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Cover image
Emily Floyd
*Kesh alphabet 2017 (detail)*
aluminium, two part epoxy paint, steel fixtures,
screen prints on paper, dimensions variable
Art Gallery of New South Wales
Atelier and Contemporary Collection Benefactors 2016 © Emily Floyd

Acknowledgments
Compiled by Shireen Huda
Edited by Lisa Girault

Art Gallery of New South Wales
ABN 24 934 492 575. Entity name: The Trustee for Art Gallery of NSW Trust.

The Art Gallery of New South Wales is a statutory body established under
the Art Gallery of New South Wales Act 1980 and, from 15 March 2017,
an executive agency related to the Department of Planning and Environment.
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 2017.

This report has been prepared in accordance with the provisions of the Annual Report (Statutory Bodies) Act 1984 and the Annual Reports (Statutory Bodies) Regulations 2010.

Yours sincerely,

Mr David Gonski AC
President
Art Gallery of New South Wales Trust
11 October 2017

Dr Michael Brand
Director
Art Gallery of New South Wales
On 14 June 2017, the NSW Government announced a $244 million funding commitment for our Sydney Modern Project to support the expansion of the Art Gallery of NSW, greatly improve public access to the collection and in so doing transform it into one of the world’s great art museums including a building design by one of the world’s most acclaimed architects, SANAA.

On behalf of the Board of Trustees and staff of the Gallery, I sincerely thank the NSW Government for its support and foresight, and its commitment to enriching the lives of the community through this investment in State cultural infrastructure.

This funding will enable the Gallery to serve our audiences even better in the future, with the expansion also significantly increasing our capacity to display art. The extension will be built towards the north of our existing building and its completion in 2021 will coincide with our 150th anniversary.

In addition to the government funding, the Gallery has committed to raise $100 million in private funds for the construction. I am pleased to note that with $80 million of this amount committed and/or pledged to date and the Gallery continuing its diligent efforts to secure the balance, we believe this level of private funding is achievable and will make the project arguably the most substantial Public Private Partnership in the cultural sphere in Australian history.

**Sponsorship and benefaction**

The Gallery is able to present high-calibre exhibitions, programs and initiatives due to the strong support of its family of sponsors and partners.

The Crown Resorts Foundation and Packer Family Foundation provide much-valued support through two philanthropic grants. The $1 million annual Sydney Arts Fund supported a range of projects this year, including curatorial research, content development and audience engagement for key exhibitions. The Western Sydney Arts Initiative of $250,000 over two years is enabling the successful Art Pathways program to be consolidated and further developed. Both these programs provide important assistance in making the Gallery’s collection accessible to more people.

This year was the seventh year of the Sydney International Art Series – an ongoing partnership to bring the world’s most outstanding exhibitions to NSW. We acknowledge the support received from the NSW Government through Destination NSW. *Nude: art from the Tate Collection*, held last Summer was also a wonderful creative partnership with the Tate, London.

I 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 Prize* and *Nude: art from the Tate Collection*. We welcome and thank our new partners: Clemenger BBDO for their support of *Adman: Warhol before pop*; Crestone attached to our Next Generation cultivation program, Atelier; and Glenfiddich and Valiant for enhancing our special events.
Our presenting sponsors have also provided steadfast and essential support: Aqualand for The National: new Australian art; Herbert Smith Freehills, our legal partner; J.P. Morgan for ongoing support of the Brett Whiteley Studio; Macquarie Group for its commitment to the Australian Galleries; and UBS for their continued relationship with our Contemporary Galleries.

In addition, we thank our generous and loyal supporters: City of Sydney, Fairfax Media (SMH), JCDecaux, Paspaley Pearls, Porter’s Original Paints, Official Hotel partner Sofitel Sydney Wentworth, Champagne Taittinger and McWilliam’s Wines and Variety – the Children’s Charity.

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. In 2017, the President’s Council supported John Olsen: the you beaut country, a major retrospective of one of Australia’s greatest living artists.

Each contribution is, in its own way, vital in enabling the Gallery to execute its mission to enrich the lives of those who experience the Gallery’s collection.

Acknowledgments

I would here like to acknowledge formally the strong support of the NSW State Government for the institution, its exhibitions and programs. The Hon. Gladys Berejiklian MP, Premier of New South Wales; the Hon. Don Harwin MLC, Minister for the Arts; the Hon Troy Grant MP, formerly Deputy Premier and Minister for the Arts; and the Hon. Mike Baird MP, formerly Premier of New South Wales, have all been immensely supportive and we are grateful to them. Our thanks are also extended to Carolyn McNally, Secretary, Department of Planning and Environment; Alex O’Mara, Deputy Secretary, Arts, Screen & Culture, the Department of Planning and Environment; Andrew Cappie-Wood, Secretary, Department of Justice; and Samantha Torres, formerly Deputy Secretary Justice Services, Arts & Culture, Department of Justice.

I also acknowledge director Michael Brand for his work on advancing the Sydney Modern Project and his overall arts leadership. 2017 has been a particularly successful and exciting year for the Gallery and the trustees and I acknowledge that that success is the product of the dedication and capability of our executive team, staff and volunteers.

I separately thank the volunteers for their strong contribution – and commitment – to the Gallery, a commitment which is deeply appreciated by staff and visitors alike.

I thank my fellow trustees for their commitment to the Gallery during the year. They and I are focussed on the custodianship of this great institution and on preparing it for the expansion and delivery of enhanced programs and activities in the years to come to increasing audiences across multiple platforms and two buildings.

I would like to particularly mention vice-president, Mark Nelson, and the chairs of the other sub-committees, Geoff Ainsworth and Samantha Meers, who have again provided invaluable leadership and expertise.

I thank Eleonora Triguboff, whose term on the Board of Trustees ended in 2016. Eleonora had been a trustee since 2008 – in that time she made a valuable contribution to the Acquisitions and Loans Sub-Committee, the Sydney Modern Project Joint Steering Sub-Committee, and the Public Engagement Sub-Committee.

I welcome Catherine Brenner, chairman of AMP, to the Board of trustees – we have already benefited from her expertise and guidance.

David Gonski AC
President
Art Gallery of New South Wales Trust
11 October 2017
As I reflect on the myriad achievements of the talented team at the Art Gallery of New South Wales over the past year here, I would like to share some of my vision for the future of this institution.

**Vision**

In 2021, the Gallery will complete the most comprehensive expansion in its 150-year history, transforming us into a genuinely 21st-century art museum operating in two landmark buildings linked by a two-acre art garden. We will then be able to place many more of the greatest works in our state collection on public display, along with the best temporary exhibitions from around the world and new site-specific commissions, both within the building and in the surrounding landscape.

With this expansion, Sydney will gain a new cultural meeting place—a place where ideas, artists and people intersect and culture is enriched by art and exchange in one of the world’s most beautiful urban settings. Flanked by the Sydney Opera House, the Royal Botanic Gardens, Sydney Living Museums, Hyde Park and the Australian Museum, the expanded Art Gallery of New South Wales will build on the deep Indigenous history of our site to create a vibrant cultural hub for the city’s eastern cultural precinct. We will also build upon the long history of artistic innovation and leadership for which the Gallery is renowned, and re-imagine how art is displayed and experienced in Australia.

The new stand-alone building, designed by Tokyo-based and Pritzker Prize-winning architects, SANAA, will offer new, more fluid, types of engagement with art—experiential, speculative and responsive—along with seamless connections between indoor and outdoor spaces. The existing building, with its late nineteenth-century facade designed by Walter Liberty Vernon, will offer more historically and geographically focused displays. Australian art will continue to be presented in an international context, while contemporary art from around the world will continue to be inflected by its proximity to the historical tradition. Asian art will be displayed across both buildings. In all cases, priority will be given to the individual encounter with significant works of art. Together, the two buildings will create a compelling exploration of art and culture from our vantage point in the twenty-first century.
Sydney is where Aboriginal Australians and European settlers first met. Ever since, our city has created new opportunities for so many looking to start new lives. Bold and provocative, it trades on its fluidity, like its counterparts such as Hong Kong, Mumbai, Istanbul, Amsterdam, Cape Town, New York, San Francisco and Los Angeles: cosmopolitan port cities rather than political capitals, where ideas are mobile and aspirations boundless. From its parkland setting in the heart of Sydney, the expanded Art Gallery of New South Wales will represent this spirit as an Australian 21st-century art museum with a deep commitment to both the local and the international.

Visitation
While we anticipate that having an expanded Gallery will dramatically increase our annual visitation, visitation at the Gallery’s Domain site and Brett Whiteley Studio is already gaining strength. In fact, visitation at our two sites rose by 20 per cent in the past year to 1.4 million; this is even higher than in 2011/12 which featured the hugely-popular Picasso exhibition. I am also delighted to report that there has been an overall increase in visits to collection exhibitions in addition to ticketed exhibitions.

The Gallery’s commitment to sharing the collection and engaging audiences throughout regional NSW, Western Sydney and interstate was demonstrated through our tour of seven exhibitions to major state institutions and regional galleries in NSW, Queensland and Victoria in the last year. These exhibitions were seen by over 211,000 visitors (a 57 per cent increase from the previous year), with over 59,700 visitors at our touring exhibitions in regional NSW. Total visitation was just under 1.6 million, an increase of 24 per cent from last year.

Digital engagement with the Gallery and our collections was also strong. Visitation to the Gallery’s website increased across the board (sessions up 14 per cent, users up 19 per cent and page views up 12 per cent). Our social networking channels are being utilised by an extremely engaged audience. Instagram remains the Gallery’s fastest growing social media channel, increasing by 62 per cent over the last year.

Art collection
The art collection was once more enhanced through the generosity of our committed benefactors, who provide funds for all our art acquisitions, as well as gifting and bequesting works to the collection. In the last financial year this resulted in the addition of 420 works worth $23.4 million. These bring the current total of objects in the art collection to 33,207. With a combined value of over $1.36 billion, the art collection is one of the State’s most significant individual assets.

Major acquisitions include Emily Floyd’s *Kesh alphabet* 2017, thanks to the Atelier and Contemporary Collection Benefactors 2016; *Seven sisters* 2016 by the Ken Family Collaborative (Tjungkara Ken, Yaritji Young, Maringka Tunkin, Freda Brady, Sandra Ken), acquired with funds provided by the Art Gallery of NSW Board of Trustees 2016; and Michael Parekowhai’s *The English Channel* 2015, purchased with funds provided by Peter Weiss AO 2016.

Major exhibitions
The exhibition program again explored both Australian and international perspectives and included *Tang: treasures from the Silk Road capital, Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection, Archibald, Wynne and Sulman prizes 2016, Adman: Warhol before pop and John Olsen: the you beaut country, Nude: art from the Tate collection*, part of the Sydney International Art Series, also represented our strong international connections, in this case via a partnership with the Tate, London. These major exhibitions were seen by over 447,000 people.

The Gallery was proud to partner with the National Gallery, London – and to loan a third of the exhibition works – for *Australia’s Impressionists*, which showcased Tom Roberts, Arthur Streeton, Charles Conder and John Russell. The exhibition attracted a large amount of positive media interest and the partnership with the Gallery was generously acknowledged. Head Curator of Australian Art, Wayne Tunnicliffe, oversaw the installation of these works; was respondent to a keynote lecture at Kings College, University of London; co-convened the all-day specialists forum hosted by and at the National Gallery, and delivered the lecture “John Russell, an Australian Impressionist in France”. We were delighted to be involved in introducing these great Australian artists to new audiences and at such a prestigious international institution. The Australian High Commissioner to the United Kingdom also hosted an event for lenders, sponsors and National Gallery, London colleagues after the official opening in December 2016.

This year was also the inaugural *The National 2017: new Australian art*, the first of three biennial surveys presenting the latest ideas and forms in contemporary Australian art and was a major partnership between the Art Gallery of NSW, Carriageworks and the Museum of Contemporary Art Australia.

Financial Position
The Gallery significantly improved its financial position by controlling discretionary costs, increasing its commercial revenues, and allowing the increased contribution from commercial activities to flow through to the overall net result.
Acknowledgments

We enjoy exceptional support from our many benefactors. Foundation donors to the Sydney Modern Capital Campaign, including Susan and Isaac Wakil, are contributing to a significant physical legacy, as the Crown Resorts and Packer Family Foundation are contributing to a range of significant collections and programmatic activities, enhancing the visual literacy of generations to come. I would like to add my thanks to the sponsors acknowledged by the President.

In the last year we farewelled our highly-respected Deputy Director and Director of Collections, Suhanya Raffel, who left to take up the role of Director at M+ in Hong Kong. We welcomed Maud Page as the new Deputy Director and Director of Collections. I thank the Executive Team (comprising Maud Page, John Wicks, Jacquie Riddell and John Richardson) and Gallery staff who have once more delivered exceptional art experiences for the community and who led or contributed to the preliminary work for the Sydney Modern Project. I also acknowledge and thank Ron Ramsay, executive director of the Art Gallery Society, for being such a wonderful colleague, in addition to our front-of-house staff, volunteer guides, Task Force volunteers and Community Ambassadors, who again delivered an exceptional level of service.

Lastly, I thank our Board president, David Gonski AC, and all trustees, whose advice and advocacy have been invaluable.

Dr Michael Brand
Director
11 October 2017
YEAR IN BRIEF

Revenue 2016–17
$86.7 million

Expenditure 2016–17
$51.8 million

Net assets as at 30 June 2017
$1.658 billion
The expansion vision of the Art Gallery of New South Wales, the Sydney Modern Project, became a reality in June 2017 with the NSW Government’s announcement of $244 million in funding for the project. This was a momentous day not only in the Gallery’s history, but also for the Australian arts community. The NSW Government’s investment in the Gallery expansion is one of the biggest funding commitments to a cultural infrastructure project in this state and has heralded the start of a new era for the Gallery, giving us the means to begin realising a stunning SANAA-designed architectural landmark in Sydney.

In addition to government funding, the Sydney Modern Project is being supported by a $100 million Art Gallery of New South Wales Campaign. The generosity of our private donors, who currently have pledged over $80 million toward the expansion as part of this campaign, was instrumental in securing NSW Government funding. The total combined public and private funding for the Gallery expansion will make it an unsurpassed public–private partnership in the Australian arts, and a remarkable show of support for the Gallery and its future.

The Gallery was also pleased to announce the lead donor gift of $20 million to the capital campaign from the Susan and Isaac Wakil Foundation. This landmark gift is one of the largest lifetime monetary gifts ever made to an Australian art museum and the largest monetary gift in the Gallery’s 146-year history. Susan Wakil AO and Isaac Wakil AO are two of the Gallery’s most committed and longstanding donors and have been dedicated to the Gallery’s growth since 1969.

Scheduled to open in 2021, coinciding with our 150th anniversary, the expanded Gallery will build on our history of artistic innovation and leadership with a meeting of art, architecture and landscape in a new art museum building designed by Pritzker Prize–winning architects SANAA. The expanded Gallery, operating across two distinct buildings connected by a covered Entrance Plaza and art garden, will offer new ways of experiencing art and a significant increase in space to display more of our extraordinary collection and major temporary exhibitions.

Beautiful new indoor and outdoor areas will take advantage of our location overlooking Sydney Harbour. A prominent new gallery dedicated to Aboriginal and Torres Strait Island art will be front and centre in the new building, with larger flexible galleries allowing us to bring the world’s best exhibitions to NSW. The adaptive re-use of de-commissioned World War II oil tanks, to date inaccessible to the public, will create a new contemporary art space unlike any other in Australia.

The different types of spaces offered by the expanded Gallery will embrace diverse art forms, curatorial aspirations and learning opportunities to grow our engagement with visitors, students, artists and communities. Together with our much-loved existing building, the expanded Gallery will provide NSW and Australia with a new meeting place that is at the heart of Sydney’s eastern cultural precinct, helping us grow visitation to over 2 million people per year, including doubling school student visits to 200,000 per year.

Through our expansion, the Gallery is striving to achieve a new benchmark in environmentally sustainable design for a cultural institution in Australia. Maximising public open space and providing universal access internally and externally across the precinct is also critical. We continue to work very closely with the Royal Botanic Gardens and Domain Trust to ensure we realise a shared vision for the precinct.

Throughout the year, the Gallery has worked with SANAA (Design Architect) supported by Architectus (Executive Architect) and a full consultant team to evolve the design concept. Much has been learnt about the intricacies of the project site, and feedback from stakeholders has also provided some key insights. Workshops were held in both Sydney and Tokyo to progress design discussions, and internal workshops with staff have further helped finesse the design concept to better align with contemporary art practice and visitor engagement in the 21st century.

As part of the preparation of the Development Application, and our ongoing consultation program, briefings and events were held throughout the year to update stakeholders on the development of the project. These included our neighbours, local and Indigenous communities, artists, interest groups, government representatives, partners, visitors and industry.

The Gallery held an Education Forum in September 2016 with teachers from schools across Greater Sydney and regional NSW. The forum included facilitated live polling and open question sessions focusing on the unique needs of the arts education sector and ways to enhance student and teacher engagement with the expanded Gallery.

The Sydney Modern Project website continues to be updated with the latest information about the project, as well as news and events. The Sydney Modern Project display in the Gallery also provides visitors with the opportunity to learn more about the project and see in-progress images of the design.

The design concept will continue to be refined until the planned submission of a Development Application in November 2017. Major construction of the new building is planned to commence in early 2019, with the expansion due for completion in 2021.
The art collection is broadly divided into Australian and international art. The total number of objects in the art collection is currently 33,207 and this continues to grow. At present, it is valued at $1,360,082,517. 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 420 artworks from 91 Australian artists and 36 international artists. A total of 144 artworks (valued at $5,025,552) were purchased and 276 artworks (valued at $18,408,422) were gifted, adding a total value of $23,433,974 to the collection.

**ACQUISITION HIGHLIGHTS**

*Chris Boylan. Donated through the Australian Government’s Cultural Gifts Program*

**Fighting shield (snake ancestor design)**
c1930s, wood, incised zig-zag design, machine-made sling and pouch, plant fibre, rattan cane, red, black and white pigments

**Fighting shield (double sun design)**
pre 1930s, wood, incised zig-zag design, machine-made sling and pouch, plant fibre, rattan cane, red, black and white pigments, remains of arrow heads

**Ceremonial barkcloth cape**
mid 1900s, barkcloth, red, white and black pigments

**Ceremonial barkcloth cape**
mid 1900s, barkcloth, red and black pigments

**Ceremonial decoration**
mid 1900s, barkcloth stretched over bamboo and rattan cane, red, white and black pigments, plant fibres

**Enga people** (Papua New Guinea), *Pakol (bailer shell pectoral ornament)*
early 1900s, bailer shell, incised anthropomorphic figure, plant fibre cord

**Fore people** (Papua New Guinea), *Fighting shield (gardens design)*
pre 1930s, wood, incised zig-zag design, sling and pouch, plant fibre, rattan cane, red and white pigments, remains of arrow heads

**Mendi people** (Papua New Guinea), *Wûrrumbi (shoulder shield)*
early 1900s, wood, incised design, red and white pigments, machine-made cotton sling

**Simbu people** (Papua New Guinea), *Koskong (presentation basket for pandanus nuts)*
mid 1900s, bamboo, rattan cane, red and white pigments, smoke residue

*Charles Conder* (England; Australia, 1868–1909), *Bronte, Queen’s Birthday* 1888, oil on wood panel. Purchased 2017 with funds provided by the Australian Masterpiece Fund, including the following major donors: Barbara Gole (in memory of), Antoinette Albert, Andrew Cameron AM and Cathy Cameron, Rowena Danziger AM and Ken Coles AM, Kiera Grant, Alexandra Joel and Philip Mason, Carole Lamerton and John Courtney, Alf Mouflargie AO, Elizabeth Ramsden, Susan Rothwell, Denis Savill, Penelope Seidler AM, Denysse Spice, Georgie Taylor, Max and Nola Tegel, Ruth Vincent


*Barbara Kasten* (b1936), *CONSTRUCT PC I A* 1981, Polacolour, framed. Purchased with funds provided by the Photography Collection Benefactors’ Program 2017

*Ken Family Collaborative (Tjungkara Ken, Yaritji Young, Maringka Tunkin, Freda Brady, Sandra Ken)* (Australia), *Seven sisters* 2016, acrylic on linen. Acquired with funds provided by the AGNSW Board of Trustees 2016
Ruth Faerber. Donated through the Australian Government’s Cultural Gifts Program in memory of Hans Faerber

William Kentridge (South Africa, b1955), Walking man 2000, linocut on paper

Mernet Larsen (USA, b1940), Punch 2016, synthetic polymer paint and mixed media on canvas. Purchased with funds provided by the Breen Mills Foundation 2016

John Schaeffer AO. Donated through the Australian Government’s Cultural Gifts Program

Lord Frederic Leighton (England, 1830–96), An athlete wrestling with a python 1888–91, white marble

Angelica Mesiti (Australia, b1976), Relay league 2016–17, three-channel digital video, colour, sound. Purchased with funds provided by the Breen Mills Foundation 2017

Tomislav Nikolic (Australia, b1970), Just before the most significant events, people are particularly prone to deny the possibilities of the future. (cause all we’re doing is learning how to die) 2014–17, acrylic polymer, marble dust, 24-carat gold leaf, 12-carat white gold leaf, copper leaf, museum acrylic on canvas and wood. Art Gallery of New South Wales, Bulgari Art Award 2017

Geoff Ainsworth AM. Donated through the Australian Government’s Cultural Gifts Program

Julian Opie (England, b1958), View of boats on lake Motosu below Mount Fuji from route 709 from the series Eight views of Japan 2007, single-channel (diptych) computer generated animation, colour, sound, computer with inbuilt monitor, secondary monitor

Michael Parekowhai (New Zealand, b1968), The English Channel 2015, stainless steel. Purchased with funds provided by Peter Weiss AO 2016

Stanislaus Rapotec (1913–97), Meditating on Good Friday 1961, triptych: oil on board. Purchased with funds provided by the Gleson O’Keefe Foundation 2016

Arlene Shechet (USA, b1951), Beginning now 2016, glazed ceramic, painted steel, hardwood. Mollie Douglas Bequest Fund 2016

Gioconda Pty Ltd. Donated under the Australian Government’s Cultural Gifts Program

Jeffrey Smart (Italy; Australia, 1921–2013), 27 drawings: Boats at St Ives, Cornwall 1949, pen and grey ink, wash on ivory paper; Ros Wednack’s farm, Cornwall 1949, pen and blue ink, wash on two sheets of ivory paper; Study for ‘Spiaggia pescatore’ 1949, pen and brown ink, watercolour on cream paper; Porto d’Ischia 1950, pen and brown ink on cream paper; Renmark 1951, pen and brown and black ink, watercolour on white paper; Hackney Terrace, Adelaide 1951, pen and brown ink, wash on cream paper; Dawn 1951, pen and brown ink on white wove paper; Noel reading 1951, pen and brown ink, watercolour on white paper; The Trades Hall, Sydney 1957, pen and black ink on cream paper; Studies for ‘Clown in the ruins’ 1957, pen and blue ink on cream paper; Study for ‘Sunstrip baths, Coogee’ 1961–62 1961, pen and brown ink, wash on cream paper; Guiseppina 1964, pen and black ink on white paper; Study for ‘In the art gallery’ 1965 1965, pencil, watercolour on ivory paper; Filomena 1966, pen and brown ink, wash on white paper; Study for ‘Citavvecchia’ 1968 1968, pencil, watercolour on white paper; Detail drawing 1968, pen and brown ink on white paper; Fiumicino Port 1968, pencil on white paper; Study for ‘Motor dump, Pisa I’ 1971 1971, pen and brown ink, wash on white paper; Study for ‘Ventilators, The Domain’ 1981 1980, pencil on white paper; Study for ‘The city bus station’ 1985–86 1985, pencil on white paper; Study for ‘The reservoir, Centennial Park’ 1988 1987, pen and red and brown ink on white paper; Study for ‘The reservoir, Centennial Park’ 1988 1987, pencil, watercolour on white paper; Truck and tractor 1989, pen and black ink, watercolour on white paper; Study I for ‘The morning paper’ 1993–94 1992, pencil on white paper; Study II for ‘The morning paper’ 1993–94 1992, pencil on white paper; Study III for ‘The morning paper’ 1993–94 1992, pencil on white paper; Nude II c1993, charcoal, pastel on pink paper

Eveline Syme (Australia, 1888–1961), The Yarra at Warrandyte 1931, colour linocut on paper. Purchased with funds provided by the Australian Collection Benefactors’ Program 2017

Christian Bumbarra Thompson

Christian Bumbarra Thompson (Australia, b1978), 5 photographs from the series Museum of Others, 2016: Othering the Explorer, James Cook 2016, c-type print on metallic paper; Othering the Ethnologist, Augustus Pitt Rivers 2016, c-type print on metallic paper; Othering the Art Critic, John Ruskin 2016, c-type print on metallic paper; Othering the Anthropologist, Walter Baldwin Spencer 2016, c-type print on metallic paper, Equilibrium 2016, c-type print on metallic paper
COLLECTION PURCHASES

AUSTRALIAN ART

66 works

Dorrit Black (Australia, 1891–1951), still life (Pochoir design) c1930, gouache on board. Kathleen Buchanan May Fund 2017

Nancy Borlace (Australia, 1914–2006), recto: study (Old brickworks, Ryde) verso: study (Old brickworks, Ryde) 1952, pen and ink, crayon on paper (recto); pencil, conte on paper (verso). Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2017

