher groups, staff and professional colleagues, hosted five conservation interns from Australia and overseas and also provided regular Caring for the Collection training for Gallery staff.
ARCHIVAL COLLECTION HIGHLIGHTS

Over this financial year, the Gallery Archive was gifted five major archives under the Cultural Gifts scheme, with a total valuation of $1.5 million.

Highlights include:
MS2014.9 Ian Burn Archive
MS2014.2 Stanley Moriarty Archive of Papua New Guinea
MS2014.16 Eva Breuer Art Dealer Archive
MS2014.18 Ken Scarlett Archive
MS2015.1 Ron Robertson-Swann Archive

This year, the centenary of ANZAC became a focus for the Research Library and Archive, as we developed exhibitions and online resources around the commemoration based on our collections. An unexpected donation of the archive of artist Evelyn Chapman (1888–1961) greatly enriched our First World War archival resources. This archive included letters, photographs, sketches and objects. At the end of the war Chapman was in Britain with her father, who worked for the New Zealand War Graves Commission. She gained privileged access to war sites and was the first female Australian artist to paint them.

During this year, the Research Library was also enriched by a donation of rare books on Japanese ceramics and textiles by the Japan Foundation and by books and catalogues on Pacific art donated by Michael Tuckson in memory of his father, former Art Gallery Deputy Director Tony Tuckson, and his mother Margaret Tuckson, whose memorial was held at the Gallery in November 2014.

The Research Library completed a major upgrade of its online public access catalogue (OPAC). The upgraded system is easier for the public to use and will allow cross-searching between the curatorial collections and the library and archive collections. In early March 2015 the Archive hosted a one-day symposium to celebrate the 40th anniversary of International Women’s Day. The focus was archives of women artists, with speakers spanning the fields of the visual arts, film and performance.

ENGAGEMENT

During this year, the Gallery Archive launched its first online exhibition, drawing exclusively on objects from the Archive. Entitled Hidden war, this was curated by Public Programs Coordinator Andrew Yip and Archivist Steven Miller. This interactive exhibition included a wide range of videos, photographs and audio. A dedicated room in the Research Library was also opened to the public for the viewing of film, video and audio.

The online research service offered by the Research Library continues to grow in popularity. During the year, 950 enquiries were answered online, including 40% from the Sydney metropolitan area, 48% from regional New South Wales and interstate and 12% from overseas.

PRINTS, DRAWINGS AND PHOTOGRAPHS STUDY ROOM

The Study Room for Prints, Drawings and Photographs was visited by over 1,100 people who engaged with the Gallery’s works on paper collections either by appointment to access art from storage or to view collection highlights displayed on the walls. The Study Room offers a supportive, engaging and intimate environment for the exploration of over 20,000 original works of art and is utilised by artists, writers, film makers, students, museum and gallery professionals, along with interested members of the public. The Study Room is recognised as a key feature of the Gallery experience for diverse groups, evidenced by repeat visits from universities, TAFEs, colleges, arts schools, community art centres, and primary and secondary schools. Cross-departmental gallery staff collaborations have also resulted in the continued use of the Study Room as a resource for promoting awareness and access to the Gallery’s collections by participating in the Djamu Indigenous Program as well as the Starting with Art at the House partnership between the Sydney Opera House and the Gallery. Other access programs involving visits to the Study Room included NSW Teacher Development and HSC Study Days.

The Study Room late night opening on Wednesday evenings (until 7.30pm) continues to be well received by the public who are able to appreciate the current displays along with the opportunity to ask the Study Room Coordinator about the Gallery’s collections and the use of the Study Room.
Throughout the year Study Room exhibitions highlighted works on paper from the permanent collection in association with the wider Gallery exhibition schedule. During Pop to popism, featured works included Lichtenstein’s Bull profile series, a selection of screen prints from Joe Tilson’s A–Z Box … fragments of an oneiric alphabet and prints from the Grafik des Kapitalistischen Realismus portfolio. The year concluded with a display of prints from the International Collection related to the Matisse and the modern exhibition.

In addition to facilitating public access, Study Room staff completed Cycle 1 of a rolling inventory, sighting 14,369 works from the Australian and International Departments, processed 546 new acquisitions, managed the preparation of 575 works for display within the Gallery, as well as fifty-two works for fifteen loans to local and interstate venues.

PHOTOGRAPHY STUDIO

Major projects in 2014/15 included extensive photography of artworks for the Dobell Biennial, Go east: the Gene & Brian Sherman Contemporary Asian Art Collection, The photograph and Australia, Mad through the darkness and See you at the barricades exhibitions.

The Jitish Kallat artwork, Public notice 2 2007, was photographed and videoed during installation as well as filmed interviews with the artist, collector and curator.

All 124 works exhibited in the Archibald, Wynne and Sulman Prizes were photographed for catalogue, media and web purposes.

The Pop to popism, The photograph and Australia and Conversations exhibitions were photographed as documentation of the installation. Other exhibitions photographed included all Lower Level 2 and 3 projects along with activities and performances associated with the projects.

Over 5,600 high resolution images of Collection artworks were added to the digital asset management system. Over 13,500 images of events and activities were added to the database, including images of visitors enjoying Art after Hours activities and other public programs run by the gallery.

BRETT WHITELEY STUDIO

At celebrations for the Brett Whiteley Studio’s 20th anniversary on 17 February 2015, three announcements were made: the handover of the studio from the NSW State Government to the Art Gallery of New South Wales, the generous donation of $2 million dollars from Wendy Whiteley to the Brett Whiteley Foundation and an increase in the Brett Whiteley Travelling Art Scholarship award from $25,000 to $30,000.

An open day was held on Saturday 21 February 2015 with an extensive public program. Speakers included Barry Pearce, Emeritus Curator of Australian Art, Art Gallery of New South Wales; Stuart Purves, Director of Australian Galleries; Wendy Whiteley; and Ben Quilty, former winner of the Brett Whiteley Travelling Art Scholarship and Gallery Trustee. The open day was attended by 501 people, including Lord Mayor Clover Moore.

TOURING PROGRAM

Between July 2014 and June 2015, the Art Gallery of New South Wales toured four exhibitions to major state institutions and regional galleries in New South Wales, Queensland, the Northern Territory and Victoria. These exhibitions – Yirrkala drawings, John Kaldor Family Collection Artist Room #2 – Bill Viola, Brett Whiteley: west of the Divide and Archibald Prize 2014 regional tour – were seen by over 213,000 visitors.

There were many highlights from these touring exhibitions, particularly in the accompanying public programs and audience engagement opportunities at the venues. The extensive public programs connected with Yirrkala drawings at Queensland Art Gallery & Gallery of Modern Art included an opening weekend celebration with Cara Pinchbeck, AGNSW Curator of Aboriginal and Torres Strait Islander Art, leading an informative floor talk where she discussed the works in conversation with artists and family representatives. Sarah Bunn, AGNSW Paper Conservator, presented an illustrated lecture sharing stories revealed during the drawings’ conservation process and during NAIDOC week, Diane Moon, QAGOMA’s Curator of Indigenous Fibre Art, led an after-hours tour sharing historical insights into the works.

Brett Whiteley: west of the Divide, exhibited at the Blue Mountains Cultural Centre, also offered many highlights. These included a floor talk with Alec George, Coordinator of the Brett Whiteley Studio; an ‘in conversation’ evening with Wendy Whiteley and Wayne Tunnicliffe, AGNSW Head Curator Australian Art; a Q&A session with photographer Graham McCarter where McCarter discussed his journey as a photographer and the influences, techniques and works of Brett Whiteley; and film screenings, including the documentary on Brett Whiteley, Difficult pleasure 1989.
It was a very successful year of touring that also provided opportunities for the Gallery to work with a new touring partner, the Charles Darwin University Art Gallery in Darwin.

**EXHIBITION LISTING**

<table>
<thead>
<tr>
<th>Dates</th>
<th>Exhibition</th>
<th>Ticketed</th>
<th>Tour</th>
<th>Catalogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>14-06-2014 – 14-09-2014</td>
<td>Theatre of dreams, theatre of play no and kyōgen in Japan</td>
<td>X</td>
<td></td>
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<tr>
<td>28-06-2014 – 30-11-2014</td>
<td>Reko Rennie: No sleep till Dreamtime</td>
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<tr>
<td>03-07-2014 – 28-09-2014</td>
<td>The lost prince and the winter queen: royal portraits from the National Portrait Gallery, London</td>
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<tr>
<td>30-08-2014 – 02-11-2014</td>
<td>European prints and drawings 1500–1900</td>
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<tr>
<td>05-09-2014 – 26-10-2014</td>
<td>Brett Whiteley Travelling Art Scholarship 2014</td>
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<td>27-09-2014 – 07-12-2014</td>
<td>My trip: Micky Allan, Max Pam, Jon Rhodes</td>
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<tr>
<td>25-10-2014 – 04-10-2015</td>
<td>Conversations: through the Asian collections</td>
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<tr>
<td>26-10-2014 – 12-04-2015</td>
<td>Kay Rosen: map of the world</td>
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<tr>
<td>29-10-2014 – 15-11-2014</td>
<td>Balnaves Foundation Australian Sculpture Archive</td>
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<td>31-10-2014 – 31-05-2015</td>
<td>Alchemy-pop</td>
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<tr>
<td>01-11-2014 – 01-03-2015</td>
<td>Pop to popism</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>11-11-2014 – 30-11-2014</td>
<td>Operation art</td>
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<tr>
<td>15-11-2014 – 01-11-2015</td>
<td>Our spirits lie in the water</td>
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<tr>
<td>20-11-2014 – 13-12-2014</td>
<td>17th annual exhibition of the Australian Bookbinders</td>
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<td>12-12-2014 – 22-03-2015</td>
<td>Embodiment</td>
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<td>21-03-2015 – 08-06-2015</td>
<td>The photograph and Australia</td>
<td>X</td>
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<td>04-04-2015 – 01-11-2015</td>
<td>Ronnie Tjampijinpa</td>
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<td>25-04-2015 – 11-10-2015</td>
<td>Mad through the darkness: Australian artists and the Great War</td>
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<td>30-05-2015 – 26-04-2016</td>
<td>Seven artists from the John Kaldor Family Collection</td>
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<td>30-05-2015 – 29-11-2015</td>
<td>See you at the barricades</td>
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<td>05-06-2015 – 06-12-2015</td>
<td>Brett Whiteley: sculptures and ceramics</td>
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<td>23-06-2015 – 01-08-2015</td>
<td>Hidden war</td>
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PAID EXHIBITION PROGRAM

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<tr>
<th>Exhibition</th>
<th>Months</th>
<th>Visitors</th>
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<tr>
<td>Theatre of dreams, theatre of play nō and kyōgen in Japan</td>
<td>June – September</td>
<td>23,438</td>
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<tr>
<td>Archibald, Wynne and Sulman prizes 2014</td>
<td>July – September</td>
<td>138,716</td>
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<td>Pop to popism</td>
<td>November – March</td>
<td>123,766</td>
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<td>The photograph and Australia</td>
<td>March – June</td>
<td>36,131</td>
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<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>322,051</strong></td>
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NOTE: Visitor numbers from 1 July 2014 to 30 June 2015 for exhibitions running over two financial years.

REGIONAL EXHIBITIONS

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<th>Venue</th>
<th>Location</th>
<th>Exhibition</th>
<th>Attendance</th>
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<tr>
<td>31-05-2014 – 24-08-2014</td>
<td>Penrith Regional Gallery &amp; The Lewers Bequest</td>
<td>Penrith, NSW</td>
<td>Bill Viola</td>
<td>6,284</td>
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<tr>
<td>06-08-2014 – 03-10-2014</td>
<td>Charles Darwin University Art Gallery</td>
<td>Darwin, NT</td>
<td>Yirrkala drawings</td>
<td>1,534</td>
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<td>26-09-2014 – 30-11-2014</td>
<td>Blue Mountains Cultural Centre</td>
<td>Katoomba, NSW</td>
<td>Brett Whiteley: west of the Divide</td>
<td>11,750</td>
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<td>04-10-2014 – 16-11-2014</td>
<td>Mornington Peninsula Regional Gallery</td>
<td>Mornington Peninsula, VIC</td>
<td>Archibald 2014</td>
<td>37,368</td>
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NOTE: Attendance from 1 July 2014 to 30 June 2015 for exhibitions running over two financial years.
## MONTHLY VISITORS 2010/11-2014/15

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<tr>
<td>July</td>
<td>91,300</td>
<td>117,528</td>
<td>95,127</td>
<td>101,535</td>
<td>194,761</td>
<td>91,764</td>
<td>1,235</td>
<td>101,762</td>
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<td>August</td>
<td>92,503</td>
<td>97,530</td>
<td>89,035</td>
<td>87,890</td>
<td>119,222</td>
<td>114,502</td>
<td>1,316</td>
<td>3,404</td>
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<td>September</td>
<td>82,064</td>
<td>81,978</td>
<td>94,250</td>
<td>91,766</td>
<td>107,699</td>
<td>104,932</td>
<td>1,251</td>
<td>1,516</td>
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<td>October</td>
<td>80,779</td>
<td>77,559</td>
<td>74,838</td>
<td>92,808</td>
<td>91,988</td>
<td>61,801</td>
<td>1,040</td>
<td>29,147</td>
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<td>November</td>
<td>68,971</td>
<td>115,730</td>
<td>80,196</td>
<td>96,539</td>
<td>118,653</td>
<td>93,260</td>
<td>1,109</td>
<td>24,284</td>
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<td>December</td>
<td>123,326</td>
<td>134,759</td>
<td>88,834</td>
<td>89,217</td>
<td>102,056</td>
<td>84,525</td>
<td>456</td>
<td>17,075</td>
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<td>January</td>
<td>165,542</td>
<td>188,212</td>
<td>112,778</td>
<td>116,089</td>
<td>118,686</td>
<td>110,727</td>
<td>1,223</td>
<td>6,736</td>
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<tr>
<td>February</td>
<td>165,840</td>
<td>158,014</td>
<td>114,800</td>
<td>80,334</td>
<td>119,806</td>
<td>110,635</td>
<td>1,701</td>
<td>7,470</td>
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<tr>
<td>March</td>
<td>152,424</td>
<td>188,094</td>
<td>112,692</td>
<td>102,956</td>
<td>100,388</td>
<td>88,515</td>
<td>1,112</td>
<td>10,761</td>
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<td>April</td>
<td>99,804</td>
<td>105,800</td>
<td>121,660</td>
<td>114,819</td>
<td>83,525</td>
<td>77,128</td>
<td>1,029</td>
<td>5,368</td>
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<td>May</td>
<td>109,977</td>
<td>97,731</td>
<td>91,970</td>
<td>101,995</td>
<td>76,696</td>
<td>71,832</td>
<td>1,759</td>
<td>3,105</td>
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<td>June</td>
<td>94,171</td>
<td>82,332</td>
<td>86,484</td>
<td>87,743</td>
<td>70,027</td>
<td>66,574</td>
<td>982</td>
<td>2,471</td>
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<tr>
<td>YTD TOTAL</td>
<td>1,326,701</td>
<td>1,445,267</td>
<td>1,162,664</td>
<td>1,163,651</td>
<td>1,303,508</td>
<td>1,076,196</td>
<td>14,213</td>
<td>213,099</td>
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</table>
FORTHCOMING EXHIBITIONS IN 2015

Rosemary Laing: transportation
11 July – 20 September 2015

Rosemary Laing is one of the most influential artists of her generation. Transportation explores her sustained interest in the nature of place and landscape, and the relationship between technology, labour, time and speed.

The starting point of the exhibition is Laing's 1995 series greenwork which the Gallery holds in its entirety. Greenwork comprises two aspects: hyper-green digitally enhanced landscapes, and time-lapse photographs of airport tarmacs and jet streams against vivid skies. Joined by specific works from the related 1996-97 series brownwork, these photographs examine the in-between spaces where flight and travel are performed.

Archibald, Wynne and Sulman Prizes 2015
18 July – 27 September 2015

The Archibald, Wynne and Sulman Prizes is an annual exhibition eagerly anticipated by artists and audiences alike.

The Archibald Prize, first awarded in 1921, is Australia's favourite art award, and one of its most prestigious. Awarded to the best portrait painting, it's a who's who of Australian culture - from politicians to celebrities, sporting heroes to artists.

The Wynne Prize is awarded to the best landscape painting of Australian scenery, or figure sculpture, while the Sulman Prize is given to the best subject painting, genre painting or mural project in oil, acrylic, watercolour or mixed media.

Each year, the Trustees of the Art Gallery of New South Wales judge the Archibald and Wynne, and invite an artist to judge the Sulman. This year's judge is Lindy Lee.

Julia Margaret Cameron
14 August – 25 October 2015

A pioneer of photographic portraiture, Julia Margaret Cameron remains one of the most influential and innovative photographers of the 19th century.

Using the camera to convey both tenderness and strength, Cameron introduced an emotive sensibility to early photographic portraiture. At the time, her work was controversial and her unconventional techniques attracted both praise and criticism.

Drawn from the extensive collection of London's Victoria and Albert Museum, the exhibition features over 100 photographs that trace Cameron's early ambition and mastery of the medium. A series of letters will also be on display, along with select photographs sourced from Australian institutions.

This year marks the bicentenary of Cameron's birth and 150 years since her first exhibition was held at the South Kensington Museum (now the Victoria and Albert Museum).

Brett Whiteley Travelling Art Scholarship 2015
14 August – 13 September 2015

The annual Brett Whiteley Travelling Art Scholarship is open to Australian artists aged between 20 and 30 years. It was created from an endowment by Mrs Beryl Whiteley, who died in 2010. The inspiration was the profound effect international travel and study had on her son, the artist Brett Whiteley, as a result of winning the Italian Government Travelling Art Scholarship at the age of 20.

Body parts
26 September 2015 – 31 January 2016

Body parts features a selection of works by Australian and international artists that focus on photography's ability to communicate the extent of the body both physically and metaphorically.

Individually, the photographs present fragmented perspectives of the body. As a group, they come together in a riot of movement and stillness, luxury and abjection.

Drawn from the Gallery's collection, the photographs encompass four overlapping themes: the performative and fertile body; the body in extremis; the classical body; and the abject body.

The featured artists are: David Bailey, Ruth Bernhard, Robert Besanko, Jamie Bradbeer, Warren Breninger, Jane Burton, Paul Cox, Lynn Davis, Max Dupain, Ralph Gibson, Douglas Holleley, Ronnie van Hout, Simone Mangos, Tracey Moffatt, Lewis Morley, Sue Paull, Jean-Loup Sieff, Shomei Tomatsu and William Yang.

Sydney Modern Project Exhibition
8 August – 27 September 2015

Excerpts from entries from Stage 1 and Stage 2 of the Sydney Modern Project competition will be on display at the Gallery.

The greats: masterpieces from the National Galleries of Scotland
International Art Series
24 October 2015 – 14 February 2016

The greats: masterpieces from the National Galleries of Scotland’s an extraordinary and richly presented showcase of some of the world’s most revered old master paintings and drawings by many of the greatest names in European art.

Comprising over seventy outstanding works, all but two will be seen in Australia for the first time, including Botticelli's exceptional Virgin adoring the sleeping Christ child. Drawn from the prestigious collection of the National Galleries of Scotland, the exhibition spans a period of more than 400 years from the Renaissance to Impressionism.

Presented exclusively in Australia by the Art Gallery of New South Wales as part of the Sydney International Art Series, this is a rare opportunity to experience, contemplate and appreciate the grandeur of The greats.

Murrwaygu
28 November 2015 – 21 February 2016

Being a foundation to Koori men's work, and its most dominant feature, the line can be traced through the generations – a clear cultural tradition that has endured massive change.

By bringing together artworks dating from pre-contact to today, including shields, paintings and works on paper, by artists such as William Barak, Tommy McRae, Roy Kennedy, Hj Wedge, Steaphan Paton and Reko Rennie, this ground-breaking exhibition shows that – while ideas, images and practices have been translated over time – the use of line has remained.
EXECUTIVES

DIRECTOR
Dr Michael Brand
BA (Hons), MA, PhD (History)

Michael Brand joined the Art Gallery of NSW as director in June 2012. Prior to his appointment, he was consulting director of the new Aga Khan Museum under construction in Toronto and scheduled to open in 2014. From 2005 to 2010, Dr Brand was director of the J Paul Getty Museum in Los Angeles, leading both the Getty Center and Getty Villa sites and establishing its new Center for Photography. Previously, he was director of the Virginia Museum of Fine Arts in Richmond from 2000 to 2005; assistant director, curatorial and collection development, at the Queensland Art Gallery in Brisbane from 1996 to 2000; curator of Asian art at the National Gallery of Australia in Canberra from 1988 to 1996; and co-director of the Smithsonian Institution Mughal Garden Project in Lahore, Pakistan from 1988 to 1993. Dr Brand currently serves on the Visiting Committee of the Harvard Art Museums and the International Advisory Board of the State Hermitage Museum in St Petersburg. He is a past member of the Governing Board of the Courtauld Institute of Art in London.

DEPUTY DIRECTOR AND DIRECTOR OF COLLECTIONS
Suhanya Raffel
BA, Dip Museum Studies

Suhanya Raffel joined the Gallery in 2013. Previously, she was at the Queensland Art Gallery/Gallery of Modern Art, Brisbane, where she held many senior curatorial positions since 1994, including deputy director of curatorial and collection development from 2010 and acting director during 2012. She was instrumental in building its contemporary Asia Pacific collection and led its Asia Pacific Triennial of Contemporary Art (since 2002) as well as major curatorial projects such as the Andy Warhol exhibition (2007–08) and The China Project (2009). Ms Raffel was a member of the Asian Art Council at the Guggenheim Museum, New York (2009–14), and serves on the boards of the Australia-China Council, Department of Foreign Affairs and Trade, Canberra and Griffith University Asia Institute, Brisbane. Ms Raffel is responsible for all curatorial areas including Australian and international art as well as conservation, registration, collection management, exhibition management, photography, the research library and archives, and Brett Whiteley Studio.

DIRECTOR OF FINANCE AND COMMERCIAL OPERATIONS
Mr John Wicks
B Bus, FCPA

John Wicks joined the Gallery in 2008. He is a fellow of the Australian Society of Certified Practising Accountants and holds a Bachelor of Business with an accounting major from Charles Sturt University. He spent 10 years in the banking and finance sector and has over 20 years experience in the arts sector, including as executive director, finance and services at the Australia Council for the Arts in Sydney and thereafter as chief financial officer at the Cultural Facilities Corporation in Canberra. His last position was chief financial officer at Hurstville City Council. Mr Wicks is the chief financial officer and company secretary for the Art Gallery of NSW Trust, the Art Gallery of NSW Foundation, VisAsia and the Brett Whiteley Foundation. He is also responsible for finance, administration, human resources, legal services, information technology, security, building services and Gallery services, including the Gallery Shop, venue management, restaurant and cafe.
DIRECTOR OF PUBLIC ENGAGEMENT
Jacquie Riddell

Jacquie Riddell joined the Gallery in 2014. Her entire career has involved senior leadership positions within cultural institutions and she is highly experienced at audience development, creative direction, strategy development, content creation, programming, brand development, and marketing and communications. As the director of marketing at SBS, she created, programmed and launched national arts television channel STUDIO, and developed the organisation’s content strategy for television, radio and online as well as the multi-award-winning brand platform ‘Six Billion Stories and counting ...’. At the ABC, she led the Triple J network, including spearheading the expansion of the network to forty-four regions across Australia, and was instrumental in the establishment of the Hottest 100, Unearthed and Beat the Drum projects. She has also held the role of general manager of Foxtel’s music television channels group, leading a large production team in the creation of new television channels, documentaries and live television productions. She is on the board of the Australia-Korea Foundation for the Department of Foreign Affairs and Trade. Ms Riddell is responsible for the Gallery’s public engagement, including public programs, education, web/digital content, marketing and communications, design and publishing, and for liaising with the Gallery’s membership organisation.

DIRECTOR OF DEVELOPMENT
John Richardson
MA (Arts Administration), BA (Economics)

John Richardson joined the Gallery in 2014. A thought leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner and benefactor relationships. He has worked at Back Row Productions and the New 42nd Street Project and most recently was the chief commercial officer at the South Sydney Rabbitohs where he worked for eight years, turning the off-field business pillars into one of the benchmark commercial administrations in Australia. Mr Richardson is responsible for the Philanthropy Department and Corporate Partnerships and will be heading up the private capital campaign to realise the Sydney Modern Project vision.
<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Areas of Responsibility</th>
</tr>
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<tbody>
<tr>
<td><strong>Director</strong></td>
<td>Michael Brand</td>
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<tr>
<td><strong>Deputy Director</strong></td>
<td>Anne Flanagan</td>
<td>Sydney Modern Project</td>
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<td>Building Services</td>
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<td></td>
<td>Design</td>
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<td></td>
<td></td>
<td>Publishing</td>
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<tr>
<td><strong>Deputy Director/ Director of Collections</strong></td>
<td>Suhanya Raffel</td>
<td>Australian Art</td>
</tr>
<tr>
<td></td>
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<td>International Art</td>
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<td></td>
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<td>Brett Whiteley Studio</td>
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<td>Research Library &amp; Archives</td>
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<td></td>
<td></td>
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<tr>
<td><strong>Director of Finance and Commercial Operations</strong></td>
<td>John Wicks</td>
<td>Administration</td>
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<td></td>
<td>Venue Management (Cafe, Restaurant)</td>
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<tr>
<td><strong>Director of Public Engagement</strong></td>
<td>Jacquie Riddell</td>
<td>Activation &amp; Learning</td>
</tr>
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<td>Digital Engagement</td>
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<td>Marketing &amp; Communications</td>
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<td>Membership</td>
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<td><strong>Director of Development</strong></td>
<td>John Richardson</td>
<td>Philanthropy</td>
</tr>
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<td></td>
<td></td>
<td>Business Development</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Foundation</td>
</tr>
</tbody>
</table>
BOARD OF
TRUSTEES

PRESIDENT
Mr Guido Belgiorno-Nettis AM
BE Civil UNSW, MBA AGSM, FIEAust

Guido is Managing Director of the private company, Transfield Holdings Pty Ltd, an investment family office which changed business focus in 2001 from Engineering and Construction to private equity. Prior to 2001, Guido held a number of key positions within the Transfield Group, including Managing Director, responsibility for Transfield Engineering and Construction, Project Development Divisions, and Group Communications.

In 2001 he was instrumental in the listing of Transfield Services, and the sale of Transfield’s engineering and construction business. In early 2015 Guido started his own family office – Angophora Capital Pty Ltd, in parallel with Transfield Holdings, focusing on investing in early-phase companies needing capital and organisational support. Current board memberships include Chairman of the Australian Chamber Orchestra, and Member Australian School of Business Advisory Council.

Past board memberships include - Director Transfield Foundation, Director Campus Living Villages Funds Management Limited, Chairman Novatec Solar Shareholders’ Committee, Non-Executive Director Transfield Services, Chairman Biennale of Sydney.

Guido was named a Member of the Order of Australia in 2007 for service to the construction industry and the arts. He was also named the Australian Graduate School of Management Distinguished Alumni in 2005, and in 2008 received the University of NSW Alumni Award for outstanding contribution to profession and community.

Initial date of appointment 1 Jan 2007; expiry of current term 31 Dec 2015.

VICE-PRESIDENT
Mr Mark Nelson
B Sc (Hons), MPhil, PhD

Mark Nelson is a founder and chief investment officer of the Caledonia Investment Group and a director of the Caledonia Foundation. He is a director of Art Exhibitions Australia and Kaldor Public Art Projects; a trustee of the Sydney Australian Football Association; and governor of the Florey Neuroscience Institutes.

Initial date of appointment 10 Feb 2010; expiry of current term 31 Dec 2015.

MEMBER
Mr Geoff Ainsworth AM
BA (Hons), MA (Counselling), Dip Fin Mgt, FAICD

Geoffrey Ainsworth is a director of the Bundanon Trust, a director of Benthic Geotech Pty Ltd, and a former director of Aristocrat Leisure Ltd. He is a member of the Council of the Sydney Symphony Orchestra and a patron of a number of cultural and charitable initiatives, including the Asia-Australia Arts Centre, a former member of the Venice Biennale Commissioner’s Council and a former a trustee of the Art Gallery of NSW Foundation. Mr Ainsworth is also an internationally known art collector.