Charles Conder (England; Australia, 1868–1909), Bronte, Queen's Birthday 1888, oil on wood panel. Purchased 2017 with funds provided by the Australian Masterpiece Fund, including the following major donors: Barbara Gole (in memory of), Antoinette Albert, Andrew Cameron AM and Cathy Cameron, Rowena Danziger AM and Ken Coles AM, Kiera Grant, Susan Rothwell, Denis Savill, Penelope Seidler AM, Dennyse Spice, Georgie Taylor, Max and Nola Tegel, Ruth Vincent

Anne Dangar (Australia, 1885–1951), 16 ceramics: Virgin with child surrounded by angels c1937, glazed earthenware; Water jug with geometric designs, glazed earthenware; Hot water jug, glazed earthenware; Plate with cubist designs, glazed earthenware; Confectionery jar with cubist designs, glazed earthenware; The Adoration of the Magi post 1942, glazed earthenware; Plate with spirals, glazed earthenware; Plate with spirals c1950, glazed earthenware; Plate with cruciform design, glazed earthenware; Vase with striped design, glazed earthenware; Conical pot with lid c1948–c1949, glazed earthenware; Jug with design of entwined serpents, glazed earthenware; Plate with cubist designs c1938, glazed earthenware; Tondo, glazed earthenware; Icarus 1939, glazed earthenware; Tureen with cubist design c1934, glazed earthenware. Mollie Douglas Bequest Fund 2017

David Fairbairn (Australia; England; Zambia, b1949), Study JL no 17 2015, pen and ink, charcoal, pastel, acrylic, gouache over eight joined etching proofs. Purchased with funds provided by the Thea Proctor Memorial Fund and the Lesley O’Shea and Joe Penn Fund 2016

Simryn Gill (Singapore; Malaysia; Australia, b1959), Pressing in #9034 from the series Relief 2016, colour woodblock print on found wage journal pages. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2017

Simryn Gill (Singapore; Malaysia; Australia, b1959), 2 prints from the series Relief 2016: Pressing in #246 2016, colour woodblock print on found Star Chart book pages; Pressing in #39 2016, colour woodblock print on found ledger paper. Contemporary Collection Benefactors 2017

James Gleeson (Australia, 1915–2008), 11 drawings from the album The Perigean Codex 1983: She has no authority but continues to practise her secret blindness 1983, wash, watercolour, collage on photographic paper; Dr Faustus years for the visitation 1982, wash, watercolour, collage on photographic paper; The stricken minotaur 1982, wash, watercolour, collage on photographic paper; The guarding angel 1982, wash, watercolour, collage on photographic paper; A premonition for Prometheus 1982, wash, watercolour, collage on photographic paper; The lesson of the shadows 1982, wash, watercolour on photographic paper; Stand and Deliver 1982, wash, watercolour, collage on photographic paper; The attack (1982), wash, watercolour, collage on photographic paper; The power which erring men call chance 1982, wash, watercolour, collage on photographic paper; Activating the shadow machine 1982, wash, watercolour, collage on photographic paper; Engine for sacrificial purposes 1982, wash, watercolour, collage on photographic paper. Purchased with funds provided by the Gleeson O’Keefe Foundation 2017

Neil A Gren (Australia; USA, 1893–1940), Self portrait 1919, oil on board. Purchased 2017

Christopher Hodges (Australia, b1954), White shift 2016, acrylic on paper. Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2016

Jumaadi (Indonesia, b1973), Halfway to the light, halfway through the night 2010–14, chinagraph, pencil on mulberry paper. Mollie and Jim Gowing Bequest Fund 2017


Maria Kontis (Australia, b1969), Him or me 2015, pastel on paper. Dobell Biennial Acquisition Fund 2016

Richard Lower (New Zealand; Australia, b1970), 3 drawings: It’s hard to argue with the inescapable logic your own voice uses when it calmly lays out the reasons why you shouldn’t exist 2015, graphite on cardboard; We’re all going to die 2015, graphite on cardboard; The distance is not what you measure, it’s what you create… 2015, graphite on cardboard. Purchased with funds provided by the Dobell Biennial Acquisition Fund, Contemporary Collection Benefactors and Friends of New Zealand Art 2016

Aletta Lewis (Australia, 1904–56), Factories on the Yarra 1928, oil on plywood. Purchased 2017

Noel McKenna (Australia, b1956), 5 drawings from the series Animals I have known 2015–16: untitled 2015–16, pen and ink, wash on paper; untitled 2015–16, pen and ink, wash on paper; untitled 2015–16, pencil, pen and ink, wash on paper; untitled 2015–16, pencil, pen and ink, wash on paper. Dobell Biennial Acquisition Fund 2016
Fiona McMonagle (Australia, b1977), Two cigarettes in an ash tray 2016, watercolour, gouache on paper. Kathleen Buchanan May Fund 2017

Arthur Murch (Australia, 1902–89), Mount Liebig 1934, oil on canvas on board. Australian Collection Benefactors’ Fund 2016

Dora Ohlsen (Australia, 1869–1948), Anzac in eternal remembrance 1918, bronze medallion. Purchased 2017

John Peart (Australia, 1945–2013), 1 print and 2 drawings: untitled #969 1966, ink, ballpoint pen on ivory wove paper; untitled #977 1966, ballpoint pen on cream wove paper; untitled #9884 1965, acrylic, ballpoint pen on ivory wove paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2016

Peter Powditch (Australia, b1942), 6 drawings: Life drawing 15 1976, pencil on ivory wove paper; Life drawing 16 1976, charcoal on ivory wove paper; Life drawing 42 1976, pencil on ivory wove paper; Life drawing 47 1976, pencil on ivory wove paper; Life drawing 64 1976, pencil on ivory wove paper; Life drawing 67 1976, pencil on ivory wove paper. Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2017

Stanislaus Rapotec (1913–97), Meditating on Good Friday 1961, triptych: oil on board. Purchased with funds provided by the Gleeson O’Keefe Foundation 2016

Eveline Syme (Australia, 1888–1961), The Yarra at Warrandyte 1931, colour linocut on paper. Purchased with funds provided by the Australian Collection Benefactors’ Program 2017

Normana Wight (Australia, b1936), 4 prints: untitled 1969, colour screenprint on paper; untitled (colour change – green to pink) 1967, colour screenprint on paper; untitled (colour change – pink to red) 1967, colour screenprint on paper; untitled (violet yellow) 1967, colour screenprint on paper. Purchased with funds provided by the Australian Collection Benefactors’ Program 2016

ABORIGINAL AND TORRES STRAIT ISLAND ART

20 works

Raymond Bulambia (Australia), Larrakitj 2016, natural pigments on wood. Purchased with funds provided by Dame Rosie and Michael Horton 2016

Joe Dhamanydji (Australia), Guku and Wunkurra 2016, natural pigments on bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2016

Joe Dhamanydji (Australia), 3 sculptures: Burala and Djalambu 2016, natural pigments on wood; Manburu and Guku 2016, natural pigments on wood; Milimindjarrk at Garrayk (sacred waterholes) 2008, natural pigments on wood. Purchased with funds provided by Dame Rosie and Michael Horton 2016

George Dhangi (Australia), Burala and Djalambu 2016, natural pigments on wood. Purchased with funds provided by Dame Rosie and Michael Horton 2016


Gunybi Ganambarr (Australia, b1973), Gapu 2017, incised rubber (conveyor belt). Purchased with funds provided by Rob and Jane Woods 2017

Witjiti George (Australia), Pilati Wanampi Tjukurpa 2016, synthetic polymer paint on canvas. Wendy Baron Bequest 2016

Nonggirrna Marawili (Australia, born c1939), Baratjula 2014, natural pigments on board. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2016

Daniel O’Shane (Australia, b1990), Ii ra mer ene Gaweii (The sounds of tears and Gaweii) 2016, vinylcut. Purchased with fund provided by Vicki Olsson 2016

Reko Rennie (Australia, b1974), I was always here 2016, dye sublimation on satin, brass rod. Wendy Baron Bequest Fund 2017

Yhonnie Scarce (Australia, b1973), Death Zephyr 2017, hand blown glass yams, nylon and steel armature. Purchased with funds provided by the Aboriginal Collection Benefactor’s Group 2017

Tiger Yaltangki (Australia, b1973), Doctor Who 2016, synthetic polymer paint on canvas. Wendy Baron Bequest 2016

Tiger Yaltangki (Australia, b1973), Star wars 2016, synthetic polymer paint on canvas. Purchased with funds provided by Aqualand Australia 2017

Yaritji Young (Australia, born c1954), Tjala Tjurkurpa (Honey ant story) 2016, acrylic on linen. Wendy Baron Bequest 2017

Nyapanyapa Yunupingu (Australia, born c1945), untitled 2016, natural pigments on bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2017

INTERNATIONAL ART

Pacific Art

Papua New Guinea

1 work

Margaret Pitok To-Uraboro, Ephraim ToUraboro, Shirley Sael and Peter Mathew (Papua New Guinea), Tutana-ot (nassa shell wealth ring) 2013, nassa shell (Nassarius), cane fibre, bark fibre, nylon fishing line. Purchased with funds provided by the Mollie and Jim Gowing Bequest Fund 2017
European Art Pre-1900

TaloI Havin (Papua New Guinea, b1981), Habitat 2017, three-channel digital video, colour, sound. Contemporary Collection Benefactors 2017

AngeLica Mesi (Australia, b1976), Relay league 2016–17, three-channel digital video, colour, sound. Purchased with funds provided by the Breen Mills Foundation 2017

Modern and Contemporary

36 works

Barbara Cleveland (Australia), Bodies in time 2016, single channel digital video, colour, sound. Viktoria Marinov Bequest Fund 2016

Gordon Bennett (Australia, 1955–2014), Home décor (after M Preston) #18 2012, synthetic polymer paint on canvas. Contemporary Collection Benefactors 2016 with the generous assistance of Peter Braithwaite, Gary Linnane and Michael Lao, Geoff and Jemma Brieger, Vicki Olsson, Alenka Tindale

Lauren Brincat (Australia, b1980), 2 multimedia: Walk the line 2016, single-channel digital video, colour, sound; Salt lines: play it as it sounds 2015–16, sail cloth, church bell ropes, brass, performed maintenance action. Viktoria Marinov Bequest Fund 2016

Brown Council (Australia) 2 multimedia: Remembering Barbara Cleveland: Act 1 2011, single-channel digital video, colour, sound; This is Barbara Cleveland 2013, single-channel digital video, colour, sound. Viktoria Marinov Bequest Fund 2016

Kushana Bush (New Zealand, b1983), Here we are 2016, gouache and gold leaf on paper. Purchased with funds provided by the Friends of New Zealand Art 2016


Emily Floyd (Australia, b1972), Kesh alphabet 2017, aluminium, two-part epoxy paint, steel fixtures, screen prints on paper. Atelier and Contemporary Collection Benefactors 2016

Tate Modern and Contemporary

36 works

Barbara Cleveland (Australia), Bodies in time 2016, single channel digital video, colour, sound. Viktoria Marinov Bequest Fund 2016

Gordon Bennett (Australia, 1955–2014), Home décor (after M Preston) #18 2012, synthetic polymer paint on canvas. Contemporary Collection Benefactors 2016 with the generous assistance of Peter Braithwaite, Gary Linnane and Michael Lao, Geoff and Jemma Brieger, Vicki Olsson, Alenka Tindale

Lauren Brincat (Australia, b1980), 2 multimedia: Walk the line 2016, single-channel digital video, colour, sound; Salt lines: play it as it sounds 2015–16, sail cloth, church bell ropes, brass, performed maintenance action. Viktoria Marinov Bequest Fund 2016

Brown Council (Australia) 2 multimedia: Remembering Barbara Cleveland: Act 1 2011, single-channel digital video, colour, sound; This is Barbara Cleveland 2013, single-channel digital video, colour, sound. Viktoria Marinov Bequest Fund 2016

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TaloI Havin (Papua New Guinea, b1981), Habitat 2017, three-channel digital video, colour, sound. Contemporary Collection Benefactors 2017

AngeLica Mesi (Australia, b1976), Relay league 2016–17, three-channel digital video, colour, sound. Purchased with funds provided by the Breen Mills Foundation 2017

Tom Nicholson (Australia, b1973), Comparative monument (Shellal) 2014–17, glass tesserae mosaics, wooden boxes, dual channel digital video, colour, sound. Contemporary Collection Benefactors and Patrick White Fund 2017

Michael Parekowhai (New Zealand, b1968), The English Channel 2015, stainless steel. Purchased with funds provided by Peter Weiss AO 2016

Koji Ryui (Australia, b1976), 3 sculptures: Mother 2014, Spakfilla, found stool, concrete; Smiling 2014, dust, polystyrene, plastic, CD, lead, galvanised bucket, paper cup, foliage; Ceramic 2014, compressed paper, varnished timber, pencil on MDF, chipboard, rock from cave, wattle seed cone. Contemporary Collection Benefactors Fund 2016

Khaled Sabsabi (Lebanon; Australia, b1965), Guerrilla 2007–16, acrylic, watercolour and gouache on dye diffusion thermal transfer prints. Contemporary Collection Benefactors Fund 2017

Arleen Shechet (USA, b1951), Beginning now 2016, glazed ceramic, painted steel, hardwood. Mollie Douglas Bequest Fund 2016 smartsmart

European Art Pre-1900

1 work


Modern and Contemporary

36 works

Barbara Cleveland (Australia), Bodies in time 2016, single channel digital video, colour, sound. Viktoria Marinov Bequest Fund 2016

Gordon Bennett (Australia, 1955–2014), Home décor (after M Preston) #18 2012, synthetic polymer paint on canvas. Contemporary Collection Benefactors 2016 with the generous assistance of Peter Braithwaite, Gary Linnane and Michael Lao, Geoff and Jemma Brieger, Vicki Olsson, Alenka Tindale

Lauren Brincat (Australia, b1980), 2 multimedia: Walk the line 2016, single-channel digital video, colour, sound; Salt lines: play it as it sounds 2015–16, sail cloth, church bell ropes, brass, performed maintenance action. Viktoria Marinov Bequest Fund 2016

Brown Council (Australia) 2 multimedia: Remembering Barbara Cleveland: Act 1 2011, single-channel digital video, colour, sound; This is Barbara Cleveland 2013, single-channel digital video, colour, sound. Viktoria Marinov Bequest Fund 2016

Kushana Bush (New Zealand, b1983), Here we are 2016, gouache and gold leaf on paper. Purchased with funds provided by the Friends of New Zealand Art 2016


Emily Floyd (Australia, b1972), Kesh alphabet 2017, aluminium, two-part epoxy paint, steel fixtures, screen prints on paper. Atelier and Contemporary Collection Benefactors 2016

TaloI Havin (Papua New Guinea, b1981), Habitat 2017, three-channel digital video, colour, sound. Contemporary Collection Benefactors 2017

Barbara Kasten (b1936), CONSTRUCT PC I A 1981, Polacolour, framed. Purchased with funds provided by the Photography Collection Benefactors’ Program 2017

Corita Kent (USA, 1918–86), 11 prints: handle with care 1967, colour screenprint; come off it 1966, colour screenprint; harness the sun 1967, colour screenprint; come alive 1967, colour screenprint; the handling is in your hands 1966, colour screenprint; news of the week 1969, colour screenprint; king’s dream 1969, colour screenprint; manflowers 1969, colour screenprint, photo screenprint; phil and dan 1969, colour screenprint, photo screenprint; if I 1969, colour screenprint, photo screenprint; i’m glad i can feel the pain 1969, colour screenprint, photo screenprint. Mervyn Horton Bequest Fund 2016

Svetlana Kopystiansky (Russia; USA, b1950), Cold shapes / Warm shapes 1979, printed 1992, 4 gelatin silver photographs. Purchased with funds provided by Geoff Ainsworth AM and Johanna Featherstone 2016

Tom Kreisler (Argentina; New Zealand, 1938–2002), Prosaic mosaic 1988, synthetic polymer paint on canvas. Purchased with funds provided by the Friends of New Zealand Art 2017

Mernet Larsen (USA, b1940), Punch 2016, synthetic polymer paint and mixed media on canvas. Patricia Lucille Bernard Bequest Fund 2016


Nicholas Mangan (Australia, b1979), Limits to growth 2016–17, three single-channel digital videos, colour, sound; two monitors mounted onto steel poles; six chromogenic photographs; one silver gelatin photograph. Rudy Komon Memorial Fund 2017

Angelica Mesi (Australia, b1976), Relay league 2016–17, three-channel digital video, colour, sound. Purchased with funds provided by the Breen Mills Foundation 2017

Tom Nicholson (Australia, b1973), Comparative monument (Shellal) 2014–17, glass tesserae mosaics, wooden boxes, dual channel digital video, colour, sound. Contemporary Collection Benefactors and Patrick White Fund 2017

Michael Parekowhai (New Zealand, b1968), The English Channel 2015, stainless steel. Purchased with funds provided by Peter Weiss AO 2016

Koji Ryui (Australia, b1976), 3 sculptures: Mother 2014, Spakfilla, found stool, concrete; Smiling 2014, dust, polystyrene, plastic, CD, lead, galvanised bucket, paper cup, foliage; Ceramic 2014, compressed paper, varnished timber, pencil on MDF, chipboard, rock from cave, wattle seed cone. Contemporary Collection Benefactors Fund 2016

Khaled Sabsabi (Lebanon; Australia, b1965), Guerrilla 2007–16, acrylic, watercolour and gouache on dye diffusion thermal transfer prints. Contemporary Collection Benefactors Fund 2017

Arleen Shechet (USA, b1951), Beginning now 2016, glazed ceramic, painted steel, hardwood. Mollie Douglas Bequest Fund 2016 smartsmart
PHOTOGRAPHY

Danica Chappell (Australia, b1972), Light shadow (5.5 sec : 15 hrs : 15 sec + 45 sec) from the series Light shadow 2012, c-type photograph. Purchased with funds provided by the Photography Collection Benefactors’ Program 2016

Max Dupain (Australia, 1911–92), 2 photographs: fire stairs at Bond St 1934, gelatin silver photograph; summer time, GPO building 1950s, gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors’ Program 2016

Anne Ferran (Australia, b1949), 3 photographs: untitled I (Backwater) from the series Backwater 2006, digital c-type photograph; untitled (christening gown) from the series Flock 2001, gelatin silver photograph; Pale-headed flycatcher from the series Box of birds 2013, pigment print. Purchased with funds provided by Photography Collection Benefactors’ Program 2016

Gustav Klutsis (Latvia; USSR, 1895–1938), Design for the poster ‘Long live the soviet union – the fatherland of the world proletariat’ 1930, photocollage. Purchased with funds provided by the Photography Collection Benefactors’ Program 2016

Lillian O’Neil (Australia, b1985), Mirage 2017, collage on Dibond. Viktoria Marinov Bequest Fund 2017

Sara Oscar (Australia, b1975), 2 photographs from the series The mobility of happiness 2015, printed 2016: A scene from the Thai ballet of necromancy 1 2015, inkjet print; A scene from the Thai ballet of necromancy 2 2015, printed 2016, inkjet print. Purchased with funds provided by the Photography Collection Benefactors’ Program 2016

Patrick Pound (New Zealand; Australia, b1962), The image pool 2016, collection of 120 found photographs. Purchased with funds provided by the Photography Collection Benefactors’ Program 2016

Catherine Rogers (Australia, b1952), 4 photographs from the project Details from the world, or, a very short history of photographic imagery 1991, printed 2016: The moon, it seems 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softext cotton rag paper; Maybe the moon (blue moon) 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softext cotton rag paper; Maybe the moon #2 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softext cotton rag paper; Moon as mould (perhaps) 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softext cotton rag paper. Purchased with funds provided by the Photography Collection Benefactors’ Program 2016

Soda_Jerk (Australia, 2002), After the rainbow from the series Dark matter 2009, remastered 2016, single- or dual-channel digital video, digitally remastered, colour, sound. Viktoria Marinov Bequest Fund 2016

Robyn Stacey (Australia, b1952), 2 photographs: Love finger 1996, lenticular; Living room Rose Seidler House with exterior mural from the series Dark wonder 2016, c-type photograph. Purchased with funds provided by the Photography Collection Benefactors’ Program 2016

James Tylor (Australia, b1986), Acacia iteaphylla from the series Terra Botanica II 2015, Becquerel daguerreotype. Purchased in memory of Reginald John Vincent 2016

Jeff Wall (Canada, b1946), Searcher 2007, inkjet print. Purchased with funds provided by the Photography Collection Benefactors Program 2017

Sub total 20 works
Total International Art 58 works
Total all departments 144 purchased works
COLLECTION GIFTS

AUSTRALIAN ART

192 works

Brian Blanchflower. Donated through the Australian Government’s Cultural Gifts Program

Brian Blanchflower (England; Australia, b1939), Deluge/comet entry 1984, synthetic polymer paint, chalk, oilstick on flax canvas

Jillian Charters

Alan Oldfield (Australia, 1943–2004), 2 paintings: Technicolour 1968, synthetic polymer paint on canvas; Empire (Remember when half the map was red?) 1969, synthetic polymer paint on canvas

Glenn Croker née MacIntosh

William Priestly MacIntosh (Australia, 1857–1930), Youth in a Tam-o’-shanta (the artist’s son, Alan Macintosh) 1886, Carrara marble bas-relief

Shelia Deaves

Justine Kong Sing (Australia, 1868–1960), untitled 1911, watercolour on ivory

Fondation Albert Gleizes

Anne Dangar (Australia, 1885–1951), 2 ceramics: jar with anthropomorphic design, glazed earthenware; jar c1949, glazed earthenware

Gioconda Pty Ltd. Donated under the Australian Government’s Cultural Gifts Program

Jeffrey Smart (Italy; Australia, 1921–2013), 27 drawings: Boats at St Ives, Cornwall 1949, pen and grey ink, wash on ivory paper; Ros Wednack’s farm, Cornwall 1949, pen and blue ink, wash on two sheets of ivory paper; Study for ‘Spiggia pescatore’ 1949 1949, pen and brown ink, watercolour on cream paper; Porto d’Ischia 1950, pen and brown ink on cream paper; Rennmark 1951, pen and brown and black ink, watercolour on white paper; Hackney Terrace, Adelaide 1951, pen and brown ink, wash on cream paper; Dawn 1951, pen and brown ink on white wove paper; Noel reading 1951, pen and brown ink, watercolour on white paper; The Trades Hall, Sydney 1957, pen and black ink on cream paper; Studies for ‘Clown in the ruins’ 1957 1957, pen and blue ink on cream paper; Study for ‘Sunstrip baths, Coogee’ 1961–62 1961, pen and brown ink, wash on cream paper; Guiseppina 1964, pen and black ink on white paper; Study for ‘In the art gallery’ 1965 1965, pencil, watercolour on ivory paper; Filomena 1966, pen and brown ink, wash on white paper; Study for ‘Civitavecchia’ 1968 1968, pencil, watercolour on white paper; Detail drawing 1968, pen and brown ink on white paper; Fiumicino Port 1968, pencil on white paper; Study for ‘Motor dump, Pisa I’ 1971 1971, pen and brown ink, wash on white paper; Study for ‘Ventilators, The Domain’ 1981 1980, pencil on white paper; Study for ‘The city bus station’ 1985–86 1985, pencil on white paper; Study for ‘The reservoir, Centennial Park’ 1988 1987, pen and red and brown ink on white paper; Study for ‘The reservoir, Centennial Park’ 1988 1987, pencil, watercolour on white paper; Truck and tractor 1989, pen and black ink, watercolour on white paper; Study I for ‘The morning paper’ 1993–94 1992, pencil on white paper; Study II for ‘The morning paper’ 1993–94 1992, pencil on white paper; Study III for ‘The morning paper’ 1993–94 1992, pencil on white paper; Nude II (c1993), charcoal, pastel on pink paper

Pam Hallandal

Pam Hallandal (Australia, b1929), The quake 2012, charcoal, pastel, ink on three joined sheets

Lisa Havilah. Donated through the Australian Government’s Cultural Gifts Program

Belinda Fox (Australia, b1975), 2 prints: August bloom I (blue) 2011, etching, screenprint on hand stained Fabriano paper; Rise & fall II 2009, etching on ivory wove paper

Agatha Gothe-Snape (Australia, b1980), Between you and me 2011, offset lithograph on white wove paper

Patrick Hartigan (Australia, b1977), Man in cafe, Adelaide 2009, etching, printed in black ink on ivory wove paper

Locust Jones (New Zealand; Australia, b1963), Madikwe II 2012, drypoint on ivory wove paper

Noel McKenna (Australia, b1956), 2 prints: Rodent in trap, etching, aquatint printed in sepia ink on ivory wove paper; Crown Street 1986, etching, aquatint printed in black ink on ivory wove paper

Ramesh Mario Nithiyendran (Sri Lanka, b1988), untitled from the series Dickheads 2012, etching on ivory wove paper

Jason Phu (Australia, b1989), 1 drawing and 1 print: Gonna gitcha, etching, printed in relief in black ink on ivory wove paper; untitled (They sell wedges here), etching, printed in relief on black ink on ivory wove paper

Jason Phu (Australia, b1989), 9 prints from the series 8 pillars of drinking that I learnt from my family 2011: Dad saved his life 2011, etching, printed in relief in black ink on ivory wove paper; It’s just a little hard to understand 2011, etching, printed in relief in black ink on ivory wove paper; The next day he had a high fever 2011, etching, printed in relief in black ink on ivory wove paper; Back in the old days 2011, etching, foul bite on ivory wove paper; He enjoyed the alcoholic taste 2011, etching, foul bite, printed in black ink on ivory wove paper; I threw up my stomach lining 2011, etching, foul bite on ivory wove paper; The whole apartment smelt like burnt egg shell 2011, etching, foul bite, printed in black ink on ivory wove paper; The women in my family never drink 2011, etching, printed in black ink on ivory wove paper