Initial date of appointment 10 Feb 2010; expiry of current term 31 Dec 2015.
MEMBER
Mr Khadim Ali

Khadim Ali is an internationally acclaimed contemporary artist. Born in Quetta, Pakistan of Hazara ethnicity (a minority group from Afghanistan), he moved to Australia on a Distinguished Talent Visa and is now based in Western Sydney. Mr Ali was trained in the tradition of Persian and Indian miniature painting and graduated from the National College of Arts in Lahore, Pakistan. His works are in the collections of leading galleries and museums, including the Victoria and Albert Museum, British Museum, Guggenheim Museum, Australian War Memorial Museum, Canberra and the Art Gallery of NSW. He has won the Qantas Foundation’s Encouragement of Australian Contemporary Art Award and a fellowship from the Australia Council.

Initial date of appointment 1 Jan 2015; expiry of current term 31 Dec 2017.

MEMBER
Mrs Ashley Dawson-Damer AM

A director of Yuills group of companies since 2000, Ashley Dawson-Damer has been a Festival of Sydney board director and alternate for the NSW Premier since 2012, a member of the National Gallery of Australia Council since 2005, a trustee of the National Gallery Foundation since 2004, and a member of the Opera Australia Capital Fund Council of Governors since 2005. She has also been a patron and benefactor of the Sydney Children’s Writing Competition since 2002. She was previously a board member of the National Institute of Dramatic Arts from 1997 to 2003, trustee of the Museum of Sydney Foundation from 1995 to 1999, and member of the Acquisitions Committee for the Australiana Fund from 1993 to 1994.

Initial date of appointment 26 Feb 2014; expiry of current term 31 Dec 2016.

MEMBER
Professor S Bruce Dowton
MB BS MD FACMG FRACP

Professor S Bruce Dowton is the Vice-Chancellor of Macquarie University. He is a paediatrician, clinical geneticist, molecular biologist, researcher and academic, and has served as a senior medical executive at a range of universities, healthcare institutions and consulting organisations. Most notably, he served as a paediatrician at the Massachusetts General Hospital for Children, and Clinical Professor of Paediatrics at Harvard Medical School. Professor Dowton serves on a number of boards, and is the Chairman of Open Universities Australia. He was born in Ivanhoe, New South Wales, and raised in Dubbo before moving to Sydney as the first in his family to go to university.

Initial date of appointment 1 Jan 2015; expiry of current term 31 Dec 2017.
MEMBER  
Ms Samantha Meers  
BA, LLB, MLitt, FAICD

Samantha Meers is executive deputy chairman of property and investment group the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Over the past decade, Ms Meers has also held a diverse portfolio of board appointments across the not-for-profit sector. Her current directorships include: deputy chairman of Creative Partnerships Australia; a director of the State Library of NSW Foundation, the Climate Institute and the Sherman Contemporary Art Foundation; and a member of the Advisory Council of the Centre for Social Impact at the University of New South Wales. Previously, Ms Meers practised as a corporate lawyer, subsequently holding senior management positions in the media sector.

Initial date of appointment 1 Jan 2011; expiry of current term 31 Dec 2016.

MEMBER  
Ms Gretel Packer  
BA (Visual Arts), B Des (Vis Com)

Gretel Packer is currently chair of the advisory board for Crown Resorts Foundation Limited and a trustee of the Sydney Theatre Company Foundation. She is the founding patron of the Taronga Zoo Conservation Science Initiative and founding governor of the Taronga Zoo Foundation. Previously, she was a member of the Royal Botanical Gardens Foundation and a director of the Royal Hospital for Women Foundation.

Initial date of appointment 5 Feb 2014; expiry of current term 31 Dec 2016.

MEMBER  
Mr Ben Quilty  
BA, LLB, MLitt, FAICD

Ben Quilty is a practising artist and Sydney College of the Arts graduate. He also graduated from the University of Western Sydney School of Design and has completed studies in Aboriginal culture and history through Monash University, Melbourne. His work is held in numerous institutional collections including the Museum of Contemporary Art, Sydney, Art Gallery of South Australia and Art Gallery of NSW. He has won numerous awards in Australia including the Archibald Prize at the Art Gallery of NSW, Doug Moran Portrait Prize, Redlands Westpac Art Prize, National Self Portrait Prize and Brett Whiteley Travelling Art Scholarship. Quilty has guest lectured extensively and is a former board member of Artspace in Woolloomooloo.

Initial date of appointment 1 Jan 2013; expiry of current term 31 Dec 2015.
MEMBER
Mr Andrew Roberts

Andrew Roberts is principal of RF Capital Pty Ltd, a private investment office, and a major shareholder in CorVal Partners, a property funds management business. He sits on the advisory council of the University of NSW Faculty of Business. Previous roles include CEO of the Multiplex Group, and board roles on various philanthropic and arts organisations including the Australian Museum, MCA Foundation and the University of WA Business School.

Initial date of appointment 5 Feb 2014; expiry of current term 31 Dec 2016.

MEMBER
Ms Eleonora Triguboff
BA (Art History), AAS

Eleonora Triguboff established a career as a sculptor in the 1980s, exhibiting in New York, Europe and Japan. In 2003 she became publisher and editor-in-chief of the quarterly publication Art & Australia. In this role, she developed initiatives such as the Art & Australia/ANZ Private Bank Contemporary Art Award, the Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program, an annual 25/25 magazine with Noise, and the New Word Order writing competition for secondary school students, now Artwrite, with the Art Gallery of NSW. Ms Triguboff set up the Dot Publishing imprint to produce art and design titles, the first of which – Current: contemporary art from Australia and New Zealand – was launched in November 2008. She is a council member of the Animal Protection Institute.

Initial date of appointment 16 Jul 2008; expiry of current term 31 Dec 2016.
ATTENDANCES AT BOARD OF TRUSTEES MEETINGS

There were six meetings of the Board of Trustees during the period July 2014 to June 2015.

Trustee attendances were as follows:
Guido Belgiorno-Nettis (6/6); Mark Nelson (5/6); Geoff Ainsworth (6/6); Eleonora Triguboff (6/6); David Baffsky (2/3); Lindy Lee (2/3); Samantha Meers (5/6); Ben Quilty (4/6); Gretel Packer (5/6); Andrew Roberts (3/6); Ashley Dawson-Damer (6/6); Khadim Ali (1/3), Bruce Dowton (2/3).

Note: David Baffsky and Lindy Lee's terms of appointment ended on 31 December 2014; Khadim Ali and Professor Bruce Dowton were appointed Trustees from 1 January 2015.

BOARD OF TRUSTEES SUB-COMMITTEES

The sub-committees generally comprise a subset of board members based on their respective areas of interest and expertise. Relevant senior staff members and other experts are included as appropriate. The sub-committees are responsible for monitoring their respective areas and making recommendations to the full board for approval or otherwise. They usually meet within the week before the main board meeting at which the minutes of their meetings are tabled.

ACQUISITIONS AND LOANS SUB-COMMITTEE

The Acquisitions and Loans Sub-Committee plays an important role in overseeing the Gallery's collections policy. It considers curatorial proposals on acquisitions, gifts, inward and outward loans and, if applicable, de-accessions. Based on these considerations recommendations are made to the board for approval.

There were six meetings of the Acquisitions and Loans Sub-Committee between July 2014 and June 2015.

Trustee attendances were as follows:
Geoff Ainsworth (Chair) (5/6); Mark Nelson (6/6); Lindy Lee (2/2); Eleonora Triguboff (6/6); Gretel Packer (2/6); Samantha Meers (4/6); Ben Quilty (4/6); Khadim Ali (1/2).

Note: Lindy Lee resigned from the Sub-Committee in December 2015 and Khadim Ali was appointed in April 2015.

FINANCE SUB-COMMITTEE

The Finance Sub-Committee oversees all financial aspects of the Gallery, including budgeting, performance monitoring and stewardship of assets.

There were six meetings of the Finance Sub-Committee between July 2014 and June 2015.

Trustee attendances were as follows:
Mark Nelson (Chair) (6/6); Geoff Ainsworth (6/6); Andrew Roberts (2/6); Ashley Dawson-Damer (2/6).

SYDNEY MODERN STRATEGY SUB-COMMITTEE

There were five meetings of the Sydney Modern Strategy Sub-Committee between July 2014 and June 2015.

Trustee attendance were as follows:
Guido Belgiorno-Nettis (Chair) (5/5); Mark Nelson (2/5); Eleonora Triguboff (5/5); Geoff Ainsworth (1/1); Ashley Dawson-Damer (1/1); Andrew Roberts (3/5).

SYDNEY MODERN CAPITAL CAMPAIGN SUB-COMMITTEE

There was one meeting of the Sydney Modern Capital Campaign Sub-Committee between July 2014 and June 2015.

Trustee attendances were as follows:
Samantha Meers (Chair) (1/1); Eleonora Triguboff (1/1); Gretel Packer (0/1); Ben Quilty (0/1).

PUBLIC ENGAGEMENT SUB-COMMITTEE

The Public Engagement Sub-Committee gives oversight to the various public engagement strategies of the Gallery.

There were four meetings of the Public Engagement Sub-Committee between July 2014 and June 2015.

Trustee attendances were as follows:
Samantha Meers (Chair) (4/4); Gretel Packer (2/4); Ben Quilty (4/4); Eleonora Triguboff (4/4); Ashley Dawson-Damer (1/2).

AUDIT AND RISK SUB-COMMITTEE

The Audit and Risk Sub-Committee is responsible for overseeing and providing guidance on both strategic and operational risk management matters. It oversees all audit matters, submits reports and makes recommendations to the main board to enable it to discharge its responsibilities with regard to these matters.

There were four meetings of the Audit and Risk Sub-Committee between July 2014 and June 2015.

Trustee attendances were as follows:
Guido Belgiorno-Nettis (2/2); Samantha Meers (4/4); Ben Quilty (2/4); David Baffsky (2/2).

Note: Guido Belgiorno-Nettis joined the Audit and Risk Sub-Committee in February 2015.
## STAFF PROFILE

### SUMMARY OF SENIOR POSITIONS AS AT 30 JUNE 2015

<table>
<thead>
<tr>
<th>Staff Head Count in Classifications</th>
<th>2012–13</th>
<th>2013–14</th>
<th>2014–15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration and Clerical staff</td>
<td>218</td>
<td>276</td>
<td>248</td>
</tr>
<tr>
<td>Conservators</td>
<td>19</td>
<td>20</td>
<td>16</td>
</tr>
<tr>
<td>Curators &amp; Registrars</td>
<td>52</td>
<td>46</td>
<td>43</td>
</tr>
<tr>
<td>Education Officers</td>
<td>6</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>General Division staff</td>
<td>88</td>
<td>33</td>
<td>32</td>
</tr>
<tr>
<td>Librarians &amp; Archivists</td>
<td>5</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Security staff</td>
<td>16</td>
<td>17</td>
<td>16</td>
</tr>
<tr>
<td>Senior Officers</td>
<td>4</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Senior Executive Staff</td>
<td>2</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Total Head Count</td>
<td>410</td>
<td>411</td>
<td>368</td>
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</table>

### Effective Full-time number

<table>
<thead>
<tr>
<th>Staff number</th>
<th>2012–13</th>
<th>2013–14</th>
<th>2014–15</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>226</td>
<td>190</td>
<td>205</td>
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### SENIOR EXECUTIVE REPORTING

<table>
<thead>
<tr>
<th>Band</th>
<th>Female</th>
<th>Male</th>
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</thead>
<tbody>
<tr>
<td>Band 4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Band 3</td>
<td>0</td>
<td>1</td>
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<tr>
<td>Band 2</td>
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<td>1</td>
</tr>
<tr>
<td>Band 1</td>
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<td>3</td>
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<tr>
<td>Totals</td>
<td>3</td>
<td>5</td>
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### Remuneration

<table>
<thead>
<tr>
<th>Band</th>
<th>Range</th>
<th>Average Remuneration 2014–15 $</th>
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<tbody>
<tr>
<td>Band 4</td>
<td>430,451 – 497,300</td>
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<tr>
<td>Band 3</td>
<td>305,401 – 430,450</td>
<td>430,000</td>
</tr>
<tr>
<td>Band 2</td>
<td>242,801 – 305,400</td>
<td>268,000</td>
</tr>
<tr>
<td>Band 1</td>
<td>170,250 – 242,800</td>
<td>217,000</td>
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</table>
EMPLOYEE REMUNERATION AND STAFF BENEFITS

The Crown Employees (Public Sector Salaries) Award July 2008 was varied to provide a 2.27% pay increase to Gallery staff with effect from 4 July 2014.

The Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation and salary packaging for purchase of motor vehicles and cash advances to purchase transport tickets.

Other staff benefits include staff discounts at the Gallery Shop, the restaurant and café. The Gallery has also negotiated arrangements for staff to access discounted parking at the Domain Car Park.

STAFF TRAINING

The Gallery is an active supporter of professional development of staff. Staff are supported through the provision of study leave to enhance their academic qualifications.

EMPLOYEE ASSISTANCE PROGRAM

For many years the Gallery has offered employees a confidential counselling service, external to the Gallery. The counselling service is available to all staff and their immediate family and provides counselling on a range of issues including interpersonal relationships, financial planning, stress and critical incident debriefing. The current provider of counselling services to the Gallery is Optum.

WORK, HEALTH AND SAFETY

Number of work-related injuries resulting in worker’s compensation claims: 7
Number of time-lost injuries: 6
Number of work-related illnesses: 0
Prosecutions under the OH&S Act: 0

The Gallery’s injury management process is effective in returning workers to pre-injury duties as quickly as possible. This is reflected in reduced time lost and the capacity of the Gallery to provide suitable duties and gradual return to work programs – minimising time lost. Preventative measures, such as flu injections, are made available to all staff.

The Gallery actively implements injury management by maintaining contact with injured workers, treating doctors and insurers.

The Gallery’s Work Health and Safety (WH&S) Committee is an internal advisory body, meeting on a quarterly basis, that undertakes workplace inspections and reviews procedures and practices and, where appropriate, makes recommendations to management for improvements to minimise WH&S workplace risks.

Quarterly reports on the incidence of accidents and worker’s compensation claims are reviewed by the Committee and the Trust’s Audit and Risk Committee.

INDUSTRIAL RELATIONS

There were no industrial disputes during 2014/15.

WORKFORCE DIVERSITY

The Gallery continues to surpass the benchmark for the employment of women. This year, the Gallery employed 64% women, exceeding the Public Sector benchmark by 14%. The Gallery’s Executive team comprises 37% women and the Leadership team is 61% women.

This year, 10.5% of the Gallery’s employees were identified as coming from a racial, ethnic or ethnic-religious minority group. A number of employees who speak community languages assist other staff and visitors, earning a Community Language Allowance. As at 30 June 2015, the Gallery had staff officially designated as able to offer assistance in Hindi, Polish, Italian, French, Mandarin and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees’ commitments to meet their religious obligations.

The Gallery is also in the process of developing an Inclusion Plan, which will include disability and diversity strategies.
WORKFORCE DIVERSITY

Parliamentary Annual Report Tables

a. Trends in the Representation of Workforce Diversity Groups

<table>
<thead>
<tr>
<th>Workforce Diversity Group</th>
<th>Benchmark/Target</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>50%</td>
<td>63.6%</td>
<td>64.0%</td>
<td>64.2%</td>
</tr>
<tr>
<td>Aboriginal People and Torres Strait Islanders</td>
<td>2.6%</td>
<td>0.5%</td>
<td>1.1%</td>
<td>1.1%</td>
</tr>
<tr>
<td>People whose First Language Spoken as a Child was not English</td>
<td>19.0%</td>
<td>11.1%</td>
<td>9.5%</td>
<td>10.5%</td>
</tr>
<tr>
<td>People with a Disability</td>
<td>N/A</td>
<td>2.0%</td>
<td>1.0%</td>
<td>1.5%</td>
</tr>
<tr>
<td>People with a Disability Requiring Work-related Adjustment</td>
<td>1.5%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>0.5%</td>
</tr>
</tbody>
</table>

Note 1: Reporting on Aboriginal & Torres Strait Islander staff was incorrect in 2014. The number should have been reported at 1.1% with no change to this current year.

b. Trends in the Distribution of Workforce Diversity Groups

<table>
<thead>
<tr>
<th>Workforce Diversity Group</th>
<th>Benchmark/Target</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>100</td>
<td>109</td>
<td>115</td>
<td>113</td>
</tr>
<tr>
<td>Aboriginal People and Torres Strait Islanders</td>
<td>100</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>People whose First Language Spoken as a Child was not English</td>
<td>100</td>
<td>114</td>
<td>91</td>
<td>93</td>
</tr>
<tr>
<td>People with a Disability</td>
<td>100</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>People with a Disability Requiring Work-related Adjustment</td>
<td>100</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
</tbody>
</table>

Note 1: A Distribution Index of 100 indicates that the centre of the distribution of the Workforce Diversity group across salary levels is equivalent to that of other staff. Values less than 100 mean that the Workforce Diversity group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the Workforce Diversity group is less concentrated at lower salary levels.

Note 2: The Distribution Index is not calculated where Workforce Diversity group or non-Workforce Diversity group numbers are less than 20.
Ideas
GALLERY PUBLICATIONS

Ten new titles were published in 2014/15, including a co-publication with NewSouth Publishing and a suite co-published with the Sherman Contemporary Art Foundation. Three major publications – published in conjunction with the exhibitions The photograph and Australia, Pop to popism and Prints and drawings: Europe 1500–1900 – were designed to live on beyond the exhibitions and were distributed nationally and internationally. In addition, a 2012 publication was reprinted as a co-edition with Thames & Hudson UK.

The Gallery’s international reach was extended with an agreement with the University of Washington Press to distribute selected titles in North America.

Theatre of dreams, theatre of play: nō and kyōgen in Japan (June 2014) was joint winner of best major catalogue at the 2015 Museums Australia Publication Design Awards.

PUBLISHED TITLES

2014 Archibald Prize
Jo Litson
Jul 2014, 80 pp, pb, 54 illus, rrp $16

The tenth in the series of this ever-popular title featuring the year’s Archibald finalists.

Prints and drawings: Europe 1500–1900
Peter Raissis
Aug 2014, 200 pp, hc, over 90 illus, rrp $55 (Gallery price $45)

Published in conjunction with an exhibition of the Gallery’s fine collection of European prints and drawings, Peter Raissis’s scholarly but accessible texts provide important insights into each of the featured works.

100 moments in Australian painting
Barry Pearce
Oct 2014, 224 pp, pb, 100 illus, rrp $49.99
Published with NewSouth Publishing

Following his thirty-three years as curator of Australian art at the Gallery, emeritus curator Barry Pearce takes readers on a fascinating personal journey of his most loved artworks, spanning a 184-year period from John Glover to Ben Quilty.

Drawing out: Dobell Australian Drawing Biennial 2014
Anne Ryan
Nov 2014, 100 pp, hc, over 60 illus, rrp $39.95 (Gallery price $39.95)

Published in conjunction with the first of three bi-annual exhibitions of contemporary Australian drawing, Drawing out looks at ten artists who work in or from the landscape.

Pop to popism
Wayne Tunnicliffe and Anneke Jaspers (eds)
Nov 2014, 320 pp, pb & hc, over 200 illus, RRP $80 hc (Gallery price $75); $55 pb (Gallery price $50, reduced to $30 in last weeks)

This major and highly illustrated exhibition publication includes new research on Australian pop art within an international context with essays covering British, American and European pop art. The book will be an ongoing resource for scholars and anyone interested in pop art and its legacy.

The photograph and Australia
Judy Annear (ed)
Mar 2015, 304 pp, hc, over 400 illus, rrp $75 (Gallery price $70, reduced to $50 in last weeks)

This richly and beautifully illustrated exhibition book reveals the extraordinary diversity of images, from the 1800s to the present day, that inform identities of Australia. It includes cartes de visite and family albums, little-seen early images of Aboriginal people and astronomical photos of southern skies, as well as iconic images by well-known Australian photographers such as Frank Hurley, Olive Cotton, Max Dupain and Rosemary Laing.

Francis Bacon: five decades (reprint co-edition with Thames & Hudson, UK)
Anthony Bond
May 2015, 240 pp, pb, over 200 illus, rrp £24.95

Due to demand this exhibition book originally published in 2012 has been reprinted as a co-edition with Thames & Hudson UK.
Go east: the Gene & Brian Sherman contemporary Asian art collection Suhanya Raffel (AGNSW) and Gene Sherman (SCAF)
148 pp, hc, richly illus, rrp $85

Yang Zhichao: Chinese bible
Claire Roberts (ed) and Sang Ye
128 pp, hc, illus, rrp $50

Jitish Kallat: Public notice 2
Suhanya Raffel (ed) and Chaitanya Sambrani, Quddus Mirza and David Elliott
128 pp, hc, richly illus, rrp $50

Co-published with the Sherman Contemporary Art Foundation, this suite of books supported the concurrent exhibitions. Beautifully designed, they cover the SCAF contemporary Asian collection and two major works gifted to the Gallery.

See you at the barricades
Macushla Robinson with Alexandra Gregg
May 2015, 48pp, pb, 84 illus, rrp $14.95

The first in a new series of contemporary art projects curated by the Gallery, See you at the barricades includes the work of 24 artists and collectives loosely defined as protest art.

IN PRODUCTION

2015 Archibald Prize (July 2015)
The idea of art: building a contemporary international art collection (with NewSouth Publishing, book and epub, August 15)
The greats: masterpieces from the National Galleries of Scotland (October 15)
ART PRIZES

Competitions for the 2014 Archibald, Wynne and Sulman Prizes, sponsored by ANZ, were held in July 2014. A total of 2,087 entries were received, 128 of which were selected for display.

ARCHIBALD PRIZE

The prize of $75,000 for portraiture was awarded to Fiona Lowry for her work Penelope Seidler. The People's Choice competition, which asks the viewing public to vote for their favourite entry in the Archibald Prize, was won by Vincent Fantauzzo for his work All that's good. Fantauzzo received $2,500 and a $1,000 ANZ Visa Debit Card as did the Gallery visitor whose vote was drawn from all votes cast for the winning artist. The winning voter also received one night's accommodation at the Sofitel Sydney Wentworth.

The Packing Room Prize gives the Gallery staff who receive the entries for the Archibald Prize the chance to vote for their favourite portrait. In 2014, the prize was awarded to Tim Storrier for his work Dr Sir Leslie Colin Patterson KCB AO, for which he received $1,000 and a $500 ANZ Visa Debit Card.

WYNNE PRIZE

The prize of $35,000 for an Australian landscape or figure sculpture was awarded to Michael Johnson for his work Oceania high low.

TRUSTEES' WATERCOLOUR PRIZE

Entries in the Wynne Prize are also eligible for the Trustees' Watercolour Prize. In 2014, the $2,000 prize was awarded to John Webb for his work Near Mildura.

JOHN & ELIZABETH NEWHAM PRING MEMORIAL PRIZE

Entries in the Wynne Prize are also eligible for the John & Elizabeth Newham Pring Memorial Prize. In 2014, the $250 prize was awarded to GW Bot for her work Glyphs – three trees (homage to Rembrandt).

SIR JOHN SULMAN PRIZE

The prize of $30,000 was judged by artist Jenny Watson and awarded to Andrew Sullivan for his work T-rex (tyrant lizard king).

YOUNG ARCHIES

Budding artists between the ages of 5 and 18 were invited to submit a portrait for the Gallery's inaugural Young Archie competition, as part of our family-focused activities for the Archibald, Wynne and Sulman Prizes exhibition. The portrait is to be of 'a person who is special to you – someone who is known to you and plays a significant role in your life'.

There are four age categories: 5-8, 9-12, 13-15 and 16-18. The competition is judged by artist Ben Quilty, a Gallery Trustee, and Victoria Collings, the Gallery's Senior Coordinator of Education and Family Programs, based on merit and originality. There were 1,015 entries received for the 2014 prize.

Each finalist receives an ANZ money box and Archibald catalogue. Each winner receives a $100 ANZ Visa Debit card, an art pack from Faber-Castell and a family pass to our major exhibition at the Gallery as well as an ANZ money box and Archibald catalogue.

The winner for the age category 5-8 was Max Stanton.
The winner for the age category 9-12 was Caitlin Priestly.
The winner for the age category 13-15 was Mario Sukkar.
The winner for the age category 16-18 was Carmela Bartilomo.

THE BULGARI ART AWARD

This award has been established to support contemporary Australian painting. Each year, the Gallery will identify a significant painting by a mid-career Australian artist to be acquired for the collection. The award, sponsored by Bulgari, consists of $50,000 for the acquisition of the painting and a residency for the artist in Italy valued at $30,000. The total award of $80,000 makes it one of the most valuable art awards in Australia. This is the second year of a three-year partnership between the Gallery and Bulgari. The award is selected by the Art Gallery of New South Wales Trustees and the Head Curator of Australian Art. The 2015 recipient is Ildiko Kovacs for her painting Onda.
Audience
DIGITAL ENGAGEMENT

NEW DIGITAL PROJECTS AND CONTENT

The Pop Profiler digital interactive was completed in October 2014 and launched in time for the opening of Pop to popism. The Pop Profiler features a quiz titled who were you in the … for the 60s, 70s and 80s that takes the form of over 150 shareable snippets about Pop culture ranging from news of the day, art (all featured in the Pop exhibition), fashion, movies, music and lifestyle. It is designed to be easily shared on social media and as a way to engage audiences with the eras featured in the exhibition. This interactive was available online and on iPads within the exhibition space. There were 15,629 sessions, 12,552 users and 51,366 pageviews recorded for the Pop Profiler.

ART SETS AND ART TOURS

Art Sets and Art Tours aim to enhance people's experience and understanding of art and were made possible by the support of one of the Gallery's principal sponsors, State Street.

Art Sets enables people to bring together material from across the Gallery's website – for themselves or to share – and organise it on a personalised page. They can select any artworks in the collection including works from the popular Archibald, Wynne and Sulman Prizes and ARTEXPRESS exhibitions, and videos, audio and blog posts. Users also have the option to add their own text and images to the Art Sets they create. This tool has also enabled Gallery educators and curators to present selections from the collections in new and interesting ways.

With Art Tours, people planning a visit to the Gallery can choose from a selection of tours put together by Gallery staff, or design their own tour by selecting from the 1,200+ artworks that are on display at any one time in the Gallery. The works are automatically sorted by location and linked to a Gallery map and to any available audio and video.

Since they were launched in February 2015 there have been over 865 Art Sets and Art Tours created; they have had a total of 31,679 pageviews.

STORY SPHERES

Published in collaboration with Google's innovation lab, ten interactive Story Spheres present 360-degree imagery of the ARTEXPRESS 2015 exhibition. They're built using an experimental platform currently being developed by Google that enables people to explore the exhibition space online and listen to commentary from some of the young artists on display. If viewed on a Google Cardboard-compatible device and paired with a Google Cardboard Headset the user can toggle to cardboard view for a VR experience.

iGLAM PARTNERSHIP

The Gallery has entered into a partnership with the University of New South Wales's iGLAM unit (the Laboratory for Innovation in Galleries, Libraries, Archives and Museums at the National Institute for Experimental Art). This partnership predominantly takes the form of a new fellowship position that works across the two institutions to do original research and look at ways emerging technologies could be applied to the Gallery.

SONIC CANVASES

Sonic Canvases was launched in May 2015 as a key event in the Sydney Morning Herald Spectrum festival. It was a specially created self-guided tour through the Gallery where art and music come together in a sensory experience. The tour is accessed through the visitor's own device and makes use of the Gallery’s free public Wi-Fi. Musician Bertie Blackman, Sydney Morning Herald music journalist Bernard Zuel and Gallery Director Michael Brand respond to their favourite artworks with a specially curated music playlist.

WORLD WAR I REMEMBERED

A number of new online projects were launched in March 2015 to mark the Centenary of Gallipoli:

The hidden war is an immersive online story looking at the impact that World War I had on three artists represented in the Gallery's collections: sculptor Dora Ohlfsen – 'the reluctant fascist', painter Weaver Hawkins – 'the ardent pacifist' and photographer Cecil Bostock – 'the fighting photographer'. It showcases many of the objects held in the Gallery's extensive archives.