Guy Warren (Australia, b1921), untitled from the series Sydney Harbour 1979, watercolour, blind embossing, piercing on ivory wove paper
Ken Whisson (Australia, b1927), 
Faces and books 1986, pen and black ink on ivory wove paper

Barbara Jools. Donated through the Australian Government’s Cultural Gifts Program

Albert Tucker (Australia, 1914–99), The intruder 1964, oil and plaster on board

Richard Lewer
Richard Lewer (New Zealand; Australia, b1970), 6 drawings: It feels like an increased sensitivity – like I have no skin and all of my nerve endings are exposed. The world – all of its beauty and all of its sadness, is too much for me; I can’t cope with the enormity and depth of my feelings. I fear that I will fall into the pool of them and never swim out 2015, graphite on cardboard; I’m fine, I’m just tired 2015, graphite on cardboard; Life is a Balance. Most of the time no matter what life brings I am able to maintain the balance that is required. However, there has been times when for whatever reason this life balance becomes impossible and I have entered the ‘fog’ of anxiety and depression. At the time, it is impossible to see a way out, however, with time and treatment I have been able to come out of the fog and once again enjoy the calm and peace that comes with balancing my life. Rather than feeling shame I feel great pride in coming through this very difficult time and it has given me an inner strength knowing I have faced these challenging times and come out on top. It has also given me an intensified appreciation of the joy of my life 2015, graphite on cardboard; It’s like I’m full of holes and sinking 2015, graphite on cardboard; Depression is like quicksand, you have to avoid panic to escape 2015, graphite on cardboard; Non – participant 2015, graphite on cardboard

Kevin Lincoln. Donated under the Australian Government’s Cultural Gifts Program

Kevin Lincoln (Australia, b1941), 2 prints and 5 watercolours: (AALTO) 2010, lithograph on grey wove paper; Abstract 2010, drypoint on grey wove paper; St Andrews 2005, watercolour, charcoal on white wove paper; Port Fairy 2000, watercolour, charcoal on ivory wove paper; Arthurs Lake 2003, watercolour, charcoal on ivory wove paper; Temby Point 2002, watercolour, charcoal on ivory wove paper; Maldon, Victoria 2006, watercolour, charcoal on white wove paper

John McBride. Donated through the Australian Government’s Cultural Gifts Program

Brent Harris (New Zealand; Australia, b1956), 9 prints from the suite Deities 2004: Series I: Buddha I 2004, colour woodcut, screenprint on ivory handmade STPI paper; Ganesha I 2004, colour woodcut, screenprint, silver leaf on ivory handmade STPI paper; Jesus I 2004, colour woodcut, screenprint on ivory handmade STPI paper; Series II: Buddha II 2004, unique woodcut on black German copper etching paper; Ganesha II 2004, unique woodcut on black German copper etching paper; Jesus II 2004, unique woodcut, lithograph, screenprint on black German copper etching paper; Series III: Buddha III 2004, colour woodcut on ivory handmade STPI paper; Ganesha III 2004, colour woodcut on ivory handmade STPI paper; Jesus III 2004, colour woodcut, lithograph, screenprint on ivory handmade STPI paper

Jules Nijst
Francis Lymburner (Australia, 1916–72), 13 drawings: polar bear, brush and ink, wash on paper; sketchbook, pencil, pen and ink, wash on laid paper; cat, brush and ink, wash on paper; seated woman, pencil on paper; cat in garden, pen and brush and ink, ink wash on ivory wove paper; cat, pen and brush and ink, ink wash on ivory wove paper; two studies of a goat, pencil, wash on ivory wove paper; coastal scene, pen and brush and ink, wash on paper; man in costume, pen and ink, wash on ivory wove paper; polar bear and pelican studies, pen and ink, wash on ivory wove paper; Sea-wall, pencil, ink wash on ivory wove paper; rehearsals, pen and ink on ivory wove paper, 1961

John Olsen. Donated through the Australian Government’s Cultural Gifts Program

John Olsen (Australia; England; Spain; Portugal, b1928), Animal landscape 2016, oil and acrylic on canvas

The Pengelase Family. Donated through the Australian Government’s Cultural Gifts Program

Thomas Woolner (United Kingdom; Australia, 1825–92), (CJ La Trobe) 1853, bronze medallion

Julien Playoust. Donated through the Australian Government’s Cultural Gifts Program

James Gleeson (Australia, 1915–2008), 11 drawings from the album The Peregian Codex 1982–83: The King is/is not amused. Please strike out the inappropriate word/words 1982, wash, watercolour, collage on photographic paper; Pro and Con 1982, wash, watercolour, collage on photographic paper; Where more is meant than meets the eye 1982, wash, watercolour, collage on photographic paper; Ere while, a holocaust 1983, wash, watercolour, collage on photographic paper; The night makery 1983, wash, watercolour, collage on photographic paper; The delegate arrives at a mistaken hour 1983, wash, watercolour, collage on photographic paper; Platform for a dangerous candidate 1983, wash, watercolour, collage on photographic paper; Blake’s Tyger in transit 1983, wash, watercolour, collage on photographic paper; Young Ennies about to graduate as Furies 1983, wash, watercolour, collage on photographic paper; An attempted rescue 1983, wash, watercolour, collage on photographic paper; A picnic at Strawberry Hill 1983, wash, watercolour, collage on photographic paper


Richard Tipping (Australia, b1949), 13 prints from the portfolio The Sydney Morning, volume III: word works 1993–94 1994: title page 1994, letterpress print on white wove paper; Gallery (Art allergy) 1992, screenprint on cream wove paper; Fighting words #1 1994, screenprint on cream wove paper; Fighting words #2 1994, screenprint on cream wove paper; Hoho (Ohoh) #1 1994, screenprint on white wove paper; Hoho (Ohoh) #2 1994, screenprint on white wove paper; Hear the earth (Hear the art) #1 1994, screenprint on pale blue wove paper; Hear the earth (Hear the art) #2 1994, screenprint on pale blue wove paper; New world power (The cold war cleaning specialist) 1994, screenprint on pale blue wove paper; FCK 1994, screenprint on pale blue wove paper; Caution – there is no avant-garde 1994, screenprint on white wove paper; Danger – poetry is the selection & rearrangement of silences 1994, screenprint on white wove paper; Quiet (the shouting zone) 1994, screenprint on white wove paper; The poem considered as a lover 1994, screenprint on white wove paper; The obsession of angels 1994, screenprint on white wove paper

Richard Tipping (Australia, b1949), 20 prints from the suite Lovepoems 2007: Morning 1 2007, screenprint on pattern paper; Morning 2 2007, screenprint on pattern paper; Morning 3 2007, screenprint on pattern paper; Morning 4 2007, screenprint on pattern paper; Meeting 1 2007, screenprint on pattern paper; Meeting 2 2007, screenprint on pattern paper; The kiss 1 2007, screenprint on pattern paper; The kiss 2 2007, screenprint on pattern paper; Lovepoem 1 2007, screenprint on pattern paper; Lovepoem 2 2007, screenprint on pattern paper; Lovepoem 3 2007, screenprint on pattern paper; Lovepoem 4 2007, screenprint on pattern paper; Division of the sexes 1 2007, screenprint on pattern paper; Division of the sexes 2 2007, screenprint on pattern paper; Division of the sexes 3 2007, screenprint on pattern paper; Wo/men – Omen 1 2007, screenprint on pattern paper; Wo/men – Omen 2 2007, screenprint on pattern paper

Frank Watters. Donated under the Australian Government’s Cultural Gifts Program

John Peart (Australia, 1945–2013), 9 drawings and 4 prints: untitled 1965, acrylic, oil on buff wove paper; untitled 1965, acrylic, oil on thick ivory wove paper; untitled 1965, acrylic on thick ivory wove paper; untitled 1965, acrylic on thick ivory wove paper; untitled 1965, acrylic, oil on thin cream wove paper; untitled 1965, acrylic, oil on thin cream ivory wove paper; untitled 1966 acrylic on paper; Islington I 1974, lithograph on cream wove paper; Islington II 1974, lithograph on cream wove paper; Islington III 1974, lithograph on cream wove paper; Islington IV 1974, lithograph on cream wove paper

ABORIGINAL AND TORRES STRAIT ISLAND ART

Lisa Havilah. Donated through the Australian Government’s Cultural Gifts Program

Vernon Ah Kee (Australia, b1967), Abc 2011, etching on ivory wove paper

Brooke Andrew (Australia, b1970), seven posters c2000, offset lithographs
Milingimbi Art and Culture

Susan Balbunga (Australia, b1953), Bamugura 2016, pandanus

William Nuttall and Annette Reeves. Donated through the Australian Government Cultural Gifts Program

Angelinia Pwerle (Australia, b1946), 3 paintings: Bush plum 2015, acrylic on paper; Bush plum 2014, acrylic on paper; Bush plum 2014, acrylic on paper

Giorgio Pilla

Sonia Kurarra (Australia, b1952), 2 drawings: untitled 2015, charcoal on 250gsm Velin Arches paper; untitled 2015, charcoal on 250gsm Velin Arches paper

Christian Bumbarra Thompson

Christian Bumbarra Thompson (Australia, b1978), 5 photographs from the series Museum of Others, 2016: Othering the Explorer, James Cook 2016, c-type print on metallic paper; Othering the Ethnologist, Augustus Pitt Rivers 2016, c-type print on metallic paper; Othering the Art Critic, John Ruskin 2016, c-type print on metallic paper; Othering the Anthropologist, Walter Baldwin Spencer 2016, c-type print on metallic paper; Equilibrium 2016, c-type print on metallic paper

Judy Watson

Judy Watson (Australia, b1959), big blue world with three stupas 2004, pigment and acrylic on canvas

Sub total 14 works
Total Australian Art department 206 works

INTERNATIONAL ART

Pacific Art

Papua New Guinea

Chris Boylan. Donated through the Australian Government’s Cultural Gifts Program

Fighting shield (snake ancestor design) c1930s, wood, incised zig-zag design, machine-made sling and pouch, plant fibre, rattan cane, red, black and white pigments

Fighting shield (double sun design) pre 1930s, wood, incised zig-zag design, machine-made sling and pouch, plant fibre, rattan cane, red, black and white pigments, remains of arrow heads

Ceremonial barkcloth cape mid 1900s, barkcloth, red, white and black pigments

Ceremonial barkcloth cape mid 1900s, barkcloth, red and black pigments

Ceremonial decoration mid 1900s, barkcloth stretched over bamboo and rattan cane, red, white and black pigments, plant fibres

Enga people (Papua New Guinea), Pakol (bailer shell pectoral ornament) early 1900s, bailer shell, incised anthropomorphic figure, plant fibre cord

Fore people (Papua New Guinea), Wôrrumbi (shoulder shield) early 1900s, wood, incised design, red and white pigments, remains of arrow heads

Mendi people (Papua New Guinea), Wôrrumbi (shoulder shield) early 1900s, wood, incised design, red and white pigments, machine-made cotton sling

Simbu people (Papua New Guinea), Koskong (presentation basket for pandanus nuts) mid 1900s, bamboo, rattan cane, red and white pigments, smoke residue

Sub total 9 works

Nancy and Terry Lee. Donated under Australian Government’s Cultural Gifts Programme

ZHANG Daqian (China, 1899–1983), Lady holding a fan 1944, ink and colour on paper

YANG Yongliang (China, b1980), Phantom Landscape III Misty City II 2007, inkjet print on Epson fine art paper

Sub total 3 works

EUROPEAN ART

PRE-1900

Iphy Kallinikos

Félix Buhot (France, 1847–98), 7 prints: Le retour des artistes 1877, etching, drypoint and aquatint; L’hiver à Paris 1879, etching, drypoint and aquatint; Une jetée en Angleterre 1879, etching, drypoint and roulette on chine collé (thin japan paper with a warm tone) laid down on a larger sheet of paper; Les voisins de campagne 1883, etching, aquatint, drypoint and roulette; Frontispiece for Octave Uzanne’s ‘Les zigzags d’un curieux’ 1888, etching

Sub total 8 works

MODERN AND CONTEMPORARY

Geoff Ainsworth AM. Donated through the Australian Government’s Cultural Gifts Program

Julian Opie (England, 1930–96), An athlete wrestling with a python 1888–91, white marble

Sub total 8 works

ASIAN ART

China

The Australia–China Council

Huang Yongyu (China, b1924), Lotus 1981, ink and colour on paper

Nancy and Terry Lee. Donated under Australian Government’s Cultural Gifts Programme

Zhang Daqian (China, 1899–1983), Lady holding a fan 1944, ink and colour on paper
Donated through the Australian Government’s Cultural Gifts Program 2016

Shane Cotton (New Zealand, b1964), *In the Earth (study)* 2010, acrylic on paper

Jim Barr and Mary Barr. Founding Governors of the Friends of New Zealand Art

Ronnie van Hout (New Zealand; Australia, b1962), *I guess I lose* 2003, cast epoxy resin fibreglass, nylon wig and metal stand

Lauren Brincat. Donated through the Australian Government’s Cultural Gifts Program

Lauren Brincat (Australia, b1980), *This time tomorrow: Tempelhof* 2011, single-channel digital video, colour, silent

Clinton Bradley. Donated through the Australian Government’s Cultural Gifts Program

Koji Ryui (Australia, b1976), 2 sculptures: *Smiley face* 2014, tinsel, steel; *Cloud* 2014, steel, enamel, polystyrene, Fimo clay

Estate of Kathy Cavaliere

Kathy Cavaliere (Australia, 1972–2012), 1 multimedia and 1 sculpture: nest 2010, super-8 film shown as single channel digital video, colour, sound; *brown paper 2001*, cardboard box, brown paper bags, artist’s breath

Trish Clarke. Member of the Friends of New Zealand Art

Marie Shannon (New Zealand, b1960), *What I am looking at* 2011, single-channel digital video, black and white, sound

Lisa Havilah. Donated through the Australian Government’s Cultural Gifts Program

Emily Floyd (Australia, b1972), untitled (Poster for ‘The Broad Left Conference’) 1986, offset lithograph on ivory wove paper

Tim Johnson (Australia, b1947), *Lightwork 9* 1970s, 2009 (printed), gelatin silver print

The John Kaldor Family Collection. Donated through the Australian Government’s Cultural Gifts Program

Frank Stella (USA, b1936), *Untitled* 1965, synthetic polymer paint on canvas

Estate of Tom Kreisler

Tom Kreisler (Argentina; New Zealand, 1938–2002), *Study for Prosaic mosaic* 1988, acrylic on paper

R and S Lord. Donated through the Government’s Cultural Gifts Program

Fiona Connor (New Zealand, b1961), *Community notice board (ladera)* 2015, custom magnetic blackboard, stain, silkscreen and UV print on aluminium, plates, magnets

Loren Madsen

Loren Madsen (USA, b1943), 5 drawings and 1 sculpture: *Wood constructions – instructions* 1976, ink on paper; *Wood const # II* 1976, ink on paper; *Arch 1976*, ink on paper; *Arch 1976*, coloured ink on paper; *US–Australia arch* 1976, ink and coloured ink on paper; *Wood construction II* 1976, wood

Richard Moss. Member of the Friends of New Zealand Art

Ronnie van Hout (New Zealand; Australia, b1962), 2 photographs: *Angus McCahon Lusk* from the series *Return of the living dead* 1992, pegasus print; *Vocalist seeks band* 1995–96, cotton embroidery on canvas

Tomislav Nikolic. Donated through the Australian Government’s Cultural Gifts Program

Winston Roeth (USA, b1945), *Night shift* 2005, tempera on panel

Michael Whitworth and Candice Bruce. Donated through the Australian Government’s Cultural Gifts Program

Helen Johnson (Australia, b1979), *The Centre for the study of adhocracy: producing singularities in a more and more standardised world (the bedroom)* 2005, acrylic and pencil on watercolour paper

Sub total 25 works

PHOTOGRAPHY

Anonymous Gift 2016. Donated through the Australian Government’s Cultural Gifts Program

Robyn Stacey (Australia, b1952), 2 photographs: *The Brendels* from the series *Supermodels* 2005, 2016 (printed), c-type photograph; *The spot* 1996, c-type photograph

Robyn Stacey (Australia, b1952), 8 photographs from the series *Herbarium* 2004, 2016 (printed); *A Western Australian Wattle, Acacia merinthophora* 2004, 2016 (printed), c-type photograph; *Seaweed album* endpaper 2004, 2016 (printed), c-type photograph; *Porcupine bush, borya septentrionalis* 2004, 2016 (printed), c-type photograph; *A seagrass leaf and red alga, laurencia obtusa* 2004, 2016 (printed), c-type photograph; *A red seaweed, claedea elegans* 2004, 2016 (printed), c-type photograph; *A blue-green seaweed, rivularia australis* 2004, 2016 (printed), c-type photograph; *Mermaids hair, microleus lyngbyaceus* 2004, 2016 (printed), c-type photograph; *A red seaweed, hymenena affinis* 2004, 2016 (printed), c-type photograph

Geoffrey Batchen

Alison Rossiter (USA, b1953), *Eastman Kodak Velox, expired March 1919, processed 2014 (B)* 2014, gelatin silver photograph

Thomas Barrow (USA, b1938), ‘Science’ 1972, verifax matrix print

The Estate of Kathy Cavaliere

Kathy Cavaliere (Australia, 1972–2012), 2 works: *day dreams: camera obscura (positive)* 2005, camera obscura gelatin silver photograph; *day dreams: camera obscura (negative)* 2005, camera obscura gelatin silver photograph
Anne Ferran

Anne Ferran (Australia, b1949), 4 photographs: *untitled III (Backwater)* from the series *Backwater* 2006, digital c-type photograph; *untitled (child’s sleeves)* from the series *Flock* 2001, gelatin silver photogram; *Clamorous shrike* from the series *Box of birds* 2013, pigment print; *untitled (cuffs)* from the series *Flock* 2001, gelatin silver photogram

Lisa Havilah. Donated through the Australian Government’s Cultural Gifts Program

Tim Burns (Australia, b1947), *Exploding TV, Boya Quarry* 1974, gelatin silver print on ivory wove paper

Robert Nelson. Donated through the Australian Government’s Cultural Gifts Program

Polixeni Papapetrou (Australia, b1960), 6 photographs: *Lost* from the series *Fairy tales* 2004, c-type photograph; *By the Yarra* 1857 #2 from the series *Haunted country* 2006, pigment print; *Dreams are like water* from the series *Games of consequence* 2008, pigment print; *he visitor from the series* *Between worlds* 2012, pigment print; *The philosopher* from the series *The dreamkeepers* 2011, pigment print; *Scrub man* from the series *The Ghillies* 2013, pigment print, framed

Sub total 25 works
Total International Art department 70 works
Total all departments 276 gifted works
Total works purchased and gifted in 2016/17: 420

NATIONAL ART ARCHIVE

Pat Corrigan, Donated through the Australian Government’s Cultural Gifts Program

Manuscript of the first history of art by William Moore (1934) and related archival material.

Cassi Plate, Donated through the Australian Government’s Cultural Gifts Program

The personal archive of artist Carl Plate and the corporate archive of the Notanda Gallery, Sydney (1935–74)

Siné MacPherson, Donated through the Australian Government’s Cultural Gifts Program

Gary Dufour curatorial and research archive.

John McPhee, Donated through the Australian Government’s Cultural Gifts Program

John Glover curatorial and research archive.

Jim Sharman, Donated through the Australian Government’s Cultural Gifts Program

Library of rare catalogues and monographs.
During the 2016–17 period, the Registration department administered and packed the outward loan of 266 works of art from the collection to 36 national cultural institutions and twelve international cultural institutions; managed the new or renewed inward loan of 48 objects from sixteen lenders for collection purposes; managed nine furnishing loans and made 46,517 artwork movements within the Gallery, offsite collection store and external locations.

The department undertook the collection inventory of the Aboriginal and Torres Strait Islander Art collection.

During the period, Registration also supervised the visit of 106 people to the offsite store. The visitors comprised of tertiary art students, benefactors, institutional colleagues and members of the public, who sought to view specific works in the collection.

Registration continues to manage the Gallery’s Print Study Room, Works on Paper Store and the offsite Collection store.

AGNSW EXHIBITION PARTNERSHIPS

National Gallery of Victoria

**John Olsen: The You Beaut Country**

Ian Potter Centre: NGV Australia
16 September 2016 – 12 February 2017
AGNSW 10 March – 12 June 2017


Heide Museum of Modern Art, Queensland Art Gallery | Gallery of Modern Art, Georgia O’Keeffe Museum

O’Keeffe, Preston, Cossington Smith: Making Modernism

Heide Museum of Modern Art
12 October 2016 – 19 February 2017
Queensland Art Gallery
11 March 2017 – 11 June 2017
AGNSW 1 July – 2 October 2017

Grace Cossington Smith, *The curve of the bridge* 1928–29, oil on cardboard; Margaret Preston, *Thea Proctor’s tea party* 1924, oil on canvas on hardboard; Margaret Preston, *Implement blue* 1927, oil on canvas on hardboard; Margaret Preston, *Australian gum blossom* 1928, oil on canvas; Margaret Preston, *Western Australian gum blossom* 1928, oil on canvas; Margaret Preston, *Grey day in the ranges* 1942, oil on hardboard; Grace Cossington Smith, *Centre of a city* c1925, oil on canvas on hardboard; Grace Cossington Smith, *The sock knitter* 1915, oil on canvas; Grace Cossington Smith, Things on an iron tray on the floor c1928, oil on plywood; Grace Cossington Smith, *Landscape at Pentecost* c1932, oil on paperboard; Grace Cossington Smith, *The Lacquer Room* 1936, oil on paperboard on plywood; Grace Cossington Smith, *Bonfire in the bush* c1937, oil on paperboard; Grace Cossington Smith, *Bush at evening* 1947, oil on hardboard; Grace Cossington Smith, *Interior with wardrobe mirror* 1955, oil on canvas on paperboard; Grace Cossington Smith, *The window* 1956, oil on hardboard; Grace Cossington Smith, *Arums growing* c1927, oil on cardboard
National Gallery, London (England)

**Australia’s Impressionists**
National Gallery, London
7 December 2016 – 26 March 2017

**Landmarks: featuring works from the John Kaldor Family Collection at the Art Gallery of NSW**

Blue Mountains City Art Gallery
21 January – 19 March 2017
Tamworth Regional Gallery
9 June – 13 August 2017

**AGNSW TOURING EXHIBITIONS**

**Brett Whiteley: West of the Divide**

Bathurst Regional Art Gallery
24 November 2016 – 29 January 2017
Benalla Art Gallery
10 February – 7 May 2017


**Brett Whiteley: Other Places (somewhere else)**

Cairns Regional Gallery 28 April 2017 – 2 July 2017

Brett Whiteley, The 15 great dog pisses of Paris 1989, charcoal, oil, collage, wax, plaster on canvas; Brett Whiteley, Balcony view, Paris 1960, pen and black ink on ivory Arches wove paper; Brett Whiteley, Balzac at 4.26am (after 4th coffee) 1989, brush and black ink on ivory Arches wove paper; Brett Whiteley, Bob Dylan (You realise he’s not selling any alibis) 1972, charcoal and black ink on silk; Brett Whiteley, Bus stop in Bali 1980, pen and brown ink on brown paper; Brett Whiteley, Colette 1989, black conte on white Arches BFK Rives wove paper; Brett Whiteley, Dizzy Gillespie 1974, brush and brown ink, collage on ivory wove paper; Brett Whiteley, Glasshouse Mountains 1978, pencil, pen and brush and black ink, watercolour, gouache on cream wove paper; Brett Whiteley, The green mountain (Fiji) 1969, oil, collage on cardboard; Brett Whiteley, Henri Matisse reading a newspaper in the Luxembourg Gardens 1989, brush and black ink on ivory wove paper; Brett Whiteley, Ile de la Cité at dusk 1990, charcoal, pen and black ink, gouache, collage, plaster on canvas; Brett Whiteley, The island 1967, gouache, pen and ink, collage on hardboard; Brett Whiteley, Jenny’s Lake c1983, brush and black ink, wash on rice paper; Brett Whiteley, Lovers on a park bench 1989, gelatin silver photograph; Brett Whiteley, New York 1 1968, oil, collage, chrome and mixed media on plywood; Brett Whiteley, Pages from New York Sketchbooks 1967, assorted sketchbook material loosely bound (10 pages); Brett Whiteley, Paris I (with bridges) 1990, charcoal, pencil, ink, collage, synthetic twine on canvas; Brett Whiteley, Pigalle 1989, brush and black ink on white wove Arches paper; Brett Whiteley, The pink heron 1969, synthetic polymer paint on hardboard; Brett Whiteley, The Pont Neuf in evening light 1989, pen and brush and sepia ink on tan cardboard; Brett Whiteley, Portrait of Jean-Paul Sartre glimpsed from a taxi 1989, pencil, pastel, brush and black ink, collage on white Arches wove paper; Brett Whiteley, The roofs in the rain 1990, charcoal, ink, oil, collage, plaster on canvas; Brett Whiteley, Rue du Sabot 1989, silver gelatin photograph, black gouache; Brett Whiteley, Rue Fromage 1989, pencil, pen and black ink, synthetic polymer paint, collage on white wove Arches paper; Brett Whiteley, Self portrait drawing calligraphically 1975, black ink on brown paper; Brett Whiteley, Sleeping children (Japan) 1989, gelatin silver photograph; Brett Whiteley, St. Germain-des-Prés with Picasso sculpture and poster 1989, gelatin silver photograph; Brett Whiteley, Street poster and the traffic on St Michel 1989, silver gelatin photograph; Brett Whiteley, View from taxi (Japan) 1989, gelatin silver photograph; Brett Whiteley, View of Paris I 1982, charcoal, graphite, oil, cardboard, wood, plaster on plywood; Brett Whiteley, Vision of Queensland (Preliminary drawing for oil painting) 1981, pencil, charcoal, conte, pen and black ink, gouache on off-white wove paper; Brett Whiteley, Watching Josephine Baker on video at midday 1989, pencil, collage on white wove paper; Brett Whiteley, Wategoes Beach II 1989, brush and black ink on rice paper on white wove paper; Brett Whiteley, Wategoes Beach II 1989, charcoal, gouache, collage on white wove paper; Brett Whiteley, Window cleaners (Japan) 1989, gelatin silver photograph

**Close to Home: Dobell Australian Drawing Biennial 2016**

Western Plains Cultural Centre 6 May – 2 July 2017

Richard Lewer, Depression is like quicksand, you have to avoid panic to escape 2015, graphite on cardboard; Richard Lewer, The distance is not what you measure, it’s what you create… 2015, graphite on cardboard; Richard Lewer, It feels like an increased sensitivity – like I have no skin and all of my nerve endings are exposed. The world – all of its beauty and all of its sadness, is too much for me; I can’t cope with the enormity and depth of my feelings. I fear that I will fall into the pool of them and never swim out 2015, graphite on cardboard; Richard Lewer, It’s hard to argue with the inescapable logic your own voice uses when it calmly lays out the reasons why you shouldn’t exist 2015, graphite on cardboard; Richard Lewer, It’s like I’m full of holes and sinking 2015, graphite on cardboard; Richard Lewer, I’m fine, I’m just tired 2015, graphite on cardboard; Richard Lewer, Life is a Balance. Most of the
time no matter what life brings I am able to maintain the balance that is required. However, there has been times when for whatever reason this life balance becomes impossible and I have entered the ‘fog’ of anxiety and depression. At the time, it is impossible to see a way out, however, with time and treatment I have been able to come out of the fog and once again enjoy the calm and peace that comes with balancing my life. Rather than feeling shame I feel great pride in coming through this very difficult time and it has given me an inner strength knowing I have faced these challenging times and come out on top. It has also given me an intensified appreciation of the joy of my life 2015, graphite on cardboard; Richard Lewer, Non – participant 2015, graphite on cardboard; Noel McKenna, Untitled 2015–16, pen and ink, wash on paper; Noel McKenna, Untitled 2015–16, pen and ink, wash on paper; Noel McKenna, Untitled 2015–16, pencil, pen and ink, wash on paper; Noel McKenna, Untitled 2015–16, pencil, pen and ink, wash on paper; Richard Lewer, We’re all going to die 2015, graphite on cardboard; Maria Kontis, Him or me 2015, pastel on paper

**LONG TERM INWARD LOANS**

(*Renewed loan)

**Naomi Milgrom AO**

26 September 2016 – 30 September 2017

Monika Sosnowska, Untitled (Turbo stairs) 2011, painted steel; Tatiana Trouve, I Temp Doppì 2013, metal, bronze, light bulb; Tatiana Trouve, Untitled 2012, bronze, cuivre, metal, caoutchouc; Tatiana Trouve, Untitled 2010, paper on canvas, charcoal, graphite, aluminium, lacquer; Tatiana Trouve, Untitled 2013, pencil on paper on canvas, bleach, copper; Tatiana Trouve, Untitled 2013, pencil on paper on canvas, bleach cork

**Fred Sandback Estate**

7 October 2016 – 3 September 2017

Fred Sandback, Untitled (Sculptural Study, Two-part Cornered Construction) c1982, blue acrylic yarn, Fred Sandback, Untitled (Leaning Triangle) 2007, black acrylic yarn, c1990

**Clive Evatt**

24 October 2016 – 24 October 2021

Rene Magritte, La belle captive 1931, oil on canvas

**Longbridge Nominees Pty Ltd as trustee for Longbridge Trust**

1 January 2017 – 1 January 2027

Arthur Boyd, Bridegroom and gargoyle 1958, oil on canvas

**Professor Leon Trakman**

1 January 2017 – 31 December 2019

Oskar Kokoschka, Landscape at Ullapool 1945, oil on canvas

**Nicholas, Clementine and Amelia Reid**

5 January 2017 – 4 January 2022

Ritual vessel ding, bronze

**RAB Investments**

8 February – 19 May 2017

Brett Whiteley, Afterwards 1980, oil, pen and ink drawing and linocut collage on canvas

**Jacobs Douwe Egberts Au Pty Ltd**

2 March 2017 – 2 March 2019

Jeffrey Smart, The surfers, Bondi 1963, oil on board; Donald Friend, Untitled gold leaf and oil on hardboard

**Bridgestar Pty Ltd**

15 March 2017 – 15 March 2019

Cornelis Bega, Peasant at the window mid 1650s, etching and drypoint; Carlo Bossoli, View of St Mark’s Square Venice, watercolour, gouache on paper laid down on canvas; Eugène Boudin, Untitled (Houses by the edge of a stream), pencil; Eugène Boudin, Quimper nd, pencil, Albrecht Dürer, Melencolia I, 1514, engraving; Albrecht Dürer, St Jerome in his study 1514, engraving; Sir Peter Paul Rubens, The presentation in the temple c1632–c1633, oil on oak panel

**Vicki Olsson**

29 April 2017 – 29 April 2019

Raqib Shaw, Blossom Gatherers II 2009–2011, oil, acrylic, glitter, enamel and rhinestones on birch wood; Neo Rauch, Gebot 2002, oil on canvas; Tony Oursler, Mo 2003, fiberglass sculpture, DVD projection, sound

**Bruce and Joy Reid Foundation**

30 April 2017 – 30 April 2019

Karel Dujardin, A fresh morning 1657, oil on canvas; Maxime Maufra, Le Port de Sauzon, Belle-île-en-Mer 1905, oil on canvas

**Sally Garrett**

1 May 2017 – 30 April 2022

Harold Cazneaux, Untitled (Phillida Cooper, daughter of journalist Nora Cooper in ballet dress) c1932, gelatin silver photograph; Harold Cazneaux, Music in the alley 1924, gelatin silver photograph; Harold Cazneaux, Untitled (Captain F de Groot) 1932, gelatin silver photograph; Harold Cazneaux, Untitled HRH Edward, Prince of Wales, standing in open motor car during his visit to Sydney 1920, gelatin silver photograph; Harold Cazneaux, His structure still defies the blast 1906, gelatin silver photograph; Harold Cazneaux, The spirit of endurance 1937, gelatin silver photograph; Harold Cazneaux, Landscape (approaching the mountains), gelatin silver photograph; Harold Cazneaux, Black swans c1934, gelatin silver photograph; Harold Cazneaux, Veteran gum, Castlemaine Victoria 1935, gelatin silver photograph; Harold Cazneaux, Untitled (Hume highway, near Gunning), gelatin silver photograph; Harold Cazneaux, Lakeside (Narrabeen), gelatin silver photograph, Harold Cazneaux, Clearing storm c1906–c1907, gelatin silver photograph, vintage; Harold Cazneaux, Majestic gums II, Melrose 1935, gelatin silver photograph; Harold Caznehen, Not interested pre 1924, gelatin silver photograph
Savill Superannuation Fund*
18 May 2017 – 17 May 2018
Brett Whiteley, The arrival – a glimpse in the Botanical Gardens 1984, oil collage and charcoal on canvas

Arend Eebt*
19 May 2017 – 19 May 2022
Erich Buchholz, Breakthrough 1918, oil on canvas

Geoff Ainsworth AM*
1 June 2017 – 31 May 2020

National Gallery of Australia*
23 June 2016 – 23 June 2017
Sir Peter Paul Rubens, Self portrait 1623, oil on canvas; Sir Peter Paul Rubens, Sketch for the triumphal entry of Henri IV into Paris 22 May 1594 1628, oil on panel

OUTWARD LOANS
Grimaldi Forum (Monaco)
Francis Bacon, Monaco et le French Culture
Grimaldi Forum
1 July – 4 September 2016
Guggenheim Museum Bilbao
30 September 2016 – 8 January 2017
Francis Bacon, Study for self-portrait 1976, oil and pastel on canvas; Francis Bacon, Study for portrait of Reinhard Hassert, Study for portrait of Eddy Batache 1979, oil on canvas

Bayside Arts & Cultural Centre
The ordinary instant
Bayside Arts & Cultural Centre, 2 July – 11 September 2016
Clarice Beckett, Beaumaris foreshore c1926, oil on canvas on paperboard; Clarice Beckett, Evening, St Kilda Road c1930, oil on board

Canberra Museum and Art Gallery
Michael Taylor: a survey
Canberra Museum and Art Gallery
9 July – 16 October 2016
Michael Taylor, Down the river 1963, oil, synthetic polymer paint on canvas; Michael Taylor, Cape 3 Points 1969, oil, synthetic polymer paint on canvas; Michael Taylor, Untitled 1984, ink wash

Casula Powerhouse Arts Centre & Liverpool Regional Museum
Refugees
Casula Powerhouse Arts Centre & Liverpool Regional Museum
30 July – 11 September 2016

Carrick Hill
Stanley Spencer: a twentieth-century British Master
Carrick Hill
1 August – 4 December 2016
Sir Stanley Spencer, Cookham Lock 1935, oil on canvas; Sir Stanley Spencer, The scrapheap 1944, oil on canvas; Sir Stanley Spencer, Wheatfield at Starlings 1947, oil on canvas; Sir Stanley Spencer, Carolyn Pullan 1955, lithograph

National Gallery of Australia
National Gallery of Australia, 12 August – 6 November 2016
Mike Parr, Bronze liars (minus 1 to minus 16) 1996, 16 bronze and beeswax sculptures; Mike Parr, 26 untitled self portraits 1981–96, mixed media on paper, 26 drawings; Mike Parr, AMERIKA, performance for as long as possible, 9–12 May 2006 2006, single-channel digital video, colour, silent; Mike Parr, AMERIKA, bride dress vitrine 2006, truncated wedge vitrine containing gold leaf casting of the artist’s left arm and bride dress; Mike Parr, The wax bride 1998, mixed media; Mike Parr, The bridge 1992, beeswax over formwood; Mike Parr, 75 programs and investigations 1971, type set text

Ordrupgaard (Denmark)
Monet. Beyond Impressionism
Ordrupgaard
19 August – 4 December 2016
Claude Monet Port-Goulphar, Belle-Île 1887, oil on canvas

Wollongong Art Gallery
Visions of Utopia
Wollongong Art Gallery
3 September – 27 November 2016
Penrith Regional Gallery & The Lewers Bequest
25 February – 22 May 2017
Hector Gilliland, Urban sketch 1958, oil on cardboard; Lesley Dumbrell, Spangle 1977, synthetic polymer paint on canvas
Drill Hall Gallery, Australian National University
**Brian Blanchflower, Canopy**
Drill Hall Gallery, Australian National University
18 August – 25 September 2016
Brian Blanchflower, Canopy LI (Scelsi I – IV) 2001, oil, wax medium, pumice powder, synthetic polymer paint on laminated hessian

Macquarie University Art Gallery
**Suzanne Archer – Self, the alchemy of the studio**
Macquarie University Art Gallery 9 September – 7 November 2016
Suzanne Archer, Derangement 2010, ink, charcoal, pastel on two sheets of white paper

Haus der Kunst, Munich
**Postwar – Art between the Pacific and Atlantic 1945–1965**
Haus der Kunst, Munich 14 October 2016 – 26 March 2017
Museum Boijmans-van Beuningen 24 June – 24 September 2017
Tony Tuckson, *Black woman, half length* 1956, oil on paperboard; Weaver Hawkins, *Atomic power* 1947, oil on hardboard

Centre National d’Art et de Culture Georges Pompidou (France)
**Magritte, la trahison des images / Magritte, the treachery of images**
Centre National d’Art et de Culture Georges Pompidou, 21 September 2016 – 23 January 2017
Schirn Kunsthalle (Frankfurt) 10 February – 5 June 2017
Rene Magritte, *La belle captive* 1931, oil on canvas

Burrinja Cultural Centre
**Black Mist, Burnt country**
S.H. Ervin Gallery 24 September – 6 November 2016
Penrith Regional Gallery & The Lewers Bequest, 26 May – 12 August 2018
Finders University City Gallery 1 September – 11 November 2018

Museum of Contemporary Art
**Louise Hearman**
Museum of Contemporary Art 29 September – 4 December 2016
Tarrawarra Museum of Art 18 February – 14 May 2017
Queensland University of Technology Cultural Precinct 3 June – 20 August 2017
Louise Hearman, *Untitled #1304 2009*, oil on masonite; Louise Hearman, *Untitled #1279 2009*, oil on masonite; Louise Hearman, *Untitled #396 1995*, oil on masonite

Government House
**Furnishing loan**
26 September 2016 – 25 September 2017

Bathurst Regional Art Gallery
**Anne Graham: Whispering and Rustling, the Susserus of People, Places and Things**
Bathurst Regional Art Gallery 7 October – 20 November 2016
Anne Graham, *Joni and Bacon 2014*, pigment print on unbleached cotton rag paper, dog hair felt coat; Anne Graham, *Joni and Bacon 2014*, pigment print on unbleached cotton rag paper, dog hair felt coat, trousers and fez

Hazellhurst Regional Gallery and Arts Centre
**Art from the APY Lands**
Hazellhurst Regional Gallery and Arts Centre 15 October – 11 December 2016
Tjampawa Katie Kawiny, *Seven sisters* 2010, synthetic polymer paint on canvas; Milatjari Pumani, *Ngura Walytja Antara* 2012, synthetic polymer paint on canvas

Western Australian Museum
**Travellers and Traders in the Indian Ocean world**
Western Australian Maritime Museum 21 October 2016 – 21 April 2017
Amitabha Buddha late 8th century-mid 9th century andesite

Museum of Old and New Art
**On the Origin of Art**
Museum of Old and New Art 5 November 2016 – 17 April 2017

Fremantle Arts Centre
**Frank Norton: Painter and Collector**
Fremantle Arts Centre 19 November 2016 – 22 January 2017
Frank Norton, *Fremantle 1959*, oil on hardboard

Tarrawarra Museum of Art
**Bronwyn Oliver**
Tarrawarra Museum of Art 19 November 2016 – 5 February 2017
Bronwyn Oliver, *Unicorn 1984*, paper, tissue, wire, hair, cane; Bronwyn Oliver, *Swathe 1997*, copper
Museum of Sydney
Demolished Sydney
Museum of Sydney
19 November 2016 – 1 May 2017
Sydney Ure Smith, Old mint, Macquarie St 1936, watercolour, pencil; Mark Johnson, Char towers 1978, gelatin silver photograph; Mark Johnson, Refinery and coal silos 1978, gelatin silver photograph; Micky Allan, The factory 1978, diptych: 2 gelatin silver photographs; Graham McCarter, Arthur Jackson, coal runner, CSR 36 years, Australian 1978, sepiatoned gelatin silver photograph; Graham McCarter, Fred Gojdicz, 1st class sugar boiler, CSR 28 years, Ukrainian 1978, gelatin silver photograph; Gerrit Fokkema, Pyrmont power station 1983, gelatin silver photograph; Sydney Long, Circular Quay, Sydney 1926, line etching, drypoint, printed in black/brown ink on paper

Mornington Peninsula Regional Gallery
Flight Paths: The bird in Australian art
Mornington Peninsula Regional Gallery
2 December 2016 – 12 February 2017
Brook Andrew, Parrot 2006, c-type photograph; Fiona Hall, Brush wattle birds 1981, gelatin silver photograph; Ginger Riley Munduwalawala, Limmen Bight River Country 1992, synthetic polymer paint on canvas; Albert Tucker, Faun attacked by parrot 3 1968, synthetic polymer paint, sand and wood on hardboard

New England Regional Art Museum
Bush to Bay: Hinton and the Artist’s Camp
New England Regional Art Museum
3 December 2016 – 19 March 2017
Julian Ashton, Mosman’s Bay 1888, pencil, watercolour on paper; A Henry Fullwood, Old Mosman’s, Sydney 1890, etching, printed in black ink with pale plate tone on ivory wove paper; Roland Norman, ‘The Tabernacle’, Billiard Tent at the Curlew Camp, Sydney c1907, gelatin silver photograph; Roland Norman, Interior Fred Lane’s tent, Curlew Camp c1907, gelatin silver photograph; Roland Norman, ‘Spien Kop’, Dad’s tent, Curlew Camp c1907, gelatin silver photograph; Roland Norman, Dining department, Curlew Camp c1907, gelatin silver photograph; Roland Norman, View of tent tops, Curlew Camp c1907, gelatin silver photograph; Unknown, (Group shot, Curlew Camp) c1907, gelatin silver photograph; Frederick Lane, Local sketch of the Curlew Camp and how to get there afloat or on shore c1905, postcard; Frederick Lane, Shopping list for the Curlew Camp, 07 Jun 1907, typed invoice, Frederick Lane, Embossed letterhead writing paper for the Curlew Camp c1907, embossed paper; Frederick Lane, Embossed envelope for the Curlew Camp c1907, embossed envelope; Unknown, Brother Smudgers c1907, typed poem; Frederick Lane, Cash expenses at Curlew Camp c1907, handwritten list; Frederick Lane, Rules for living at Curlew Camp c1907, handwritten notes; Arthur Streeton, From my camp (Sirius Cove) 1896, oil on plywood

Dunedin Public Art Gallery
Kushana Bush: The Burning Hours
Dunedin Public Art Gallery
3 December 2016 – 17 April 2017
Kushana Bush, Here we are 2016, gouache and gold leaf on paper

Today Art Museum, Beijing (China)
BRIC-a-brac: The Jumble of Growth. The 3rd Today’s Documents
Today Art Museum
10 December 2016 – 5 March 2017
Simryn Gill, Roadkill 2000, found runner over objects, toy wheels

S.H. Ervin Gallery
Margaret Olley – painter, peer, mentor, muse
S.H. Ervin Gallery
7 January – 26 March 2017
Margaret Olley, Portrait in the mirror 1948, oil on cardboard; Margaret Olley, Backbuildings 1948, oil on board; Margaret Olley, Chinese screen and yellow room 1996, oil on hardboard; Margaret Olley, Homage to Manet 1987, oil on hardboard; Moya Dyring, Quai d’Anjou, winter 1963, watercolour, ink, gouache on paper; Moya Dyring, Montauban on the Tarn c1955, oil on canvas; William Dobell, Study for ‘Margaret Olley’ 1948, pencil on ivory wove paper; William Dobell, Margaret Olley 1948, oil on hardboard; Donald Friend, Margaret Olley 1948, pen and black ink, wash on cream wove paper laid on board; Donald Friend, The mermaid 1949, oil on wood; Donald Friend, Sofala 1947, oil, pen and ink on canvas; Jean Bellette, Greek girl 1975–76, oil on canvases; Jeffrey Smart, Figure study for Margaret Olley 1994, pencil on white wove paper; Jeffrey Smart, Matisse at Ashford 2004, oil on canvas; Cressida Campbell, Nasturtiums 2002, colour woodblock; Robert Barnes, Studio Interior 1993, oil on canvas; Nicholas Harding, St Paul’s Place, Redfern 1993–95, oil on canvas on hardboard; Margaret Olley, Late afternoon 1972, oil on hardboard; David Strachan, Faces in flannel flowers 1970, oil on canvas on hardboard; David Strachan, Batterie de cuisine 1956, oil on hardboard; Jean Bellette, Coastal still life 1955, oil on hardboard; Jeffrey Smart, Second study for Margaret Olley 1994, oil on canvas on hardboard; William Dobell, Sketch of Margaret Olley c1948, crayon; William Dobell, recto: Arms and hands, for portrait of Margaret Olley verso: (sketch), pencil; Justin O’Brien, A Spaniard 1943, oil on cardboard; Criss Canning, Wataha in a green jug 1999, oil on canvas; Nicholas Harding, Eddy Avenue (3) 2001, brush and black ink, torn and abraded paper on two sheets of laminated white wove paper; Unknown, Untitled (Margaret Olley with Justin O’Brien) nd, digital colour print on Fujichrome paper; Sidney Nolan, Pericles, Prince of Tyre, by William Shakespeare [and] Orphée, a tragedy in one act and an interval, by Jean Cocteau 1948, printed theatrical program; Margaret Olley, Letter to her father, 11 Oct 1950 1950, letter, ink on printed aerogramme; Cecil Abel, Olley Alone to the tune

Godinymayin Yijard Rivers Arts & Culture Centre

Apologies to Roadkill

Godinymayin Yijard Rivers Arts & Culture Centre
27 January – 1 April 2017

Shaun Gladwell, Apology to roadkill MMVII 2007, 7 colour lithographs, printed on Velin Arches 250gsm paper

Tate Gallery (England)

David Hockney
Tate Gallery
9 February – 29 May 2017
Centre National d’Art et de Culture Georges Pompidou
19 June – 23 October 2017
The Metropolitan Museum of Art
20 November 2017 – 25 February 2018

David Hockney, A closer winter tunnel, February–March 2006, oil on canvas, 6 panels; David Hockney, Portrait of an artist (pool with two figures) 1972, synthetic polymer paint on canvas

Kunsthaus Zurich (Switzerland)

Vibrant Metropolis / Idyllic Nature. Kirchner – The Berlin Years
Kunsthaus Zürich
10 February – 7 May 2017

Ernst Ludwig Kirchner, Three bathers 1913, oil on canvas

Drill Hall Gallery, Australian National University

Elisabeth Cummings Retrospective
S.H. Ervin Gallery
29 May – 23 July 2017
Newcastle Art Gallery
3 March – 29 April 2018

Orange Regional Gallery
18 November 2017 – 21 January 2018
New England Regional Art Museum
18 August – 5 November 2017

Elisabeth Cummings, Arkaroola landscape 2004, oil on canvas

Heide Museum of Modern Art

Charles Blackman: Schoolgirls
Heide Museum of Modern Art
4 March – 18 June 2017

Charles Blackman, Girl dreaming 1953, oil on hardboard; Charles Blackman, (Schoolgirl and cathedral) c1953, charcoal on thin cream wove paper

Newcastle Art Gallery

Newcastle Art Gallery
4 March – 28 May 2017

Michael Zavros, The new Round Room 2010–12, oil on canvas; Michael Zavros, V12 Narcissus 2009, oil on board

The Ian Potter Museum of Art

Not as the songs of other lands: 19th century landscape painting in Australia and America

The Ian Potter Museum of Art
14 March – 11 June 2017
John Glover, Patterdale farm c1840, oil on canvas

Auckland Art Gallery Toi o Tamaki (New Zealand)

Nude: art from the Tate collection
Auckland Art Gallery Toi o Tamaki
18 March – 16 July 2017
Louise Bourgeois, Arched figure 1993, bronze, fabric, wood and metal; Guerrilla Girls, Do women have to be naked to get into the Met. Museum? 2010 (cast), 1989 (colour offset lithograph)

Musée du Luxembourg (France)

Pissarro à Eragny. La nature retrouvée
Musée du Luxembourg
16 March – 9 July 2017
Camille Pissarro, Peasants’ houses, Eragny 1887, oil on canvas

S.H. Ervin Gallery

Peter Powditch
S.H. Ervin Gallery
31 March – 21 May 2017

Peter Powditch, Seascape II 1969, oil on plywood; Peter Powditch, Sun torso 140 (bunch) 1972, synthetic polymer paint on hardboard; Peter Powditch, Coastal X 2008, oil and wood on hardboard; Peter Powditch, Coastal IX 2008, oil and wood on hardboard

Bathurst Regional Art Gallery

Beyond Belief: the Sublime in Contemporary Art
Bathurst Regional Art Gallery
31 March – 4 June 2017
Ricky Swallow, Killing Time 2003–04, laminated Jelutong, maple; Ron Mueck, Untitled (old woman in bed) 2000–02, mixed media

ART 33
Museum and Art Galleries of the Northern Territory

**Tjungurtjuta**

Museum and Art Galleries of the Northern Territory
1 May 2017 – 28 February 2018

Papunya Tula Artists Pty Ltd, Pat Hogan consignment book for the Stuart Art Centre, Alice Springs, 1971–87

**Galleries UNSW, College of Fine Arts, University of NSW**

Still in my mind: Gurindji location, experience and visuality

Galleries UNSW, College of Fine Arts, University of NSW
5 May – 5 August 2017

University of Queensland Art Museum
17 August – 12 November 2017

Axel Poignant, Saddler, Wave Hill Cattle Station, Northern Territory c.1946 (printed later), gelatin silver photograph; Axel Poignant, Aboriginal stockmen’s camp, Wave Hill cattle station, Central Australia 1980 (printed), gelatin silver photograph, c1946 (printed later)