A child's war: the WWI sketchbooks of Frank Hinder and A wonderful setting for the tragedy: the WWI drawings of George Lambert have both been built using Google Cultural Institute's new online storytelling platform. They feature many works from the Gallery's Archives and some works from the collection and offer some insight into how the First World War influenced these two well-known artists later in life. A child's war had 1,880 views with an average of 1 minute 2 seconds time spent. A wonderful setting for the tragedy had 651 views with an average of 1 minute 23 seconds time spent.

Australian artists and the First World War audio podcasts delivered through iTunesU. This series features ten Australian artists who drew, painted or photographed the First World War. These stories are drawn from the Gallery's collection and archives and themes include the role of the artist at war, the Australian Official War Art Scheme, landscape and identity, the home front, women at war, memorialising war and strategies for reconciliation and remembrance.

VIDEO ONLINE

Forty videos were produced and uploaded to the Gallery's YouTube Channel this year, including a series of videos produced for Go east, The photograph and Australia, ARTEXPRESS 2015, Poptopopism, Dobell Australian Drawing Biennial, 2014 Archibald Prize and the
Winter queen and the lost prince. Other videos include artist profiles, the Sydney Modern Project, lectures, installations of works and an explainer video for Art Sets. Engagement with video content was good overall but the standout was A guide to pop art which has been viewed 142,047 times.

OVERALL VISITATION
Visitation to the Gallery’s website (including our mobile site) for this year was 2,902,043 sessions (22% increase), 1,785,457 users (25% increase) and 11,208,178 pageviews (20% increase). Visitation increased this financial year as the Gallery had the Archibald Prize exhibition during this time and not in the previous year. The highest number of sessions for any one day was 34,275 on 18 July when the winners of the 2014 Archibald, Wynne and Sulman Prizes were announced.

This year, the most visited part of the site was the Prizes database online showcasing the finalists and winners throughout the years of the Archibald, Wynne and Sulman Prizes and the Dobell Prize for Drawing (22%) followed by the Collection online (21%), What’s on, which includes the calendar of events, exhibitions and galleries (21%), education including Inside ARTEXPRESS (7%) and the Gallery shop online (5%). The homepage received 6% of the traffic.

Eighty-three per cent of all online visitations are from Australia, with 74% of these from New South Wales.

The most popular artists (by number of works pages viewed) were Brett Whiteley, Margaret Preston, Bill Henson, Jeffery Smart, Tracey Moffatt, Arthur Boyd, Arthur Streeton, Sidney Nolan, Margaret Olley and Fiona Hall.

Visitation to the Gallery’s pages on Google Art Project (which includes 464 works from the Gallery’s collection) for this year was 83,338 sessions, 70,603 users and 428,261 pageviews.

MESSAGING VIA THE WEBSITE
The Gallery received 1,352 messages from the general public through the main online contact form during this period. Of these, 41% were general enquiries, followed by 11% for the Archibald and other prizes, 7% for exhibitions, 7% events and program enquiries, 7% for education and 6% for the collection (12% for other categories combined).

SOCIAL MEDIA
Social networking channels are playing an increasingly important role in Gallery marketing and communications. We are seeing high levels of interaction, sharing and communication with an extremely engaged audience.

For the exhibition The photograph and Australia, the Gallery ran the Instagram competition ‘My Australia is …’ which encouraged Instagrammers to capture what Australia really is to them. The competition proved extremely successful with over 4,600 entries and resulted in a 22% growth in the Gallery’s Instagram following during the competition period.

Social media growth:
- Facebook + 44% (87,000 fans)
- YouTube + 50% (3,800 subscribers), + 45% (563,366 views)
- Twitter + 28% (39,600 followers)
- Instagram + 104% (20,000 followers)
- Google+ + 37% (67,000 followers)

EMAIL NEWSLETTERS

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ACTIVATION AND LEARNING

Activation and learning programs at the Art Gallery of New South Wales provide engaging art experiences for people from all walks of life. We strive to develop welcoming, pleasurable and stimulating programs and resources for our visitors. Acknowledging the diversity of visitors to the Gallery, programs are designed with a range of audiences in mind, from first-time visitors to art lovers and enthusiasts, students, teachers, artists, academics and specialised community groups. Public programs participation this year was at 101,521, while education programs reached over 90,000 students and teachers. Family programs, boosted by our partnership with State Street, more than tripled this year to over 70,800 participants.

EXHIBITION AND COLLECTION PROGRAMS

This year, the Activation and Learning team delivered public programs supporting eleven collection hangs and ten special exhibitions. Highlights include the annual photography symposium that featured both Australian and international speakers and looked at the histories of trafficking images. For the summer blockbuster, Pop to popism, programs highlighted the unique Australian pop perspective, engaging almost 20,000 visitors at Art After Hours alone and culminating in a keynote lecture by world renowned art historian Hal Foster. For both Plumes and pearlshells and Theatre of dreams, theatre of play; communities and experts from Papua New Guinea and Japan, respectively, engaged in meaningful and enlightening public discussions. Among our new initiatives this year was Sonic Canvases, a DIY discovery tour held as part of the Spectrum Now festival that brought collection works to life with musical tracks selected by guests, such as musician Bertie Blackman. The Gallery continued to run the successful Australian Institute of Music’s free concert program on the second and last Sunday of every month, with an audience of 3,600. And finally, our long-standing film program drew visitors with series featuring supernatural tales from Japan, Australian documentaries, and Hollywood features capturing the stars and events that inspired pop artists. This is one of our most popular programs, with over 33,900 audience members this year.

Our Art After Hours program aims to give audiences a fresh way to experience art every Wednesday night. Live music continued to prove a popular aspect of the programs this year, including a cutting edge music series of Synth Pop, in association with the Pop to popism exhibition, attracting a younger audience. Other highlights included Point Click Chat, a three-week ‘talk show’ season on photography, with arts journalist Fenella Kernebone. The talks series, Quiet Riot: Art, Protest and Change, was inspired by the powerful works of contemporary art on display, tackling some of the big issues in art and politics today. Hands-on programs included Drop in and Print, where visitors could print their own photographs, with the support of Canon. We also began broadcasting our talks on Soundcloud, extending our reach to an online audience.

2014–15 GALLERYKIDS FAMILY PROGRAMS

This year, the Gallerykids program increased its reach and popularity with audience participation rates rising from 22,222 last year to 45,770 this year with a further 25,126 people engaging with exhibition programs that targeted families. The support of principal sponsor, State Street, enabled the program to become weekly from January 2015 onwards and created more opportunities for hands-on drop-in and workshops and commissioned performances based on the Gallery’s collection and exhibitions, including extended programming in all school holiday periods. Children’s trails, pop-out activity sheets and free sketchbooks enabled family audiences to explore the Gallery in dynamic and creative ways and the new Art Sets digital tool was used to enhance audience reach beyond the Gallery. The inaugural Gallerykids Festival was held in September 2014 and attracted over 5,200 visitors who took part in a full day of workshops, performances, tours, talks and film screenings. The festival will be expanded in 2015 to run across the two weeks of the September/October holidays and will include further opportunities for audience engagement and will target particular groups to grow the audience and diversify experiences.

Of particular note this year was the inclusion of a dedicated family space called Pop play in the summer blockbuster Pop to popism, a first for the Gallery. The space included playful art-making activities, opportunities to display your own art as part of the exhibition and even a giant twister game. Pop play won an award for innovation at MAGNA (Museums and Galleries National Awards) and its success will be evaluated and integrated into new concepts and spaces in exhibitions in the future to increase family engagement with the Gallery.

VOLUNTEER GUIDES PROGRAM

The Gallery’s 158 volunteer guides deliver a wide range of guided tours, introducing visitors to the collections and exhibitions. This year a total of 36,966 visitors engaged in tours offered in English, Cantonese, Mandarin, Korean and Japanese, with popular tours of the year being in the summer blockbuster, Pop to popism, and The photograph and Australia exhibition.

The Gallery supports the volunteer guides’ professional development through ongoing training to enhance their delivery of tours. The Gallery was one of sixteen participating cultural organisations in the Sydney Volunteer Network’s National Volunteer Week celebrations in May 2015, with free talks and tours offered to celebrate and thank our volunteers.

We also saw thirty-six volunteer guides receive training from Alzheimer’s Australia NSW to support their involvement with Access programs. Volunteer guides have been instrumental in the growth of these programs which provide opportunities for a diverse range of people with disabilities and disadvantaged community organisations to actively engage and connect with art.
COMMUNITY PROGRAMS

The Gallery listed six events with the City of Sydney Chinese New Year Festival, with a large representation of Chinese and Korean community members participating. Events included a workshop with Zen painter Suan (a collaboration with the Jongbopsa Temple in Belfield), artist Ah Xian in conversation with Claudia Chan-Shaw, an artmaking activity for families, storytelling and an ‘auspicious symbols’ tour. For the first time VisAsia hosted a Chinese New Year dinner, which was very well received.

The VisAsia Hingyi Yu Mok Mandarin language lecture on ‘Foreign influence on porcelain of the Ming and Qing dynasties’ was delivered by Professor Wang Guangyao from the Palace Museum, Beijing.

The Community Ambassadors program continued to offer regular highlights tours in Japanese, Korean, Cantonese and Mandarin languages and exhibition tours of Plumes and pearlshells, Theatre of dreams, theatre of play, Archibald, European prints and drawings and The photograph and Australia. Over 2,300 visitors attended tours. Community Ambassadors also produced radio programs, wrote for community press, and assisted with translation and hosting visitors including China’s Deputy Foreign Minister.

ABORIGINAL AND TORRES STRAIT ISLANDER ART PROGRAMS

Aboriginal and Torres Strait Islander art programs at the Gallery have two broad objectives. We aim to engage local, interstate and international audiences with our collections of Indigenous Australian art as well as to engage local, regional and remote Indigenous audiences with the collections, resources and services of the Gallery.

This year, the Gallery developed education programs and resources for primary, secondary and tertiary students and teacher professional development, each of which included specific programs for Indigenous students and teachers. The Gallery partnered with the Arts Unit of the Department of Education and Wagga Wagga Art Gallery to create Ngulagambilanha: to be returning home. This visual arts program brought together schools in Wiradjuri Country in Western New South Wales to engage with our collection and our major education resource Home: Aboriginal art from NSW: Seven regional schools also visited the Gallery on a virtual ‘e-excursion’ for a collection tour with curator Emily McDaniel and artist talk from Wiradjuri artist Roy Kennedy.

Digital engagement is a key part of our engagement and outreach strategy and this year we created ten new films as part of the Aboriginal & Torres Strait Islander Digital Media Archive, six Artsets and updated the collection app Indigenous Australian: Art Gallery of NSW with coverage of six new artists.

Successful new initiatives this year included Koori kwiz: the deadly art game show, an event held over two nights as part of Art After Hours. It was an innovaive model for audience engagement, offering the opportunity to explore Indigenous art and culture in a fun and accessible way. Professional development for our Indigenous Gallery Educators continued to be a priority and training was ongoing throughout the year.

ACCESS PROGRAMS

Access programs are designed to remove social barriers and promote inclusion for people with physical, sensory or intellectual disabilities and other disadvantaged social groups. In 2014/15, an increased number of 2,210 individuals and carers accessed these services.

Art & Dementia tours serviced 581 individuals living with dementia, plus support staff and carers on Thursdays and Fridays. The Access Volunteer Guides have been instrumental in the growth of the program. Alzheimer’s Australia NSW were invited to present ongoing training and consolidate strategies developed over the past year. A strong relationship has been maintained with Alzheimer’s Australia NSW with plans to work more closely together.

The Gallery held three days of participatory events during Seniors Week in March 2015 which were attended to capacity. Community groups working with individuals with mobility issues and seniors living with Alzheimer’s were invited to participate.

Signing Art, Auslan-interpreted tours and events for the deaf, is the Gallery’s longest running Access Program and attracts a loyal audience each month. Selected Gallery talks on the collection and exhibitions are also Auslan-interpreted.

Audio description tours and In Touch tours – programs designed for people who are blind or visually impaired – attracted an increased audience this year. The extension of In Touch tours to include audio description of two-dimensional artworks has led to an increased interest.

In 2014/15, Access awareness training was delivered to new front-of-house staff and visitor service officers as part of staff induction training.

OUTREACH

During 2014/15, outreach education programming was focused on the Gallery’s photography collection, based on the three exhibitions that are held in our dedicated photography gallery each year. This program supports K–12 students and teachers from targeted Low SES (socio-economic status) school communities and aims to develop engagement with visual art and photography and promote a sense of belonging at the Gallery. Participating schools included: Birrong Boys High School, Fairfield High School, Granville Boys High School, Chester Hill High School, Blacktown Boys High School, Bonnyrigg High School, Lurnea High School, Wiley Park Girls High School, Strathfield South High School, Bankstown Girls High School, Doonside Public School, Fairfield Public School, Fairvale High School and Sefton High School.
The Gallery has also responded to demand from assisted living facilities and other community organizations for outreach programs. Visits to these facilities by Gallery staff provide access to the Gallery’s collections for those otherwise unable to visit the Gallery.

REGIONAL ENGAGEMENT

The Gallery is committed to supporting the needs of students and teachers from school communities in regional New South Wales. During November 2014, we ran a series of HSC Study Days which involved 300 students and forty teachers from Low SES and regional schools from the Hunter/Central Coast, Illawarra/South East and Riverina regions.

Each year the Gallery hosts a professional development day for educators and curators from regional galleries who will exhibit the touring Archibald Prize exhibition. Organised in partnership with Museums and Galleries NSW, Gallery staff share their expertise across the range of programming and resources that are produced annually for this popular exhibition. Gallery staff also delivered talks at Maitland Regional Gallery and teachers’ in-service training at Lismore Regional Gallery.

K–6 SCHOOL PROGRAMS

The collection proved to be very popular with the K–6 audience and an increase in the number of tours and students per tour proved helpful in the planning of excursions. Volunteer Children's Guides proved invaluable to this audience, as usual, and increased their reach by being stationed in exhibitions and throughout the Gallery during particularly busy periods as an extension program to offer help in interpreting works of art and as a conduit for active discussion and engagement.

A total of 23,126 K–6 students took part in tours, special workshops such as Asia in Action, India Calling and Carnivale Mask Making, and visited in self-guided groups. Several special teachers’ days were run throughout the year focusing on particular areas of the collections or exhibitions and offered K–6 teachers a supportive and engaging environment in which to develop their understanding of art and equip them with lots of ideas for practical classroom application. The new Art Sets tool was presented and will form the basis of many more professional development opportunities in the future, offering teachers a platform for increased participation and the ability to share their knowledge and skills with their peers.

SECONDARY SCHOOL PROGRAMS

The secondary school audience benefited from the varied exhibitions in 2014/15, which were accompanied by a range of specially created programs and resources. Students participated in tours, workshops, master classes and study mornings. Online education kits and videos for temporary exhibitions and the permanent collection continued to inspire classroom learning for teachers and students.

The annual ARTEXPRESS exhibition is a cornerstone of the Gallery’s secondary programs. The Gallery has been the principal venue for this exhibition of artworks by NSW Higher School Certificate students since 1983. This year, exhibiting students led lectures that inspired emerging senior Visual Arts students. We also produced several innovative programs, including live video-conferencing with regional schools and a new digital walkthrough in partnership with Google, which connected students and teachers with the exhibition virtually.

Teachers’ professional development continued to be a priority, with high demand for a range of programs and experiences across the primary, secondary and tertiary areas and new initiatives were developed to reach as broad an audience as possible. The continued association with the Board of Studies, Teaching and Educational Standards NSW (BOSTES) as an endorsed provider of registered professional development was also significant in the interest of teachers’ participation in Gallery programs.

The annual Art Gallery of New South Wales Learning Symposium was a three-day event for educators, based on the concept Looking back: the past is present in the visual arts. The program included presentations from artists, curators and specialists, with a day dedicated to ARTEXPRESS.

TERTIARY PROGRAMS

The Gallery engages tertiary students and lecturers through a range of specialised programs. Talks and tours are offered by Gallery staff and volunteers upon request, tailored to the learning needs of specific groups. Gallery staff contribute a significant number of lectures to the University of Sydney’s postgraduate course in Art and Curatorship.

Sydney Students Speak is an annual program that gives tertiary students the opportunity to deliver public talks about artworks in our collection. This year, nine students participated in the program, with many more joining the audience for their talks. It provides valuable training and professional experience to students interested in pursuing a career in arts.

Internships are an important component of student and early-career professional development. This year, the Gallery placed twenty-six interns in departments including Conservation, Curatorial, Activation and Learning, Legal, Digital Engagement, Photography Studio, and the Research Library.

The Gallery also awards several scholarships and prizes to art students and artists. This year’s recipients were:

Robert Le Gay Brereton Memorial Prize: Siena White
Elioth Gruner Prize: Fiona Ryan
Basil and Muriel Hooper Scholarship: Bianca Burns

Dyason Bequest: Nadia Odlum; Highly Commended: Andre Hemer and Ally Bishop

Studios in Paris residencies in 2016:

- Inaugural Eva Breuer Travelling Art Scholarship: Ashleigh Garwood
- Moya Dyring Memorial Studio: Kerry Head, Sangeeta Sandrasegar, Joanne Saad, Jane Raffan and Samara Adamson-Pinczewski
- Denise Hickey Memorial Studio: Ashleigh Garwood, Nike Savvas and Jude Rae

ACCESS EDUCATION PROGRAMS

Starting with art, supported by Variety—the Children’s Charity, is the Gallery’s audience initiative for K–12 students with specific learning needs. It presents innovative workshops utilising the Gallery’s collections for students with sensory, intellectual and physical disability. The program attracted interest from both new and returning schools in 2014/15 with 591 individuals experiencing the program and 273 corporate volunteers provided by Variety to support the delivery of the program.

We liaised with Support Units in NSW Government schools in order to create programming to suit the needs of the audience. Schools unable to visit the Gallery due to transport costs made use of online resources and advice from the Gallery’s access programs coordinator.
Partnerships
BUSINESS DEVELOPMENT

Sponsorship retention remained high during the year thanks to the loyalty of our corporate partners and the inclusion of several multi-year sponsorship agreements, ensuring a greater degree of continuity and stability for the Gallery. In 2014/15, the Gallery raised $2.9 million through sponsorship.

This was the fifth year of the Sydney International Art Series – an ongoing partnership to bring the world’s most outstanding exhibitions to Australia. We gratefully acknowledge the support received from the NSW Government through Destination NSW.

We would like to make special mention of our leadership partners, ANZ and EY, whose support enables us to present inspiring exhibitions, such as the Archibald and Pop to popism. We also acknowledge our principal sponsors: Herbert Smith Freehills, our legal partner; J.P. Morgan for its ongoing support of the Brett Whiteley Studio; Macquarie Capital, our conservation partner; Norton Rose Fulbright, the exhibition sponsor of Pop to popism; State Street, who support Gallery Kids and Art & Dementia; and UBS for their continued support as our Contemporary Art Partner.

In addition, we thank our generous and loyal supporters: Avant Card, Canon, City of Sydney, Fairfax Media, JCDecaux, Porter’s Original Paints, Sofitel Sydney Wentworth, Sydney Airport Corporation Limited; and Variety.

The Gallery also receives substantial support from members of the President’s Council and VisAsia Council. The funds raised by these bodies sustain many of the Gallery’s programs, particularly the exhibitions program. Council members also provide a vital source of business expertise and advice and we are extremely grateful for their enthusiastic and loyal support of the Gallery.

The Gallery offers unique opportunities to align the corporate community with a national icon, its extensive exhibition and events program, and its magnificent permanent collection.

Sponsorship provides an imaginative and creative way for businesses to build their brand identity and to engage with their clients and employees in a style that sets them apart from their competitors.

The Gallery prides itself on its ability to create true partnerships. The business development team works with its corporate partners to develop and deliver a tailored program of benefits that fulfil specific corporate relations and entertainment requirements.

Throughout the sponsorship period, the Gallery’s business development team continue to evaluate the benefits provided to ensure that sponsors are receiving maximum value from their investment.

With an exciting program of upcoming exhibitions, community and education initiatives, and corporate memberships there has never been a better time to be involved with the Gallery.

SPONSORSHIP

**ANZ:** Principal Sponsor: Archibald, Wynne and Sulman Prizes
**Avantcard:** Support Sponsor: general
**City of Sydney:** Support Sponsor: Pop to popism
**Canon:** Major Partner: The photograph and Australia
**Destination NSW:** Strategic Partner: Pop to popism
**Ernst & Young:** Principal Sponsor: Pop to popism
**Fairfax Media:** Media Partner: Archibald, The photograph and Australia and Pop to popism
**Herbert Smith Freehills:** Principal Sponsor: Conversations through the Asian Collections and Legal Provider
**JCDecaux:** Media Partner: Archibald and Pop to popism
**J.P. Morgan:** Principal Sponsor: Brett Whiteley Studio
**Macquarie Capital:** Principal Sponsor: conservation
**Norton Rose Fulbright:** Major Partner: Pop to popism
**Porter’s Original Paints:** Official Paint Supplier and Support Sponsor: Archibald and Pop to popism
**President’s Council of the Art Gallery of New South Wales:** Major Exhibitions Program Partner
**State Street:** Principal Sponsor: Gallery Kids and Art & Dementia
**Sofitel Sydney Wentworth:** Official Hotel Partner and Support Sponsor: Archibald and Pop to popism
**Sydney Airport Corporation Limited:** Support Partner: Pop to popism
**UBS:** Contemporary Art Partner: Contemporary Galleries and UBS ArtZone
**Variety:** Support Sponsor: Starting with Art
**VisAsia Council of the Art Gallery of New South Wales:** Asian Exhibition Program Partner

PRESIDENT’S COUNCIL

MEMBERS OF THE PRESIDENT’S COUNCIL AS AT 30 JUNE 2015

Guido Belgiorno-Nettis AM, Transfield Holdings Pty Ltd (President)
Noel Condon, AIG
Nigel Williams, ANZ Banking Group Limited
John Symond AM, Aussie Home Loans
Cindy Hook, Deloitte
Sandra Chipchase, Destination NSW
Damian Hackett, Deutscher and Hackett
Tony Johnson, EY
Sean Aylmer, Fairfax Media Limited
Darren Goodsir, Fairfax Media Limited
Miles Bastick, Herbert Smith Freehills
Milton Samios, Investec Australia Limited
Stephen O’Connor, JCDecaux
Andrew Best, J.P. Morgan
Martin Blake, KPMG
Steven Lowy AM, LFG
Michael Cook, Macquarie Capital
Angela Mentis, National Australia Bank
Wayne Spanner, Norton Rose Fulbright
Shaun Bonett, Precision Group of Companies
Peter Allen, Scentre Group
Alf Moufarrige OAM, Servcorp
Ryan Stokes, Seven Group Holdings
Lochiel Crafter, State Street
Michael Stock, UBS AG Australia
Andrew McDonald, Westpac Banking Corporation

VIASIA COUNCIL

VIASIA COUNCIL MEMBERS AS OF 30 JUNE 2015

Warwick Johnson, Optimal Fund Management (Chairman)
VisAsia Council
Stephen Menzies, Ashurst
Bill Ferris AC & Su-Ming Wong, CHAMP Ventures
Philip Cox AO, Cox Richardson
Seng Huang Lee, Mulpha Australia
William Purcell, University of Technology Sydney
Michael Sternberg, Valiant Hire
Judith Neilson, White Rabbit Gallery

INDIVIDUAL GIVING

ART GALLERY OF NEW SOUTH WALES FOUNDATION

The Art Gallery of New South Wales Foundation continues to raise funds to support the Gallery's acquisition program. Its policy is to invest its capital (donations and bequests) and use the income to purchase works of art for the Gallery's permanent collection.

The Foundation has over $35 million in funds under investment. With the income from these investments the Foundation has contributed over $37 million to acquire thirty-five works for the collection to date. The majority of these works were funded exclusively by the Foundation; however, in recent years, with the price of the major Gallery acquisitions being in the many millions, funding is often a combination of Foundation and other sources, such as bequest funds and targeted fundraising.

The most recent acquisition to which the Foundation was the main contributor is Jeff Wall's type C photographs (diptych), Summer afternoons 2013.

The Foundation publishes its own bi-annual newsletter, containing details of recent acquisitions, arts-based activities and events, a listings of new members and a financial summary. A copy of the Foundation's financial reports is also available on the Gallery's website.

COLLECTION BENEFACCTORS AND OTHER SUPPORT GROUPS

Many departments within the Gallery have their own support group to help raise funds, either for their collection or, in the case of the Library, Conservation Department and Public Programs Department, for special projects. Members of all groups who pledge a minimum commitment of $1,500 per year for four years are deemed to be members of the Foundation and are entitled to have their names listed on the Foundation's honour board for the duration of their support or as otherwise agreed. The minimum annual commitment was increased to $1,800 from 1 July 2015.

Examples of works acquired in whole or in part with collection benefactor groups’ funds last year include:
Aboriginal Collection Benefactors (ACB): Nyapanyapa Yunupingu’s Marwat 2014 and Larrani 2014; Tony Albert and Alair Pambegan Frontier wars (Flying fox/story/place) 2014

Australian Collection Benefactors (AUS): Grace Cossington Smith, The window 1956

Contemporary Collection Benefactors (CCB): Ricky Swallow, Stair with contents 2013


Australian Prints Drawings & Watercolours (PDW): Thomas Gleghorn, Untitled 1960; Ross Laurie, Walcha III 2013; Janet Dawson, Grand bruit (Big noise), 1960 and Rêve de soleil (Sun dream) 1960

BEQUESTS

The Gallery’s acquisition programs last year were again given considerable support through bequest funds, most notably from the estates of Margaret Tuckson AM, Nancy Douglas and Wendy Barron.

RECOGNITION

Donors of both works of art and cash, and supporters who have pledged a bequest to the Gallery or to the Foundation, are in most instances offered acknowledgement through membership of the Foundation and are invited to have their names included on the Foundation’s honour board in a category and for a length of time commensurate with their gift. They are also invited to Foundation events. For information about opportunities for involvement with the Gallery, please contact the Gallery’s Head of Philanthropy. Donations to the Gallery and the Foundation are tax deductible.

PHILANTHROPY AND BEQUESTS

LIFE GOVERNORS AS OF 30 JUNE 2015

The Gallery has acknowledged the significant support of the following individuals by appointing them as Life Governors:

Franco Belgiorno-Nettis AC CBE; Joseph Brender AO; Jillian Broadbent AO; Edmund Capon AM OBE; Rowena Danziger AM; Ken Cowley AO; James Fairfax AO; Brian France AM; James Gleeson AO & Frank O’Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; Richard Johnson AO MBE; James Leslie AC MC; Frank Lowy AC; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Margaret Olley AC; John Olsen AO OBE; Max Sandow AM; John Schaeffer AO; Julie Schaeffer; Edward Sternberg AM and Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AO; Neville Wran AC QC; John Yu AC.

ART GALLERY OF NEW SOUTH WALES FOUNDATION

The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2015, are listed below:

Life Benefactors
James Agapitos OAM and Ray Wilson OAM; Art Gallery Society of New South Wales; Belgiorno-Nettis Family; Mary-Jane Brodribb; Maurice Cashmere; Ken Coles AM and Rowena Danziger AM; Crown Resorts Foundation; Sir William Dobell Foundation; Mr J O Fairfax AC; James Gleeson AO and Frank O’Keefe; Mollie and Jim Gowing; Walter Hartwig; Dr Elizabeth Hazel; Mary Heseltine; Mervyn Horton; John Kaldor Family; Yvonne Buchanan May and Hugh Buchanan May; Margaret Olley AC; Packer Family Foundation; Kenneth R Reed AM; Charles and Denyse Spice; Mary Eugene Tancred; Peter Weiss AO; Beryl Whiteley OAM.

Gold Benefactors
Geoff Ainsworth AM; Jim Bain AM and Janette Bain; The Balnaves Foundation; Susan Chandler; Patrick Corrigan AM; John Anthony (Tony) Gilbert; Mervyn Horton; Nelson Meers Foundation; Vicki Olsson; Alan and Jancis Rees; Barbara Tribe; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson.