**Tweed Regional Gallery & Margaret Olley Art Centre**

Portraits: Margaret Olley

Tweed Regional Gallery & Margaret Olley Art Centre
12 May – 10 September 2017

Ben Quilty, Margaret Olley 2011, oil on linen; Margaret Olley, Portrait in the mirror 1948, oil on cardboard; William Dobell, Margaret Olley 1948, oil on hardboard; William Dobell, Study for ‘Margaret Olley’, 1948, pencil on ivory wove paper; William Dobell, Sketch of Margaret Olley c1948, crayon; William Dobell, recto: Arms and hands, for portrait of Margaret Olley verso: (sketch), pencil, Jeffrey Smart, Margaret Olley in the Louvre Museum 1994–95, oil on canvas; Jeffrey Smart, Drawing I for ‘Margaret Olley in the Louvre Museum’ 1995, pencil on paper; Jeffrey Smart, Figure study for Margaret Olley 1994, pencil on white wove paper; Christine France, Untitled (Margaret Olley and Jeffrey Smart at Margaret Olley’s house in Paddington) c2005, digital print on Konica Minolta Long Life 100 paper; Robert Walker, [Contact sheet of photographs of Margaret Olley in her house, Paddington], Feb 1994, colour photographic print; Judy Cassab, Pen sketched card from Judy Cassab to Margaret Olley 2008, pen on white paper; Margaret Cilento, Letter to Margaret Olley, 10 Dec 1956 1956, letter, pen on cream paper; Unknown, Untitled (Margaret Olley and Margaret Cilento at McMahons Point, Sydney) c1943, silver gelatin photograph (copy print); Danielle Bergstrom, Card from Danielle Bergstrom to Margaret Olley c2003, colour photograph tipped into a card; Unknown, ‘A Prize-Winning Portrait And Its Artist Subject’, 29 Jan 1949, printed press review; Unknown, ‘Painter and model say goodbye’, 23 Jan 1949, printed press review; Brendan Read, Untitled (Margaret Olley surrounded by sketches, studies and portraits by Jeffrey Smart, Donald Friend, Margaret Cilento, Russell Drysdale and a self-portrait) 1995, polaroid print; Russell Drysdale, Christmas card from Russell Drysdale to Margaret Olley, black and white postcard; Ray Crooke, Christmas card from Ray Crooke to Margaret Olley, colour postcard; Ray Crooke, Postcard from Ray Crooke to Margaret Olley c1980, colour postcard; Jeffrey Smart, Letter to Margaret Olley, 31 Jan 1994 1994, letter, ink on white paper; Ian Fairweather, Letter to Margaret Olley, 15 Sep 1964 1964, letter, ink on lined paper

**Glasshouse Regional Gallery**

Anne Graham: Whispering and Rustling, the Susserus of People, Places and Things

19 May 2017 – 2 July 2017

Anne Graham, Julie and Cloud 2014, pigment print on unbleached cotton rag paper, dog hair felt coat; Anne Graham, Jori and Bacon 2014, pigment print on unbleached cotton rag paper, dog hair felt coat, trousers and fez

**National Gallery of Australia**

National Indigenous Art Triennial: Defying Empire

National Gallery of Australia
19 May 2017 – 10 September 2017

Yvonne Koolmatrie, Eel trap 2013, sedge rushes (Lepidosperma canescens)

TarraWarra Museum of Art

Discovering Dobell

TarraWarra Museum of Art
27 May – 13 Aug 2017

William Dobell, Self portrait 1932, oil on wood panel; William Dobell, Mrs South Kensington 1937, oil on wood panel; William Dobell, Street scene, Pimlico 1937, oil on cardboard; William Dobell, Pearl 1940, oil on hardboard; William Dobell, Dame Mary Gilmore 1957, oil on hardboard; William Dobell, (Studies of Joshua Smith) c1942, brush and ink, pencil on paper; William Dobell, Joshua Smith 1943, silverpoint on paper; William Dobell, Study of Dame Mary Gilmore, pen and ink, brush and wash; William Dobell, Sheet of studies with Dame Mary Gilmore c1955–c1957, pen and ink, brush and wash; William Dobell, Sketch of Dame Mary Gilmore c1955–c1957, brush and wash; William Dobell, Costume study for Dame Mary Gilmore c1955–c1957, pencil; William Dobell, Study for Dame Mary Gilmore c1955–c1957, pen and blue-black ink; William Dobell, (Squatting figure studies) (Landscapes and natives from New Guinea) c1950s, blue ballpoint pen; William Dobell, (Figure studies) (Landscapes and natives from New Guinea) c1950s, brush, pen and black ink, blue ballpoint pen; William Dobell, (Figure studies) (Landscapes and natives from New Guinea) c1950s, blue ballpoint pen; William Dobell, New Guinea figures – study for ‘Love song’ c1952, ballpoint pen; William Dobell, (Sitting figure studies) (Landscapes and natives from New Guinea) c1950s, pen and ink; William Dobell, (Child playing) (London genre) 1930s, pencil; William Dobell, (Figure studies; little boy scratching his head) (London genre) 1930s, pencil; William Dobell, (Studies of children) (London...
genre) 1930s, pencil; William Dobell, (Studies of children) (London genre) 1930s, pencil; William Dobell, (Figure study) (London genre), pencil; William Dobell, (Studies of women fixing hair) (London genre) 1930s, pencil; William Dobell, (Studies of women and children) (London genre) 1930s, pen and ink; William Dobell, (Studies of little boy with coat) (London genre) 1930s, pen and ink; William Dobell, (Study of child urinating) (London genre) 1930s, pen and ink; William Dobell, (Studies of child holding onto pole) (London genre) 1930s, pencil; William Dobell, (Farm building with cart and hay stack) (London genre) 1930s, pencil; William Dobell, (Bedroom interior) (London genre) 1930s, pen and ink; William Dobell, (Back door with tub and building facade) (London genre) 1930s, pen, brush and ink, wash, opaque white; William Dobell, (Abstract figure studies) (Late Sydney Period) c1960, pen and black ink; William Dobell, (Abstract figure studies) (Late Sydney Period) c1960, pen and black ink; William Dobell, (Abstract figure studies) (Late Sydney Period) c1960, pen and black ink; William Dobell, (Abstract figure studies) (Late Sydney Period) c1960, blue ballpoint pen; William Dobell, (Abstract studies) (Late Sydney Period) c1960, pen and blue ink; William Dobell, (Abstract studies) c1960, blue ballpoint pen; William Dobell, (Abstract studies) c1960, blue ballpoint pen; William Dobell, (Abstract study) c1960, blue ballpoint pen; William Dobell, (Abstract study) c1960, blue ballpoint pen; William Dobell, (Abstract study) c1960, blue ballpoint pen; William Dobell, (Abstract study) c1960, blue ballpoint pen; William Dobell, (Abstract study) c1960, blue ballpoint pen; William Dobell, (Abstract studies) c1960, blue ballpoint pen; William Dobell, (Abstract studies) c1960, blue ballpoint pen.
The Conservation department has been involved in extensive preparations for collection exhibitions and displays this year, with over 1550 collection works assessed and prepared for display. Conservation work required has included assessment, research and analysis, treatment, mounting, preparation of custom supports, installation and documentation.

For the exhibition *Victorian Watercolours*, over 90 watercolours from the collection and their ornate gilded frames were prepared. This collaborative project involved paper and frames conservators, matt-cutters and reproduction frame-makers, who worked closely with curators to research the details of each work and determine the best conservation approach to allow these little seen works to be displayed. The project was supported by the Women’s Art Group, Susan Rothwell, the late Joyce Sproat, Ruth Vincent, Philippa Warner, Joanna Coghlan, Liz Laverty and Conservation Benefactors.

The exhibition *Art from Milingimbi: taking memories back* involved the treatment of over 100 works, the preparation of specialised display mounts for over 70 works, improvements to the storage of this collection, with many new boxes prepared by Registration staff, and a condition assessment was undertaken by a conservator of Milingimbi material that was classified by the community as being of a sensitive nature.

Over 500 acquisitions were assessed, documented and prepared for entry into the collection. Over 400 works were prepared and documented for outward loan. Simryn Gill’s installation artwork *Roadkill* travelled to the Beijing Today Art Museum in China in December 2016, requiring staff to accompany the work to install and document the 1277 tiny pieces of specially modified found run-over objects that comprise the installation.

The outdoor bronze sculptures at the front of the gallery, *The offerings of war* and *The offerings of peace* by English sculptor Gilbert Bayes, were the subject of a major conservation project funded by the Minister’s Stone Program and managed by Public Works Advisory, NSW Department of Finance, Services and Innovation (DFSI). The project team included Heritage Asset Advisory DFSI, Heritage Stoneworks DFSI, DRP Stonemasonry, International Conservation Services and the Art Gallery of New South Wales.

The care and management of time-based artworks and archival material in the Gallery’s collection and archive has been an area of focus at the Gallery since 2015 and continued this year with support from Conservation Benefactors, the Women’s Art Group and Geoff Ainsworth. This work is focused on ensuring that collection management practices accurately identify and reflect the nature of an artwork and the artist’s intention for their work, so that the work can be appropriately preserved and displayed. In recognition of this initiative, the Gallery was one of only eight institutions worldwide selected to participate in a fully funded workshop at the Museum of Modern Art, New York, in May 2017.

Thanks to generous donations from Conservation Benefactors and other donors, Arthur Streeton’s *Villers Bretonneux 1918* and its frame has undergone conservation treatment in preparation for a National Gallery of Australia exhibition, *Arthur Streeton: The art of war*. The treatment of Julian Ashton’s *The Prospector* 1889 and the preparation of a historical reproduction frame was generously funded by The Pohl Foundation.

The Gallery’s Conservation department joined a research partnership this year with the University of Melbourne and several other universities and museums across Australia in an Australian Research
Council Linkage Project, ‘A national framework for managing malignant plastics in museum collections’. This research initiative will develop national standards for taking care of plastic artworks and objects in museum collections across Australia.

Paula Dredge, head of paintings conservation, undertook a research residency at Sidney Nolan’s studio in Wales, which was preserved after Nolan’s death in 1992. Dredge’s technical and historical research on Nolan’s innovative use of modern materials will be included in a book that she has been commissioned to write for the Getty Conservation Institute. Financial support for the residency was provided by the Art Gallery of New South Wales, Rowena Danziger AM and Ken Coles AM, The Gordon Darling Foundation and the Sidney Nolan Trust (UK).

Throughout the year, the Conservation department hosted twelve interns, provided fifteen conservation tours for corporate clients, benefactors, student groups, staff and professional colleagues, gave public talks and conference papers, and provided regular ‘Caring for Collection’ training for Gallery staff and contractors.
In 2016–17, the Capon Research Library organised and hosted a major three-day event at the Gallery, the bi-annual conference of Australian and New Zealand Art Libraries (ARLIS/ANZ), exploring the theme ‘The Persistence of the Real’ in the digital age. Eighty delegates attended, representing museum, art school and university art libraries from Australia, New Zealand, Hong Kong and the west coast of the United States. Sotheby’s Australia generously provided $8000 in support of the event.

Important donations of books and archives have been received during the year, including the personal archives of artists Carl Plate, Jean Appleton and Grace Cossington Smith, along with the business archive of Sydney’s Notanda Gallery (1935–74) and the curatorial archives of Gary Dufour and John McPhee – the latter providing a unique resource for research on colonial artist John Glover. Pat Corrigan AM donated the rare working manuscript *The Story of Australian Art*. It was written by William Moore in 1934 and is considered the first history of art in Australia. This donation brings the value of Pat Corrigan’s gifts to the Research Library and National Art Archive to over $1.1 million.

During the year, 4400 researchers used our resources onsite, and another 1200 accessed the resources online, or via phone reference requests. Loans from the archive for exhibitions or for reproductions in catalogues and other publications increased significantly. Exhibitions were also held in the Capon Research Library to support Jonathan Jones’ Kaldor Public Art Project, *barrangal dyara (skin and bones)* 2016, and Mervyn Bishop’s self-titled photographic exhibition.

*Mervyn Bishop* was co-curated by Shari Lett, the Gallery’s archivist of Aboriginal and Torres Strait Islander collections, and Coby Edgar, the assistant curator of Aboriginal and Torres Strait Islander art. The exhibition and associated programs drew heavily upon the artist’s archive of over 6000 images. Lett and librarian Claire Eggleston travelled to Alice Springs during the 2017 exhibition *Desert Mob*, visiting communities, ascertaining their needs in terms of archiving, and devising strategies that will enable the Gallery to assist in this important area. Lett also attended and presented at the World Indigenous Peoples Conference on Education in Canada in July 2017.

### National Art Archive Acquisitions

Pat Corrigan, Donated through the Australian Government’s Cultural Gifts Program

Manuscript of the first history of art by William Moore (1934) and related archival material.

Cassi Plate, Donated through the Australian Government’s Cultural Gifts Program

The personal archive of artist Carl Plate and the corporate archive of the Notanda Gallery, Sydney (1935-1974)

Siné MacPherson, Donated through the Australian Government’s Cultural Gifts Program

Gary Dufour curatorial and research archive.

John McPhee, Donated through the Australian Government’s Cultural Gifts Program

John Glover curatorial and research archive.

Jim Sharman, Donated through the Australian Government’s Cultural Gifts Program

Library of rare catalogues and monographs.
The Study Room is an important resource, offering supportive staff and an intimate environment for the exploration of over 21,000 original works of art stored onsite. International and Australian visitors throughout the year have included senior artists, benefactors, museum and gallery professionals, art scholars, collectors, students, artist’s descendants, film makers, writers and artists, along with curious members of the public.

The Study Room is recognised as a key feature of the Gallery experience for diverse groups, evidenced in repeat visits from universities, TAFE, colleges, community art centres, artist workshop groups and secondary schools. Interdepartmental gallery staff collaborations have resulted in the continued use of the Study Room as a resource for gaining deeper awareness of and access to the Gallery’s collections – examples include the Djamu Indigenous Program, photography workshops, Hungry Eyes: Print Council of Australia Symposium 2016 and the provision of resource material for volunteer guide tours.

During the year, Study Room exhibitions showcased works from the permanent collection. Highlights included a splendid set of eighteenth-century Flemish Baroque still life mezzotints (recently acquired by the European Art Collection Benefactors’ Fund), a selection of etchings by Elizabeth Rooney and a 1963 Australian Print Survey.

In addition to facilitating access to the Gallery’s diverse collections, the Study Room staff completed the Aboriginal and Torres Strait Islander works on paper inventory. This involved sighting 537 works, processing 259 new acquisitions, and managing the preparation of 484 works for display within the Gallery as well as 198 works for nineteen loans to local, interstate and international venues.

Due to Gallery building works, the Study Room’s opening hours were restricted to Fridays only, from July to November 2016; normal opening hours were reinstated in December (Monday to Friday, 10 am to 4 pm). Despite the period of closure, over 810 visitors directly engaged with the Gallery’s prints, drawings and photography collection, either by appointment to study art from storage or to contemplate collection highlights displayed on the walls.
PHOTOGRAPHY STUDIO

Major exhibition-related projects in the Photography Studio included photography for *Nude: art from the Tate collection*, *John Olsen: the you beaut country*, *Making Modernism*, *The National 2017* and *Manifesto* exhibitions. Extensive photography of artworks for *Victorian Watercolours* was undertaken in conjunction with a major conservation project. New photography of collection works was undertaken for *Art from Milingimbi, Primary Structures, Beyond Words, Glorious*, as well as for photography exhibitions.

Detailed photography of ‘behind the scenes’ and artists preparing and installing artworks for *The National 2017* was undertaken, providing comprehensive documentation for artworks now in the collection.

Learning and Participation programs were photographed, including Art Pathways, Djamu and Access programs, with a wide range of participants. Artist educators were photographed interacting with teacher groups, student and other community groups and major events, such as Bayanihan Philippines Art Project Launch in October 2016.

All 129 works exhibited in the *Archibald, Wynne and Sulman prizes 2016* and 47 Young Archie finalists were photographed for catalogue, media and web purposes. Additional time-lapse footage of announcements and Packing Room Prize activity was also generated for Gallery channel and multimedia purposes.

The Photography Studio sourced, colour-checked and provided 1079 high-resolution images for 320 external image sales requests, including over 100 scanned negatives of Brett Whiteley from the Robert Walker archive for the documentary *Whiteley 2017*.

Over 7000 high-resolution images of collection artworks were added to the digital asset management system. Over 33,000 images of events and activities were catalogued and added to the digital asset archive, consisting of images relating to exhibitions and programs around the Gallery, including *Art After Hours* activities such as life drawing *en masse* for *Nude*, paper flower-making for *Frida Kahlo and Diego Rivera*, and installation views of all the exhibitions during the year.

The Photography Studio was the recipient of a medium-format Leica S-system, a camera kindly donated by Elisabeth and Phillip Ramsden, which has been utilised for photographing exhibitions and archival material in the Gallery holdings.
In 2016–17, the Brett Whiteley Studio received a total attendance of 14,919 visitors: public attendances alone were 11,585; 669 people attended functions held at the studio; 1797 visitors were part of an education group; and 868 visitors participated in public programs, such as drawing workshops, poetry readings and musical recitals. We wish to thank our principal sponsors J.P. Morgan for their continued support, now in its tenth year, providing free admission to the studio. The Brett Whiteley Studio would also like to offer special acknowledgement and sincere appreciation to Wendy Whiteley for her continued significant support as curator and for her promotion of the studio and touring exhibitions.

The studio is open five days per week. Education groups and private functions are catered for on Wednesdays and Thursdays. Fridays, Saturdays and Sundays are dedicated to the public from 10 am – 4 pm.

Exhibitions
Tributes
13 May – 13 November 2016
Tributes celebrated the art of Brett Whiteley through the themes of visual art, literature and music. The influences on Whiteley’s art and life were many and varied, from writers and poets to musicians, photographers, playwrights and painters. Whiteley paid tribute to artists Francis Bacon, Henri Matisse, van Gogh, musician Bob Dylan and poet Arthur Rimbaud in prints, drawings and paintings, as both subject and inspiration.

Naked
18 November 2016 – 14 May 2017
‘Most men, and certainly all artists, even if many never get around to actually painting it, carry in their heads the great nude.’—Brett Whiteley, 1981
After shifting away from the abstractions that had brought him critical acclaim, Whiteley began painting nudes in the early 1960s. His first nude drawings and paintings were of Wendy Whiteley, whom he married in London in 1962. While in the UK, he also visited the studio of William Scott where he saw a reproduction of Pierre Bonnard’s Nude in the bath 1925. The original, held by Tate, was part of the exhibition Nude: art from the Tate collection at the Art Gallery of New South Wales. From 1963–64, Whiteley drew and painted Wendy in various poses in the bath. These intimate images – a celebration of love – are both erotic and sensual in form and subject, and the influence of artists such as Bonnard and Scott comes through.

West of the divide
19 May – 19 November 2017
Featuring drawings, paintings and sculptures from the Brett Whiteley Studio and the Art Gallery of New South Wales collections, West of the divide presented works spanning four decades of Whiteley’s career. Artworks in the exhibition were selected by Wendy Whiteley, the Brett Whiteley Studio and developed in partnership with the Blue Mountains Cultural Centre, with a curatorial focus on the enduring connection Whiteley had with the region west of the Great Dividing Range. Whiteley spent his formative years in Sydney and as a boarder at The Scots School, Bathurst. Early influences can be seen in his work Sofala 1958, which he painted as a teenager responding to the works of Russell Drysdale, Lloyd Rees and Donald Friend. Whiteley found sanctuary and peace visiting the countryside; his senses heightened by the willow and poplar trees, meandering rivers, rocks and unique birds. These experiences would be constant subjects in later iconic works, such as The lyrebird 1972–73 and Summer by the river of plums 1985–86.

Touring exhibitions
West of the divide
Bathurst Regional Art Gallery, 24 November 2016 – 29 January 2017 (8346 visitors)
Benalla Regional Gallery, 10 February – 7 May 2017 (11,358 visitors)
Brett Whiteley: Other places (somewhere else) 2017–18
Cairns Regional Art Gallery, 28 April – 2 July 2017 (24,396 visitors)
Caboolture Regional Art Gallery, 15 July – 16 September 2017
Tweed Regional Gallery, 29 September – 3 December 2017
Gosford Regional Gallery, 9 December 2017 – 2 February 2018
Brett Whiteley Travelling Art Scholarship 2016

Lucy O’Doherty, 29, from Glebe, NSW, won the 2016 Brett Whiteley Travelling Art Scholarship for her body of work, highlighted by the painting *Shack at Little Garie* 2016. This year’s judge was Australian painter Tom Carment. Seven finalists were selected from 91 entries. A small selection of the finalist’s work was displayed at the Brett Whiteley Studio from 23 September to 30 October 2016. The scholarship for young Australian painters is now in its seventeenth year. The artist’s mother, Mrs Beryl Whiteley, established the Brett Whiteley Travelling Art Scholarship in 1999 and generously made funds available to continue his legacy. It is open annually to young Australian painters aged between 20 and 30 years. The winner is awarded $30,000 and a three-month residency at the Cité Internationale des Arts in Paris, administered by the Gallery, and three months to travel anywhere in Europe. In September 2017, the scholarship winner will receive $40,000.

Education programs

The Brett Whiteley Studio hosted serviced education programs (discussion tours and drawing workshops) on Wednesdays and Thursdays for 1331 students over the year. There were 421 students from regional and interstate schools who attended self-guided visits to the studio on Fridays, Saturdays or Sundays. Overall, 1797 students attended as part of an education group.

Public program highlights

The Brett Whiteley Studio runs two quarterly life-drawing courses on Saturdays in six-week blocks. Sydney Poetry is held on the first Sunday of every month, from March to November, and includes an array of prominent published guest poets and writers, as well as a special open-forum session dedicated to emerging poets. This year, Sydney Poetry hosted additional events in association with the Sydney Writers’ Festival in May. Classical Sundays is held at the studio on the third Sunday of the month, from March to November, featuring live musical performances.

Advertising and promotion

The Studio’s promotional brochure was distributed through the Gallery’s information desk, the Society’s members’ room, the *Art Almanac* and *Art Guide Australia*, and local businesses and tourism centres. The Studio is also promoted on the Gallery’s LCD information screen, electronic newsletters and Sydney urban walkabout guides. The Studio publishes an e-newsletter three times a year, with updates on studio news, exhibitions and events. The Studio’s website received a total of 91,258 page views during 2016–17, and Brett Whiteley was the most searched for artist on the Gallery website. The most viewed Whiteley work in the online collection is *Self-portrait in the studio* 1976, with 10,814 page views; *Balcony 2* 1975 is the second-most viewed work, with 5720 page views. The Brett Whiteley artist page had 11,278 page views during the year.

Special events

A feature-length documentary, *Whiteley*, was released in February 2017. It was directed by James Bogle and produced by Northern Pictures, and premiered at the Botanical Gardens, Sydney. The film was released nationally in May, and is available on the Qantas in-flight service.

Ashleigh Wilson, arts journalist with the *Australian*, launched the biography *Brett Whiteley: Art, life and the other thing* (Text publishing) at the studio on 1 August 2016.
### List of Exhibitions

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<tr>
<td>30-07-2016 – 11-12-2016</td>
<td>Close to home: Dobell Australian Drawing Biennial 2016</td>
<td></td>
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<tr>
<td>20-08-2016 – 20-11-2016</td>
<td>Yoshitoshi: One hundred aspects of the moon</td>
<td></td>
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<tr>
<td>27-08-2016 – 30-04-2017</td>
<td>Beyond words: calligraphic traditions of Asia</td>
<td></td>
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<tr>
<td>10-09-2016 – 26-02-2017</td>
<td>New matter: recent forms of photography</td>
<td></td>
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<tr>
<td>17-09-2016 – 13-11-2017</td>
<td>Art of parts: collage and assemblage from the collection</td>
<td></td>
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<tr>
<td>15-10-2016 – 06-08-2017</td>
<td>Primary structures and speculative forms</td>
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<tr>
<td>05-11-2016 – 06-02-2017</td>
<td>Nude: art from the Tate collection</td>
<td>X</td>
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<tr>
<td>26-11-2016 – 02-04-2017</td>
<td>Barbara Cleveland: Bodies in time</td>
<td></td>
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<tr>
<td>17-12-2016 – 21-05-2017</td>
<td>Time, light, Japan: Japanese art 1990s to now</td>
<td></td>
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<td>22-12-2016 – 19-02-2017</td>
<td>Yes yes yes yes: graphics from the 1960s and 1970s</td>
<td></td>
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<tr>
<td>27-05-2017 – 2018</td>
<td>Glorious: earthly pleasures and heavenly realms</td>
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<td>02-06-2017 – 03-12-2017</td>
<td>Victorian watercolours</td>
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<tr>
<td>24-06-2017 – 08-10-2017</td>
<td>Mervyn Bishop</td>
<td></td>
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<tr>
<td>24-06-2017 – 08-10-2017</td>
<td>Passion and procession: art of the Philippines</td>
<td></td>
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Regional Exhibitions

<table>
<thead>
<tr>
<th>Dates</th>
<th>Venue</th>
<th>Location</th>
<th>Exhibition</th>
<th>Visitors*</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-06-2016 – 24-07-2016</td>
<td>Blue Mountains Cultural Centre</td>
<td>Katoomba, NSW</td>
<td>Archibald Prize Regional Tour – 2015</td>
<td>3969</td>
</tr>
<tr>
<td>14-10-2016 – 27-11-2016</td>
<td>Art Gallery of Ballarat</td>
<td>Ballarat, VIC</td>
<td>Archibald Prize Regional Tour – 2016</td>
<td>56,104</td>
</tr>
<tr>
<td>25-11-2016 – 29-01-2017</td>
<td>Bathurst Regional Art Gallery</td>
<td>Bathurst, NSW</td>
<td>Brett Whiteley: west of the divide</td>
<td>8293</td>
</tr>
<tr>
<td>02-12-2016 – 15-01-2017</td>
<td>Wagga Wagga Art Gallery</td>
<td>Wagga Wagga, NSW</td>
<td>Archibald Prize Regional Tour – 2016</td>
<td>9342</td>
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<tr>
<td>21-01-2017 – 19-03-2017</td>
<td>Blue Mountains Cultural Centre</td>
<td>Katoomba, NSW</td>
<td>Landmarks: works from the John Kaldor &amp; AGNSW collections</td>
<td>3735</td>
</tr>
<tr>
<td>11-02-2017 – 02-05-2017</td>
<td>Benalla Art Gallery</td>
<td>Benalla, VIC</td>
<td>Brett Whiteley: west of the divide</td>
<td>11,358</td>
</tr>
<tr>
<td>24-03-2017 – 07-05-2017</td>
<td>Bega Regional Art Gallery</td>
<td>Bega, NSW</td>
<td>Archibald Prize Regional Tour – 2016</td>
<td>8800</td>
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<tr>
<td>19-05-2017 – 02-07-2017</td>
<td>Hawkesbury Regional Gallery</td>
<td>Windsor, NSW</td>
<td>Archibald Prize Regional Tour – 2016</td>
<td>3426</td>
</tr>
<tr>
<td>09-06-2017 – 13-08-17</td>
<td>Tamworth Regional Gallery</td>
<td>Tamworth, NSW</td>
<td>Landmarks: works from the John Kaldor &amp; AGNSW collections</td>
<td>1876</td>
</tr>
</tbody>
</table>

*Attendance from 1 July 2016 to June 30 2017 for exhibitions running over two financial years.

Paid Exhibition Program

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Months</th>
<th>Visitors*</th>
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<tbody>
<tr>
<td>Tang: treasures from the Silk Road capital</td>
<td>April – July</td>
<td>4790*</td>
</tr>
<tr>
<td>Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection</td>
<td>June – October</td>
<td>145,556*</td>
</tr>
<tr>
<td>Archibald, Wynne and Sulman prizes 2016</td>
<td>July – October</td>
<td>145,958</td>
</tr>
<tr>
<td>Nude: art from the Tate collection</td>
<td>November – February</td>
<td>84,010</td>
</tr>
<tr>
<td>Adman: Warhol before pop</td>
<td>February – May</td>
<td>33,181</td>
</tr>
<tr>
<td>John Olsen: the you beaut country</td>
<td></td>
<td>33,697</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>447,192</td>
</tr>
</tbody>
</table>

* Visitor numbers from 1 July 2016 to June 30 2017 for exhibitions running over two financial years.
TOURING PROGRAM

Between July 2016 and June 2017, the Gallery toured seven exhibitions to major state institutions and regional galleries in NSW, Queensland and Victoria: Archibald Prize regional tour 2015, O’Keeffe, Preston, Cossington Smith: making modernism, Archibald Prize regional tour 2016, Brett Whiteley: west of the divide, Landmarks: works from the John Kaldor & AGNSW collections, Brett Whiteley: other places (somewhere else). These exhibitions were seen by over 211,000 visitors.

There were many highlights from the touring exhibitions, particularly in the accompanying public programs and audience engagement opportunities at the venues. Landmarks was the result of a key partnership between the Gallery and the Blue Mountains Cultural Centre, drawing highlights from the John Kaldor Family Collection. There were many highlights from the touring exhibitions, particularly in the accompanying public programs and audience engagement opportunities at the venues. Landmarks was the result of a key partnership between the Gallery and the Blue Mountains Cultural Centre, drawing highlights from the John Kaldor Family Collection.

The extensive public programs connected with Brett Whiteley: west of the divide and Brett Whiteley: other places (somewhere else) included floor talks with Wendy Whiteley. Tour venues were also able to host VIP and Foundation nights with Wendy Whiteley and Gallery curatorial staff, including Wayne Tunnicliffe, to celebrate the exhibition and build local support. O’Keeffe, Preston, Cossington Smith: making modernism was a partner project with Heide Museum of Modern Art, Queensland Art Gallery and the Georgia O’Keeffe Museum in Santa Fe, USA. Launching in Heide, the tour has seen very strong visitation, with Heide receiving record attendance. Georgia O’Keeffe Museum executive and curatorial staff travelled to all venues to participate in public programs and media opportunities across the tour. When Close to home: Dobell Australian Drawing Biennial 2016 toured to the Western Plains Cultural Centre in Dubbo, participating artist Catherine O’Donnell travelled to Dubbo to install a local iteration of her work. She also participated in a panel discussion with Gallery conservator Sarah Bunn, Maud Page, deputy director and director of collections, attended the exhibition launch and provided a floor talk with local Dubbo curator Kent Buchanan.

The 2015 and 2016 Archibald Prize regional tours were a great success, with regional communities across NSW enjoying the exhibition, participating in the People’s Choice Award and Young Archie competition. The 2016 winning artist Louise Hearman was guest speaker at Art Gallery of Ballarat and Western Plains Cultural Centre. Other artists participated throughout the tour with floor talks and workshops.

### Monthly Visitors 2012/13–2016/17

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>July</td>
<td>95,127</td>
<td>101,535</td>
<td>194,761</td>
<td>109,343</td>
<td>207,223</td>
<td>205,509</td>
<td>1714</td>
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<tr>
<td>August</td>
<td>89,035</td>
<td>87,890</td>
<td>119,222</td>
<td>135,525</td>
<td>160,847</td>
<td>159,339</td>
<td>1508</td>
</tr>
<tr>
<td>September</td>
<td>94,250</td>
<td>91,766</td>
<td>107,699</td>
<td>109,862</td>
<td>136,592</td>
<td>135,326</td>
<td>1266</td>
</tr>
<tr>
<td>October</td>
<td>74,838</td>
<td>92,808</td>
<td>91,988</td>
<td>112,830</td>
<td>135,663</td>
<td>110,885</td>
<td>1157</td>
</tr>
<tr>
<td>November</td>
<td>80,196</td>
<td>96,539</td>
<td>118,653</td>
<td>106,079</td>
<td>135,329</td>
<td>88,498</td>
<td>994</td>
</tr>
<tr>
<td>December</td>
<td>88,834</td>
<td>89,217</td>
<td>102,056</td>
<td>94,621</td>
<td>99,838</td>
<td>84,566</td>
<td>627</td>
</tr>
<tr>
<td>January</td>
<td>112,778</td>
<td>116,089</td>
<td>118,686</td>
<td>146,793</td>
<td>150,967</td>
<td>128,346</td>
<td>1002</td>
</tr>
<tr>
<td>February</td>
<td>114,800</td>
<td>80,334</td>
<td>119,806</td>
<td>119,763</td>
<td>115,969</td>
<td>100,104</td>
<td>990</td>
</tr>
<tr>
<td>March</td>
<td>112,692</td>
<td>102,956</td>
<td>100,388</td>
<td>81,850</td>
<td>127,911</td>
<td>113,695</td>
<td>1382</td>
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<tr>
<td>April</td>
<td>121,660</td>
<td>114,819</td>
<td>83,525</td>
<td>95,966</td>
<td>116,820</td>
<td>98,635</td>
<td>1434</td>
</tr>
<tr>
<td>May</td>
<td>91,970</td>
<td>101,995</td>
<td>76,696</td>
<td>85,420</td>
<td>107,544</td>
<td>78,481</td>
<td>1375</td>
</tr>
<tr>
<td>June</td>
<td>88,484</td>
<td>87,743</td>
<td>70,027</td>
<td>88,223</td>
<td>92,683</td>
<td>61,823</td>
<td>1507</td>
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<tr>
<td>YTD TOTAL</td>
<td>1,162,664</td>
<td>1,163,651</td>
<td>1,303,508</td>
<td>1,286,275</td>
<td>1,591,355</td>
<td>1,365,207</td>
<td>14,956</td>
</tr>
</tbody>
</table>
Mervyn Bishop
24 June – 8 October 2017
This exhibition includes many of Mervyn Bishop’s now-iconic images, spontaneous shots that derive from his career as a press photographer and intimate moments with his family and friends, all drawn from the Gallery’s collection. It’s a celebration of a central figure in Australian photography and his contribution to art and photojournalism over half a century.

Passion and procession: art of the Philippines
24 June 2017 – January 2018
Passion and procession brings together painting, sculpture, video and installation works from ten contemporary Filipino artists, revealing their very personal responses to faith, history, politics and life in the Philippines. The works draw on folk mythology, family archives, nature and religious ceremony to reconsider established narratives of history and nation. The artists have used found as well as ritual objects, plant specimens and symbols of precolonial histories to address the ambiguities of faith and science, social inequality and relationship to place. In doing so, they demonstrate a belief in the potential of art to inspire, heal and effect social change.

O’Keeffe, Preston, Cossington Smith: making modernism
1 July – 2 October 2017
Georgia O’Keeffe, Margaret Preston and Grace Cossington Smith championed a new way of picturing the world during the transformative decades of the early 20th century. Rejecting artistic conventions of the past, these artists became trailblazers of a shared modernist vision that embraced vivid colour, light, vitality and optimism. Bringing together approximately 30 paintings by each artist, including the largest survey of O’Keeffe’s work to visit Australia, the exhibition presents fresh perspectives on these three extraordinary artists and the globe-crossing currents of modern art in the making.

Archibald, Wynne and Sulman prizes 2017
29 July – 22 October 2017
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 Gallery judge the Archibald and Wynne, and invite an artist to judge the Sulman – this year’s judge is Tony Albert.

Australian art and the Russian avant-garde
29 July – 29 October 2017
Revolutionary Russia was a catalyst for a remarkable period in modern art between the 1910s and 1930s. The Russian avant-garde’s legacy has resonated particularly strongly in Australian contemporary art since the 1970s and ’80s, as modernism wavered and Australian artists became increasingly aware of their practices in an international context. It is a resonance characterised by both admiration and scepticism.

Drawn from the Gallery’s collection, the paintings, sculptures and prints in this small display – by Gordon Bennett, Emily Floyd, Robert MacPherson, Nigel Milsom, John Nixon, Rose Nolan, Scott Redford and Ricky Swallow – demonstrate a strong engagement with iconic works by Kazimir Malevich (1878–1935) and Aleksander Rodchenko (1891–1956), as well as those by Varvara Stepanova (1894–1958) and Vladimir Tatlin (1885–1953).
Australian photo-media artist Pat Brassington has an incisive ability to infuse the familiar with the fantastic. Her work explores the domestic uncanny, psychoanalysis and bodily distortion, using a surrealist aesthetic charged with a feminist edge. This exhibition from the Gallery’s collection traces her interest in the body as a fluid and flexible form. Featuring from the 1990s alongside more recent work, it considers the haunting presence of the body in Brassington’s photographs and her particular use of visceral and allegorical imagery.

Something living
19 August 2017 – 11 February 2018

Something living reveals the defiant energy and strange vitality of contemporary figurative painting. Artists such as Neo Rauch, Georg Baselitz, Dana Schutz, Adrian Ghenie, Ben Quilty and Mernet Larsen combine sharp social observation with dark and absurdist humour. They also share a vigorous and exploratory approach to the process of creating human images through a traditional medium, seeking to discover through paint ‘something living, something that changes each day’ – in the words of Philip Guston, whose work is also on display. With subjects including sex, food, family life, combat and the self, the artists all argue distinctively for painting’s ability to come to grips with contemporary life.

Out of the ordinary
26 August 2017 – 11 February 2018

This exhibition presents works by Australian and New Zealand contemporary artists who engage with a diverse range of materials in surprising and transformative ways. Drawn from the Gallery’s ARTAND Emerging Artist Collection, Out of the ordinary demonstrates how artists today continue to innovate and expand the possibilities of contemporary artmaking through investigating the dynamic potential of materials widely deemed commonplace and otherwise unassuming.

With many of the works dating to the early years of the artists’ careers, the exhibition also attests to the heightened spirit of experimentation that often accompanies emerging artistic practices. Artists include Sara Hughes, Helen Johnson, Jonathan Jones, Laith McGregor and Nicholas Mangan.

Mikala Dwyer
26 August 2017 – 4 February 2018

Mikala Dwyer’s often playful and excessive sculptures are made from whatever materials ‘speak’ to her – from fabric and sheet metal to nail varnish and clay. The results can suggest cubbyhouses or shelters, sites for supernatural events, or even memorials to previous art movements. Transforming four of our contemporary galleries, this exhibition includes a major new suspended sculpture and spectacular levitating balloon work.

Unpainting
16 September 2017 – July 2018

Despite routine declarations of its decline, abstract painting is an urgent and vital mode of artmaking that seems to exist in a state of constant reinvention. This exhibition presents unconventional and experimental approaches to the age-old discipline of painting and surveys the Gallery’s rich holdings of contemporary abstraction, including artworks by Daniel Buren, Morris Louis, Judy Millar, Dona Nelson and Sigmar Polke, among others.

Robert Mapplethorpe: the perfect medium
28 October 2017 – 4 March 2018

In a practice that was characterised by inherent dualities yet propelled by a coherent vision, Robert Mapplethorpe (1946–89) sought what he called ‘perfection in form’ in everything from acts of sexual fetishism to the elegant contours of flower petals. This exhibition presents an extraordinary selection of his photographs, from floral still lifes and rare colour photographs to portraits, figure studies and his controversial erotic imagery that charted his involvement in New York’s gay scene. Robert Mapplethorpe: the perfect medium is organised by the Los Angeles County Museum of Art and J Paul Getty Museum, in collaboration with the Robert Mapplethorpe Foundation and the Art Gallery of New South Wales. Support for the exhibition and its international tour has been provided by the Terra Foundation for American Art.

Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum
11 November 2017 – 18 February 2018

Outstanding works of art by the great Dutch masters, including Rembrandt and Vermeer, come to Sydney this summer. This exhibition presents a richly unfolding panorama of Dutch society during the 17th century – an era of unparalleled wealth, power and cultural confidence. During the Dutch golden age, the art of painting flourished like never before. Artists sensitively observed the beauty of the visible world, transforming it, with great skill, into vivid and compelling paintings. Their subjects ranged from intense portraits and dramatic seascapes to tranquil scenes of domestic life and careful studies of fruit and flowers. Drawn from the Rijksmuseum, the renowned national collection of the Netherlands, Rembrandt and the Dutch golden age includes a rare painting by Johannes Vermeer and a room dedicated to one of the greatest minds in the history of art, Rembrandt van Rijn.
PEOPLE
Director
Dr Michael Brand
BA (Hons), MA, PhD (Art History)

Michael Brand joined the Art Gallery of New South Wales as director in June 2012. Prior to his appointment, he was consulting director of the new Aga Khan Museum in Toronto while it was under construction. 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
Ms Maud Page
BA (Hons)

Maud Page joined the Gallery in 2017 as deputy director and director of collections. She was previously deputy director, collection and exhibitions at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane. She played a key leadership role in formulating the museum’s strategic direction and was instrumental in the realisation of major exhibitions and projects, including the Asia Pacific Triennials of Contemporary Art. Her former role as senior curator of Pacific art saw her develop the most comprehensive collection of contemporary Pacific art in the region.

Ms Page oversees the development and direction of the Gallery’s impressive collections. She is responsible for the management and operation of the Gallery’s acquisition program, the conservation and display of the collection, curatorial content and development of exhibitions and the Gallery’s extensive research archive. As deputy director, she contributes to the Gallery’s ambitious expansion plans.

Director of Finance and Commercial Operations/Chief Financial Officer
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, a member of the NSW Public Sector Community of Finance Professionals Advisory Board, 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, corporate governance, legal services, information technology, audio visual, procurement, security and risk management, building services and the Gallery Shop.
Director of Public Engagement
Ms Jacquie Riddell

Jacquie Riddell joined the Gallery in 2014. Her 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 44 regions across Australia. 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.

Ms Riddell is responsible for public engagement, including public programs, learning and participation, web/digital content, marketing and communications, design and publishing, and for liaising with the Gallery’s membership organisation.

Director of Development
Mr John Richardson
MA (Arts Administration),
BA (Economics)

John Richardson joined the Gallery in 2014. He is responsible for leading the Sydney Modern Project Capital Campaign that, to date, has raised $82 million towards the private contribution target of $100 million to complement the NSW State Government funding commitment of $244 million. An expert in high-end stakeholder management, a strategic leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner, government and benefactor relationships. He has worked at Back Row Productions and the New 42nd Street Project in New York City, and was the chief commercial officer at the South Sydney Rabbitohs from 2006 to 2014, turning the off-field business pillars into one of the benchmark commercial sports administrations in Australia.

Mr Richardson is responsible for the Philanthropy, Corporate Partnership, Venue Hire, Restaurant, Catering and Sydney Modern Project Capital Campaign departments at the Gallery. In this role he connects individuals and companies with the capacity to support projects, art acquisitions and public programs to enable the Gallery to fulfil its mission.
BOARD OF TRUSTEES

President
Mr David Gonski AC
B Com, LLB, FAICD (Life), FCPA, Hon LLD (UOW)

David Gonski is chairman of the Australia and New Zealand Banking Group Ltd. He is also chancellor of the University of New South Wales; chairman of the UNSW Foundation Ltd; a member of the ASIC External Advisory Panel and the board of the Lowy Institute for International Policy; a patron of the Australian Indigenous Education Foundation and Raise Foundation; and a founding panel member of Adara Partners. He is currently chair of the Review to Achieve Educational Excellence in Australian Schools for the Commonwealth Government of Australia. Mr Gonski was previously a member of the Takeovers Panel; director of Singapore Airlines Ltd, the Westfield Group and Singapore Telecommunications Ltd; chairman of Coca-Cola Amatil Ltd, the Australian Securities Exchange Ltd, the Sydney Theatre Company, the Guardians of the Future Fund, the Australia Council for the Arts, the Board of Trustees of Sydney Grammar School and Investec Bank (Australia) Ltd. He was also previously president of the Art Gallery of NSW Board of Trustees from 1997 to 2006.

Initial date of appointment 1 Jan 2016; expiry of current term 31 Dec 2018.

Vice-President
Dr Mark Nelson
B Sc (Hons), MPhil, PhD

Mark Nelson is a founder and executive chairman of the Caledonia Investments 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 Swans Foundation; and governor of the Florey Institute of Neuroscience.

Initial date of appointment 10 Feb 2010; expiry of current term 31 Dec 2018.

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

Geoffrey Ainsworth is 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, a past director of the Bundanon Trust and a former trustee of the Art Gallery of NSW Foundation. He is a patron of several arts and cultural organizations.

Initial date of appointment 10 Feb 2010; expiry of current term 31 Dec 2018.

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 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**
**Ms Catherine Brenner**
BEc, LLB, MBA

Catherine Brenner is chairman of AMP Limited, having served on its board since June 2010, and a former chairman of AMP Life Limited and The National Mutual Life Association of Australasia Limited. She is also currently a director of Boral Limited, Coca-Cola Amatil Limited and SCEGSSDarlinghurst Limited, and a panel member of Adara Partners. A former senior investment banker and corporate lawyer, Ms Brenner has served on public company boards in the resources, property and biotech sectors for over a decade and as a board member and trustee of not-for-profit and government organisations, including the Sydney Opera House. She was previously a member of the Takeovers Panel.

Initial date of appointment 1 Jan 2017; expiry of current term 31 Dec 2019.

**Member**
**Hon Mrs Ashley Dawson-Damer AM**

A director of Yuills group of companies since 2000, Ashley Dawson-Damer was a Festival of Sydney board director 2012-2016 and alternate for the NSW Premier 2012–2014, a member of the National Gallery of Australia Council 2005–2014, a trustee of the National Gallery of Australia Foundation since 2004, and a board director of the National Art School 2012-2014. She has been a member of the Opera Australia Capital Fund Council of Governors since 2005 and board director since 2014. 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 1998 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 2019.

**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. Mostly 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. Her current board appointments include chairman of Belvoir St Theatre; chairman of Documentary Australia; deputy chairman of the Federal Government’s Creative Partnerships Australia; and a director of the State Library of NSW Foundation. She also sits on advisory boards for the University of Sydney and the Centre for Social Impact at the University of NSW. Ms Meers began her career as a commercial lawyer with Mallesons Stephen Jacques (now King and Wood Mallesons), and her executive career included senior management roles in the media sector. She is a member of Chief Executive Women and a fellow of the Australian Institute of Company Directors.

Initial date of appointment 1 Jan 2011; expiry of current term 31 Dec 2019.
Member
Ms Gretel Packer

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 2019.

Member
Mr Ben Quilty

Ben Quilty is a practising artist and Sydney College of the Arts graduate. He also graduated from the Western Sydney University (WSU) School of Design, has completed studies in Aboriginal culture and history through Monash University, Melbourne, and in 2015 received an honorary doctorate from WSU. His work is held in numerous institutional collections including the Museum of Contemporary Art Australia, 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 2018.

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 2019.
BOARD OF TRUSTEES MEETINGS

The Board of Trustees comprises eleven trustees appointed by the Governor on the nomination of the Minister for the Arts, at least two of whom must be knowledgeable and experienced in the visual arts. A trustee holds office for three years and is eligible for reappointment for no more than three consecutive terms.

There were six meetings of the Board of Trustees during the period July 2016 to June 2017. Trustee attendances were as follows: David Gonski (6/6); Mark Nelson (5/6); Geoff Ainsworth (5/6); Khadim Ali (4/6); Catherine Brenner (2/3); Ashley Dawson-Damer (5/6); Bruce Dowton (6/6); Samantha Meers (6/6); Gretel Packer (5/6); Ben Quilty (5/6); Eleonora Triguboff (3/3). Note: Eleonora Triguboff’s term of appointment ended on 31 December 2016; Catherine Brenner’s term of appointment began on 1 January 2017.

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 in the lead-up to 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 2016 and June 2017. Trustee attendances were as follows: Geoff Ainsworth (chair) (6/6); Khadim Ali (5/6); Samantha Meers (3/6); Mark Nelson (4/6); Gretel Packer (5/6); Ben Quilty (5/6); Eleonora Triguboff (2/3).

Finance, Audit and Risk Sub-Committee

The Finance, Audit and Risk Sub-committee is responsible for overseeing and providing guidance on both strategic and operational risk and financial management matters. It oversees all financial, audit and risk matters, submits reports and makes recommendations to the main Board to enable it to discharge its responsibilities with regard to these matters. There were three meetings of the Finance, Audit and Risk Sub-committee between July 2016 and June 2017. Trustee attendances were as follows: Mark Nelson (chair) (3/3); Geoff Ainsworth (2/3); Bruce Dowton (1/3); David Gonski (3/3); Andrew Roberts (1/3).

Sydney Modern Capital Campaign Committee

There were two meetings of the Sydney Modern Capital Campaign Sub-committee between July 2016 and June 2017. Trustee attendances were as follows: Mark Nelson (chair) (2/2); Bruce Dowton (1/2); David Gonski (2/2); Gretel Packer (2/2); Andrew Roberts (1/2).

Audience and Engagement Sub-Committee

The Audience and Engagement Sub-committee gives oversight to the various engagement strategies of the Gallery. There were five meetings of the Audience and Engagement Sub-committee between July 2016 and June 2017. Trustee attendances were as follows: Samantha Meers (chair) (4/5); Ashley Dawson-Damer (3/5); Gretel Packer (5/5); Ben Quilty (5/5); Eleonora Triguboff (3/3). Note: November 2016 marked the final meeting for Eleonora Triguboff.
Staff Profile

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration and clerical staff</td>
<td>244</td>
<td>244</td>
<td>254</td>
</tr>
<tr>
<td>Conservators</td>
<td>12</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td>Curators and registrars</td>
<td>43</td>
<td>41</td>
<td>39</td>
</tr>
<tr>
<td>Education officers</td>
<td>7</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>General division staff</td>
<td>32</td>
<td>34</td>
<td>32</td>
</tr>
<tr>
<td>Librarians and archivists</td>
<td>6</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>Security staff</td>
<td>16</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Senior officers</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Senior executive staff</td>
<td>8</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>368</td>
<td>372</td>
<td>375</td>
</tr>
<tr>
<td>Staff (effective full-time)</td>
<td>205</td>
<td>212</td>
<td>212</td>
</tr>
</tbody>
</table>

Effective full-time number

| Staff number | 190 | 205 | 212 |

Gallery Employees

The Gallery continues to surpass the benchmark for the employment of women at 65%, representing an increase of 1% set last financial year; this percentage exceeds the NSW public sector benchmark by 15%. Women represent 44% of the Gallery’s executive team and this year the leadership team female representation increased to 73%. 2016–17 also saw an increase to 37% of Gallery employees identifying as coming from a racial, ethnic or ethnic-religious minority group.* Many employees who speak community languages assist other staff and visitors, earning a Community Language Allowance. As at 30 June 2016, the Gallery had staff officially designated as able to offer assistance in Hindi, Polish, Italian, French, Spanish, 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.

*This representation increase was due largely to the correction of existing payroll data.

Indigenous Employees

Aboriginal and Torres Strait Islanders represent 1.4% of the Gallery’s workforce. The Gallery is still below the NSW public sector employment target of 2.6%, but continues to work on strategies, including the employment of an increased number of Indigenous artists/educators and the provision of mentorships and traineeships in our Learning & Participation teams.

This year the priority was on developing a Disability and Inclusion Action Plan. The Gallery intends to investigate further diversity or multicultural initiatives in the following year.
Senior Executive Reporting

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

<table>
<thead>
<tr>
<th>Band</th>
<th>Range $</th>
<th>Average renumeration 2015–16 $</th>
<th>Band</th>
<th>Range $</th>
<th>Average renumeration 2016–17 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band 4</td>
<td>441,201 – 509,750</td>
<td>0</td>
<td>Band 4</td>
<td>452,251 – 522,500</td>
<td>0</td>
</tr>
<tr>
<td>Band 3</td>
<td>313,051 – 441,200</td>
<td>441,200</td>
<td>Band 3</td>
<td>320,901 – 452,250</td>
<td>452,250</td>
</tr>
<tr>
<td>Band 2</td>
<td>248,851 – 313,050</td>
<td>274,000</td>
<td>Band 2</td>
<td>255,051 – 320,900</td>
<td>276,000</td>
</tr>
<tr>
<td>Band 1</td>
<td>174,500 – 248,850</td>
<td>224,000</td>
<td>Band 1</td>
<td>178,850 – 255,050</td>
<td>229,000</td>
</tr>
</tbody>
</table>

In the last financial year, 12.19% of the Gallery’s employee-related expenditure was related to senior executives compared with 10.47% in the previous financial year.