Benefactors
Paul and Valeria Ainsworth; Robert Albert AO RFD RD and Elizabeth Albert; Kathleen Elizabeth Armstrong; James Barker; Mr and Mrs PL Binnie; Jillian Broadbent AO; Andrew Cameron AM and Cathy Cameron; Francine de Valence; Vincent Fairfax Family Foundation; Mr John Gandel AO and Mrs Pauline Gandel; J ohn M Gillespie; Judy and Michael Gleeson-White AO; David Gonski AC and Orli Wargon OAM; Robert Quentin Hole; Fraser Hopkins; Isa and Hal J ones; Andrew Klippel; Sophie Landa; Brian Ladd; Mr and Mrs Teck-Chiow Lee; Adrian Claude Lette; Frank Lowy AC; Jim Masselos; Jacqueline Menzies OAM; David Moore; Catriona and Simon Mordant AM; Lewis Morley OAM; Carole Muller; Judith and Kerr Neilson; Susan and Garry Rothwell; Mrs GF Williams (Jean); Dr John Yu AC and Dr George Soutter AM.
New Bequests

The following bequests were received by the Trust this financial year:

Wendy Barron for the purchase of one or more paintings by an Australian artist; Nancy Douglas for the purchase of ceramics; Margaret Tuckson AM for gifts of works of art of the late Tony Tuckson.

ART GALLERY SOCIETY OF NEW SOUTH WALES

The Art Gallery Society of New South Wales manages the Gallery's membership operation as a separate entity, working in collaboration with the Gallery in pursuit of the Gallery's Sydney Modern Vision. It is one of the largest and most successful visual arts membership organisations in Australia.

The Society provides some financial assistance to the Gallery for art acquisitions and it also programs activities and events to enhance appreciation of the Gallery's work among its 16,000 memberships. In 2014/15, works funded for the Gallery's collections included:

- Basile Lemeunier's Portrait of Edouard Detaille
- Ah Xian's Evolutionaura 13: Taihu rock-1
- The Young Members' group provided funds for the purchase of Reko Rennie's No sleep till dreamtime. The Dagmar Halas fund provided funds for the purchase of Dorrit Black's The Chinese statuette and Mirande (with surrounding hills).

These acquisitions brought the total number of works funded by the Society since its inception to more than 230.

The Society has achieved an annual retention rate of 85%. It supports the Gallery's volunteer services by providing lounge facilities and other assistance to volunteers.

The 2014 Art Appreciation lectures, Realism to Surrealism, was followed by Meet the Masters, programmed to focus on works in the 2015 exhibition, The greats. The Learning Curve lectures, Young Member programs, workshops and monthly Kids' Club are regarded as benefits of membership. Another membership benefit is Look magazine, which brings curatorial articles and program information to members each month. The Members' Lounge is in the process of being refurbished and this will be completed by October 2015.
### ART GALLERY OF NSW TRUST
President: Guido Belgiorno-Nettis  Director: Michael Brand  
Staff: 205 (FTE) Net assets: $1.6 billion as at 30 June 2015

### ART GALLERY OF NSW FOUNDATION
Chairman: Andrew Cameron  
Value: $35 million as at 30 June 2015  
Established: 1983  
Non-controlled entity.  
ABN/Gift Deductible status

### BRETT WHITELEY FOUNDATION
Chairman: John Meacock  
Value: $2.5 million as at 30 June 2015  
Established: 1994  
Non-controlled entity.  
ABN/Gift Deductible status

### VISASIA
Chairman: Warwick Johnson  
Value: $1.7 million as at 30 June 2015  
Established: 1999  
Non-controlled entity.  
Enabling legislation: VisAsia Constitution 1999; incorporated entity.  
ABN/Gift Deductible status

### ART GALLERY SOCIETY OF NSW
President: Les Moseley  
Executive Director: Judith White  
Established: 1953  
A separate legal entity controlled and operated by the Society's Council and members.  
The Art Gallery Society of New South Wales produces its own annual report.  
Michael Brand and Ashley Dawson-Damer AM are Gallery representatives on the Society's Council.

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**Staff**

President: Guido Belgiorno-Nettis  
Director: Michael Brand  
Head of Philanthropy: Wayne Tunnicliffe (retired 24 June 2015); Ann Proctor; Judith Rutherford AM.  
Board Secretary: John Wicks  
VisAsia has its own audited financial statements that are lodged with the Australian Securities and Investment Commission (ASIC). In December 2008, the VisAsia Board resolved to change its constitution and removed control of the VisAsia Board by the Gallery. As the operating mandate of VisAsia remains unchanged and benefits are still directed to the Gallery, the financial statements of VisAsia continue to be consolidated into the financial statements of the Gallery.
Platforms
RISK MANAGEMENT

Risk management is essential to good corporate governance. The Gallery is committed to a risk management approach when implementing activities under our Corporate Plan's seven key strategic areas. External risks, their indicators and the management strategies that control them, are part of the Gallery's strategic management processes. Internal risks are addressed through policies, procedures and internal controls.

The Gallery's strategic risks include: strategic financial management, remaining competitive, audience share, Sydney Modern, strategic planning, government relations and stakeholder management.

The operational risks are: SAP, corporate governance, damage, loss or theft of art work, security systems management, business continuity/disaster recovery, information security management, contract and procurement management, performance management and succession planning, operational financial management, intellectual property, work health and safety, legislative compliance, management of hazardous substances, exhibition management and security of the surrounding precinct.

The Gallery's risk management framework is managed in accordance with the NSW Government’s policy (Treasury Policy Paper: TPP 09-5). The mandatory annual attestation certification is included below.

The Audit and Risk Sub-Committee confirmed the setting of the Gallery's internal audit program and risk profile for 2014/15 and regularly reviewed work health and safety and human resource quarterly reports. Work undertaken in policy and procedure areas included Corruption Prevention Policy and Protected Disclosures Policy, code of conduct for external members of Trust Committees, Disaster Management Plan and general policy review. The committee meets each year with the senior managers of the external and internal audit team to discuss findings from their review of statutory accounts and other audited areas.

INTERNAL AUDITS 2014/15

There were two internal audit reviews completed by Deloitte during the year:

Payroll Management
The objective of the audit was to evaluate payroll internal controls in relation to the hiring and termination of personnel, recording of time and leave, calculating and recording payroll disbursements, payroll system access and master file maintenance.

Security Management Internal Audit
The objective of the audit was to assess the adequacy of security management processes to protect the assets of the Gallery.

Recommendations from the audits are implemented by management on an agreed timeframe, as resources allow. The Audit and Risk Sub-Committee reviews and monitors implementation of internal audit review findings.

INSURANCE

As a New South Wales statutory authority, the Gallery's insurable risks are covered under the Treasury Managed Fund (TMF), the Government self-insurance scheme.

POLICY DEVELOPMENT

During the year, the Gallery continued to revise and refresh key policies, including the corruption prevention policy and the protected disclosures policy, as outlined under the Risk Management Section.

OTHER GALLERY ENTITIES

The Gallery is responsible for providing administrative support to three other entities; namely, the Art Gallery of New South Wales Foundation, the Brett Whiteley Foundation and VisAsia. Each of these entities has a separate legal structure established by a trust deed or incorporated with a memorandum and articles of association. Each has a board of trustees/directors, as determined by its enabling legislation. The board meetings are generally held on a quarterly basis. The Art Gallery of New South Wales Foundation also has a Finance Sub-Committee which monitors the funds invested. The support provided by the Gallery includes management, finance, corporate secretariat and general administrative.
CUSTOMER SERVICE DELIVERY

In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions at the information desk via the Visitor Response Register. In 2014/15, 446 comments were received in writing and via email. Overall, there were 137 positive comments, 280 negative comments and twenty-nine suggestions. Comments are responded to by information officers and referred to a relevant senior staff member for their reference or action, as appropriate.

The majority of positive comments received in 2014/15 related to public programs and how enjoyable and informative the guided tours of exhibitions were. This is testament to the Gallery’s commitment to providing an enriching visitor experience. The Pop to popism exhibition also received a large number of positive comments, with one visitor remarking, ‘I never would have imagined having the opportunity to see so many iconic pop images and works in one exhibition. Just fab!’; and another saying, ‘Pop to popism is the BEST exhibition; I think I cried seeing Warhol’s Marilyn. Love it. Keep it up!!’

Most of the complaints related to visitors disagreeing with the choice of works included in the Archibald, Wynne and Sulman Prizes, which demonstrates ongoing interest in this perennially-engaging exhibition. Other areas of concern included some visitors wanting to see more contemporary works in The photograph and Australia, the desire for more seating in exhibition spaces and labels being too difficult to read. This highlights the need for larger exhibition spaces which can accommodate more works of art and continuing to engage with and respond to visitors to ensure their access needs are being met.

COMPLIANCE REPORTING

There were no external costs for the production of the Gallery’s 2013/14 Annual Report. The report was printed in-house with comb binding and is available as a free downloadable PDF file in the About Us section on the Gallery’s website.

CREDIT CARD USAGE

The Director certifies that credit card usage in the Gallery has been conducted in accordance with relevant Premier’s Memorandums and Treasury Directions.

CONSULTANTS

There were twenty-two consultancies costing a total of $355,682. Two of these consultancies were valued at greater than $50,000. Arup Pty Ltd were engaged to provide advice and guidance regarding replacements of electrical switchboards throughout the Gallery. The total cost was $94,358. DG Consulting was engaged to provide guidance and advice regarding the implementation of the CRM system and other IT Projects. The total cost was $100,722.

Other categories of consultancies included:
Construction and engineering – three engagements costing $13,200
Strategic development and organisational review – three engagements costing $69,570
Management services – three engagements costing $15,154
Conservation and curatorial – nine engagements costing $47,508
Marketing and public relations – two engagements costing $15,170

HERITAGE MANAGEMENT

The Gallery’s museum building located in the Domain parklands of Sydney’s CBD is listed on the NSW Government’s heritage register. A conservation plan has been developed to assist in the management and maintenance of the building. The collection assets and works of art on loan to the gallery are maintained to international museum standards.

LAND HOLDINGS AND DISPOSALS

Land owned by the Gallery as at 30 June 2015 includes:

The Art Gallery of New South Wales
Art Gallery Road
The Domain
SYDNEY NSW 2000

and

The Brett Whiteley Studio
2 Raper Street
SURRY HILLS NSW 2010

The Gallery did not dispose of any land during the reporting period.
LEGAL CHANGE

No changes were made to the *Art Gallery of New South Wales Act 1980* during the reporting period and there were no significant judicial decisions affecting the Gallery.

MAJOR ASSETS

The Gallery’s two major asset categories, as at 30 June 2015, are its artwork collection valued at $1.3 billion; and the perimeter land and building in the Domain, Sydney, the Brett Whiteley Studio at Surry Hills and the building at Lilyfield valued at $211,458 million.

PRIVACY MANAGEMENT

During 2014/15, there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the *Privacy and Personal Information Protection Act 1988* (PPIP Act).

The Gallery’s designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at:

Human Resources
Art Gallery of New South Wales
Art Gallery Road
The Domain
SYDNEY NSW 2000
Telephone: (02) 9225 1795
Fax: (02) 9225 1622
E-Mail: privacy@ag.nsw.gov.au

PUBLIC INTEREST DISCLOSURES

During 2014/15, the Gallery updated the Protected Disclosures Policy. No public officials made a Public Interest Disclosure to the Gallery, no Public Interest Disclosures were received and no Public Interest Disclosures were finalised during the reporting period.

GOVERNMENT INFORMATION (PUBLIC ACCESS) ACT 2009

The Gallery has reviewed information available to the public under Section 7(3) of the Act. No new information has been identified as appropriate for public access.

The Gallery received two access applications for information that was held by the Gallery.

No access applications were refused by the Gallery because the application was for disclosure of information for which there is a conclusive presumption of overriding public interest against disclosure.

Table A: Number of applications by type of applicant and outcome

<table>
<thead>
<tr>
<th>Type of Applicant</th>
<th>Access granted in full</th>
<th>Access granted in part</th>
<th>Access refused in full</th>
<th>Information not held</th>
<th>Information already available</th>
<th>Information not held</th>
<th>Information already available</th>
<th>Refuse to deal with application</th>
<th>Refuse to confirm/deny whether information is held</th>
<th>Refuse to confirm/deny whether information is held</th>
<th>Application withdrawn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Media</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Members of Parliament</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Private sector business</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Not for profit organisations or community groups</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Members of the public (application by legal representative)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Members of the public (other)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

78
More than one decision can be made in respect of a particular access application. If so, a recording must be made in relation to each such decision. This also applies to Table B.

**Table B: Number of applications by type of application and outcome**

<table>
<thead>
<tr>
<th></th>
<th>Access granted in full</th>
<th>Access granted in part</th>
<th>Access refused in full</th>
<th>Information not held</th>
<th>Information already available</th>
<th>Refuse to deal with application</th>
<th>Refuse to confirm/deny whether information is held</th>
<th>Application withdrawn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal information applications *</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Access applications (other than personal information applications)</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Access applications that are partly personal information applications and partly other</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

* A personal information application is an access application for personal information (as defined in clause 4 of Schedule 4 to the Act) about the applicant (the applicant being an individual).

**Table C: Invalid applications**

<table>
<thead>
<tr>
<th>Reason for invalidity</th>
<th>No. of applicants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application does not comply with formal requirements (Section 41 of the Act)</td>
<td>0</td>
</tr>
<tr>
<td>Application is for excluded information of the agency (Section 43 of the Act)</td>
<td>0</td>
</tr>
<tr>
<td>Application contravenes restraint order (Section 100 of the Act)</td>
<td>0</td>
</tr>
<tr>
<td>Total number of invalid applications received</td>
<td>0</td>
</tr>
<tr>
<td>Invalid applications that subsequently became valid applications</td>
<td>0</td>
</tr>
</tbody>
</table>

**Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in Schedule 1 to the Act**

<table>
<thead>
<tr>
<th>Matter</th>
<th>Number of times consideration used*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overriding secrecy laws</td>
<td>0</td>
</tr>
<tr>
<td>Cabinet information</td>
<td>0</td>
</tr>
<tr>
<td>Executive Council information</td>
<td>0</td>
</tr>
<tr>
<td>Contempt</td>
<td>0</td>
</tr>
<tr>
<td>Legal professional privilege</td>
<td>0</td>
</tr>
<tr>
<td>Excluded information</td>
<td>0</td>
</tr>
<tr>
<td>Documents affecting law enforcement and public safety</td>
<td>0</td>
</tr>
<tr>
<td>Transport safety</td>
<td>0</td>
</tr>
<tr>
<td>Adoption</td>
<td>0</td>
</tr>
<tr>
<td>Care and protection of children</td>
<td>0</td>
</tr>
<tr>
<td>Ministerial code of conduct</td>
<td>0</td>
</tr>
<tr>
<td>Aboriginal and environmental heritage</td>
<td>0</td>
</tr>
</tbody>
</table>

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies in relation to Table E.
Table E: Other public interest considerations against disclosure: matters listed in Section 14 of the Act

<table>
<thead>
<tr>
<th>Consideration</th>
<th>Number of occasions when application not successful</th>
</tr>
</thead>
<tbody>
<tr>
<td>Responsible and effective government</td>
<td>0</td>
</tr>
<tr>
<td>Law enforcement and security</td>
<td>0</td>
</tr>
<tr>
<td>Individual rights, judicial processes and natural justice</td>
<td>0</td>
</tr>
<tr>
<td>Business interests of agencies and other persons</td>
<td>2</td>
</tr>
<tr>
<td>Environment, culture, economy and general matters</td>
<td>0</td>
</tr>
<tr>
<td>Secrecy provisions</td>
<td>0</td>
</tr>
<tr>
<td>Exempt documents under interstate Freedom of Information legislation</td>
<td>0</td>
</tr>
</tbody>
</table>

Table F: Timeliness

<table>
<thead>
<tr>
<th>Timeliness</th>
<th>Number of applications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decided within the statutory timeframe (20 days plus any extension)</td>
<td>4</td>
</tr>
<tr>
<td>Decided after 35 days (by agreement with applicant)</td>
<td>0</td>
</tr>
<tr>
<td>Not decided within time (deemed refusal)</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4</strong></td>
</tr>
</tbody>
</table>

Table G: Number of applications reviewed under Part 5 of the Act (by type of review and outcome)

<table>
<thead>
<tr>
<th>Type of Review</th>
<th>Decision varied</th>
<th>Decision upheld</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal review</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Review by Information Commissioner*</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Internal review following recommendation under section 93 of the Act</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Review by ADT</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>0</strong></td>
<td><strong>0</strong></td>
<td><strong>0</strong></td>
</tr>
</tbody>
</table>

* The Information Commissioner does not have the authority to vary decisions, but can make recommendations to the original decision maker. The data in this case indicates that a recommendation to vary or uphold the original decision has been made by the Information Commissioner.

Table H: Applications for review under Part 5 of the Act (by type of applicant)

<table>
<thead>
<tr>
<th>Type of Application</th>
<th>Number of applications under review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application by access applicants</td>
<td>0</td>
</tr>
<tr>
<td>Applications by persons to whom information the subject of access application relates (see Section 54 of the Act)</td>
<td>0</td>
</tr>
</tbody>
</table>
INTERNAL AUDIT AND RISK MANAGEMENT ATTESTATION FOR THE 2014/15 FINANCIAL YEAR
FOR THE ART GALLERY OF NEW SOUTH WALES

I, Michael Brand, am of the opinion that the Art Gallery of New South Wales (the Gallery) has internal audit and risk management processes in place that are, excluding the exemptions described below, compliant with the core requirements set out in Treasury Circular NSW TC 09/08 Internal Audit and Risk Management Policy.

I, Michael Brand, am of the opinion that the internal audit and risk management processes for the Gallery depart from the following core requirements set out in Treasury Circular NSW TC 09/08 and that (a) the circumstances giving rise to these departures have been determined by the Portfolio Minister and (b) the Gallery has implemented the following practicable alternative measures that will achieve a level of assurance equivalent to the requirement:

<table>
<thead>
<tr>
<th>Ministerially Determined Departure</th>
<th>Reason for Departure and Description of Practicable Alternative Measures Implemented</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Requirement 3 – The Audit and Risk Committee has an independent chair and a majority of independent members</td>
<td>Independent as defined in TPP 09-5 means members must be selected from a Prequalification Scheme. Ministerial approval was granted on 18 December 2014 which, in the case of the Gallery, means members of the Gallery Trust (a statutory authority) are taken to be Independent. The chair and members of the Gallery Audit and Risk Committee are to be appointed by the Gallery Trust.</td>
</tr>
</tbody>
</table>

The determination by the Portfolio Minister for Art Gallery of NSW in respect of these departures, dated 18 December 2014, is appended to this attestation statement.

These processes, including the practicable alternative measures implemented, provide a level of assurance that enables the senior management of the Gallery to understand, manage and satisfactorily control risk exposures.

I, Michael Brand, am of the opinion that the Audit and Risk Committee for the Gallery is constituted and operates in accordance with the independent and governance requirements of Treasury Circular NSW TC 09/08. The independent chair and members of the Audit and Risk Committee are:

- Chair: Ms Samantha Meers, Gallery Trustee appointed to the Committee August 2014 to August 2017
- Member: Mr Ben Quilty, Gallery Trustee appointed to the Committee February 2014 to February 2017
- Member: Mr Guido Belgiorno-Nettis, President, Gallery Trust appointed to the Committee February 2015 to December 2015
- Member: Mr Miles Bastick – external member appointed by the Gallery Trust from August 2013 to August 2016
- Member: Mr Ross Gavin – external member appointed by the Gallery Trust from March 2013 to March 2016.

I, Michael Brand, declare that this Internal Audit and Risk Management Attestation is made on behalf of the Art Gallery of NSW.

Michael Brand  
Director, Art Gallery of NSW  
31 August 2015

John Wicks  
Director, Finance and Commercial Operations
Sustainability
BUILDING MANAGEMENT

BUILDING UPGRADE

Through generous Government support, the Gallery continues to upgrade and refurbish its building, in line with other prominent state institutions and Government requirements. In 2014/15, a number of building upgrades were implemented, including upgrade of the lights and track on the Level 2 photography area to a three-circuit Dali-controlled track and energy-saving LED lights.

The temporary exhibition space upgrade also included new LED energy-saving lighting, a new three-circuit Dali lighting track and retrofitted house lights with new energy-saving LED lights. All walls were re-lined and all the air conditioning duct work was replaced. All fire dampers were upgraded to comply with the current code, new doors and cupboards were installed, as was new acoustic panelling to the ceiling. All electrical cabling was upgraded and all smoke detectors and cabling to detectors were replaced.

In the 20th Century Australian Galleries, new acoustic panelling was installed in the ceiling and house lights with new energy-saving LED lights were retrofitted. All the air conditioning duct work, smoke detectors and cabling to detectors were replaced and all fire dampers were upgraded to comply with the current code. The restaurant was also completely refurbished this year.

Funding was given by the NSW Government for the replacement of forty electrical switchboards that were no longer compliant with the current building code. All of the switchboards replaced were in the Captain Cook or Bicentennial wings, which were constructed in 1972 and 1988, respectively, and were installed during the construction of these two wings. Both the lighting and power circuits are now protected by residual current devices. The building upgrade program also includes hazardous material removal by an expert occupational hygiene consultant with previous experience with other prominent Government institutions.

BRETT WHITELEY STUDIO

Additionally, work was also carried out at the Brett Whiteley Studio this year. The hot water heater was replaced and a new reception counter and new joinery for the display area were installed. The air conditioning controls were upgraded to allow the air conditioning to be controlled from the Gallery. It is now possible to turn the air conditioning on and off, as well as record the temperature and humidity trends in the building.

Water sensors were installed in critical areas in the Studio. They send an alarm to building services if there is a water leak in the storage area or kitchen. In order to address an ongoing Work, Health and Safety issue in the Studio, a hoist to lift heavy work to the first floor was installed.

The security system was upgraded with a new DVR installed for better communication between the Gallery and the Studio. General maintenance work was also carried out, including repairing the render and repainting the front wall and repointing the brickwork on the upper half of the side laneway wall.

ENERGY MANAGEMENT

During 2014/15, there was an overall decrease in consumption as parts of the Gallery were shut down for extended periods of time due to upgrades so it is difficult to obtain an accurate assessment of how the Gallery is performing from an energy management perspective. These upgrades will continue over the 2015/16 period but will involve initiatives which will increase efficiencies in energy management.

The Gallery again committed to Earth Hour held in March 2014 and our major effective and most visible initiative was to turn off the lights to the white glass and steel cube pavilion that houses our Asian art galleries. Usually when lit at night this architecturally award winning design structure glows like a paper lantern over Sydney Harbour and can be seen for miles.

ELECTRICITY

To ensure the Gallery's environmental conditions meet international museum standards for temperature and humidity, electricity usage is monitored very closely to achieve minimum consumption while maintaining the required conditions. Our electricity usage currently comprises a 6% green energy component.

The average daily electricity consumption at our domain site decreased from 21,572 kWh in 2013/14 to 19,236 kWh in 2014/15 or 10.6%.

Our computer network has been configured to automatically switch off any computers left on by employees at 9.30 pm every night, potentially saving hours of unproductive wasted electricity usage.

GAS

The average daily consumption of gas was 105 gigajoules, which is a 10.9% decrease in consumption from 2013/14.
WATER

Average water usage this year decreased from 105 kilolitres (kL/d) in 2013/14 to 99 kL/d, which is a 6.6% decrease in consumption.

MOTOR VEHICLE FLEET

The Gallery’s permanent small fleet of seven motor vehicles includes two sedans, a station wagon, a van which runs on E10 petrol and a utility truck, a two-tonne truck and a 4.5-tonne truck which use diesel. Maintenance of the motor vehicle fleet is undertaken in accordance with the NSW Government fleet management policy, including the purchasing of fuel-efficient cars.

The Gallery’s motor vehicle procedures provide guidelines for environmentally sound driving. All employees driving our fleet vehicles are directed to use E10 unleaded petrol when refuelling, where applicable.

This year, the Gallery replaced the wagon with a Prius Hybrid vehicle which is compliant with the NSW Government policy that all Departments are required to meet the vehicle fleet target of 5% of their passenger fleet being hybrid, plug-in hybrid electric or electric vehicles by December 2015.

WASTE REDUCTION

The development of the Gallery’s intranet to replace previously paper-based systems continued in 2014/15. The ‘Log a job’ features allow staff to book work by, or report problems to, our Building Services, Graphics and AV Services departments. The information available in the intranet’s policy and procedures section was increased again during the year, giving staff easy online access to information relevant to their work.

The main Gallery printers/photocopiers are set to default to double-sided printing. The printers also function as scanners and staff are increasingly scanning documents, such as plans and contracts, rather than photocopying them and sending documents via the post office.

The Gallery continued to use rechargeable batteries and recycles used batteries.

RESOURCE RECOVERY INITIATIVES

A designated recycling mini-skip is located on the loading dock for recycling all paper products, including flattened cardboard boxes. Every workstation is issued with a recycling bin, which is collected regularly by the cleaners.

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire, and workshop and building materials are sent to an external recycler. The Conservation Department recycles its paper and cardboard off-cuts internally.

Used toner cartridges, drums and waste collectors were sent for recycling with 58 kilograms being diverted from landfill in 2014/15.

The Research Library and Gallery Shop continue to reuse cardboard boxes for packaging interlibrary loans and filling visitor and e-commerce merchandise orders. All food and beverage services are handled by our new contract caterer, Morsul, which ensures that all glass bottles from the food outlets and functions are appropriately recycled. Glass and plastics recycling bins have been installed in the staff kitchens.