Parliamentary Annual Report Tables

Trends in the Representation of Workforce Diversity Groups

<table>
<thead>
<tr>
<th>Workforce diversity group</th>
<th>Benchmark</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>50%</td>
<td>64.2%</td>
<td>63.7%</td>
<td>64.8%</td>
</tr>
<tr>
<td>Aboriginal and/or Torres Strait Islander people</td>
<td>3.3%</td>
<td>1.1%</td>
<td>1.7%</td>
<td>1.4%</td>
</tr>
<tr>
<td>People whose first language spoken as a child was not English</td>
<td>23.2%</td>
<td>10.5%</td>
<td>11.8%</td>
<td>37.6%</td>
</tr>
<tr>
<td>People with a disability</td>
<td>N/A</td>
<td>1.5%</td>
<td>0.6%</td>
<td>1.9%</td>
</tr>
<tr>
<td>People with a disability requiring work-related adjustment</td>
<td>N/A</td>
<td>0.5%</td>
<td>0.6%</td>
<td>1.9%</td>
</tr>
</tbody>
</table>

Note 1: The benchmark of 50% for representation of women across the sector is intended to reflect the gender composition of the NSW community.
Note 2: The NSW Public Sector Aboriginal Employment Strategy 2014–17 introduced an aspirational target of 1.8% by 2021 for each of the sector’s salary bands. If the aspirational target of 1.8% is achieved in salary bands not currently at or above 1.8%, the cumulative representation of Aboriginal employees in the sector is expected to reach 3.3%.
Note 3: A benchmark from the Australian Bureau of Statistics (ABS) Census of Population and Housing has been included for people whose first language spoken as a child was not English. The ABS Census does not provide information about first language, but does provide information about country of birth. The benchmark of 23.2% is the percentage of the NSW general population born in a country where English is not the predominant language.
Note 4: Work is underway to improve the reporting of disability information in the sector to enable comparisons with population data. For this reason, no benchmark has been provided for people with a disability or for people with a disability requiring work-related adjustment.

Trends in the Distribution of Workforce Diversity Groups

<table>
<thead>
<tr>
<th>Workforce diversity group</th>
<th>Benchmark</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>100</td>
<td>113</td>
<td>111</td>
<td>110</td>
</tr>
<tr>
<td>Aboriginal and/or Torres Strait Islander people</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>93</td>
<td>97</td>
<td>94</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 score of 100 indicates that the distribution of members of the Workforce Diversity group across salary bands is equivalent to that of the rest of the workforce. A score less than 100 means that members of the Workforce Diversity group tend to be more concentrated at lower salary bands than is the case for other staff. The more pronounced this tendency is, the lower the score will be. In some cases, the index may be more than 100, indicating that members of the Workforce Diversity group tend to be more concentrated at higher salary bands than is the case for other staff.
Note 2: The Distribution Index is not calculated when the number of employees in the Workforce Diversity group is less than 20 or when the number of other employees is less than 20.
Employee Remuneration and Staff Benefits

The Crown Employees (Public Sector Salaries) Award July 2016 provided a 2.5% pay increase to Gallery staff with effect from 1 July 2016. 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 staff scholarships. Other staff benefits include staff discounts at the Gallery Shop, on Art Gallery Society membership, and at the restaurant and café. The Gallery has also re-negotiated arrangements for staff to access discounted parking at the Domain Car Park.

Conditions of Employment

The Gallery continues to review recruitment and employment practices ensuring that legislation and guidelines are met and practices are monitored on a regular basis. This year, the Gallery created a suite of generic role descriptions for conservator, curator and registrar roles and continues to review employment of temporary staff members for eligibility of ongoing employment.

Training

The Gallery is an active supporter of professional development. Staff are supported through the provision of study leave and flexible working hours and work arrangements to enhance their academic qualifications. This year, ten full-time staff members undertook further study. All eligible staff were provided with in-house performance development training, which included refresher sessions on the NSW Public Sector Values and the Capability Framework. Staff were also provided with a variety of Microsoft office training including Excel, PowerPoint and Word, as well as Rapid Consensus training. Refresher training in emergency response was also provided, including in dealing with a major incident. All staff and volunteer briefings were provided covering safety management at the Gallery, as well as information about the Gallery’s revised Code of Ethics and Conduct.

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 workers’ compensation claims: 3
Number of time-lost injuries: 3
Number of work-related illnesses: 0
Number of prosecutions under the Occupational Health and Safety Act 2004: 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, thus minimising time lost. The Gallery actively implements injury management by maintaining contact with injured workers, treating doctors and insurers. Preventative measures such as flu injections are made available to all staff.

The Gallery’s Work Health and Safety (WH&S) Committee is an internal advisory body, meeting on a quarterly basis, which 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 workers’ compensation claims are reviewed by the Committee and the Trust’s Audit and Risk Committee.

Industrial Relations

There were no industrial disputes during 2016–17.
2016–17 was a year of successful publishing and collaborations. The Gallery published its first art-cum-recipe book, developed in collaboration with artist John Olsen. It took the lead on three of four co-published titles, and worked closely with Tate in London, The Andy Warhol Museum in Pittsburgh, Heide Museum of Modern Art in Melbourne, and the MCA and Carriageworks in Sydney. The crucial research and collaboration with the descendants of artists in Milingimbi resulted in a much greater understanding of the artworks held in the Gallery’s collection, as well as creating a space for the community to have a voice.

With nine new titles published or co-published by the Gallery, focused on the collection and exhibitions, the Gallery continued to grow its national and international reach through trade distribution of titles.

Cara Pinchbeck was shortlisted in the inaugural Power Publications Award for Indigenous Writing for her essay in When silence falls (2015). The judges’ citation stated, ‘All of us were left wanting more, and one the key messages from this piece is that the “curatorial essay” is a vital form, which should be given space and time ...’

Published titles

**Close to home: Dobell Australian Drawing Biennial 2016**
Anne Ryan
Jul 16, 80 pp, hc, rrp $45
($39.95 Gallery price)
The second in a series of three books, the 2016 Drawing Biennial presents the work of six artists: Noel McKenna, Maria Kontis, Richard Lewers, Catherine O’Donnell, Nyapanyapa Yunipingu and Jamaadi.

**2016 Archibald Prize**
Jo Litson
Jul 16, 76 pp, pb, rrp $16
The 12th in the series of this ever-popular title, featuring the year’s Archibald finalists and winner.

**John Olsen: a recipe for art**
Leanne Santoro with Deborah Edwards
Sep 16, 148 pp, hc, rrp $39.95
($34.95 Gallery price)
A celebration of John Olsen’s art and his love of food, life and connection to place. Published to coincide with the major John Olsen retrospective at the NGV and AGNSW and co-published with Thames & Hudson Australia.

**O’Keeffe, Preston and Cossington Smith: making modernism**
edited by Lesley Harding and Denise Mimmocchi
Sep 16, 216 pp, rrp $45
($39.95 Gallery price)
A co-publication with Heide Museum of Modern Art (producers), this publication brings fresh perspectives on the works of these celebrated modernists.

**Nude: art from the Tate collection**
Emma Chambers and Justin Paton
Nov 16, 224 pp, rrp $45
($39.95 Gallery price)
Through over 125 works by 69 artists, Nude takes a new look at an age-old subject.

**Art from Milingimbi: taking memories back**
Cara Pinchbeck with Lindy Allen and Louise Hamby
Nov 16, 148 pp, pb, rrp $39.95
($34.95 Gallery price)
Drawn from a unique collection at the Gallery and developed in close collaboration with the Milingimbi community, it includes exquisite bark paintings by 15 artists, as well as ceremonial and other objects.

**Adman: Warhol before pop**
Edited by Nicholas Chambers
Mar 17, 248 pp, hc, rrp $55
($45 Gallery price)
Richly illustrated and with essays by international scholars and Andy Warhol experts, Adman focuses on the formative years of one of the 20th century’s most influential artists. A co-publication with the Andy Warhol Museum, Pittsburgh.

**The National: new Australian art 2017**
Edited by Blair French, Lisa Havilah, Anneke Jaspers, Nina Miall and Wayne Tunnicliffe
A co-publication with the MCA (producers) and Carriageworks to support the first biennial exhibition.

**Victorian watercolours**
Peter Raissis
Jun 17, 208 pp, rrp $55 ($45 Gallery price)
Drawn from the Gallery’s collection, this book features over 80 artworks by more than 70 artists that represent the glory of British watercolours from the Victorian period.

**In production**

*Let’s face it: the history of the Archibald Prize, 6th edition* (Jul 17)

*2017 Archibald Prize* (Aug 17)

*Unpainting: contemporary art series #3* (Sep 17)

*Christopher Wilson Bequest* (Nov 17)

*Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum* (Nov 17)

*Mikala Dwyer* (Dec 17 TBC)
Archibald Prize
First awarded in 1921, the Archibald Prize is awarded annually to the best portrait, ‘preferentially of some man or woman distinguished in art, letters, science or politics, painted by any artist resident in Australasia’. This open competition is judged by the trustees of the Art Gallery of New South Wales. Although it is a non-acquisitive prize, several of the entries are now part of the Gallery’s collection. The $100,000 Archibald Prize 2016 was awarded to Louise Hearman for her portrait of Barry Humphries.

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 2016, the prize was awarded to Betina Fauvel-Ogden for George Calombaris, masterchef.

The People’s Choice 2016 was awarded to Nick Stathopoulos for his portrait Deng.

Wynne Prize
The Wynne Prize is awarded annually for ‘the best landscape painting of Australian scenery in oils or watercolours or for the best example of figure sculpture by Australian artists’. The prize of $50,000 was awarded in 2016 to the Ken Family Collaborative for Seven sisters.

Trustees’ Watercolour Prize
Entries in the Wynne Prize are also eligible for the Trustees’ Watercolour Prize. In 2016, Trustees awarded this prize to Leah Bullen for Conservatory no 2.

Sir John Sulman Prize
The Sulman Prize is awarded for the best subject painting, genre painting or mural project by an Australian artist. The prize of $40,000 was judged in 2016 by artist Judy Watson and awarded to Esther Stewart for her painting Flatland dreaming.

Young Archies
Budding artists between the ages of 5 and 18 were invited to submit a portrait for the Gallery’s 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’. The Young Archie competition is supported by presenting partner ANZ.

There are four age categories: 5–8, 9–12, 13–15 and 16–18 years. The competition was judged by artist Del Kathryn Barton, an Archibald Prize winner in 2008 and 2013, and Victoria Collings, the Gallery’s senior coordinator of education and family programs, based on merit and originality.

The winner for the age category 5–8 was Alexander Bennett.
The winner for the age category 9–12 was Mikael Woo.
The winner for the age category 13–15 was Olivia Lee.
The winner for the age category 16–18 was Dilara Niriella.

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 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. The award is selected by the Art Gallery of NSW Trustees and the head curator of Australian art. In April 2017, the recipient was Tomislav Nikolic for his painting Just before the most significant events, people are particularly prone to deny the possibilities of the future. (cause all we’re doing is learning how to die) 2014–17.
LEARNING AND PARTICIPATION

Learning and Participation programs at the Gallery provide vibrant and engaging art experiences for a diverse range of visitors to the Gallery, from first-time visitors to art enthusiasts and artists, educational groups to specialised community and access groups. We strive to develop and deliver welcoming and stimulating programs and resources which inspire curiosity, ignite imagination and provoke new ways of thinking about the world. This year, our public and community programs attracted over 180,000 visitors and education programs reached over 93,675 students and teachers.

PUBLIC PROGRAMS

A rich offering of public programs supported audience engagement with exhibitions and collection displays at the Gallery throughout 2016–17. Creative partnerships formed a key focus for programming, generating new ways to facilitate exchange and understanding of art and ideas.

Summer International Art Series: Nude: art from the Tate collection

In an inaugural partnership with the Sydney Dance Company (SDC) and Sydney Festival, the Gallery led a pioneering artistic collaboration, Nude Live, drawing together visual art and contemporary dance to create a dance work responding to the artworks in the Nude exhibition. SDC artistic director Rafael Bonachela’s highly physical and emotionally charged choreography amazed audiences as seven dancers responded to artworks through movement. In response to community requests, select performances invited the audience members to disrobe for a unique experience that enabled audiences to experience vulnerability and the beauty of the body. Drawing overwhelmingly positive reviews – including being singled out among the best works presented at the 2017 Sydney Festival – Nude Live set a new benchmark for creative programming and partnerships at the Gallery. In addition to Nude Live, the Gallery was open late on Wednesday, Thursday and Friday nights throughout January for Nude at night. In a further partnership with The School of Life, Sydney, guest philosophers and thinkers discussed exhibition themes in Naked ideas. Well-known writers Christos Tsiolkas, Linda Jaivin, Anita Heiss, Michael Leunig and Benjamin Law entertained with Nude fictions, life models posed with some clothes on for the Nearly nude drawing salons, and artists led The shock of the nude tours with unusual, often humorous, themes, encouraging audiences to find new ways to connect to the exhibition.

Art After Hours

Throughout the year, the weekly Art After Hours program offered audiences different ways to interact with art through talks, workshops, live music and special events. Adman: Warhol before pop inspired a new collaboration between the Gallery and Sydney Gay and Lesbian Mardi Gras for Queer Art After Hours. The night’s programs attracted over 2000 visitors to the Gallery for a colourful program of performances, drag tours and a make-over salon, featuring over thirteen queer performers/artists. Other Art After Hours’ program highlights this year included talks on sustainable living for The National 2017, on tattooing and kimonos for Yoshitoshi, and on the world of advertising for Adman. Pop-up performances from HSC students for ARTEXPRESS 2017, live music from the Sydney Sufi Ensemble, poetry recitals in the John Olsen: the you beaut country exhibition and Frida Kahlo flower-making workshops were among the highly popular events.

Collection programs

A suite of collection-based programs was further developed over the year to encourage deeper engagement with artworks in the collection. Monthly photography talks, the weekly Recollection talks by artists and arts professionals and drop-in drawing sessions served to showcase key works from the Gallery’s extensive collection. The Gallery has also explored creative program engagement opportunities with key partners for collection displays, including the Yoshitoshi lecture series with The Japan Foundation. Dedicated activity spaces were created in some collection-based exhibitions to allow encourage visitors to engage more closely the themes and individual
artworks. These spaces are very popular, attracting over 70,000 participants. The activation zone in the *Eko Nugroho* exhibition was particularly popular with visitors of all ages creating their own zines, including an opportunity to make art with Eko Nugroho himself in October.

COMMUNITY-ENGAGEMENT PROJECTS

The Gallery aims to be at the forefront of international community engagement and programming for diverse community audiences. We ensure all audiences, irrespective of cultural background and economic situation, have access through deep engagement opportunities and feel welcomed and represented within the Gallery and the Gallery community.

In 2016–17, the Gallery established a community-engagement strategy to better connect and support diverse communities with the aim of creating an inclusive, welcoming and vibrant gallery for all.

**Chinese New Year**

As part of the 2017 City of Sydney Chinese New Year Festival (28 January – 12 February), the Gallery presented a range of events to engage and inspire visitors of all ages and abilities, including English, Mandarin and Cantonese tours of the collection, tradition tea ceremony demonstrations, drop-in workshops and artist-led paper cutting workshops. Visitors received bespoke fortune cookies containing poetic links to artworks in the collection.

**Woolloomooloo engagement**

The Gallery has worked with the City of Sydney on various projects in Woolloomooloo, particularly around youth engagement. In 2016, the Gallery led a series of digital art workshops for young people, culminating in an exhibition at the Woolloomooloo’s Biannual Festival of Urban Arts and Culture Block Party. In April 2017, the Gallery worked in collaboration with Artspace, City of Sydney, Save the Children, Catholic Care, Weave, PCYC and Charity Bounce to co-produce a City of Sydney Youth Week event. The Gallery is also involved in the ‘Making, Now’ program, engaging men and women at risk of homelessness through the Ozanam Learning Centre. These partnerships continue into the new year, strengthening our connections to the Woolloomooloo community.

**Western Sydney engagement**

The Gallery had several key partnerships and projects in Western Sydney. The Art Pathways arts education project provided creative learning opportunities for over 2400 Year 5–12 students and teachers in Western Sydney. The program engaged low-SES schools, schools with high Indigenous student populations, and schools for students with a disability with the Gallery’s collections and resources. Research and evaluation on the programs’ impact showed improvements in artmaking skills, general literacy and confidence. Thanks to the generous support of the Crown Foundation and Packer Family Foundation, the project was renewed for 2017–18, which will focus on deepening community engagement through a partnership with Casula Powerhouse Arts Centre.

Another flagship project was the Bayanihan Philippines Art Project, a collaboration with Mosman Art Gallery, Blacktown Arts Centre, Auburn Peacock Gallery and Campbelltown Arts Centre to celebrate 70 years of Australian–Filipino relations. Throughout 2016 and 2017, a series of exhibitions and programs around Filipino art have been held across all partner sites. The Gallery’s exhibition *Passion and procession: art of the Philippines* opened in June 2017 with a contemporary Filipino fashion parade, Habol Ilongo, held in partnership with the Philippine Consulate General, the Philippine Department of Tourism and FLAGCOM (Filipino Lesbian and Gay Community (And Friends) group). The audience included local and Western Sydney Filipino communities and guest representatives from Filipino, Vietnamese, Japanese, Indonesian, Korean and Australian governments. The success of this partnership will inspire future projects with regional galleries and communities.

**Regional engagement**

The Gallery is committed to supporting the needs of communities in regional NSW. Each year, the Gallery hosts professional development days for educators and volunteers from regional galleries exhibiting the touring *Archibald prize* to share ideas and provide networking opportunities. Gallery staff share their expertise across the range of programming and resources that are produced annually. Discussions centre on guiding strategies, supporting education groups, using the online education material and public programming. In addition to this, the Gallery’s artist educators delivered professional learning programs and student sessions at regional galleries in support of the touring exhibitions including *Landmarks* and *Close to home: Dobell Australian Drawing Biennial 2016*. This year, educators delivered artmaking and art dialogue sessions at Western Plains Cultural Centre and the Blue Mountains Cultural Centre in their exhibition and workshop spaces.

In July 2016, the Gallery hosted Museums & Galleries NSW fellowship recipient Kate Armstrong from Tamworth Regional Gallery. Over her two-week placement, Armstrong was mentored by various Gallery staff and participated in education and public programs.
In partnership with The Arts Unit, Department of Education, the Gallery delivered the Home outreach Indigenous Arts education program, expanding in 2017 to reach eighteen schools in Wiradjuri country and three regional galleries: Wagga Wagga Art Gallery, Western Plains Cultural Centre and Murray Art Museum Albury. In February, the programs producer visited each gallery to deliver professional learning to participating teachers.

**Aboriginal and Torres Strait Islander Art engagement**

Aboriginal and Torres Strait Islander Art programs aim to engage local, interstate and international Indigenous and non-Indigenous audiences with the Gallery’s Indigenous Australian art collections, resources and services. Ongoing training for Indigenous educators, artist educators and volunteer guides focused on an informed and nuanced engagement with contemporary and historical Aboriginal and Torres Strait Islander art practice and our collections. In 2017, Indigenous educator Grace Tolava received the Atelier Indigenous Internship: Learning & Participation to undertake a twenty-week placement and mentorship at the Gallery.

The *Sentient lands, Art from Milingimbi* and *Our lands* exhibitions were all accompanied by an array of public programs focused on increasing appropriate audience engagement with the themes and issues raised by exhibiting artists. Program highlights included artist talks from Julie Gough, Garry Jones and Julie Freeman and the *Art from Milingimbi* lecture series. Another highlight were the programs associated with the 32nd Kaldor Public Art Project, *barrangal dyara (skin and bones)*, and *Housing a collection: the Gallery and Garden Palace exhibition*. Wesley Enoch, Jonathan Jones, Michael Brand and Steven Miller gave talks at Art After Hours reflecting on the history, future and cultural significance of the site and Indigenous educators led free tours from the Gallery to the project installation site.

Students from the Gallery’s Indigenous outreach education programs, Djamu and Art Pathways, participated in specially tailored programs developed to unpack the cultural and historical themes of the project. This year, anonymous philanthropists have generously supported a new program to support Indigenous students in the NSW Juvenile Justice System. This program has been developed using community consultation with local Aboriginal elders and Department of Education and Correctional Services staff at Reiby Juvenile Justice Centre, reconnecting youth offenders with art and culture, strengthening their sense of identity and belonging.

**Access programs**

The Gallery is committed to creating an inclusive environment. A range of programs have been designed to engage diverse audiences of all ages and abilities including visitors with physical, sensory or intellectual disabilities, and mental health conditions. This year, the Gallery worked with Accessible Arts to create a new Disability Inclusion Access Plan for implementation in 2017–20. This plan will allow for further development of the Gallery’s accessibility and overall staff awareness of issues associated with disability. The Gallery is considered a leader in arts and health, partnering with the Australian Centre for Arts and Health to host and deliver the 8th Annual Art of Good Health and Wellbeing International conference in November 2016. Over 500 students with disability participated in the Gallery’s Starting with Art education program (supported by Variety – the Children’s Charity) engaging with art, encouraging self-expression and social interaction.

In 2016, the Gallery’s research partner University of Technology Sydney (UTS) published a research report on the positive impact of arts engagement for individuals with dementia based on the Gallery’s art and dementia program. The official report launch was held at the Gallery in September 2016 as part of Alzheimer Awareness Week, with speakers Associate Professor Roger Dunston (UTS), the Hon John Watkins (CEO, Alzheimer’s Australia NSW) and Margret Meagher (executive director, Australian Centre for Arts and Health). The program has continued to grow in 2017, and UTS is evaluating an extension of the program.

A new partnership with Ability Options produced the *Front up Emerge* pilot program (July–November 2016), mentoring and engaging twenty artists with disability from Western Sydney with the Gallery’s collections and resources. In celebration of International Day of People with a Disability, artists in the program spoke at a panel and gave artist talks at Art After Hours. At the State of Inclusion Conference in May 2017 the partnership was praised by Create NSW as an arts’ best-practice model. The partnership continues in 2017 with the Discovery Project.

**Family programs**

Family programs at the Gallery continued to be popular, reaching audiences of 25,000. The number of hands-on, drop-in workshops offered throughout the year on Sundays and during school holidays increased with three weeks of programming over January. ‘Tour for tots’ and children’s trail booklets continued to be popular. Key artworks from each exhibition feature in the trails and tours, with special activities designed to allow children to better interact with the exhibition and the take-up rate continued to be very high.

For a deeper arts engagement, a pilot program for 7–12 year olds was delivered in the April 2017 school holidays. Exhibiting artist Emily Floyd created and delivered a unique printing children’s workshop based on her work *Kesh Alphabet* in *The National 2017*. This program will be further developed for exhibitions in 2017–18.

The fourth Young Archie competition received 2249 entries.
Audience research, and concierge who support family programs, the Art Gallery Society Task Force visitor-facing volunteer guides and the effective communication to the visitor-facing volunteer guides and special exhibition tours conducted in Cantonese, Japanese, Korean and Mandarin, as well as providing language-based content and publicity. This year, over 31,000 visitors attended a guided tour. New ANZ ‘Blue’ Guided Tours launched as part of the Archibald Wynne and Sulman prizes 2016 exhibition, revolutionising guided tours by using audio headsets to minimise noise levels generated by program activity and thereby improving the visitor experience for all.

In 2017, a volunteer guides administrator was appointed to assist with rostering and coordinating the training program. The administrator provides support, liaising between the volunteers and the learning and participation team and assisting the visitor experience manager to obtain fully funded training from NSW Smart & Skilled.

A new volunteer children’s guides training program was established this year using a conference style format and specialist sessions on best practice throughout the year. The creative developers team of five children’s guides was established to work with the education team to offer creative approaches for the primary school program.

Specially trained access guides continued to support the art and dementia program and developed audio description content for Archibald, Wynne and Sulman prizes 2016 and select works in the collection. They also led bespoke Touch Tours and other facilitated experiences for visitors with specific needs.

Volunteer guides program

The Gallery has approximately 160 volunteer guides who actively engage with visitors to our collections and exhibitions daily. The guides offer a range of tours for public, private and sponsor groups on all collection areas and visiting exhibitions. Community Ambassadors provide free Gallery highlight guided tours and special exhibition tours conducted in Cantonese, Japanese, Korean and Mandarin, as well as providing language-based content and publicity. This year, over 31,000 visitors attended a guided tour. New ANZ ‘Blue’ Guided Tours launched as part of the Archibald Wynne and Sulman prizes 2016 exhibition, revolutionising guided tours by using audio headsets to minimise noise levels generated by program activity and thereby improving the visitor experience for all.

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EDUCATION PROGRAMS

With 21st-century learning strategies in mind, a new suite of school programs was introduced in 2016 in response to changing educational practice, curriculum and community expectations. A range of active and participatory programs for both the primary and secondary school sector have been developed and refined in the past year. The primary school program offers students and teachers innovative and active learning opportunities to explore the collection, led by artist educators and volunteer children’s guides. Artist experience sessions for secondary students explore hands-on experiences and allow students to develop a dialogue with practicing artists, deepening their understanding of process, practice and creative thinking. ARTEXPRESS 2017 featured 38 works from the 2016 HSC and attracted over 15,000 high school students. These programs catered to the needs of schools across the state, fostering creative expression and love of art.

The Teacher Collective is an advisory group which was formed in early 2017 as a focus group. The group consists of six primary and six secondary teachers from government, Catholic and independent schools across Sydney and meets four times a year to provide user insights on current programming in preparation for the Sydney Modern expansion.