The IT Department participates in the ReConnect.NSW program, a whole-of-government initiative which enables the donation of redundant computers to not-for-profit organisations and disadvantaged individuals.
<table>
<thead>
<tr>
<th>NAME</th>
<th>POSITION</th>
<th>COUNTRY VISITED</th>
<th>PURPOSE</th>
<th>DEPARTED</th>
<th>RETURNED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Beresford</td>
<td>Senior Curator European Art</td>
<td>UK and Netherlands</td>
<td>Undertake research in European libraries and archives on the project, ‘Catalogue of European paintings in the CSMVS, Mumbai’, and further the project, ‘Catalogue of European Paintings in the Art Gallery of New South Wales, Part 2, European Paintings before 1850’. Establish and maintain professional contacts with dealers, curators and conservators in UK institutions.</td>
<td>15/07/2014</td>
<td>8/08/2014</td>
</tr>
<tr>
<td>Steven Miller</td>
<td>Head of Library and Archives</td>
<td>China, Netherlands, UK and South Korea</td>
<td>Investigate and evaluate the innovative methods major international art institutions have implemented to make their archival collections available to artists, the general public and to specialist researchers.</td>
<td>30/07/2014</td>
<td>18/08/2014</td>
</tr>
<tr>
<td>Michael Brand</td>
<td>Director</td>
<td>Russia, Spain and Netherlands</td>
<td>Attend meetings with museum directors in Madrid and Amsterdam regarding proposed exhibitions and collaborative projects. Attend State Hermitage Museum International Advisory Board meeting at The Hermitage Museum in St Petersburg, Russia.</td>
<td>22/08/2014</td>
<td>1/09/2014</td>
</tr>
<tr>
<td>Richard Beresford</td>
<td>Senior Curator European Art</td>
<td>UK</td>
<td>Primarily to act as courier for a painting being lent by the Gallery to an exhibition at the Victoria and Albert Museum, <em>Constable: The Making of a Master</em>, 20 September 2014 – 11 January 2015. Use the opportunity to continue research in British libraries and archives on the project ‘Catalogue of European paintings in the CSMVS, Mumbai’ and further the project ‘Catalogue of European Paintings in the Art Gallery of New South Wales, Part 2, European Paintings before 1850’.</td>
<td>4/09/2014</td>
<td>3/10/2014</td>
</tr>
<tr>
<td>Suhanya Raffel</td>
<td>Direction of Collections and Exhibitions</td>
<td>China</td>
<td>Present a paper at the annual Foundation for Australian Studies conference and meet with the Director of the National Palace Museum in Taipei to discuss mutually beneficial projects.</td>
<td>9/09/2014</td>
<td>14/09/2014</td>
</tr>
<tr>
<td>Jacqueline Riddell</td>
<td>Director Marketing and Public Engagement</td>
<td>Singapore</td>
<td>Meet a key sponsor of the Gallery regarding a time-sensitive sponsorship agreement.</td>
<td>9/09/2014</td>
<td>13/09/2014</td>
</tr>
<tr>
<td>Alexandra Gregg</td>
<td>Coordinator of Contemporary Programs</td>
<td>US, UK, Ireland and Netherlands</td>
<td>Scholarship awarded by the Art Gallery of New South Wales Trustees to conduct research on participatory public engagement programs.</td>
<td>12/09/2014</td>
<td>12/10/2014</td>
</tr>
<tr>
<td>Charlotte Davy</td>
<td>Exhibition Manager</td>
<td>USA</td>
<td>Sign-off condition reports and accept indemnity for works valued at over $2 million that have been lent to the Art Gallery of New South Wales for the exhibition <em>Pop to popism</em>.</td>
<td>22/09/2014</td>
<td>26/09/2014</td>
</tr>
<tr>
<td>Frances Cumming</td>
<td>Exhibition Conservator</td>
<td>Japan</td>
<td>Sign-off condition reports and accept indemnity for works valued at over $9 million that have been lent to the Art Gallery of New South Wales for the exhibition <em>Theatre of dreams, theatre of play: nō and kyōgen in Japan</em>.</td>
<td>27/09/2014</td>
<td>4/10/2014</td>
</tr>
<tr>
<td>Diarme Wiercinski</td>
<td>Exhibitions Manager</td>
<td>UK</td>
<td>Accept indemnity for works valued at over $40 million that have been lent to the Art Gallery of New South Wales for the exhibition <em>Pop to popism</em>.</td>
<td>13/10/2014</td>
<td>17/10/2014</td>
</tr>
</tbody>
</table>

Diarne Wiercinski
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Location</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vivian Huang</td>
<td>Librarian</td>
<td>New Zealand</td>
<td>Attend the biannual conference and AGM of ARLIS/ANZ (The Arts Libraries Society/Australia and New Zealand). 15/10/2014</td>
</tr>
<tr>
<td>Claire Eggleston</td>
<td>Librarian</td>
<td>New Zealand</td>
<td>Attend the biannual conference and AGM of ARLIS/ANZ (The Arts Libraries Society/Australia and New Zealand). 15/10/2014</td>
</tr>
<tr>
<td>Judith Annear</td>
<td>Senior Curator, Photographs</td>
<td>Japan, Austria, Switzerland, France</td>
<td>Participate in the annual Oracle international photo curator conference; attend Paris Photo, the world’s premier photo fair, and visit Yokohama Triennale. Meet with curators in all locations to discuss mutually beneficial projects and update information on photography and art museum practices. 30/10/2014</td>
</tr>
<tr>
<td>Paula Dredge</td>
<td>Paintings Conservator</td>
<td>USA</td>
<td>Present a paper at the IRUG 11 Conference in Boston and visit the Straus Centre for Conservation at Harvard University to discuss current research collaborations. Visit Isabella Stewart at the Gardener Museum to view paintings for a major exhibition. 2/11/2014</td>
</tr>
<tr>
<td>Michael Brand</td>
<td>Director</td>
<td>USA</td>
<td>Attend the Bizot Group meeting. Visit New York to meet with leading Museum Directors and Curators. Attend the reopening of the Harvard Art Museum in his capacity as a Harvard Art Museum Visiting Committee member. 7/11/2014</td>
</tr>
<tr>
<td>Justin Paton</td>
<td>Head Curator International Art</td>
<td>UK, Belgium, USA</td>
<td>View potential acquisitions, liaise with colleagues in international art museums to discuss collaborative projects and conduct studio visits of artists with whom the Gallery intends to develop projects. 8/11/2015</td>
</tr>
<tr>
<td>Simon Ives</td>
<td>Conservator</td>
<td>USA</td>
<td>Accompany the return of a long-term loan of a painting by Monet, then condition check and supervise packing of an Andy Warhol painting which is to be lent to the Gallery for a 10-year period. 12/02/2015</td>
</tr>
</tbody>
</table>

Paul Solly
Registrar
UK
Supervise de-installation, condition checking and packing of John Constable’s *Landscape with goatherd and goats (after Claude)*, which the Gallery lent to the Victoria and Albert Museum. Once complete, accept the indemnity responsibility for the transit of this work. Oversee the packing of two photographic works that the Gallery is borrowing from the Arts and Social Sciences Library of Bristol for the upcoming exhibition *The photograph and Australia*. 8/01/2015 | 15/01/2015 |

Matt Nix
Designer
China
Press check duty every day during the printing of *The photograph and Australia* catalogue. 17/01/2015 | 26/01/2015 |

Jane Wynter
Head of Philanthropy
India
Expert guide to key Gallery supporters and potential benefactors on a *Contemporary Art in India* tour. 23/01/2015 | 9/02/2015 |

Suhanya Raffel
Director of Collections
India
Tour leader/organiser to key Gallery supporters and potential benefactors on a *Contemporary Art in India* tour. 23/01/2015 | 9/02/2015 |

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Simon Ives
Conservator
USA
Accompany the return of a long-term loan of a painting by Monet, then condition check and supervise packing of an Andy Warhol painting which is to be lent to the Gallery for a 10-year period. 12/02/2015 | 20/02/2015 |
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Country</th>
<th>Activity</th>
<th>Start Date</th>
<th>End Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Justin Paton</td>
<td>Head Curator, International Art</td>
<td>UK, France, Switzerland, USA</td>
<td>Continue research towards a collaborative exhibition drawn from the collections of a major European gallery.</td>
<td>14/03/2015</td>
<td>4/04/2015</td>
</tr>
<tr>
<td>Khanh Trinh</td>
<td>Curator, Japanese Art</td>
<td>Japan</td>
<td>Accompany La belle captive, a painting by Rene Magritte, to the National Art Center then condition check and supervise unpacking and installation. Visit artists’ studios and museums to discuss possible commissions and loans for future exhibition projects and visit art dealers to source objects for acquisition.</td>
<td>16/03/2015</td>
<td>28/03/2015</td>
</tr>
<tr>
<td>Charlotte Cox</td>
<td>Registrar</td>
<td>USA</td>
<td>Accompany in transit, oversee unpacking then conduct condition checking, sign-off condition reports, and sign-off the indemnity of works that are being lent to the Art Gallery of New South Wales for the exhibition Pop to popism.</td>
<td>16/03/2015</td>
<td>20/03/2015</td>
</tr>
<tr>
<td>Frances Cumming</td>
<td>Conservator</td>
<td>Japan</td>
<td>Courier a work by Pissaro lent by the Gallery.</td>
<td>29/03/2015</td>
<td>2/04/2015</td>
</tr>
<tr>
<td>Chris Aronsten</td>
<td>Ticketing Supervisor</td>
<td>USA, Switzerland, Denmark, Norway, Sweden, Netherlands</td>
<td>Trustees Scholarship – conducting research on best practice front-of-house services.</td>
<td>5/04/2015</td>
<td>4/05/2015</td>
</tr>
<tr>
<td>Charlotte Davy</td>
<td>Senior Manager, Exhibitions</td>
<td>USA, Netherlands</td>
<td>Negotiate final details for a major loan exhibition.</td>
<td>20/04/2015</td>
<td>1/05/2015</td>
</tr>
<tr>
<td>Wayne Tunnicliffe</td>
<td>Curator, Australian Art</td>
<td>Netherlands, UK, France</td>
<td>Research and undertake negotiations for a major loan exhibition. Represent the Gallery at the launch of the new Australian Pavilion and exhibition by Fiona Hall at the Venice Biennale.</td>
<td>3/05/2015</td>
<td>24/05/2015</td>
</tr>
<tr>
<td>Nicholas Chambers</td>
<td>Curator, International Art</td>
<td>UK, Italy, Netherlands</td>
<td>Represent the Gallery and undertake research at the Venice Biennale. Undertake research and further negotiations relating to an international exhibition, conduct studio and gallery visits and undertake research in London relating to collection development and other planned exhibitions.</td>
<td>4/05/2015</td>
<td>17/05/2015</td>
</tr>
<tr>
<td>Jenni Carter</td>
<td>Senior Photographer</td>
<td>China</td>
<td>Photograph aspects of Tang Culture and heritage in Xi’an for the exhibition graphics and interactive material for a major exhibition.</td>
<td>31/05/2015</td>
<td>5/06/2015</td>
</tr>
<tr>
<td>Yin Cao</td>
<td>Curator, Chinese Art</td>
<td>China</td>
<td>Negotiate loan exhibition projects with National Palace Museum and Shaanxi Cultural Heritage Promotion Centre.</td>
<td>24/03/2015</td>
<td>7/04/2015</td>
</tr>
</tbody>
</table>

**SYDNEY MODERN PROJECT TRAVEL BY DATE**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Country</th>
<th>Activity</th>
<th>Start Date</th>
<th>End Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Brand</td>
<td>Director</td>
<td>USA</td>
<td>Spend one day of significant intensive meetings with Kathryn Gustafson, a crucial international jury member for the Sydney Modern Project design competition. Attend a meeting with Kim Rorschach, Director of the Seattle Art Museum, and view exhibitions and the architecture at the EMP Museum in Seattle.</td>
<td>7/08/2014</td>
<td>11/08/2014</td>
</tr>
</tbody>
</table>
**FINANCIAL REPORTS**

**FINANCIAL PERFORMANCE**

The Gallery’s financial position in 2014/15 improved significantly over the financial position in 2013/14. Despite cross-government efficiencies and procurement savings measures, the Gallery was able to improve its financial position this financial year by curtailing discretionary costs and increasing non-government revenue. During the financial year, general visitation to the Gallery increased over the previous financial year. The main drivers for the increase in visitation were a successful exhibition program, regular changes to the Gallery’s art collection in its various galleries, excellent food offers at the Gallery Café, Chiswick at the Gallery Restaurant, high use of the Gallery’s venues for functions and events, an excellent public program including but not limited to the popular Art After Hours program on Wednesday nights, the popular lecture program and other member activities.

In terms of revenue, exhibition ticket sales increased significantly in 2014/15. Venue hire and catering revenue increased by 60% over the previous year. Chiswick at the Gallery was launched in 2014/15 providing increased business to the Gallery’s operations. The Gallery continues to attract a high level of donations of art works in kind ($4.2 million) and cash donations for the acquisition of art ($8.8 million) from benefactors. Cash and non-cash sponsorship revenues were also higher than in the previous year.

In terms of costs, employee costs have increased mainly due to the compulsory pay increase to all staff and a one-off redundancy cost. Variable costs are higher than the previous year due to the nature of each year’s exhibition program and one-off expenses related to the implementation of the SAP ERP system. All other routine, discretionary and fixed costs reduced this financial year due to economy measures introduced by management.

The overall Net Result for the year was $21.1million, as reported in the Gallery’s Statement of Comprehensive Income (SOCI), which is prepared in accordance with Australian Accounting Standards. This result includes non-operating specific purpose funds such as capital grants from government, art works donated and cash and non-cash donations. These funds have already been expensed, either to acquire assets, such as works of art or on specific capital projects but the expense is recorded in the Statement of Financial Position (Balance Sheet) and not in the SOCI. Therefore, even though these revenue items are included in arriving at the net result according to accounting standards, the funds are not available for operating purposes.

The Gallery’s art and Library collections were revalued during the financial year recording increases in value of $180 million and $7.5 million respectively.
LOOKING FORWARD

In 2015/16, the Gallery’s recurrent funding from government will be subject to further cross-government efficiency dividends and procurement savings measures. The Gallery will take steps to improve efficiencies, rationalise expenditure and build a sustainable cost base to operate from into the future. To this end, the Gallery has reduced the senior executive team by one position. A popular exhibition program this year will no doubt increase visitor numbers to the Gallery and therefore revenue in 2015/16. In line with the Gallery’s Strategic Plan 2015-2021, commercial revenue is expected to increase with growing demand for the hiring of the Gallery’s venues for functions and events, the continuation of the Gallery’s partnership with Aria Catering and the revitalisation of the offer in the Gallery Shop. The Gallery will progress with the Sydney Modern Project with $4 million provided by the NSW Government in the 2015/16 Budget. A business case will be submitted to the NSW Government in the 2016/17 Budget round, for the next tranche of funding for this project.
## BUDGET SUMMARY TABLE

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total visitors – incl. touring/studio</strong></td>
<td>$m</td>
<td>1.33</td>
<td>1.44</td>
<td>1.16</td>
<td>1.16</td>
<td>1.30</td>
<td>6.39</td>
</tr>
<tr>
<td><strong>Artworks purchased</strong></td>
<td>$m</td>
<td>4.6</td>
<td>7.2</td>
<td>7.1</td>
<td>5.7</td>
<td>8.8</td>
<td>33.4</td>
</tr>
<tr>
<td><strong>Donations of artworks</strong></td>
<td>$m</td>
<td>11.5</td>
<td>7.2</td>
<td>8.6</td>
<td>3.6</td>
<td>4.2</td>
<td>35.1</td>
</tr>
<tr>
<td><strong>Total works of art acquired</strong></td>
<td>$m</td>
<td>16.1</td>
<td>14.4</td>
<td>15.7</td>
<td>9.3</td>
<td>13.0</td>
<td>68.5</td>
</tr>
<tr>
<td><strong>Exhibition admission revenue</strong></td>
<td>$m</td>
<td>7.3</td>
<td>5.4</td>
<td>3.0</td>
<td>2.0</td>
<td>3.8</td>
<td>21.5</td>
</tr>
<tr>
<td><strong>Merchandise, books and publication sales</strong></td>
<td>$m</td>
<td>4.8</td>
<td>5.2</td>
<td>3.1</td>
<td>3.5</td>
<td>3.3</td>
<td>19.9</td>
</tr>
<tr>
<td><strong>Other services/activities</strong></td>
<td>$m</td>
<td>5.4</td>
<td>4.3</td>
<td>5.4</td>
<td>4.6</td>
<td>5.1</td>
<td>24.8</td>
</tr>
<tr>
<td><strong>Bequests and special funds</strong></td>
<td>$m</td>
<td>8.2</td>
<td>8.1</td>
<td>8.4</td>
<td>4.6</td>
<td>12.0</td>
<td>41.3</td>
</tr>
<tr>
<td><strong>Other grants and contributions/other misc.</strong></td>
<td>$m</td>
<td>14.4</td>
<td>12.9</td>
<td>12.8</td>
<td>9.1</td>
<td>9.8</td>
<td>59</td>
</tr>
<tr>
<td><strong>Total revenue from exhibitions, visitor services and benefaction</strong></td>
<td>$m</td>
<td>40.1</td>
<td>35.9</td>
<td>32.7</td>
<td>23.8</td>
<td>34.0</td>
<td>166.5</td>
</tr>
<tr>
<td><strong>Personnel expenses</strong></td>
<td>$m</td>
<td>22.8</td>
<td>24.1</td>
<td>23.9</td>
<td>20.6</td>
<td>22.2</td>
<td>113.6</td>
</tr>
<tr>
<td><strong>Depreciation</strong></td>
<td>$m</td>
<td>4.7</td>
<td>5.4</td>
<td>5.0</td>
<td>4.1</td>
<td>3.5</td>
<td>22.7</td>
</tr>
<tr>
<td><strong>Insurance</strong></td>
<td>$m</td>
<td>1.3</td>
<td>3.5</td>
<td>2.3</td>
<td>1.2</td>
<td>1.3</td>
<td>9.6</td>
</tr>
<tr>
<td><strong>Other operating expenses</strong></td>
<td>$m</td>
<td>18.3</td>
<td>19.8</td>
<td>15.6</td>
<td>18.8</td>
<td>19.6</td>
<td>92.1</td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td>$m</td>
<td>47.1</td>
<td>52.8</td>
<td>46.8</td>
<td>44.7</td>
<td>46.6</td>
<td>238</td>
</tr>
<tr>
<td><strong>Recurrent appropriation</strong></td>
<td>$m</td>
<td>24.8</td>
<td>27.1</td>
<td>27.3</td>
<td>23.9</td>
<td>23.8</td>
<td>126.9</td>
</tr>
<tr>
<td><strong>Liabilities assumed by government</strong></td>
<td>$m</td>
<td>1.1</td>
<td>1.4</td>
<td>0.2</td>
<td>0.8</td>
<td>1.0</td>
<td>4.5</td>
</tr>
<tr>
<td><strong>Capital appropriation/other</strong></td>
<td>$m</td>
<td>5.8</td>
<td>3.0</td>
<td>3.2</td>
<td>6.0</td>
<td>9.0</td>
<td>27</td>
</tr>
<tr>
<td><strong>Total govt grants</strong></td>
<td>$m</td>
<td>31.7</td>
<td>31.5</td>
<td>30.7</td>
<td>30.7</td>
<td>33.8</td>
<td>158.4</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>$m</td>
<td>71.8</td>
<td>67.4</td>
<td>63.4</td>
<td>54.5</td>
<td>67.8</td>
<td>324.9</td>
</tr>
<tr>
<td><strong>Govt’s recurrent contribution as a % of operating revenues</strong></td>
<td>N/A</td>
<td>39%</td>
<td>44%</td>
<td>46%</td>
<td>49%</td>
<td>41%</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Govt contribution as % of total revenue</strong></td>
<td>N/A</td>
<td>44%</td>
<td>47%</td>
<td>48%</td>
<td>56%</td>
<td>50%</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Net surplus</strong></td>
<td>$m</td>
<td>24.7</td>
<td>14.6</td>
<td>16.6</td>
<td>9.8</td>
<td>21.2</td>
<td>86.9</td>
</tr>
<tr>
<td><strong>Employees – effective full time (FTE)</strong></td>
<td>Number</td>
<td>238</td>
<td>238</td>
<td>227</td>
<td>199</td>
<td>205</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Average salary per head (FTE)</strong></td>
<td>$’000</td>
<td>96</td>
<td>101</td>
<td>105</td>
<td>103</td>
<td>110</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td>$’000</td>
<td>1,073.0</td>
<td>1,338.0</td>
<td>1,355.5</td>
<td>1,366.8</td>
<td>1,578.6</td>
<td>6,711.9</td>
</tr>
</tbody>
</table>

Data in this table has not been subject to audit
DIGITAL INFORMATION SECURITY

Annual Attestation Statement for the 2014–15 Financial Year

I, Guido Belgiorno-Nettis, am of the opinion that the Art Gallery of NSW has made considerable progress towards implementing an Information Security Management System during the financial year being reported on, consistent with the Core Requirements set out in the Digital Information Security Policy for the NSW Public Sector. This was done in conjunction with our former parent agency, the Department of Trade, Investment and Regional Infrastructure.

I, Guido Belgiorno-Nettis, President, Art Gallery of NSW Trust, am of the opinion that the security controls in place to mitigate identified risks to the digital information and digital information systems of the Art Gallery of NSW are adequate for the foreseeable future. We will continue to work with our new parent agency, the Department of Justice, to achieve full compliance.

Signed

Guido Belgiorno-Nettis,
President, Art Gallery of NSW Trust

1 September 2015
<table>
<thead>
<tr>
<th>Quarter</th>
<th>Current within due date</th>
<th>Less than 30 days overdue</th>
<th>Between 30 and 60 days overdue</th>
<th>Between 60 and 90 days overdue</th>
<th>More than 90 days overdue</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>All Suppliers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>September 2014</td>
<td>1,336,718.79</td>
<td>121,265.95</td>
<td>57,356.23</td>
<td>1,949.14</td>
<td>0.00</td>
</tr>
<tr>
<td>December 2014</td>
<td>1,323,939.94</td>
<td>64,415.67</td>
<td>11,952.25</td>
<td>2,039.39</td>
<td>0.00</td>
</tr>
<tr>
<td>March 2015</td>
<td>975,993.64</td>
<td>331,990.28</td>
<td>13,040.89</td>
<td>850.52</td>
<td>7,840.17</td>
</tr>
<tr>
<td>June 2015</td>
<td>1,694,971.53</td>
<td>327,516.95</td>
<td>53,301.10</td>
<td>32,857.11</td>
<td>21,679.68</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Small Business</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>September 2014</td>
<td>1,203,046.91</td>
<td>109,139.36</td>
<td>33.17</td>
<td>67.96</td>
<td>67.96</td>
</tr>
<tr>
<td>December 2014</td>
<td>1,191,545.95</td>
<td>57,974.10</td>
<td>10,757.03</td>
<td>1,835.45</td>
<td>0.00</td>
</tr>
<tr>
<td>March 2015</td>
<td>878,394.28</td>
<td>298,791.25</td>
<td>11,736.80</td>
<td>765.47</td>
<td>7,056.15</td>
</tr>
<tr>
<td>June 2015</td>
<td>1,525,476.18</td>
<td>294,765.26</td>
<td>47,970.99</td>
<td>29,571.40</td>
<td>19,511.71</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>All Suppliers</th>
<th>September 2014</th>
<th>December 2014</th>
<th>March 2015</th>
<th>June 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total no. of accounts due for payment</td>
<td>1,342</td>
<td>1,520</td>
<td>1,288</td>
<td>1,220</td>
</tr>
<tr>
<td>No. of accounts paid on time</td>
<td>1,282</td>
<td>1,459</td>
<td>1,244</td>
<td>1,178</td>
</tr>
<tr>
<td>% of accounts paid on time based on no. of accounts</td>
<td>95.54</td>
<td>95.99</td>
<td>96.58</td>
<td>96.56</td>
</tr>
<tr>
<td>$ amount of accounts due for payment</td>
<td>6,591,660</td>
<td>9,962,293</td>
<td>7,649,517</td>
<td>6,725,945</td>
</tr>
<tr>
<td>$ amount of accounts paid on time</td>
<td>6,396,311</td>
<td>9,884,687</td>
<td>6,930,242</td>
<td>6,399,082</td>
</tr>
<tr>
<td>% of accounts paid on time based on $ amount of accounts</td>
<td>97.04</td>
<td>99.22</td>
<td>90.60</td>
<td>95.14</td>
</tr>
<tr>
<td>No. of payments for interest on overdue accounts</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Interest paid on overdue accounts</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total no. of accounts due for payment</td>
<td>1,074</td>
<td>1,216</td>
<td>1,030</td>
<td>976</td>
</tr>
<tr>
<td>No. of accounts paid on time</td>
<td>1,074</td>
<td>1,216</td>
<td>1,028</td>
<td>974</td>
</tr>
<tr>
<td>% of accounts paid on time based on no. of accounts</td>
<td>100.00</td>
<td>100.00</td>
<td>99.81</td>
<td>99.80</td>
</tr>
<tr>
<td>$ amount of accounts due for payment</td>
<td>5,266,907</td>
<td>8,389,713</td>
<td>6,634,505</td>
<td>6,053,351</td>
</tr>
<tr>
<td>$ amount of accounts paid on time</td>
<td>5,214,238</td>
<td>8,305,815</td>
<td>6,578,963</td>
<td>5,992,817</td>
</tr>
<tr>
<td>% of accounts paid on time based on $ amount of accounts</td>
<td>99.00</td>
<td>99.00</td>
<td>99.16</td>
<td>99.00</td>
</tr>
<tr>
<td>No. of payments for interest on overdue accounts</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Interest paid on overdue accounts</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
To the Trustees  
Art Gallery of New South Wales Trust  

Auditor's Independence Declaration  

As auditor for the audit of the financial statements of the Art Gallery of New South Wales Trust (the Trust) for the year ended 30 June 2015, I declare, to the best of my knowledge and belief, that there have been no contraventions of any applicable code of professional conduct in relation to the audit.  

A T Whitfield PSM  
Acting Auditor-General  

22 September 2015  
SYDNEY
INDEPENDENT AUDITOR’S REPORT

Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

I have audited the accompanying financial statements of the Art Gallery of New South Wales Trust (the Trust), which comprise the statement of financial position as at 30 June 2015, the statement of comprehensive income, statement of changes in equity and statement of cash flows, for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the Australian Charities and Not-for-profits Commission Act 2012 declaration of the Trust and the consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at the year’s end or from time to time during the financial year.

Opinion

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Trust and the consolidated entity as at 30 June 2015, and of their financial performance and their cash flows for the year then ended in accordance with Australian Accounting Standards;
- are in accordance with section 41B of the Public Finance and Audit Act 1983 (PF&A Act) and the Public Finance and Audit Regulation 2015;
- have been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 including complying with Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

My opinion should be read in conjunction with the rest of this report.

The Trustees’ Responsibility for the Financial Statements

The Trustees are responsible for preparing financial statements that give a true and fair view in accordance with Australian Accounting Standards and the PF&A Act, the Australian Charities and Not-for-Profits Commission Act 2012, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor’s judgement, including an assessment of the risks of material misstatement of the financial statements, 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 statements that give a true and fair view in order to design audit procedures appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.
I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

My opinion does not provide assurance:

- about the future viability of the Trust or the consolidated entity
- that they carried out their activities effectively, efficiently and economically
- about the effectiveness of the internal control
- about the assumptions used in formulating the budget figures disclosed in the financial statements
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about other information which may have been hyperlinked to/from the financial statements.

Independence

In conducting my audit, I have complied with the independence requirements of the Australian Auditing Standards and other relevant ethical pronouncements. The PF&A Act further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies, but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by the possibility of losing clients or income.


A T Whitfield PSM
Acting Auditor-General

22 September 2015
SYDNEY
INDEPENDENT AUDITOR’S REPORT

Art Gallery of New South Wales Staff Agency

To Members of the New South Wales Parliament

I have audited the accompanying financial statements of the Art Gallery of New South Wales Staff Agency (the Staff Agency), which comprise the statement of financial position as at 30 June 2015, the statement of comprehensive income, statement of changes in equity and statement of cash flows, for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information.

Opinion

In my opinion, the financial statements:

• give a true and fair view of the financial position of the Staff Agency as at 30 June 2015, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards

• are in accordance with section 41B of the Public Finance and Audit Act 1983 (PF&A Act) and the Public Finance and Audit Regulation 2015.

My opinion should be read in conjunction with the rest of this report.

The Trustees’ Responsibility for the Financial Statements

The Trustees are responsible for preparing financial statements that give a true and fair view in accordance with Australian Accounting Standards and the PF&A Act, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor’s judgement, including an assessment of the risks of material misstatement of the financial statements, 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 statements that give a true and fair view in order to design audit procedures appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.
My opinion does not provide assurance:

- about the future viability of the Staff Agency
- that it carried out its activities effectively, efficiently and economically
- about the effectiveness of the internal control
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about other information which may have been hyperlinked to/from the financial statements.

**Independence**

In conducting my audit, I have complied with the independence requirements of the Australian Auditing Standards and other relevant ethical pronouncements. The PF&A Act further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies, but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by the possibility of losing clients or income.

A T Whitfield PSM  
Acting Auditor-General

22 September 2015  
SYDNEY
ART GALLERY OF NEW SOUTH WALES TRUST

STATUTORY FINANCIAL STATEMENTS
For the year ended 30 June 2015

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

Pursuant to Section 41C (1C) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Trust, we state that:

a) The accompanying financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act 1983, the Public Finance and Audit Regulations 2015, applicable Australian Accounting Standards and the Financial Reporting Code for NSW General Government Sector Entities;

b) In our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2015 and the financial performance for the year then ended;

Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate;

G Belgiorno-Nettis
PRESIDENT

M Brand
DIRECTOR

S Meers
CHAIR
AUDIT AND RISK COMMITTEE

J Wicks
DIRECTOR
FINANCE & COMMERCIAL OPERATIONS / CFO

Dated the 18th of September 2015
ART GALLERY OF NEW SOUTH WALES TRUST

STATUTORY FINANCIAL STATEMENTS
For the year ended 30 June 2015

Australian Charities and Not-for-profits Commission Act 2012 Declaration

In accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Trust, we state that:

a) The financial statements and notes of the Art Gallery of New South Wales Trust are in accordance with the Australian Charities and Not-for-profits Commission Act 2012; including giving a true and fair view of its financial position as at 30 June 2015 and of its performance for the financial year ended on that date.

b) The Art Gallery of New South Wales Trust complies with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Regulation 2013.

c) There are reasonable grounds to believe that the Art Gallery of New South Wales Trust will be able to pay its debts as and when they become due and payable.

G Belgiorno-Nettis
PRESIDENT

M Brand
DIRECTOR

S Meers
CHAIR
AUDIT AND RISK COMMITTEE

J Wicks
DIRECTOR
FINANCE & COMMERCIAL SERVICES / CFO

Dated the 18th of September 2015
**STATEMENT OF COMPREHENSIVE INCOME**
For the year ended 30 June 2015

<table>
<thead>
<tr>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPENSES EXCLUDING LOSSES</strong></td>
<td></td>
</tr>
<tr>
<td>Operating expenses</td>
<td>Notes</td>
</tr>
<tr>
<td>Personnel Services</td>
<td>2(a)</td>
</tr>
<tr>
<td>Employee Related Expenses</td>
<td>2(b)</td>
</tr>
<tr>
<td>Other operating expenses</td>
<td>2(c)</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>2(d)</td>
</tr>
<tr>
<td><strong>Total expenses excluding losses</strong></td>
<td></td>
</tr>
<tr>
<td><strong>REVENUE</strong></td>
<td></td>
</tr>
<tr>
<td>Sale of goods and services</td>
<td>3(a)</td>
</tr>
<tr>
<td>Grants and contributions</td>
<td>3(b)</td>
</tr>
<tr>
<td>Acceptance by the Crown Entity of Employee Benefits and Other Liabilities</td>
<td>3(c)</td>
</tr>
<tr>
<td>Investment revenue</td>
<td>3(d)</td>
</tr>
<tr>
<td>Other revenue</td>
<td>3(e)</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td></td>
</tr>
<tr>
<td>Gain / (loss) on disposal</td>
<td>4</td>
</tr>
<tr>
<td><strong>NET RESULT</strong></td>
<td>*</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td></td>
</tr>
<tr>
<td>Items that will not be reclassified to net result</td>
<td></td>
</tr>
<tr>
<td>Net increase in property, plant and equipment asset revaluation surplus</td>
<td></td>
</tr>
<tr>
<td><strong>Total other comprehensive income</strong></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL COMPREHENSIVE INCOME</strong></td>
<td></td>
</tr>
</tbody>
</table>

* The 'net result' for the year includes revenue from capital grants and cash and in-kind donations and bequests. Therefore this amount does not represent surplus cash available for operational requirements.

The accompanying notes form part of these financial statements.
## Statement of Financial Position

*As at 30 June 2015*

<table>
<thead>
<tr>
<th>Notes</th>
<th>Consolidated Entity</th>
<th>Annual Budget</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
</tbody>
</table>

### Assets

**Current Assets**

<table>
<thead>
<tr>
<th>Description</th>
<th>Notes</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>6</td>
<td>18,467</td>
<td>21,640</td>
<td>15,826</td>
<td>16,819</td>
</tr>
<tr>
<td>Receivables</td>
<td>7</td>
<td>1,315</td>
<td>1,234</td>
<td>5,390</td>
<td>1,308</td>
</tr>
<tr>
<td>Inventories</td>
<td>8</td>
<td>1,504</td>
<td>1,338</td>
<td>1,196</td>
<td>1,504</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td></td>
<td>21,286</td>
<td>24,212</td>
<td>22,412</td>
<td>19,622</td>
</tr>
</tbody>
</table>

**Non-current assets**

<table>
<thead>
<tr>
<th>Description</th>
<th>Notes</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial assets at fair value through profit or loss</td>
<td>9</td>
<td>25,671</td>
<td>21,337</td>
<td>22,473</td>
<td>25,671</td>
</tr>
<tr>
<td>Property plant and equipment</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Land</td>
<td></td>
<td>21,000</td>
<td>18,250</td>
<td>17,250</td>
<td>21,000</td>
</tr>
<tr>
<td>- Buildings</td>
<td></td>
<td>190,458</td>
<td>182,779</td>
<td>189,071</td>
<td>190,458</td>
</tr>
<tr>
<td>- Plant and equipment</td>
<td></td>
<td>2,442</td>
<td>2,265</td>
<td>2,544</td>
<td>2,442</td>
</tr>
<tr>
<td>- Collection assets</td>
<td></td>
<td>1,330,586</td>
<td>1,130,140</td>
<td>1,128,778</td>
<td>1,330,586</td>
</tr>
<tr>
<td><strong>Total property, plant and equipment</strong></td>
<td></td>
<td>1,544,486</td>
<td>1,333,434</td>
<td>1,337,643</td>
<td>1,544,486</td>
</tr>
</tbody>
</table>

**Intangible assets**

<table>
<thead>
<tr>
<th>Notes</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>382</td>
<td>77</td>
<td>44</td>
<td>382</td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td></td>
<td>1,570,539</td>
<td>1,354,848</td>
<td>1,360,160</td>
</tr>
</tbody>
</table>

**Total assets**

<table>
<thead>
<tr>
<th>Notes</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1,591,826</td>
<td>1,379,000</td>
<td>1,382,572</td>
<td>1,590,161</td>
</tr>
</tbody>
</table>

### Liabilities

**Current liabilities**

<table>
<thead>
<tr>
<th>Description</th>
<th>Notes</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>12</td>
<td>9,782</td>
<td>9,337</td>
<td>6,440</td>
<td>9,773</td>
</tr>
<tr>
<td>Provision for Employment Benefits</td>
<td>13</td>
<td>3,445</td>
<td>2,824</td>
<td>-</td>
<td>3,494</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td></td>
<td>13,227</td>
<td>12,161</td>
<td>6,440</td>
<td>13,267</td>
</tr>
</tbody>
</table>

**Non-current liabilities**

<table>
<thead>
<tr>
<th>Description</th>
<th>Notes</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provision for Employment Benefits</td>
<td>13</td>
<td>48</td>
<td>25</td>
<td>22</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total non-current liabilities</strong></td>
<td></td>
<td>48</td>
<td>25</td>
<td>22</td>
<td>-</td>
</tr>
</tbody>
</table>

**Total liabilities**

<table>
<thead>
<tr>
<th>Notes</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>13,275</td>
<td>12,186</td>
<td>6,462</td>
<td>13,267</td>
</tr>
</tbody>
</table>

### Net assets

<table>
<thead>
<tr>
<th>Notes</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1,578,550</td>
<td>1,366,874</td>
<td>1,376,110</td>
<td>1,576,894</td>
</tr>
</tbody>
</table>

### Equity

<table>
<thead>
<tr>
<th>Description</th>
<th>Notes</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reserves</td>
<td>1 (g) (i)</td>
<td>766,331</td>
<td>575,879</td>
<td>575,879</td>
<td>766,331</td>
</tr>
<tr>
<td>Accumulated funds</td>
<td>1 (g) (i)</td>
<td>612,219</td>
<td>790,966</td>
<td>800,231</td>
<td>610,563</td>
</tr>
<tr>
<td><strong>Total equity</strong></td>
<td></td>
<td>1,578,550</td>
<td>1,366,874</td>
<td>1,376,110</td>
<td>1,576,894</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
# ART GALLERY OF NEW SOUTH WALES TRUST

## STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2015

### CONSOLIDATED ENTITY

<table>
<thead>
<tr>
<th></th>
<th>Accumulated Funds $’000</th>
<th>Revaluation Surplus $’000</th>
<th>Total Equity $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance at 1 July 2013</strong></td>
<td>779,448</td>
<td>575,879</td>
<td>1,355,327</td>
</tr>
<tr>
<td><strong>Net result for the year</strong></td>
<td>9,847</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other comprehensive income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Valuation increment / (decrement)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total other comprehensive income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td>9,847</td>
<td></td>
<td>9,847</td>
</tr>
<tr>
<td><strong>Transfer of Brett Whiteley Studio</strong></td>
<td>1,700</td>
<td></td>
<td>1,700</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2014</strong></td>
<td>790,995</td>
<td>575,879</td>
<td>1,366,874</td>
</tr>
<tr>
<td><strong>Balance at 1 July 2014</strong></td>
<td>790,995</td>
<td>575,879</td>
<td>1,366,874</td>
</tr>
<tr>
<td><strong>Net result for the year</strong></td>
<td>21,183</td>
<td></td>
<td>21,183</td>
</tr>
<tr>
<td><strong>Other comprehensive income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Valuation increment / (decrement)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total other comprehensive income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td>21,224</td>
<td>190,492</td>
<td>211,717</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2015</strong></td>
<td>812,219</td>
<td>766,331</td>
<td>1,578,550</td>
</tr>
</tbody>
</table>

### PARENT ENTITY

<table>
<thead>
<tr>
<th></th>
<th>Accumulated Funds $’000</th>
<th>Revaluation Surplus $’000</th>
<th>Total Equity $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance at 1 July 2013</strong></td>
<td>777,497</td>
<td>575,879</td>
<td>1,353,376</td>
</tr>
<tr>
<td><strong>Net result for the year</strong></td>
<td>10,158</td>
<td></td>
<td>10,158</td>
</tr>
<tr>
<td><strong>Other comprehensive income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Valuation increment / (decrement)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total other comprehensive income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td>10,158</td>
<td></td>
<td>10,158</td>
</tr>
<tr>
<td><strong>Transfer of Brett Whiteley Studio</strong></td>
<td>1,700</td>
<td></td>
<td>1,700</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2014</strong></td>
<td>789,355</td>
<td>575,879</td>
<td>1,365,234</td>
</tr>
<tr>
<td><strong>Balance at 1 July 2014</strong></td>
<td>789,355</td>
<td>575,879</td>
<td>1,365,234</td>
</tr>
<tr>
<td><strong>Net result for the year</strong></td>
<td>21,167</td>
<td></td>
<td>21,167</td>
</tr>
<tr>
<td><strong>Other comprehensive income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Valuation increment / (decrement)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total other comprehensive income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td>21,208</td>
<td>190,492</td>
<td>211,660</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2015</strong></td>
<td>810,563</td>
<td>766,331</td>
<td>1,576,894</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
## Art Gallery of New South Wales Trust

### Statement of Cash Flows
For the year ended 30 June 2015

<table>
<thead>
<tr>
<th>Notes</th>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
</tbody>
</table>

#### Cash Flows from Operating Activities

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee related and personnel services expenses</td>
<td>(21,608)</td>
<td>(20,104)</td>
<td>(20,708)</td>
<td>(21,607)</td>
<td>(20,104)</td>
</tr>
<tr>
<td>Operating Expenses</td>
<td>(19,708)</td>
<td>(17,642)</td>
<td>(21,140)</td>
<td>(19,447)</td>
<td>(17,071)</td>
</tr>
<tr>
<td><strong>Total payments</strong></td>
<td><strong>(41,316)</strong></td>
<td><strong>(37,746)</strong></td>
<td><strong>(41,848)</strong></td>
<td><strong>(41,054)</strong></td>
<td><strong>(37,175)</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of goods and services</td>
<td>9,434</td>
<td>8,239</td>
<td>10,538</td>
<td>9,431</td>
<td>8,239</td>
</tr>
<tr>
<td>Grants and contributions</td>
<td>46,564</td>
<td>41,398</td>
<td>35,717</td>
<td>48,339</td>
<td>41,210</td>
</tr>
<tr>
<td>Interest received</td>
<td>668</td>
<td>1,518</td>
<td>1,750</td>
<td>623</td>
<td>1,457</td>
</tr>
<tr>
<td>Other</td>
<td>1,969</td>
<td>3,577</td>
<td>7,656</td>
<td>1,969</td>
<td>3,577</td>
</tr>
<tr>
<td><strong>Total receipts</strong></td>
<td><strong>60,635</strong></td>
<td><strong>54,732</strong></td>
<td><strong>55,661</strong></td>
<td><strong>60,362</strong></td>
<td><strong>54,483</strong></td>
</tr>
</tbody>
</table>

#### Net Cash Flows from Operating Activities

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>19,319</td>
<td>16,986</td>
<td>13,813</td>
<td>19,308</td>
<td>17,308</td>
</tr>
</tbody>
</table>

#### Cash Flows from Investing Activities

| Proceeds from sale of property, plant and equipment | 12 | - | - | 12 | - |
| Proceeds from sale of Investments | - | - | - | - | - |
| Purchases of property, plant and equipment | (20,504) | (9,873) | (16,641) | (20,504) | (9,873) |
| Purchases of investments | (2,000) | (723) | (800) | (2,000) | (723) |

#### Net Increase/(Decrease) in Cash and Cash Equivalents

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(3,173)</td>
<td>6,390</td>
<td>(3,028)</td>
<td>(3,184)</td>
<td>6,712</td>
</tr>
<tr>
<td>Opening cash and cash equivalents</td>
<td>21,640</td>
<td>15,250</td>
<td>18,854</td>
<td>19,994</td>
<td>13,282</td>
</tr>
</tbody>
</table>

#### Closing Cash and Cash Equivalents

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>18,467</td>
<td>21,640</td>
<td>15,826</td>
<td>16,810</td>
<td>19,994</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting entity

The Art Gallery of NSW Trust (the Gallery) as a reporting entity comprises all the activities under the Gallery’s control including the Gallery’s exhibitions, merchandising, venue hire, and catering as well as the activities of the Australian Institute of Asian Culture, Visual Arts (VisAsia) and Art Gallery of NSW Staff Agency. Other entities associated with the Gallery but not consolidated include the Art Gallery of NSW Foundation and the Brett Whiteley Foundation.

The Art Gallery of NSW Staff Agency (the agency), being a special purpose entity, is a NSW Government Services established on 24th February 2014 under the Government Sector Employment Act 2013 (GSE Act). The objective is to provide personnel services to the parent entity, Art Gallery of NSW Trust.

In the process of preparing the consolidated financial statements for the economic entity consisting of all entities controlled at year end or any time during the year, all inter-entity transactions and balances have been eliminated and like transactions and other events are accounted for using uniform accounting policies.

The Art Gallery of NSW Trust is a statutory body of the NSW State government. The Gallery is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The reporting entity is consolidated as part of the NSW Total State Sector Accounts.

These financial statements have been authorised for issue by the Board of Trustees on 18 September 2015.

(b) Basis of preparation

The Gallery’s financial statements are general purpose financial statements; which have been prepared on an accruals basis and in accordance with:

- applicable Australian Accounting Standards (which include Australian Accounting Interpretations)
- the requirements for the Public Finance and Audit Act 1983, the Public Finance and Audit Regulation 2015; and

Property, plant and equipment, collection assets, and financial assets at ‘fair value through profit or loss are measured at fair value. Other financial statements items are prepared in accordance with historical cost convention.

Judgements, key assumptions and estimates that management have made are disclosed in the relevant notes to the financial statements.

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

(c) Changes to accounting policy

There were no changes to accounting policy this year.

(d) Statement of compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations and the requirements if the Australian Charities and Not-for-profits Commission Act 2012.

(e) Income recognition

Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below:

(i) Grants and contributions

Grants and contributions include donations and grants from Department of Trade and Investment, Regional Infrastructure and Services (DTIRIS). Grants and contributions from other bodies (including donations) are generally recognised as income when the Gallery obtains control over the assets comprising the grants / contributions. Control over grants and contributions is normally obtained when the obligations relating to the receipt have been met and, in the case of donations, upon receipt of cash.
(ii) **Sale of goods**  
Revenue from the sale of goods is recognised as revenue when the Gallery transfers the significant risks and rewards of ownership of the assets.

(iii) **Rendering of services**  
Revenue is recognised when the service is provided. Royalty revenue is recognised in accordance with AASB 118 *Revenue* on an accrual basis in accordance with the substance of the relevant agreement.

(iv) **Investment revenue**  
Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*. TCORP Hour Glass distributions are recognised in accordance with AASB 118 *Revenue* when the Gallery’s right to receive payment is established. The movement in the fair value of the Hour Glass Investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported as ‘Investment revenue’.

(f) **Personnel services and other provisions**

(i) **Personnel services arrangements**

As a result of the restructuring of NSW government agencies in April 2011, DTIRIS had the responsibility for providing personnel services to the Gallery from 1st July 2013 to 23rd February 2014. All payments to personnel and related obligations were done in the DTIRIS name and ABN and are classified as “Personnel Services” costs in these financial statements.

The new Government Sector Employment Act 2013 (GSE Act) came into effect from 24th February 2014 and it replaced the Public Sector Employment and Management Act 2002. The new Act is supported by the GSE Regulation 2014 and GSE Rules 2014. As at 24th February 2014, all assets and liabilities relating to personnel services were transferred to the Art Gallery of NSW Staff Agency.

(ii) **Personnel Services - salaries and wages, annual leave, sick leave and on-costs**

Liabilities for personnel services are stated as liabilities to the service provider Art Gallery of NSW Staff Agency. Salaries and wages (including non-monetary benefits) and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

If applicable, long-term annual leave that is not expected to be taken within twelve months is measured at present value in accordance with AASB 119 *Employee Benefits*. Market yields on government bonds are used to discount long-term annual leave.

Unused non-vesting sick leave does not give rise to a liability, as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

The outstanding amounts of payroll tax, workers’ compensation insurance premiums and fringe benefits tax, which are consequential to the provision of personnel services by the staff agency, are recognised as liabilities and expenses where the personnel services to which they relate have been recognised.

(iii) **Long service leave and superannuation**

The Gallery’s liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The Gallery accounts for the liability as having been extinguished; resulting in the amount assumed being shown as part of the non-monetary revenue item described as ‘Acceptance by the Crown Entity of employee benefits and other liabilities’.

Long service leave is measured at present value in accordance with AASB 119 *Employee Benefits*. This is based on the application of certain factors (specified in NSW TC 15/09) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The superannuation expense for the financial year is determined by using the formulae specified in the NSW Treasury Circular TC 15/09. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super), is calculated as a percentage of the employees’ salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees’ superannuation contributions.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2015

(g) Equity and reserves

(i) Revaluation surplus
The revaluation surplus is used to record increments and decrements on the revaluation of non-current assets. This accords with the Gallery’s policy on the revaluation of property, plant and equipment as discussed in note 1(l).

(ii) Accumulated Funds
The category of ‘Accumulated Funds’ includes all current and prior period retained funds.

(h) Insurance
The Gallery’s insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on past claim experience, asset values and risk.

(i) Accounting for the Goods and Services Tax (GST)
Revenues, expenses and assets are recognised net of the amount of GST, except where:

- the amount of GST incurred by the Gallery as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense; and
- Receivables and payables are stated with the amount of GST included.

Cash flows are included in the statement of cash flows on a gross basis. However, the GST component of cash flows arising from investment and financing activities which are recoverable from, or payable to the Australian Taxation Office are classified as operations cash flows.

(j) Acquisitions of assets
The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Gallery. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or where applicable the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Australian Accounting Standards.

Gifts of artworks or works acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition and brought to account as assets and revenues for the period.

Fair value is the price that would be received to sell an asset in an orderly transaction between market participants at measurement date.

Where payment for an asset is deferred beyond normal credit terms, its cost is the cash price equivalent, i.e. the deferred payment amount is effectively discounted at an asset-specific rate.

(k) Capitalisation thresholds
Property, plant and equipment, and intangible assets costing $5,000 and above individually (or forming part of a network costing more than $5,000) are capitalised.

(l) Revaluation of property, plant and equipment and collection assets
Physical non-current assets were valued in accordance with the “Valuation of Physical Non-Current Assets at Fair Value” Policy and Guidelines Paper (TPP14-01). The policy adopts fair value in accordance with AASB 13 Fair Value Measurement and AASB 116 Property, Plant and Equipment.

AASB 13 Fair Value Measurement is complied with for this revaluation using the market approach. Appropriate valuation technique is used to measure the fair value and the following fair value hierarchy is being used:

- Land – Level 2 – other observable inputs used
- Building – Level 3 – largely relied on unobservable inputs
- Collections – Level 2 – other observable inputs used

Collection assets include art works. There is a part of the building that is listed in the heritage assets.

Property, plant and equipment is measured at the highest and best use by market participants that is physically possible, legally permissible and financially feasible. The highest and best use must be available at a period that is not remote and take into account the characteristics of the asset being measured, including any socio-political restrictions imposed by government. In most cases, after taking into account
these considerations, the highest and best use is the existing use. In limited circumstances, the highest and best use may be a feasible alternative use, where there are no restrictions on use or where there is a feasible higher restricted alternative use.

Fair value of property, plant and equipment is based on a market participants’ perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs. Also refer Note 10 for further information regarding fair value. The Gallery revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. Details of the last revaluations are shown at Note 10 and were based on independent assessments.

Non-specialised assets with short useful lives are measured at depreciated historical cost, as a surrogate for fair value. When revaluing non-current assets using the cost approach, the gross amount and the related accumulated depreciation are separately restated. For other assets valued using other valuation techniques, any balances of accumulated depreciation at the revaluation date in respect of those assets are credited to the asset accounts to which they relate. The net asset accounts are then increased or decreased by the revaluation increments or decrements.

Revaluation increments are credited directly to the asset revaluation surplus, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the asset revaluation surplus in respect of the same class of assets, they are debited directly to the asset revaluation surplus.

As a not-for-profit entity, revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise. Where an asset that has previously been revalued is disposed of, any balance remaining in the asset revaluation surplus in respect of that asset is transferred to accumulated funds.

(m) Impairment of property, plant and equipment

As a not-for-profit entity with no cash generating units, impairment under AASB 136 Impairment of Assets is unlikely to arise. As property, plant and equipment is carried at fair value, impairment can only arise in the rare circumstances where the costs of disposal are material. Specifically, impairment is unlikely for not-for-profit entities given that AASB 136 modifies the recoverable amount test for non-cash generating assets of not-for-profit entities to the higher of fair value less costs of disposal and depreciated replacement cost, where depreciated replacement cost is also fair value.

(n) Intangible Assets

The Gallery recognises intangible assets only if it is probable that future economic benefits will flow to the Gallery and the cost of the asset can be measured reliably. The intangible assets held by the Gallery comprise the website and software for internal use and are recognised at cost.

Intangible assets are subsequently measured at fair value only if there is an active market. As there is no active market for the Gallery’s intangible assets the assets are carried at cost less any accumulated amortisation.

The useful life of intangible assets is assessed to be finite. The Gallery’s intangible assets are amortised on a straight line basis over three years.

Intangible assets are tested for impairment where an indicator of impairment exists. If the recoverable amount is less than its carrying amount, the carrying amount is reduced to recoverable amount and the reduction is recognised as an impairment loss.

(o) Assets not able to be reliably measured

The Gallery does not hold any assets other than those recognised in the Statement of Financial Position.

(p) Depreciation of property, plant and equipment

Except for certain heritage assets and collection assets, depreciation is provided for on a straight-line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to the Gallery.

All material identifiable component assets are depreciated over their shorter useful lives.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2015

Land is not a depreciable asset. Certain heritage assets have an extremely long useful life, including original art works and collections and heritage buildings because appropriate curatorial and preservation policies are adopted. Such assets are not subject to depreciation. The decision not to recognise depreciation for these assets is reviewed annually.

Depreciation rates for each category of depreciable assets are as follows:

- Plant and Equipment: 7-20%
- Motor Vehicles: 20%
- Furniture and Fittings: 20%
- Office Equipment: 33%
- Computer Equipment: 33%
- Catering Equipment: 20%
- Other Equipment: 20%
- Building Infrastructure: 1-7%

These rates are reviewed annually to ensure they reflect the assets' current useful life and residual values.

(q) Maintenance

Day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement of a part or component of an asset, in which case the costs are capitalised and depreciated.

(r) Leased assets

The Gallery does not have any assets subject to finance leases. Operating lease payments are charged to the Statement of Comprehensive Income in the periods in which they are incurred.

(s) Inventories

The Gallery’s inventories are held for sale and are stated at the lower of cost and net realisable value. Cost is calculated using the weighted average cost method.

The Gallery does not have any inventories acquired at no cost or for nominal consideration. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale.

(t) Financial instruments policies

The Gallery’s principal financial instruments policies and the main risks arising from financial instruments are outlined below, together with the Gallery’s objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

These financial instruments arise directly from the Gallery’s operations or are required to finance its operations. The Gallery does not enter into or trade financial instruments including derivative financial instruments for speculative purposes.

(ii) Financial instruments

(a) Cash & Term Deposits

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value. Interest is earned on daily bank balances and received monthly at the normal commercial rate.

The Gallery has placed funds in bank deposits “at call” or for a fixed term. The interest rate payable is negotiated initially and is fixed for the term of the deposits. These term deposits are usually held to maturity. The fair value includes the interest accrued as at 30 June 2015.

(b) Trade and Other Receivables

Trade and other receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables.

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the NSW Treasurer’s Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when there is objective evidence that the entity will
not be able to collect all amounts due. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. The evidence included past experience and current and expected changes in economic conditions and debtors credit ratings. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

(c) Investments
Investments are initially recognised at fair value plus, in the case of investments not at fair value through profit or loss, transaction costs. In accordance with the Investment Policy and in line with NSW Treasurer’s Direction, the only equity based investments permitted are in TCorp, a government approved investment fund. The Gallery determines the classification of its investments after initial recognition and when allowed and appropriate, re-evaluates this at each financial year end.

The Gallery investments in TCorp Hour Glass medium and long term facilities are classified as “at fair value through profit or loss” based on its investment strategy. The Gallery’s investments are represented by a number of units in managed investments within the facilities. Each facility has different investment horizons and comprises a mix of asset classes appropriate to the investment horizon. The fair value of these investments is determined by reference to quoted current bid prices at the close of business on the reporting date. Any change in unit price impacts directly on profit (rather than equity). The movement in the fair value of the Hour Glass Investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported in the line item ‘Investment revenue’.

These investments are generally able to be redeemed with 24 hours notice. The value of the investments represents the Gallery’s share of the value of the underlying assets of the funds and is stated at fair value, based on the market value. TCorp appoints and monitors fund managers and establishes and monitors the application of appropriate investment guidelines.

(d) Held to maturity investments and available for sale investments
The Gallery does not have any financial assets in these categories.

(e) Payables
These amounts represent liabilities for goods and services provided to the Gallery and other amounts, including interest. Trade and other payables are recognised initially at fair value usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method. Short-term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

(f) Financial guarantees
A financial guarantee contract is a contract that requires the issuer to make specified payments to reimburse the holder for a loss it incurs because a specified debtor fails to make payment when due in accordance with the original or modified terms of a debt instrument. Financial guarantee contracts are recognised as a liability at the time the guarantee is issued and initially measured at fair value, where material. After initial recognition, the liability is measured at the higher of the amount determined in accordance with AASB 137 Provisions, Contingent Liabilities and Contingent Assets and the amount initially recognised, less accumulated amortisation, where appropriate.

The Gallery has not granted any financial guarantees. However, refer Note 20 regarding disclosures on contingent liabilities.

(ii) Risk management
The Gallery’s Investment Policy was reviewed in 2014/15 and its Strategic Risk Management Plan was reviewed by the Audit and Risk Management Committee during 2014/15.

The Gallery’s Audit and Risk Committee has overall responsibility on behalf of the Board for the establishment and oversight of risk management and reviews and recommends policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the Gallery, to set risk limits and controls and to monitor risks. Compliance with policies relating to financial matters is managed by the Finance Committee and will be reviewed by the Audit and Risk Committee on a periodic basis.

The risk management analysis reviewed the major risks associated with the financial instruments i.e. Credit, Liquidity, Market, Interest rate, Currency and other risks. Risk impact area and implications arising from each risk factor is analysed and a risk rating has been assigned. The likelihood and the consequences of each risk were analysed and the controls and risk mitigation strategies confirmed.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2015

(a) Credit risk
Credit risk arises when there is the possibility of the Gallery's debtors defaulting on their contractual obligations, resulting in a financial loss to the Gallery. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. The credit risk for trade debtors is the carrying amount (net of any allowance for impairment).

No collateral is held by the Gallery.

Credit risk associated with the Gallery's financial assets, other than receivables, is managed through the selection of counterparties and establishment of minimum credit rating standards. In accordance with the Gallery's Investment Policy cash and term deposits will only be made in those banks and building societies approved by the Reserve Bank/Australian Prudential Regulatory Authority (APRA) and included in the "AGNSW Approved List" all of which have A ratings or better and no more than 30% of the Gallery's funds or $6 million (whichever is the smaller) to be invested in any one institution. The Finance Committee during 2014/15 continued to confine the deposits to the four major banks and this policy remains unchanged.

Gallery deposits held with NSW TCorp are guaranteed by the State. The value that best represents the maximum credit risk exposure is the fair value.

(b) Liquidity risk
Liquidity risk is the risk that the Gallery will be unable to meet its payment obligations when they fall due. The Gallery continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets.

The Gallery has no loans or overdrafts and no assets have been pledged as collateral. An overdraft facility is not considered necessary as arrangements have been put in place to call in term deposits at short notice if needed. A penalty of reduced interest rate may sometimes be incurred.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts due to suppliers (which are unsecured) are settled in accordance with the policy set out in NSW Treasury circular TC 11/12. If trade terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received.

(c) Market risk
Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices.

The Gallery endeavours to limit the market risk by investing in NSW TCorp funds which provide diversification through asset allocation over a spread of financial assets (cash, bonds, fixed interest securities and equities) over medium and long term investment horizons. NSW TCorp is required to act in the best interest of the unit holders and to administer the investments accordingly. Notwithstanding these controls, market risk is inevitable in the equity markets, which is subject to global volatility.

(d) Currency risk
The Gallery is exposed to currency risk on purchases made in currencies other than Australian Dollars. The Gallery fully hedges any substantial future foreign currency purchases when contracted. The Gallery uses forward exchange contracts to hedge its currency risk, as soon as the liability arises.

(e) Interest rate risk
Interest rate risk is limited as the Gallery only enters into fixed interest terms on its term deposits. The Gallery has no interest bearing liabilities and therefore is not exposed to interest rate risk on borrowings.

(iii) Fair value
Financial instruments are generally recognised at cost, with the exception of the TCorp Hour-Glass facilities, which are measured at fair value. The amortised cost of financial instruments recognised in the statement of financial position approximates the fair value, because of the short-term nature of many of the financial instruments.

A number of the Gallery’s accounting policies and disclosures require the measurement of fair values, for both financial and non-financial assets and liabilities. When measuring fair value, the valuation technique used maximises the use of relevant observable inputs and minimises the use of unobservable inputs. Under AASB 13, the Gallery categorises, for disclosure purposes, the valuation techniques based on the inputs used in the valuation techniques as follows:
Level 1 - quoted prices in active markets for identical assets / liabilities that the entity can access at the measurement date.
Level 2 – inputs other than quoted prices included within Level 1 that are observable, either directly or indirectly.
Level 3 – inputs that are not based on observable market data (unobservable inputs).
There were no transfers between Level 1 or 2 during the periods. The value of the Hour-Glass Investments is based on the entity’s share of the value of the underlying assets of the facility, based on the market value. All of the Hour-Glass facilities are valued using ‘redemption’ pricing.

The Gallery recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred. Refer Note 10 and Note 16 for further disclosures regarding fair value measurements of financial and non-financial assets.

**(iv) Impairment of financial assets**

All financial assets, except those measured at fair value through profit and loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the Gallery will not be able to collect all amounts due.

For financial assets carried at amortised cost, the amount of the allowance is the difference between the asset’s carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the impairment loss is recognised in the net result for the year. Reversals of impairment losses of financial assets carried at amortised cost cannot result in a carrying amount that exceeds what the carrying amount would have been had there not been an impairment loss.

Any reversals of impairment losses are reversed through the net result, where there is objective evidence.

**(v) De-recognition of financial assets and liabilities**

A financial asset is de-recognised when the contractual rights to the cash flows from the financial assets expire; or if the Gallery transfers the financial asset:

- Where substantially all the risks and rewards have been transferred; or
- Where the Gallery has not transferred substantially all the risks and rewards, if the entity has not retained control.

Where the Gallery has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the Gallery’s continuing involvement in the asset.

A financial liability is de-recognised when the obligation specified in the contract is discharged or cancelled or expired.

**(u) Current assets held for resale**

Current Assets held for sale are recognised at lower of carrying amount and fair value less costs to sell. These assets are not depreciated while they are held for sale.

**(v) Bequests and special purpose funds**

The Gallery receives monies and gifts of works of art. The aggregate of these contributions received for the year has been stated as revenue in the ‘Bequest and Special Purpose Funds’ Statement of Comprehensive Income in Note 5. These revenues provide for expenditure in the current year and in future years. Any revenues unspent in the current year have been carried forward for appropriate expenditure in future years.

**(w) Budgeted Amounts**

The budgeted amounts are drawn from the original budgeted financial statements presented to Parliament in respect of the reporting period. Subsequent amendments to the original budget (e.g. adjustment for transfer of functions between entities as a result of Administrative Arrangements Orders) are not reflected in the budgeted amounts. Major variances between the original budgeted amounts and the actual amounts disclosed in the primary financial statements is explained in Note 18.

**(x) Comparative information**

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

**(y) Trustee benefits**

The trustees of the Gallery have not entered into any contract with the Gallery and do not receive any other benefits.
(2) Taxation status

The activities of the Gallery are exempt of income tax. The Gallery is registered for GST purposes and has gift deductible recipient status.

(aa) Services provided at no cost

Where material contributions are made to the Gallery at no charge an expense is recorded in the accounts to reflect activities at the Gallery and is offset by an equivalent revenue entry. Services provided by volunteers are calculated using the actual hours worked at an average Gallery guide salary rate - refer to note 15.

(ab) Changes to Accounting Policies, including new or revised Australian Accounting Standards

At reporting date a number of accounting standards adopted by the AASB had been issued but are not yet operative. At present New South Wales Treasury is mandating not to early adopt new Australian Accounting Standards, unless Treasury determines otherwise.

(i) Effective for the first time in 2014-15

The following new Australian Accounting Standards have been applied.

- AASB 10 Consolidated Financial Statements
- AASB 12 Disclosure of Interests in Other Entities
- AASB 127 separate financial statements and AASB 128 investments in associates and joint ventures.
- AASB 1055 Budgetary Reporting

The adoption of these new standards do not have any material impact on the Trust’s financial statements.

(ii) Issued but not yet effective

The following new Australian Accounting Standards have not been applied and are not yet effective. It is considered that the adoption of these standards will not have any material impact on the Trust’s financial statements.

- AASB 14 and AASB 2014-1 (Part D) regarding Regulatory Deferral Accounts
- AASB 127 separate financial statements and AASB 128 investments in associates and joint ventures
- AASB 15 and AASB 2014-5 regarding Revenue from Contracts with Customers
- AASB 1056 Superannuation Entities
- AASB 2014-3 regarding accounting for acquisitions of interests in joint operations
- AASB 2014-4 regarding acceptable methods of depreciation and amortisation
- AASB 2014-6 regarding bearer plants
- AASB 2014-9 regarding equity method in separate financial statements
- AASB 2014-10 regarding sale or contribution of assets between and investor and its associate or joint venture
- AASB 2015-1 regarding annual improvements to Australian Accounting Standards 2012-2014 cycle
- AASB 2015-2 regarding amendments to AASB 101 disclosure initiatives
- AASB 2015-3 regarding materiality
# 2 EXPENSES EXCLUDING LOSSES

## (a) Personnel Services

<table>
<thead>
<tr>
<th>Item</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages (including recreation leave)</td>
<td>11,018</td>
<td>18,345</td>
<td>17,163</td>
<td></td>
</tr>
<tr>
<td>Superannuation - defined benefit plans *</td>
<td>103</td>
<td>152</td>
<td>158</td>
<td></td>
</tr>
<tr>
<td>Superannuation - defined contribution plans</td>
<td>865</td>
<td>1,455</td>
<td>1,309</td>
<td></td>
</tr>
<tr>
<td>Long service leave *</td>
<td>294</td>
<td>955</td>
<td>624</td>
<td></td>
</tr>
<tr>
<td>Workers' compensation insurance</td>
<td>211</td>
<td>165</td>
<td>236</td>
<td></td>
</tr>
<tr>
<td>Redundancy</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Payroll tax on superannuation *</td>
<td>-</td>
<td>3</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other payroll tax and fringe benefit tax</td>
<td>723</td>
<td>1,160</td>
<td>1,111</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>13,217</td>
<td>22,252</td>
<td>20,822</td>
<td></td>
</tr>
</tbody>
</table>

## (b) Employees Related Expenses

<table>
<thead>
<tr>
<th>Item</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages (including recreation leave)</td>
<td>18,345</td>
<td>6,165</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superannuation - defined benefit plans *</td>
<td>152</td>
<td>53</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superannuation - defined contribution plans</td>
<td>955</td>
<td>330</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Long service leave *</td>
<td>185</td>
<td>25</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Workers' compensation insurance</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Redundancy</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Payroll tax on superannuation *</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other payroll tax and fringe benefit tax</td>
<td>1,160</td>
<td>387</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>22,252</td>
<td>7,404</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

* These are assumed by the Crown. A corresponding amount is also shown under note 3(c).

Personnel services costs capitalised for capital projects and excluded from above in 2015 $867,551 ($469,382 in 2014).

## (c) Other operating expenses

<table>
<thead>
<tr>
<th>Item</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auditor’s remuneration - audit of the financial statements</td>
<td>98</td>
<td>100</td>
<td>92</td>
<td>94</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>1,744</td>
<td>1,786</td>
<td>1,744</td>
<td>1,786</td>
</tr>
<tr>
<td>Travel and accommodation</td>
<td>826</td>
<td>937</td>
<td>826</td>
<td>912</td>
</tr>
<tr>
<td>Operating lease rental expense - minimum lease payments</td>
<td>99</td>
<td>93</td>
<td>99</td>
<td>93</td>
</tr>
<tr>
<td>Maintenance (refer reconciliation below)</td>
<td>514</td>
<td>528</td>
<td>514</td>
<td>528</td>
</tr>
<tr>
<td>Insurance</td>
<td>1,195</td>
<td>1,195</td>
<td>1,195</td>
<td>1,195</td>
</tr>
<tr>
<td>Consultants</td>
<td>228</td>
<td>276</td>
<td>228</td>
<td>276</td>
</tr>
<tr>
<td>Contractors</td>
<td>277</td>
<td>511</td>
<td>277</td>
<td>511</td>
</tr>
<tr>
<td>Consumables</td>
<td>470</td>
<td>464</td>
<td>470</td>
<td>464</td>
</tr>
<tr>
<td>Exhibition fees and related costs</td>
<td>541</td>
<td>1,138</td>
<td>541</td>
<td>1,138</td>
</tr>
<tr>
<td>Fees - general professional</td>
<td>607</td>
<td>448</td>
<td>607</td>
<td>448</td>
</tr>
<tr>
<td>Freight, packing and storage</td>
<td>2,039</td>
<td>1,469</td>
<td>2,039</td>
<td>1,469</td>
</tr>
<tr>
<td>Marketing and promotion</td>
<td>1,833</td>
<td>1,612</td>
<td>1,578</td>
<td>1,094</td>
</tr>
<tr>
<td>Printing/graphics</td>
<td>461</td>
<td>529</td>
<td>480</td>
<td>528</td>
</tr>
<tr>
<td>Property expenses</td>
<td>2,416</td>
<td>2,795</td>
<td>2,416</td>
<td>2,795</td>
</tr>
<tr>
<td>Value of services provided by volunteers - Note 3(b)</td>
<td>1,405</td>
<td>1,701</td>
<td>1,405</td>
<td>1,701</td>
</tr>
<tr>
<td>Sponsorship in kind</td>
<td>845</td>
<td>586</td>
<td>847</td>
<td>586</td>
</tr>
<tr>
<td>Other</td>
<td>4,903</td>
<td>3,789</td>
<td>4,903</td>
<td>3,757</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>20,895</td>
<td>19,959</td>
<td>20,833</td>
<td>19,398</td>
</tr>
</tbody>
</table>

| Reconciliation - total maintenance     |         |         |         |         |
| Maintenance expense as above           | 514     | 528     | 514     | 528     |
| Personnel services maintenance expense included in Note 2(a) | -       | -       | -       | -       |
| **Total maintenance expenses included in Note 2(a) & 2(b)** | 514     | 528     | 514     | 528     |

## (d) Depreciation and amortisation

<table>
<thead>
<tr>
<th>Asset Class</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings</td>
<td>2,189</td>
<td>2,159</td>
<td>2,189</td>
<td>2,159</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>1,276</td>
<td>1,395</td>
<td>1,276</td>
<td>1,395</td>
</tr>
<tr>
<td>Intangibles</td>
<td>32</td>
<td>48</td>
<td>32</td>
<td>43</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3,497</td>
<td>4,137</td>
<td>3,497</td>
<td>4,137</td>
</tr>
</tbody>
</table>
### 3 REVENUE

(a) Sale of goods and services

<table>
<thead>
<tr>
<th></th>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015</td>
<td>2014</td>
</tr>
<tr>
<td>Sale of goods</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandise, book and publication sales</td>
<td>3,331</td>
<td>3,546</td>
</tr>
<tr>
<td>Rendering of services</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Admission fees</td>
<td>3,758</td>
<td>2,077</td>
</tr>
<tr>
<td>Venue hire and catering</td>
<td>1,490</td>
<td>932</td>
</tr>
<tr>
<td>Other</td>
<td>842</td>
<td>707</td>
</tr>
<tr>
<td></td>
<td>5,888</td>
<td>3,716</td>
</tr>
<tr>
<td></td>
<td>9,219</td>
<td>7,262</td>
</tr>
</tbody>
</table>

(b) Grants and contributions

From Department of Trade & Investment, Regional Infrastructure and Services

<table>
<thead>
<tr>
<th></th>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015</td>
<td>2014</td>
</tr>
<tr>
<td>Recurrent grants</td>
<td>23,795</td>
<td>23,908</td>
</tr>
<tr>
<td>Capital grants</td>
<td>9,091</td>
<td>6,020</td>
</tr>
<tr>
<td></td>
<td>32,786</td>
<td>29,928</td>
</tr>
<tr>
<td>Donations - cash *</td>
<td>12,032</td>
<td>4,585</td>
</tr>
<tr>
<td>Sponsorship - cash</td>
<td>2,894</td>
<td>2,497</td>
</tr>
<tr>
<td>Grants - other</td>
<td>372</td>
<td>643</td>
</tr>
<tr>
<td>Sponsorship - in kind</td>
<td>847</td>
<td>614</td>
</tr>
<tr>
<td>Donations - works of art</td>
<td>4,265</td>
<td>3,807</td>
</tr>
<tr>
<td>Value of services provided by volunteers - Note 2(c)</td>
<td>1,405</td>
<td>1,701</td>
</tr>
<tr>
<td></td>
<td>21,805</td>
<td>13,627</td>
</tr>
<tr>
<td>Other grants – personnel services</td>
<td>-</td>
<td>1,031</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>1,631</td>
</tr>
<tr>
<td></td>
<td>54,601</td>
<td>43,555</td>
</tr>
</tbody>
</table>

* Donations include funding for acquisition of art works and other specific purposes.

(c) Acceptance by the Crown Entity of Employee Benefits and Other Liabilities

<table>
<thead>
<tr>
<th></th>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015</td>
<td>2014</td>
</tr>
<tr>
<td>Long Service Leave</td>
<td>679</td>
<td>624</td>
</tr>
<tr>
<td>Superannuation - defined benefits</td>
<td>152</td>
<td>156</td>
</tr>
<tr>
<td>Payroll Tax</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>1,031</td>
<td>783</td>
</tr>
</tbody>
</table>

(d) Investment revenue

<table>
<thead>
<tr>
<th></th>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015</td>
<td>2014</td>
</tr>
<tr>
<td>TCorp Hour Glass investment facilities Interest</td>
<td>2,402</td>
<td>2,162</td>
</tr>
<tr>
<td></td>
<td>491</td>
<td>734</td>
</tr>
<tr>
<td></td>
<td>2,893</td>
<td>2,896</td>
</tr>
</tbody>
</table>

(e) Other revenue

<table>
<thead>
<tr>
<th></th>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015</td>
<td>2014</td>
</tr>
<tr>
<td>Workers compensation recovery</td>
<td>71</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>71</td>
<td>61</td>
</tr>
</tbody>
</table>

### 4 GAIN / (LOSS) ON DISPOSAL

<table>
<thead>
<tr>
<th>Proceeds from disposal of property, plant &amp; equipment and art works</th>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015</td>
<td>2014</td>
</tr>
<tr>
<td>Written down value of assets disposed</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>8</td>
</tr>
</tbody>
</table>
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2015

Consolidated Entity  Parent Entity
2015  2014  2015  2014

$000  $000  $000  $000

5 CONDITIONS ON CONTRIBUTIONS AND RESTRICTED ASSETS
Investments in the following are restricted use assets to the extent that they represent bequests and donations held by the Gallery to be used in accordance with the deed of trust or other documents governing these funds.

<table>
<thead>
<tr>
<th>Fund</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bequest and Special Purpose Fund</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Short term deposits</td>
<td>8,233</td>
<td>7,920</td>
<td>8,233</td>
<td>7,920</td>
</tr>
<tr>
<td>TCorp Hour Glass investment - medium term and long term facilities</td>
<td>20,671</td>
<td>21,337</td>
<td>25,671</td>
<td>21,337</td>
</tr>
<tr>
<td></td>
<td>33,904</td>
<td>29,257</td>
<td>33,904</td>
<td>29,257</td>
</tr>
</tbody>
</table>

included in the total accumulated funds is an amount attributed to the bequests and special purpose funds as follows:

<table>
<thead>
<tr>
<th>Revenue</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of goods and services</td>
<td>2,825</td>
<td>2,307</td>
<td>2,625</td>
<td>2,307</td>
</tr>
<tr>
<td>Investment revenue</td>
<td>14,453</td>
<td>7,048</td>
<td>14,453</td>
<td>7,048</td>
</tr>
<tr>
<td>Other revenue</td>
<td>192</td>
<td>135</td>
<td>192</td>
<td>135</td>
</tr>
<tr>
<td></td>
<td>17,470</td>
<td>9,488</td>
<td>17,470</td>
<td>9,488</td>
</tr>
<tr>
<td>Expenditure</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personnel Services</td>
<td>463</td>
<td>434</td>
<td>463</td>
<td>434</td>
</tr>
<tr>
<td>Other</td>
<td>967</td>
<td>420</td>
<td>967</td>
<td>420</td>
</tr>
<tr>
<td></td>
<td>1,420</td>
<td>854</td>
<td>1,420</td>
<td>854</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>16,240</td>
<td>8,636</td>
<td>16,240</td>
<td>8,636</td>
</tr>
</tbody>
</table>

| Equity                                    |           |           |           |           |
| Opening balance                           | 29,257    | 27,375    | 29,257    | 27,375    |
| Transfers                                 | (361)     | (50)      | (361)     | (50)      |
| Acquisitions                              | (6,704)   | (11,232)  | (6,704)   | (11,232)  |
| Surplus for the year                      | 16,240    | 8,636     | 16,240    | 8,636     |
| Closing balance                           | 35,504    | 29,257    | 35,504    | 29,257    |

6 CURRENT ASSETS - CASH AND CASH EQUIVALENTS

| Cash at bank and on hand                  |           |           |           |           |
| Short term deposits                       | 2,417     | 3,904     | 2,310     | 3,894     |
|                                           | 16,050    | 17,700    | 14,500    | 16,100    |
|                                           | 18,467    | 21,640    | 18,810    | 19,994    |

Details regarding credit risk, liquidity risk and market risk arising from financial instruments are disclosed in notes 16.

For the purpose of the Statement of Cash Flows, cash includes cash at bank, cash on hand and short term deposits. Cash and cash equivalent assets recognised in the Statement of Financial Position are reconciled at end of the financial year to the Statement of Cash Flows as follows:

| Cash and cash equivalents (per Statement of Financial Position) | 18,467 | 21,640 | 18,810 | 19,994 |
| Closing cash and cash equivalents (per Statement of Cash Flows) | 18,467 | 21,640 | 18,810 | 19,994 |

7 CURRENT ASSETS - RECEIVABLES

| Trade debtors (sale of goods and services) | 473  | 307  | 473  | 307  |
| Accrued income                            | 488  | 296  | 480  | 296  |
| Other receivables                         | 342  | 216  | 343  | 216  |
| Prepayments                               | 12   | 413  | 12   | 413  |
| Total receivables                         | 1,315| 1,234| 1,268| 1,232|

Details regarding credit risk, liquidity risk and market risk, including financial assets that are either past due or impaired are disclosed in notes 1 (b) (i) (b) and 16.

8 CURRENT ASSETS - INVENTORIES

| Held for resale                           |      |      |      |      |
| Stock on hand - at cost                   | 1,504| 1,338| 1,504| 1,338|

116
9 NON-CURRENT ASSETS - FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT AND LOSS

TCorp Hour Glass investment - medium term and long term facilities
Details regarding credit risk, liquidity risk and market risk are disclosed in notes 1(i) (i) (c) and 16.

Consolidated Entity
Parent Entity
2015 $'000 2014 $'000 2015 $'000 2014 $'000

25,671 21,337 25,671 21,337

10 NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT (CONSOLIDATED AND PARENT ENTITY)

<table>
<thead>
<tr>
<th></th>
<th>Land $'000</th>
<th>Buildings $'000</th>
<th>Plant and Equipment $'000</th>
<th>Collection Assets $'000</th>
<th>Total $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>At 30 June 2014 - fair value</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross carrying amount</td>
<td>18,250</td>
<td>214,311</td>
<td>17,629</td>
<td>1,130,140</td>
<td>1,380,530</td>
</tr>
<tr>
<td>Accumulated depreciation and impairment</td>
<td>(31,532)</td>
<td>(15,564)</td>
<td>(47,096)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net carrying amount</td>
<td>18,250</td>
<td>182,779</td>
<td>2,285</td>
<td>1,130,140</td>
<td>1,335,434</td>
</tr>
<tr>
<td>At 30 June 2015 - fair value</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross carrying amount</td>
<td>21,000</td>
<td>224,179</td>
<td>19,262</td>
<td>1,330,566</td>
<td>1,595,047</td>
</tr>
<tr>
<td>Accumulated depreciation and impairment</td>
<td>(33,721)</td>
<td>(15,640)</td>
<td>(50,361)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net carrying amount</td>
<td>21,000</td>
<td>190,458</td>
<td>2,442</td>
<td>1,330,566</td>
<td>1,544,468</td>
</tr>
</tbody>
</table>

Reconciliation
A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the each reporting period are set out below:

<table>
<thead>
<tr>
<th></th>
<th>Land $'000</th>
<th>Buildings $'000</th>
<th>Plant and Equipment $'000</th>
<th>Collection Assets $'000</th>
<th>Total $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year ended 30 June 2014</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net Carrying Amount at 1 July 2013</td>
<td>17,250</td>
<td>178,140</td>
<td>3,982</td>
<td>1,120,798</td>
<td>1,309,170</td>
</tr>
<tr>
<td>Additions/Transfers</td>
<td>1,000</td>
<td>6,798</td>
<td>217</td>
<td>6,342</td>
<td>17,357</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>- (2,159)</td>
<td>(1,934)</td>
<td>(4,093)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net revaluation increment/revaluation decrements</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net Carrying Amount at 30 June 2014</td>
<td>18,250</td>
<td>182,779</td>
<td>2,285</td>
<td>1,130,140</td>
<td>1,335,434</td>
</tr>
<tr>
<td>Year ended 30 June 2015</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net Carrying Amount at 1 July 2014</td>
<td>18,250</td>
<td>178,140</td>
<td>2,265</td>
<td>1,130,140</td>
<td>1,333,434</td>
</tr>
<tr>
<td>Additions/Transfers</td>
<td>- (9,665)</td>
<td>1,453</td>
<td>13,100</td>
<td>24,421</td>
<td></td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>(396)</td>
<td>(396)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>- (2,189)</td>
<td>(1,276)</td>
<td>(3,465)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net revaluation increment/revaluation decrements</td>
<td>2,750</td>
<td>-</td>
<td>187,742</td>
<td>190,492</td>
<td></td>
</tr>
<tr>
<td>Net Carrying Amount at 30 June 2014</td>
<td>21,000</td>
<td>190,458</td>
<td>2,442</td>
<td>1,330,566</td>
<td>1,544,468</td>
</tr>
</tbody>
</table>

Fair Value Measurement of Non Financial Assets
Fair Value Hierarchy

<table>
<thead>
<tr>
<th></th>
<th>2014 Level 1 $'000</th>
<th>Level 2 $'000</th>
<th>Level 3 $'000</th>
<th>Total fair value $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>- 18,250</td>
<td>- 18,250</td>
<td>- 18,250</td>
<td>- 18,250</td>
</tr>
<tr>
<td>Buildings</td>
<td>- 182,779</td>
<td>- 182,779</td>
<td>- 182,779</td>
<td>- 182,779</td>
</tr>
<tr>
<td>Collection Assets</td>
<td>- 1,130,140</td>
<td>- 1,130,140</td>
<td>- 1,130,140</td>
<td>- 1,130,140</td>
</tr>
<tr>
<td></td>
<td>1,148,390</td>
<td>182,779</td>
<td>1,331,169</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2015 Level 1 $'000</th>
<th>Level 2 $'000</th>
<th>Level 3 $'000</th>
<th>Total fair value $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>- 21,000</td>
<td>- 21,000</td>
<td>- 21,000</td>
<td>- 21,000</td>
</tr>
<tr>
<td>Buildings</td>
<td>- 190,458</td>
<td>- 190,458</td>
<td>- 190,458</td>
<td>- 190,458</td>
</tr>
<tr>
<td>Collection Assets</td>
<td>- 1,242,421</td>
<td>86,165</td>
<td>1,330,586</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,263,241</td>
<td>278,623</td>
<td>1,542,044</td>
<td></td>
</tr>
</tbody>
</table>

There were transfers between Level 1 or 2 during the period for collections.

Land has been revalued this year by a registered valuer from the Land and Property Information. Increase in value has been recorded in the asset revaluation reserve.

The Gallery's building was revalued in December 2012 at fair value by qualified professional personnel from the Buildings Engineering Services, NSW Public Works. The increase in value is recorded in the asset revaluation reserve.

Library collection has been revalued this year at fair value by Mr Simon Taaffe, accredited valuer for the Taxation Incentives for the Arts Scheme for Australian books, including artists' books and manuscripts after 1900.

The art collection were valued this year at fair value by RHAS Valuers. The increase in value is recorded in the asset revaluation reserve.

Details regarding valuation techniques and inputs are disclosed in Note 1(i)
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

Reconciliation of recurring Level 3 fair value measurements

<table>
<thead>
<tr>
<th></th>
<th>Building</th>
<th>Collections</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year ended 30 June 2014</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair value as at 1 July 2013</td>
<td>178,140</td>
<td>-</td>
</tr>
<tr>
<td>Additions</td>
<td>6,796</td>
<td>-</td>
</tr>
<tr>
<td>Revaluation increments/ decrements</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation</td>
<td>(2,159)</td>
<td>-</td>
</tr>
<tr>
<td><strong>Fair value as at 30 June 2014</strong></td>
<td><strong>182,779</strong></td>
<td><strong>-</strong></td>
</tr>
</tbody>
</table>

| **Year ended 30 June 2015** |          |             |
| Fair value as at 1 July 2014 | 182,779  | -           |
| Additions             | 9,866    | -           |
| Revaluation increments/ decrements | -        | -           |
| Transfers from Level 2 | 81,165   | -           |
| Disposals             | -        | -           |
| Depreciation          | (2,189)  | -           |
| **Fair value as at 30 June 2015** | **190,458** | **88,165** |

For the year ended 30 June 2015

11 NON CURRENT ASSETS - INTANGIBLE ASSETS (CONSOLIDATED AND PARENT ENTITY)

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Software Cost (gross carrying amount)</td>
<td>839</td>
<td>502</td>
</tr>
<tr>
<td>Less: accumulated amortisation</td>
<td>(457)</td>
<td>(424)</td>
</tr>
<tr>
<td><strong>Net carrying amount</strong></td>
<td><strong>382</strong></td>
<td><strong>78</strong></td>
</tr>
</tbody>
</table>

Movements during the year

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net carrying amount</td>
<td>78</td>
<td>68</td>
</tr>
<tr>
<td>Additions</td>
<td>338</td>
<td>52</td>
</tr>
<tr>
<td>Amortisation</td>
<td>(34)</td>
<td>(42)</td>
</tr>
<tr>
<td><strong>Net carrying amount at end of year</strong></td>
<td><strong>382</strong></td>
<td><strong>78</strong></td>
</tr>
</tbody>
</table>

12 CURRENT / NON-CURRENT LIABILITIES - PAYABLES

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non derivative financial liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade creditors</td>
<td>6,876</td>
<td>6,777</td>
</tr>
<tr>
<td>Capital creditors</td>
<td>2,908</td>
<td>2,990</td>
</tr>
<tr>
<td><strong>Current Liabilities</strong></td>
<td><strong>9,782</strong></td>
<td><strong>9,337</strong></td>
</tr>
</tbody>
</table>

13 CURRENT / NON CURRENT PROVISION FOR EMPLOYMENT BENEFITS

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creditors personnel services</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued personnel services costs</td>
<td>1,285</td>
<td>593</td>
</tr>
<tr>
<td>Recreation leave</td>
<td>1,814</td>
<td>1,770</td>
</tr>
<tr>
<td>Long service leave on-costs</td>
<td>394</td>
<td>486</td>
</tr>
<tr>
<td><strong>Current</strong></td>
<td>3,493</td>
<td>2,849</td>
</tr>
<tr>
<td>Non-current</td>
<td>(48)</td>
<td>(25)</td>
</tr>
<tr>
<td><strong>Net Result</strong></td>
<td>3,445</td>
<td>2,824</td>
</tr>
</tbody>
</table>

14 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Cash used on operating activities</td>
<td>19,319</td>
<td>16,988</td>
</tr>
<tr>
<td>Net gain / (loss) on sale of non-current assets</td>
<td>(386)</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>(3,497)</td>
<td>(4,137)</td>
</tr>
<tr>
<td>Increase / (decrease) - other financial assets</td>
<td>2,334</td>
<td>1,341</td>
</tr>
<tr>
<td>Gifts of works of art</td>
<td>4,255</td>
<td>3,607</td>
</tr>
<tr>
<td>(Increase) / decrease in trade and other payables</td>
<td>(1,089)</td>
<td>(3,906)</td>
</tr>
<tr>
<td>Increase / (decrease) in trade and other receivables</td>
<td>81</td>
<td>(4192)</td>
</tr>
<tr>
<td>Increase / (decrease) in inventories</td>
<td>166</td>
<td>142</td>
</tr>
<tr>
<td><strong>Net Result</strong></td>
<td>21,163</td>
<td>9,848</td>
</tr>
</tbody>
</table>

15 NON-CASH FINANCING AND INVESTING ACTIVITIES

The following non-cash transactions are included in the financial statements for the year:

Donations of assets - brought to account by creating an asset and crediting non-cash donations

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Works of art</td>
<td>4,255</td>
<td>3,607</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Services provided by volunteers</td>
<td>1,405</td>
<td>1,701</td>
</tr>
<tr>
<td>Advertising, freight, accommodation, travel, legal fees and similar expenses</td>
<td>847</td>
<td>614</td>
</tr>
</tbody>
</table>
16 FINANCIAL INSTRUMENTS

The Gallery’s principal financial instruments are outlined below:

(a) Financial instrument categories

<table>
<thead>
<tr>
<th>Financial Assets</th>
<th>Notes</th>
<th>Category</th>
<th>Carrying Amount</th>
<th>Carrying Amount</th>
<th>Carrying Amount</th>
<th>Carrying Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>6</td>
<td>N/A</td>
<td>18,467</td>
<td>21,640</td>
<td>16,810</td>
<td>19,994</td>
</tr>
<tr>
<td>Receivables</td>
<td>7</td>
<td>Receivables (at amortised cost)</td>
<td>473</td>
<td>307</td>
<td>473</td>
<td>307</td>
</tr>
<tr>
<td>Financial assets at fair value</td>
<td>9</td>
<td>At fair value through profit or loss</td>
<td>25,671</td>
<td>21,337</td>
<td>25,671</td>
<td>21,337</td>
</tr>
<tr>
<td>Payables (excluding unearned revenue and statutory payables)</td>
<td>12</td>
<td>Financial liabilities (at amortised cost)</td>
<td>5,792</td>
<td>12,186</td>
<td>8,845</td>
<td>12,178</td>
</tr>
<tr>
<td>Receivables - trade debtors</td>
<td></td>
<td></td>
<td>473</td>
<td>307</td>
<td>473</td>
<td>307</td>
</tr>
<tr>
<td>Past due but not impaired &lt; 3 months</td>
<td></td>
<td></td>
<td>55</td>
<td>4</td>
<td>55</td>
<td>4</td>
</tr>
</tbody>
</table>

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. The only financial assets that are past due are ‘sales of goods and services’ category of the Statement of Financial Position. There is no debtor in receivership as at 30 June 2015. (nil 2014)

Financial assets at fair value designated as such upon initial recognition

TCorp Hour Glass Investment facilities

The Gallery has investments in the following TCorp’s Hour Glass Investment facilities. The Gallery’s investments are represented by a number of units in managed investments within the facilities.

<table>
<thead>
<tr>
<th>Facility</th>
<th>Investment Sectors</th>
<th>Investment horizon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium term growth facility</td>
<td>Cash, Australian bonds</td>
<td>3 years to 7 years</td>
</tr>
<tr>
<td></td>
<td>Australian and international shares</td>
<td></td>
</tr>
<tr>
<td></td>
<td>listed property and emerging markets</td>
<td></td>
</tr>
<tr>
<td>Long term growth facility</td>
<td>Cash, Australian bonds</td>
<td>7 years and over</td>
</tr>
<tr>
<td></td>
<td>Australian and international shares</td>
<td></td>
</tr>
<tr>
<td></td>
<td>listed property and emerging markets</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>25,671</td>
<td>21,337</td>
</tr>
</tbody>
</table>

The unit price of each facility is equal to the total fair value of net assets held by the facility divided by the total number of units on issue for that facility. Unit prices are calculated and published daily.

(b) Interest rate risk

As the Group has no debt obligations, interest rate risk is considered minimal. The Group’s exposure to interest rate risk is set out below:

<table>
<thead>
<tr>
<th>Change in Interest rate</th>
<th>Impact on net result / equity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash &amp; cash equivalents</td>
<td>1%</td>
</tr>
<tr>
<td></td>
<td>185</td>
</tr>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>168</td>
</tr>
<tr>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

(c) Sensitivity Analysis

<table>
<thead>
<tr>
<th>Year ended 30 June 2014</th>
<th>Change in unit price</th>
<th>Impact on net result / equity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium term growth facility</td>
<td>+/− 6%</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>609</td>
</tr>
<tr>
<td>Long term growth facility</td>
<td>+/− 15%</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1,220</td>
</tr>
<tr>
<td>Returns</td>
<td>Achieved</td>
<td>%</td>
</tr>
<tr>
<td></td>
<td>Benchmark</td>
<td>%</td>
</tr>
<tr>
<td>Medium term growth facility</td>
<td>7.66</td>
<td>4.28</td>
</tr>
<tr>
<td></td>
<td>4.69</td>
<td>7.58</td>
</tr>
<tr>
<td>Long term growth facility</td>
<td>13.50</td>
<td>(0.73)</td>
</tr>
<tr>
<td></td>
<td>Benchmark</td>
<td>13.57</td>
</tr>
<tr>
<td></td>
<td>(0.61)</td>
<td></td>
</tr>
<tr>
<td>Year ended 30 June 2015</td>
<td>+/− 6%</td>
<td>6</td>
</tr>
<tr>
<td>Medium term growth facility</td>
<td>699</td>
<td>6</td>
</tr>
<tr>
<td>Long term growth facility</td>
<td>+/− 15%</td>
<td>2,102</td>
</tr>
<tr>
<td></td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>Returns</td>
<td>Achieved</td>
<td>%</td>
</tr>
<tr>
<td></td>
<td>Benchmark</td>
<td>%</td>
</tr>
<tr>
<td>Medium term growth facility</td>
<td>7.35</td>
<td>7.66</td>
</tr>
<tr>
<td></td>
<td>7.32</td>
<td>7.58</td>
</tr>
<tr>
<td>Long term growth facility</td>
<td>12.66</td>
<td>13.50</td>
</tr>
<tr>
<td></td>
<td>Benchmark</td>
<td>12.62</td>
</tr>
<tr>
<td></td>
<td>13.57</td>
<td>13.50</td>
</tr>
</tbody>
</table>

119
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2015

(d) Fair value recognised in the statement of financial position

The Gallery uses the following hierarchy for disclosing the fair value of financial instruments by valuation technique:
Level 1 - Derived from quoted prices in active markets for identical assets / liabilities
Level 2 - Derived from inputs other than quoted prices that are observable directly or indirectly
Level 3 - Derived from valuation techniques that include inputs for the asset / liability not based on observable market data (unobservable inputs)

Consolidated and Parent entity

<table>
<thead>
<tr>
<th></th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Financial assets at fair value</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TCorp Hour Glass Investments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2014</td>
<td>-</td>
<td>21,337</td>
<td>-</td>
<td>21,337</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>21,337</td>
<td>-</td>
<td>21,337</td>
</tr>
<tr>
<td>Financial assets at fair value</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TCorp Hour Glass Investments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2015</td>
<td>-</td>
<td>25,671</td>
<td>-</td>
<td>25,671</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>25,671</td>
<td>-</td>
<td>25,671</td>
</tr>
</tbody>
</table>

(The table above only includes financial assets, as financial liabilities are not measured at fair value in the statement of financial position)

Consolidated Parent

<table>
<thead>
<tr>
<th></th>
<th>Entity</th>
<th>2015</th>
<th>2014</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Entity</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>(e) Payables</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-derivative financial liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables - non-interest bearing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2014</td>
<td>5,792</td>
<td>9,337</td>
<td>8,645</td>
<td>9,329</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maturity Dates</td>
<td>&lt; 1 yr</td>
<td>1-5 yr</td>
<td>&gt; 5 yrs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2014</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued Salaries</td>
<td>593</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Creditors</td>
<td>9,339</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9,932</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>2015</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued Salaries</td>
<td>634</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Creditors</td>
<td>5,168</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5,802</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

The amounts disclosed are the contractual undiscounted cash flow based on the earliest date on which the entity can be required to pay and therefore will not reconcile to the statement of financial position.

17 COMMITMENTS FOR EXPENDITURE

(a) Capital commitments

There are $1,290,217 inclusive of GST of capital commitments outstanding as at 30 June 2015. (2014 $908,000). GST: $129,000
All capital commitments are not Later than one year.

(b) Other expenditure commitments

There are $692,872 inclusive of GST of other expenditure commitments outstanding as at 30 June 2015. (2014 $462,000). GST: $69,000
All other commitments are not Later than one year.

(c) Operating lease commitments

Future non-cancellable operating lease rentals not provided for and payable:
Not Later than one year |
Later than one year and not later than five years |
Later than five years |

Total inclusive of GST
GST of $22,000 included above are expected to be recovered from the Australian Taxation Office.

18 BUDGET REVIEW

On the financial statement the split for employee related and other operating expenses differ to the published budget. Due to GSE Act, the split had to be done to provide a more realistic comparison. Also, the published budget figure for property, plant and equipment had to be split to give better information.

Net result
The actual net result was better than the budget mainly due to the cash donations & sponsorships and gift of Art works recording better than budgeted amounts. TCorp investment return is also better than budgeted and last years figures.

Assets and Liabilities
Higher investment in TCorp due to better return.
The increase in total property, plant and equipment is due revaluation increase for land, library collection and archives and artwork collections.

Cash flows
The net cash flows from investing activities is higher capital expenditure for the Sydney Modern and Hazmat projects. There is also cash outflow of $2m for additional investment in TCorp.

19 EVENTS AFTER THE REPORTING PERIOD

There are no significant events after the reporting period that will impact the financial statements.

20 CONTINGENT LIABILITIES

The Treasury Managed Fund normally calculates hindsight premiums each year. There are no other contingent liabilities. (2014 - Nil)

END OF AUDITED FINANCIAL STATEMENTS
ART GALLERY OF NEW SOUTH WALES STAFF AGENCY

STATUTORY FINANCIAL STATEMENTS
For the year ended 30 June 2015

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

Pursuant to Section 41C (1C) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Staff Agency, we state that:

a) The accompanying financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act 1983, the Public Finance and Audit Regulations 2015 and applicable Australian Accounting Standards;

b) in our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30th June 2015 and the financial performance for the year then ended;

Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate;

G Belgiorno-Nettis
PRESIDENT

M Brand
DIRECTOR

S Meers
CHAIR
AUDIT AND RISK COMMITTEE

J Wicks
DIRECTOR
FINANCE & COMMERCIAL OPERATIONS / CFO

Dated the 18th of September 2015
## ART GALLERY OF NEW SOUTH WALES STAFF AGENCY

### STATEMENT OF COMPREHENSIVE INCOME

**FOR THE YEAR ENDED 30 JUNE 2015**

<table>
<thead>
<tr>
<th>Note</th>
<th>Description</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>2(a)</td>
<td>Personnel services</td>
<td>21,221</td>
<td>7,021</td>
</tr>
<tr>
<td>2(b)</td>
<td>Acceptance by the Crown Entity of employee benefits and</td>
<td>1,031</td>
<td>383</td>
</tr>
<tr>
<td></td>
<td>other liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total revenue</strong></td>
<td><strong>22,252</strong></td>
<td><strong>7,404</strong></td>
</tr>
</tbody>
</table>

### Expenses

<table>
<thead>
<tr>
<th>3</th>
<th>Description</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Salaries and Wages</td>
<td>18,073</td>
<td>5,723</td>
</tr>
<tr>
<td></td>
<td>Annual Leave</td>
<td>104</td>
<td>276</td>
</tr>
<tr>
<td></td>
<td>Annual Leave - Leave Loading</td>
<td>168</td>
<td>166</td>
</tr>
<tr>
<td></td>
<td>Long Service Leave - accepted by CFE</td>
<td>879</td>
<td>330</td>
</tr>
<tr>
<td></td>
<td>Long Service Leave - on-costs</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Superannuation – Defined Contribution Plans</td>
<td>1,455</td>
<td>444</td>
</tr>
<tr>
<td></td>
<td>Superannuation – Defined Benefits Plans</td>
<td>152</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>Payroll Tax</td>
<td>1,125</td>
<td>375</td>
</tr>
<tr>
<td></td>
<td>Fringe Benefits Tax</td>
<td>35</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Workers Compensation</td>
<td>185</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td><strong>Total expenses</strong></td>
<td><strong>22,252</strong></td>
<td><strong>7,404</strong></td>
</tr>
</tbody>
</table>

### Net result

- **-**

### Other comprehensive income

- **-**

### TOTAL COMPREHENSIVE INCOME

- **-**

*The accompanying notes form part of these statements*
ART GALLERY OF NEW SOUTH WALES STAFF AGENCY

STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2015

<table>
<thead>
<tr>
<th></th>
<th>Actual 2015</th>
<th>Actual 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>Note</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receivables</td>
<td>4</td>
<td>3,493</td>
</tr>
<tr>
<td>Total current assets</td>
<td></td>
<td>3,493</td>
</tr>
<tr>
<td><strong>Non Current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receivables</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Total Non current assets</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>3,483</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>5(a)</td>
<td>1,075</td>
</tr>
<tr>
<td>Provisions</td>
<td>5(b)</td>
<td>2,370</td>
</tr>
<tr>
<td>Total Current Liabilities</td>
<td></td>
<td>3,445</td>
</tr>
<tr>
<td><strong>Non Current Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provisions</td>
<td>6</td>
<td>48</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td></td>
<td>3,493</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td><strong>Equity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accumulated Funds</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Total equity</td>
<td></td>
<td>-</td>
</tr>
</tbody>
</table>

*The accompanying notes form part of these statements*
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1 Summary of Significant Accounting Policies

The Art Gallery Staff Agency's objective is to provide personnel services to the Art Gallery of New South Wales.

The Art Gallery Staff Agency commenced operations on 24 February 2014, when it assumed responsibility for the employees and employee related liabilities of the former employer, the Department of Trade and Investment, Regional Infrastructure and Services. The assumed liabilities were recognised on 24 February 2014 together with the offsetting receivable representing the related funding due from the former employer for the year ended 30th June 2014. The funding and liabilities are due from the Trust for the year ended 30th June 2015.

These financial statements as at 30 June 2015 have been authorised for issue by the Board of Trustees on 18 September 2015.

Basis of Preparation

The entity's financial statements are general purpose financial statements which have been prepared in accordance with the requirements of Australian Accounting Standards which include Australian Accounting Interpretations, the Public Finance and Audit Act 1983, the Public Finance and Audit Regulation 2015, or specific directions issued by the Treasurer.

Generally, the historical cost basis of accounting has been adopted and the financial statement does not take into account changing money values or current valuations. However, certain provisions are measured at fair value.

The accrual basis of accounting has been adopted in the preparation of the financial statements.

Management's judgements, key assumptions and estimates are disclosed in the relevant notes to the financial statements.

The financial statements have been prepared on a going concern basis which assumes that repayment of debts will be met as and when they fall due, without any intention or necessity to liquidate assets or otherwise winding up the operations.

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

Statement of Compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

The Gallery has adopted all of the new and revised standards and interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective from the current annual reporting period. The impact to the Gallery of the adoption of the new standards and interpretations was insignificant.

Income Recognition

Income is measured at the fair value of the consideration received or receivable. Revenue from the rendering of personnel services is recognised when the service is provided and only to the extent that the associated recoverable expenses are recognised.

Receivables

A receivable is recognised when it is probable that the future cash inflows associated with it will be realised and it has a value that can be measured reliably. It is derecognised when the contractual or other rights to future cash flows from it expire or are transferred.

A receivable is measured initially at fair value and subsequently at amortised cost using the effective interest rate method, less any allowance for impairment. A short-term receivable with no stated interest rate is measured at the original invoice amount where the effect of discounting is immaterial. An invoiced receivable is due for settlement within thirty days of invoicing.

Payables

Payables include accrued wages, salaries, and related on costs (such as payroll tax, fringe benefits tax and workers' compensation insurance) where there is certainty as to the amount and timing of settlement.

A payable is recognised when a present obligation arises under a contract or otherwise. It is derecognised when the obligation expires or is discharged, cancelled or substituted.

A short-term payable with no stated interest rate is measured at historical cost if the effect of discounting is immaterial.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

Employee benefits and other provisions

i. Salaries and wages, annual leave, sick leave and on-costs
Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

Annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such it is required to be measured at present value in accordance with AASB 119 Employee Benefits (although short-cut methods are permitted). Actuarial advice obtained by Treasury has confirmed that the use of a nominal approach plus the annual leave on annual leave liability can be used to approximate the present value of the annual leave liability. The entity has assessed the actuarial advice based on the entity's circumstances and has determined that the effect of discounting is immaterial to annual leave.

Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

ii. Long service leave and superannuation
The entity's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The entity accounts for the liability as having been extinguished, resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown Entity of employee benefits and other liabilities'.

Long service leave is measured at present value in accordance with AASB 119 Employee Benefits. This is based on the application of certain factors (specified in NSWTC 15/09) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The superannuation expense for the financial year is determined by using the formulae specified in the Treasurer's Directions. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super) is calculated as a percentage of the employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

iii. Consequential on-costs
Consequential on-costs to employment are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised. This includes outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefit tax.

Equity Transfers
The transfer of net assets between entities as a result of an administrative restructure, transfers of programs/functions and parts thereof between NSW public sector entities and 'equity appropriations' are designated or required by Australian Accounting Standards to be treated as contributions by owners and recognised as an adjustment to 'Accumulated Funds'. This treatment is consistent with AASB 1004 Contributions and Australian Interpretation 1038 Contributions by Owners Made to Wholly-Owned Public Sector Entities.

Transfers arising from an administrative restructure involving not-for-profit and for-profit government entities are recognised at an amount at which the assets and liabilities were recognised by the transferor immediately prior to the restructure. In most instances this will approximate fair value.

Comparative Information
Except when an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

Accounting Standards issued but not yet effective
The Gallery did not early adopt any new accounting standards and interpretations that are not yet effective. At the date of authorisation of the financial statements, there is no standard which are significant to the entity has been published.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

2 REVENUE

(a) Personnel Services Revenue
Reimbursement from Art Gallery of New South Wales Trust

2015  2014
$'000  $'000
21,221  7,021

(b) Acceptance by the Crown Entity of employee benefits and other liabilities

<table>
<thead>
<tr>
<th>Item</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Long Service Leave</td>
<td>152</td>
<td>330</td>
</tr>
<tr>
<td>Superannuation - defined benefit</td>
<td>879</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>1,031</td>
<td>383</td>
</tr>
</tbody>
</table>

3 EXPENSES

<table>
<thead>
<tr>
<th>Expense</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and Wages</td>
<td>18,073</td>
<td>5,723</td>
</tr>
<tr>
<td>Annual Leave</td>
<td>104</td>
<td>276</td>
</tr>
<tr>
<td>Annual Leave - Leave Loading</td>
<td>168</td>
<td>166</td>
</tr>
<tr>
<td>Long Service Leave - accepted by CFE</td>
<td>879</td>
<td>330</td>
</tr>
<tr>
<td>Long Service Leave - on-costs</td>
<td>76</td>
<td>-</td>
</tr>
<tr>
<td>Superannuation - Defined Contribution Plans</td>
<td>1,455</td>
<td>444</td>
</tr>
<tr>
<td>Superannuation - Defined Benefits Plans</td>
<td>152</td>
<td>53</td>
</tr>
<tr>
<td>Payroll Tax</td>
<td>1,125</td>
<td>375</td>
</tr>
<tr>
<td>Fringe Benefits Tax</td>
<td>35</td>
<td>12</td>
</tr>
<tr>
<td>Workers Compensation</td>
<td>185</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>22,252</td>
<td>7,404</td>
</tr>
</tbody>
</table>

4 Current Assets - Receivables

Receiveable from Art Gallery of New South Wales Trust

2015   2014
$'000  $'000
3,493  2,849

5 (a) Current Liabilities - Payables

<table>
<thead>
<tr>
<th>Liability</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provision - FBT</td>
<td>9</td>
<td>15</td>
</tr>
<tr>
<td>Current Payables - PAYG</td>
<td>379</td>
<td>9</td>
</tr>
<tr>
<td>Salaries and Wages Payable</td>
<td>568</td>
<td>460</td>
</tr>
<tr>
<td>Superannuation Liability</td>
<td>61</td>
<td>33</td>
</tr>
<tr>
<td>Current Employee Benefits - Salary Sacrifice - SES</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>Current payables - payroll tax</td>
<td>64</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>1,075</td>
<td>593</td>
</tr>
</tbody>
</table>

(b) Current Liabilities - Provisions

<table>
<thead>
<tr>
<th>Provision</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current employee benefits - Annual Leave</td>
<td>1,814</td>
<td>1,770</td>
</tr>
<tr>
<td>Current employee benefits - other oncost on leave</td>
<td>346</td>
<td>481</td>
</tr>
<tr>
<td>Current employee benefits - payroll tax on leave</td>
<td>210</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>2,370</td>
<td>2,231</td>
</tr>
</tbody>
</table>

6 Non Current Liabilities - Provisions

<table>
<thead>
<tr>
<th>Provision</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-Current employee benefits - other oncost on leave</td>
<td>48</td>
<td>25</td>
</tr>
</tbody>
</table>

7 Financial Instruments

The entity’s principal financial instruments are outlined below. These financial instruments arise directly from the entity’s operations or are required to finance the entity’s operations. The entity does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The entity’s main risks arising from financial instruments are outlined below, together with the entity’s objectives, policies and processes.

The Audit and Risk Committee (ARC) has overall responsibility for the establishment and oversight of risk management and reviews and agrees policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the entity, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by the ARC on a continuous basis.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

(a) Financial instrument categories

<table>
<thead>
<tr>
<th>Financial Instruments</th>
<th>Notes</th>
<th>Category</th>
<th>Carrying Amount 2015</th>
<th>Carrying Amount 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receivables (excluding prepayments and statutory receivables)</td>
<td>4</td>
<td>Receivables (at amortised cost)</td>
<td>3,493</td>
<td>2,849</td>
</tr>
<tr>
<td>Payables (excluding unearned revenue and statutory payables)</td>
<td>5</td>
<td>Payables</td>
<td>634</td>
<td>504</td>
</tr>
<tr>
<td>Payables (excluding unearned revenue and statutory payables)</td>
<td>5</td>
<td>Financial liabilities (at amortised cost)</td>
<td>634</td>
<td>504</td>
</tr>
</tbody>
</table>

(b) Credit Risk

Credit risk arises when there is the possibility that the counterparty will default on their contractual obligations, resulting in a financial loss to the Agency. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

Credit risk arises from the financial assets of the entity. No collateral is held by the Agency and it is not granted by any financial

Receivables

As at 30 June 2015, the entity had debtors of $3,494 million which represent personnel services receivable from the Trust.

(c) Liquidity risk

Liquidity risk is the risk that the Agency will be unable to meet its payment obligations when they fall due. The Agency’s exposure to liquidity risk is deemed insignificant based on prior periods’ data and current assessment of risk.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in NSW TC 11/12.

The table below summarises the maturity profile of the entity’s financial liabilities, together with the interest rate exposure.

<table>
<thead>
<tr>
<th>Financial Instruments</th>
<th>Weighted Average Amount</th>
<th>Nominal Amount</th>
<th>Interest Rate Exposure $000</th>
<th>Maturity Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Effective Int. Rate</td>
<td>Fixed Interest Rate</td>
<td>Variable Interest Rate</td>
<td>Non-interest bearing</td>
</tr>
<tr>
<td>Receivables</td>
<td>0%</td>
<td>3,493</td>
<td>-</td>
<td>3,493</td>
</tr>
<tr>
<td>(excluding prepayments and statutory receivables)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>0%</td>
<td>634</td>
<td>-</td>
<td>634</td>
</tr>
<tr>
<td>(excluding unearned revenue and statutory payables)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(d) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. The entity has no exposure to interest rate risk, foreign currency risk and does not enter into commodity contracts.

(e) Fair value measurement

Financial instruments are recognised at cost, the amortised cost of financial instruments recognised in the statement of financial position approximates the fair value, because of the short-term nature of many of the financial instruments.

8 Audit fees for the agency has been paid by the Art Gallery of New South Wales Trust

9 Contingent Liabilities

There were no contingent liabilities as at 30 June 2015 (2014 - Nil).

10 Commitments for Expenditure

There were no outstanding capital and expenditure commitments as at 30 June 2015 (2014 - Nil).

11 Events After the Reporting Period

There are no significant events after the reporting period that will impact the financial statements.

END OF AUDITED FINANCIAL STATEMENTS
GENERAL ACCESS

Access
The Gallery is open every day, except Easter Friday and Christmas Day, between 10am and 5pm and until 10pm every Wednesday for Art After Hours. General admission is free. Entry fees apply to some major temporary exhibitions.

Gallery Shop
The Gallery Shop is open from 10am–4.45pm daily and Wednesdays until 9pm.

Study Room
The Study Room is open to the public from Monday–Friday, 10am–4pm and until 7pm Wednesdays for Art After Hours. It is closed on public holidays and over Christmas and the New Year.

Edmund and Joanna Capon Research Library and Archive
The Edmund and Joanna Capon Research Library and Archive is open to the public Tuesday, Thursday and Friday 10am–4pm, Wednesday 10am–6.30pm and Saturday 12pm–4pm. No appointment necessary.

Chiswick at the Gallery
Chiswick is open from 12pm–3.30pm Monday-Friday, 12pm–9pm on Wednesday and 12pm–4pm Saturday-Sunday.

Enquiries and bookings: 02 9225 1819

Café
The Café is open 10am–4.30pm daily and 10am–9.30pm Wednesdays.

Brett Whiteley Studio
The Brett Whiteley Studio is located at 2 Raper Street, Surry Hills. It is open to the general public Friday–Sunday 10am–4pm. Free admission is made possible by J.P. Morgan.

It is open to Education groups on Wednesdays and Thursdays. Charges apply.

Enquiries: 02 9225 1740

Visitors with Special Needs
The Gallery is committed to providing access to our collections and exhibitions for all audiences, including people with disabilities.

For those requiring assisted entry or entrance at the rear, we recommend you contact the Gallery before arrival on 02 9225 1775.

Access Program Tours
Our range of access programs, including free Auslan interpreters, sensory tours, audio-described tours, art and dementia program tours, and other tailored guided tours, is aimed at engaging diverse audiences with different abilities.

Enquiries: 02 9225 1738
Bookings: 02 9225 1740

Physical and Postal Address
Art Gallery of New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000
Australia

Electronic Communications
Australia-wide toll-free 1800-NSW-ART (1800-679-278)
Information desk 02 9225 1744
What’s on (recorded message) 02 9225 1790
General switchboard 02 9225 1700
General fax 02 9225 1701
General email artmail@ag.nsw.gov.au

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