Professional learning

Teacher professional learning is a key priority of the education program. Over the past year, we have offered a range of quality teacher programs across primary, secondary and tertiary, all endorsed by NESA (NSW Education Standards Authority). Free programs like Teacher Salons and Art Labs reduce financial pressure on school budgets, and have been successful in reaching wide audiences. In April
2017, the educators conference for The National 2017 exhibition was held across the three participating exhibition venues: AGNSW, Carriageworks and MCA, offering a unique experience for participating teachers and educators. In partnership with the Department of Education, the 2017 Koori Art Teachers Day gave over 60 teachers from across the Sydney region the opportunity to engage with Indigenous art in a rich program of talks and workshops by well-known Indigenous artists, curators and educators.

**Tertiary programs**

Over 6000 tertiary students visited the Gallery for facilitated and independent visits from a range of disciplines, including art history, studio practice, museum studies and English as a second language. In addition to these programs, the Gallery provides mentoring to tertiary students. To support student and early-career professional development, the Gallery placed 23 interns in departments across the institution. The annual Sydney Students Speak program also provides students with invaluable experience and training for a career in the arts. Eight students were mentored to give public talks on works in the collection and the Close to home: Dobell Australian Drawing Biennial 2016 exhibition. In partnership with the Confucius Institute at the University of New South Wales (UNSW), the Community Ambassador Mentor program delivered a six-week mentorship program for 16 Chinese students from UNSW, developing their skills in discussing art.

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

- **Basil and Muriel Hooper Scholarship**: Shireen Taweel
- **Robert Le Gay Brereton**: Emilie Syme-Lamont
- **Dyason Bequest**: Chris Dolman, Sophie Clague

*The Elioth Gruner Prize was not awarded in 2016*

**Studios in Paris residencies in 2017**

- **2017 Eva Breuer Travelling Art Scholarship**: Clara Adolphs (Denise Hickey Memorial Studio)
- **Moya Dyring Memorial Studio**: Jahnne Pasco-White, Sara Morawetz, Deborah Clark, Zoé Croggon, Kate Beckingham and Anna Madeleine.
- **Denise Hickey Memorial Studio**: Kirsty Budge, Anna Horne
NEW DIGITAL PROJECTS AND CONTENT

2016 Archibald, Wynne and Sulman prizes

2073 entries all submitted online for the 2016 Archibald, Wynne and Sulman prizes. The online entry process allowed the digital team the ability to access immediate statistics on the gender, location and other demographic information of all entrants and sitters for use by our media office and other interested media. For the first time, this year’s Archibald Prize mobile audio tour includes Auslan video for each work, making the exhibition more accessible for the hearing impaired. This content will also be available on the Archibald Prize online archive and made available across third-party Auslan websites.

Google Arts & Culture Art Recogniser

In July, the Gallery was one of three worldwide launch partners for the ‘Art Recogniser’ mobile tool, part of the new Google Arts & Culture platform. The other partners were the Dulwich Picture Gallery in London and the National Gallery of Art in Washington DC. The Gallery’s digital team worked with Google to showcase over 200 works on display in the Grand Court galleries. Since the launch of the new and improved Arts & Culture platform on 1 July 2016, traffic to the Gallery’s collection has tripled.

Adman: Warhol before pop

The Adman: Warhol before pop exhibition had a digital dimension that proved popular with the visiting public. Eight of Andy Warhol’s fragile sketchbooks and two artist books were on display, each behind glass set to a certain page. Next to each sketchbook and artist book was an accompanying touch screen so visitors could scroll through each page virtually. To complement the exhibition, a new online resource that offered access to stories about Warhol, his artworks, archival photos, quotes and insights into the advertising world of the 1960s was launched in February. The resource was developed in partnership with the Andy Warhol Museum in Pittsburgh and will live beyond the life of the exhibition, providing new online content for audiences (particularly Australian educational audiences).

Gallery channel

We have launched a new platform to showcase our video and audio content online. The new look and feel splits what was the ‘Gallery channel’ into ‘Gallery video’ and ‘Gallery audio’. The new layout makes it easier to navigate and enjoy Gallery video and audio content via mobile devices.

The National: new Australian art

A dedicated website for The National 2017 exhibition was launched in February. The website was developed by the Gallery and MCA digital teams and will become a significant resource for users around the world on contemporary Australian art. It represents a comprehensive record of artist participation in the inaugural exhibition, including artist biographies and portraits, essays and photographic documentation of artist works. The site includes a curator commentary on every exhibiting artist’s work via both audio file and Auslan video, and houses short documentary films on 16 artists and their projects. Since the launch of The National 2017 website at the beginning of February, there has been 30,000+ visitor sessions and 104,000+ page views.

Artpass

A new Sydney International Art Series (SIAS) website, Artpass.com.au, was launched in September 2016. Artpass was produced in partnership with the MCA to promote the Gallery’s summer offerings to interstate and intrastate audiences. The site focuses on the exhibition event programs at both the Gallery and MCA, as well as food, accommodation and travel packages specifically catering for interstate and intrastate visitors. The platform is being designed to be repopulated with new content each year.

Online donations

Donations for all of the twelve Gallery Foundation benefactor groups can now be completed online. This will save significant time for the foundation staff, with billing, CRM updates and donor email notifications being fully automated.

Young Archie competition

Online entries were available for Young Archies for the first time this year. The online forms were developed by the digital team in consultation with the Young Archie competition coordinator. The competition has been growing exponentially in the five years since it started and was fast becoming unmanageable as a paper-based entry process. This will streamline the process for the Learning and Participation team, as well as give the Gallery real-time figures about the number of entries and other statistics. For the 2017 competition, The Gallery received over 2200 entries in a six-week period.
Brett Whiteley Travelling Art Scholarship

Online entries for the Brett Whiteley Travelling Art Scholarship was launched successfully in May. While the number of entries received each year are relatively small, the complexity of the requirements has in the past required significant administration from the Brett Whiteley Studio team. The new process also enables applicants to pay their entrance fee online using debit/credit card (rather than a money order), which is much easier for the applicant and the administrators of the scholarship.

VIDEO HIGHLIGHTS

Nude shorts

Nude shorts, a series of four short films produced to excite, entice and inform audiences before and during the exhibition Nude: art from the Tate collection. The shorts are also a record and resource for the Gallery archive beyond the exhibition. The series attracted high viewing numbers on YouTube, Facebook and the Gallery website.

Artists in profile

Lot lost, a longer form video profile of artist Eko Nugroho, was produced in conjunction with the exhibition of the same name. The video was a co-production between the Gallery and Eko Nugroho’s studio in Indonesia.

Close to home timelapse is a time-lapse showing artist Catherine O’Donnell, assisted by Naomi McCarthy, drawing Inhabited space for Close to home: Dobell Australian Drawing Biennial 2016.

In Archibald 2016 winner Louise Hearman in her studio, Louise Hearman invites viewers to her studio to talk about her work and process as an artist and painter.

Learning & Participation

How to work in the arts series is a series of short videos co-produced with the Biennale of Sydney on how to work in the arts without being an artist. Each video features a masterclass for secondary school students given by the staff from the Gallery, the MCA and the Biennale of Sydney.

Analytics

Video (up to 30 Jun 2017)
- Total subscribers 5859 (+24%)
- Watch time (minutes) 952,371
  (1 July 2016 – 30 June 2017)
- Views 393,239
  (1 July 2016 – 30 June 2017)
- Shares 2534
  (1 July 2016 – 30 June 2017)

Audio
- SoundCloud (up to 30 June 2017)
  – Total plays 18,300

OVERALL ONLINE VISITATION

Visitation to the Gallery’s website (including our mobile site) for this year was 3,688,528 sessions (+14%), 2,671,139 users (+19%) and 13,260,701 page views (+12%). The highest number of sessions for any one day was 63,602 on 7 July 2016 when the winners of the 2016 Archibald, Wynne and Sulman Prizes were announced. This year, the most visited part of the site was the collection online (21%), followed by 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 (20%), exhibitions (19%), calendar (6%), education including Inside ARTEXPRESS (5%) and the Gallery Shop online (5%). The homepage received 6% of the traffic.

81% of all online visitations are from Australia, with 74% of these from NSW. The percentage of website users accessing the Gallery’s website via mobile devices (mobile or tablet) reached 48% this year, making the mobile optimisation of all digital content even more important.

The most popular artists (by profile page views rather than number of works) were Tracey Moffatt, Sidney Nolan, Brett Whiteley, Jeffrey Smart, Margaret Preston, Rosalie Gascoigne, Margaret Olley, Grace Cossington-Smith, Tom Roberts and Arthur Boyd. Visitation to the Gallery’s pages on Google Art Project (which includes 665 works from the Gallery’s collection) for this year was 466,823 users (+657%) and 772,734 page views (+387%). This represents a massive increase from the previous year.

Messaging online

The Gallery received 1114 messages from the general public through the online ‘contact us’ form during the year. Of these, 35% related to general enquiries, followed by 12% to exhibitions, 10% to the Archibald Prize and other art prizes, 7% to events and programs, 7% to education, 5% to the collection, 5% to membership, and the other ten categories made up the final 19% combined. There were 615 online reference enquiries to the Research Library.

Social media

Social networking channels continue to play an increasingly important role in Gallery marketing and communications. We are seeing high levels of interaction, sharing and communication with an extremely engaged audience. Instagram remains the Gallery’s fastest growing channel, increasing by 62% over the last twelve months.
One key highlight to note is that in April 2017 we received our best performing organic (unpaid) post recorded to date. A video post highlighting the work in *Time, light, Japan* reached more than 460,000 people and gathered 7500 likes, comments and shares, demonstrating that there is a definite interest in the Gallery’s collection shows. The video has currently been viewed 156,989 times.

The Gallery’s growth in social media can be attributed to several key factors: promoting collection works more and highlighting the history behind these works; utilising new features such as Facebook 360, Instagram Stories and vertical video; investment in paid advertising channels; and increasing the volume of posts across our channels to better balance the content schedule.

**Social media growth**

Facebook +15% (126,318 fans)
YouTube +24% (5859 subscribers)
Twitter +8% (50,479 followers)
Instagram +62% (101,589 followers)

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**Email Newsletters**

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CORPORATE PARTNERS

The Gallery is able to present high-calibre exhibitions, programs and initiatives due to the strong support of its family of sponsors and partners. These organisations share the Gallery’s commitment to culture and are a vital part of our vision for the future.

We gratefully acknowledge the support of all our sponsors and partners, who enabled us to raise $3.7 million through (cash and in-kind) sponsorship in 2016–17.

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.

This year was the seventh year of the Sydney International Art Series – an ongoing partnership to bring the world’s most outstanding exhibitions to Australia. We 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 significant support enables us to present inspiring exhibitions such as the Archibald and Nude: art from the Tate Collection.

We welcome and thank our new partners: Clemenger BBDO for their support of Adman: Warhol before pop; Crestone attached to our Next Generation cultivation program, Atelier; and Glenfiddich and Valiant for enhancing our special events.

Our presenting sponsors: Aqualand for their visionary support of new Australian art in The National; Herbert Smith Freehills our legal partner; J.P. Morgan for its ongoing support of the Brett Whiteley Studio; Macquarie Group for its commitment to the Australian Galleries; and UBS for their continued relationship with our Contemporary Galleries.

In addition, we thank our generous and loyal supporters: City of Sydney, Fairfax Media (SMH), JCDecaux, Paspaley Pearls, Porter’s Original Paints, Official Hotel partner Sofitel Sydney Wentworth; Champagne Taittinger and McWilliam’s Wines and Variety – the Children’s Charity.

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.

In 2017, the President’s Council supported John Olsen: the you beaut country, a major retrospective of John Olsen’s work.

Partnership with the Gallery provides opportunities for the corporate community to imaginatively and creatively build their brand identity and to engage with their clients and employees in a style that sets them apart from their competitors. Our position as a national icon, staging world-class exhibitions and cultural events, allows us to create true, valuable and lasting partnerships.

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

SPONSORSHIP

ANZ: Principal sponsor: Archibald, Wynne and Sulman prizes
Aqualand: Presenting partner: The National: new Australian art
City of Sydney: Support sponsor: Archibald and Nude: art from the Tate Collection, The National: new Australian art
Clemenger BBDO: Adman: Warhol before pop
Crestone Wealth Management: Program supporter for Atelier
Destination NSW: Strategic partner: Nude: art from the Tate Collection
EY: Presenting sponsor: Nude: art from the Tate Collection
Fairfax Media (SMH): Media partner: Archibald and Nude: art from the Tate Collection
Glenfiddich: Support partners
Herbert Smith Freehills: Presenting partner: Asian Galleries, Major sponsor: Time, light, Japan and legal provider
JCDecaux: Media partner: Archibald and Nude: art from the Tate Collection
J.P. Morgan: Presenting sponsor: Brett Whiteley Studio
Macquarie Group: Presenting sponsor: Australian Art Collection
McWilliam’s Wines and Champagne Taittinger: Support partners: Archibald and Nude: art from the Tate Collection
Paspaley: Program supporter for Atelier
Porter’s Original Paints: Official paint supplier and Support sponsor: Archibald and Nude: art from the Tate Collection
President’s Council of the Art Gallery of New South Wales: Major exhibitions program partner
Sofitel Sydney Wentworth: Official hotel and support sponsor: Archibald and Nude: art from the Tate Collection
S&S Creative: Support partner: education programs
UBS: Contemporary Art Partner: Contemporary Galleries; The National: new Australian art
Valiant Events: Support partner
Variety – the Children’s Charity: 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
1 July 2016 – 30 June 2017
President: David Gonski AC
Membership
Noel Condon – AIG
Nigel Williams – ANZ Banking Group Limited
Jin Lin – Aqualand
Corporation
Andrew McDonald – Westpac Banking
Tim Church – UBS AG Australia
Ryan Stokes – Seven Group Holdings

business leaders.
executives, chairpersons and individual
invitation-only and restricted to chief
education programs. Membership is
Asian exhibitions, publications and
exclusively to the sponsorship of
membership fees are devoted
and culture. Funds raised through
appreciate of Asian visual arts
VisAsia membership.
the VisAsia Council and individual
board of directors, it includes both
Asian Culture and Visual Arts, was
VisAsia, the Australian Institute of
Asian visual arts.

VISASIA COUNCIL

VisAsia, the Australian Institute of
Asian Culture and Visual Arts, was
established in 1999. Managed by a
board of directors, it includes both
the VisAsia Council and individual
VisAsia membership.

VisAsia’s mission is to promote the
appreciate of Asian visual arts and
culture. Funds raised through
membership fees are devoted
exclusively to the sponsorship of
Asian exhibitions, publications and
education programs. Membership is
invitation-only and restricted to chief
executives, chairpersons and individual
business leaders.

Membership of the
VisAsia Council
1 July 2016 – 30 June 2017

Chairman: Warwick Johnson – Optimal Fund Management

Membership
Ryan Gollan – CA Mercantile
Su-Ming Wong – CHAMP Ventures
Philip Cox AO – Cox Richardson
Seng Huang Lee – Mulpha Australia
Yixu Lu & Luigi Tomba – The University of Sydney
William Purcell – University of Technology Sydney
Michael Sternberg – Valiant Hire

INDIVIDUAL GIVING

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

The Foundation has over $61 million in funds under investment. With
the income from these investments, the Foundation has contributed over
$38 million to acquire 37 works for the collection. 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 sole
contributor is a work by Louise
Bourgeois, Arched figure 1993 (cast
2010), acquired in 2016.
The Foundation publishes its own
bi-annual newsletter, and a bi-annual
e-newsletter which contain details of
recent acquisitions, arts-based
activities and events, a listing of new
members and a financial summary.
A copy of the Foundation's financial
reports is also available on the Gallery’s
au/about-us/corporate-information/
annual-reports/foundation/

Collection Benefactors 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 Research Library and National Art Archive, conservation, and Learning and Participation
departments – for special projects. Members of all groups who pledge a
minimum commitment of $1800 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. From 2016, $300
of every $1800 donation is directed to
the Foundation's endowment fund and
the balance of $1500 is directed to the
donor’s area of choice.

Examples of works acquired
in whole or in part with collection
benefactor groups’ funds last year include:

– Aboriginal Collection Benefactors
(ACB): Yhonnie Scarce, Death Zephyr 2017
– Contemporary Collection
Benefactors (CCB): Gordon Bennett,
Home décor (after M Preston) #18
2012
– Photography Collection Benefactors
– Australian Prints Drawings &
Watercolours (PDW): Simryn Gill,
Pressing in 2016

Bequests

The Gallery’s acquisition programs last
year were again given considerable
support through bequest funds. Most
notably, funds were received from
the estate of John Fairlie Cunningham,
which contributed further substantial
funds to the Foundation’s endowment
fund, bringing the total bequest to over
$18 million, the largest in the Gallery’s
history; and from the estate of Gil &
Shay Docking, which contributed a
substantial legacy to a fund to acquire
drawings by Australian artists.
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 acknowledged 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.5

PHILANTHROPY AND BEQUESTS RECEIVED

Life Governors
as at 30 June 2017
The Gallery has acknowledged the significant support of the following individuals by appointing them as Life Governors:
Franco Belgiorno-Nettis AC CBE; Joseph Brendler AO; Jillian Broadbent AO; Edmund Capon AM OBE; Rowena Danziger AM; Ken Cowley AO; James Fairfax AC; 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; Steven Lowy; 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 & Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AO; Neville Wran AC QC; John Yu AC.

ART GALLERY OF NSW 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 2017, are listed below:

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

Gold Benefactors
Jim Bain AM & Janette Bain; The Balnaves Foundation; Andrew Cameron AM & Cathy Cameron; Dr Janet Carr; Susan Chandler; Patrick Corrigan AM; Shay & Gil Docking OAM; John Anthony (Tony) Gilbert; Nancy & Terry Lee; Nelson Meers Foundation; Neilson Foundation; Vicki Olsson; Tom Parramore; Roger Pietri; Alan & Jancis Rees; Mark Thompson & Kerry Comerford; Barbara Tribe; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson; Craig & Charanjit Young-Anand.

Benefactors
Paul & Valeria Ainsworth; Robert Albert AO RFD RD & Elizabeth Albert; Kathleen Elizabeth Armstrong; James Barker; Mr & Mrs PL Binnie; Jillian Broadbent AO; Justin Butterworth; William & Florence Crosby; Francine de Valence; Vincent Fairfax Family Foundation; Mr John Gandel AO & Mrs Pauline Gandel; John M Gillespie; Judy & Michael Gleeson-White AO; David Gonski AC & Orii Wargan OAM; Robert Quentin Hole; Fraser Hopkins; Isa & Hal Jones; Andrew Klippel; Sophie Landa; Brian Ladd; Mr & Mrs Teck-Chiow Lee; Adrian Claude Lette; Frank Lowy AC; Jim Masselos; Jacqueline Menzies OAM; David Moore; Catriona & Simon Mordant AM; Lewis Morley OAM; Carole Muller; Susan & Garry Rothwell; Mrs GF Williams (Jean); Dr John Yu AC & Dr George Souther AM.

New Bequests
Approximately $2.5 million was received from the estate of Gil and Sheila (Shay) Docking. This money has been added to the Gil and Shay Docking Drawing Fund, which was established in 1998 and is now the most significant fund for Australian drawings in the country.

ART GALLERY SOCIETY

The Art Gallery Society is an independent body with a proud and significant history of supporting the Art Gallery of New South Wales, dating back to its formation in 1953. It partners with the Gallery to deliver vibrant programs and events that enliven member engagement with art and the Gallery. Its goal is to attract new members while raising funds in support of the state’s foremost art institution.

The Society continued fundraising to support the acquisition of John Russell’s In the afternoon 1891. During the financial year, members donated $171,746, bringing the total to $275,869 raised towards the purchase price of the work by June 2017. The Society also provided the funds to enable the acquisition of Martin Lewis’ Glow of the city 1929, growing the Gallery’s print collection. Once again, the Society supported the Art After Hours program with a major contribution to ensure that Wednesday evenings continue to attract thousands of new and regular visitors eager to embrace exciting programs and exhibitions. The Society
also contributed towards the Staff Development Scholarships program.

In September 2016, the Art Gallery Society Council commissioned an independent efficiency review of the Society’s operations by a leading business consulting and financial advisory firm. Several recommendations were implemented, including the merging of the Society’s Corporate Members Program with the Gallery’s Corporate Development Division to avoid duplication of two separate and competing corporate membership programs. The Society will continue its own Corporate Sponsorship Program, maintaining and building relationships with current and potential sponsors of Society programs and events. The review also made some recommendations in relation to staffing, which were implemented in the 2016–17 financial year.

A Memorandum of Understanding between the Art Gallery Society and the Gallery was formalised, bringing up-to-date a relationship that has existed for 64 years.

Programs were well attended, with 44,200 people attending 416 events across a range of talks and lectures, workshops, concerts and tours. Event highlights included the very successful Art Appreciation lecture series Site Specific: power of place, as well as the series Dig the world: astounding tales from the heroic age of archaeology; Art and revolution: the life and death of the Russian avant-garde; and All you need is love. Exhibition-related events were also popular throughout the year, including the annual An evening with the Archibald and the end-of-year party that focused on the summer exhibition Nude: art from the Tate collection. The very popular workshop program offered a diverse range of workshops for all ages and skills.

The Taskforce volunteers continued to provide excellent support for Society programs and the public.

In October, Look magazine was successfully re-launched in a new larger format, high-quality bi-monthly edition – the response from members has been overwhelmingly positive. The World Art Tours program bounced back following a year in which several tours were cancelled due to international security concerns. During the 2016–17 financial year, the Society’s tours included five to Europe, three to Asia, one to Egypt, one to Cuba and two to the USA.

THE CROWN RESORTS FOUNDATION AND PACKER FAMILY FOUNDATION

The Art Gallery of NSW (AGNSW) greatly values two significant philanthropic grants from the Crown Resorts Foundation and Packer Family Foundation that enabled the following strategic activities in 2016/17:

Western Sydney Arts Initiative

$250,000 grant over 2 years enables the Art Pathways program to consolidate and develop further through:

- sustainable relationships with teachers and students in Western Sydney;
- access to the Gallery’s collection and resources for Western Sydney schools, Indigenous students, students with a disability and low SES school communities;
- Gallery expertise to the classroom for Western Sydney schools; and
- mentorship and professional development opportunities for teachers from Western Sydney.

These grants support important work in preparation for AGNSW’s major expansion.

Sydney Arts Fund ($1 million annual grant) supported:

- curatorial research, content development and audience engagement for AGNSW’s first instalment of The National: New Australian Art 2017;
- research and support for Aboriginal curators to build deep community connections resulting in the Milingimbi art project and exhibition;
- the challenging task of digitising the AGNSW collection and producing content to deepen opportunities for audiences to engage with it;
- innovations in collection displays to connect and stimulate audiences; and
- audience research to inform the Gallery’s framework and programs.
### Art Gallery of NSW Foundation

- **Chairman:** Andrew Cameron AM
- **Value:** $61.6 million as at 30 June 2017
- **Established:** 1983

#### Purpose:
To raise funds through donations and bequests, invest funds and use the income to acquire major artworks for the Gallery.

#### Board of Trustees comprises:
- Gallery representatives: Andrew Cameron AM; Julien Playoust (deputy chair); Kiera Grant; Alison Tarditi; David Maloney; Mark Hughes
- Company secretary: John Wicks
- Donor representatives: Helen Argiris, Justin Butterworth; Anne Fulwood; Christopher Fullerton; Robyn Martin-Webber; John Schaeffer AC; John Sharpe; Alenka Tindale; Alison Tarditi; Peter Braithwaite
- Finance Sub-Committee: Julien Playoust (chair); Alison Tarditi; Kiera Grant; Christopher Fullerton

### Brett Whiteley Foundation

- **Chairman:** John Meacock
- **Value:** $2.4 million as at 30 June 2017
- **Established:** 1994

#### Purpose:
To promote and encourage knowledge and appreciation of the work of the late Brett Whiteley.

#### Board of Directors comprises:
- Independent representative: John Meacock (chair)
- Gallery representatives: Michael Brand (director); John Richardson
- Company secretary: John Wicks
- Brett Whiteley Estate members: Anna Schwartz; Wendy Whiteley OAM

### VisAsia

- **Chairman:** Warwick Johnson
- **Value:** $1.6 million as at 30 June 2017
- **Established:** 1999

#### Purpose:
To promote Asian arts and culture.

#### Board of Directors comprises:
- Gallery representatives: Michael Brand (director); John Richardson
- Director/member representatives: Warwick Johnson (chair); Steve Burdon; Philip Cox AC; Simon Chan; Sharon Chen; Evan Hughes; Ann Proctor; Judith Rutherford AM

### Art Gallery Society of NSW

- **Chairman:** Brian Ladd
- **Executive director:** Ron Ramsey
- **Established:** 1953

#### Non-controlled entity
- ABN/gift deductible status
- Enabling legislation: Art Gallery of NSW Foundation Trust Deed 1983 with subsequent amendments
- Purpose: to promote and encourage knowledge and appreciation of the work of the late Brett Whiteley.
- Board of Directors comprises:
  - Independent representative: John Meacock (chair)
  - Gallery representatives: Michael Brand (director); John Richardson
  - Director/member representatives: Warwick Johnson (chair), Steve Burdon; Philip Cox AC; Simon Chan; Sharon Chen; Evan Hughes; Ann Proctor; Judith Rutherford AM
  - 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.
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, reputation and impact, Sydney Modern, corporate strategy, government relationships and stakeholder management.

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

The Gallery’s risk management framework is managed in accordance with the NSW government’s Internal Audit and Risk Management policy (Treasury Policy Paper; TPP 15–03). The mandatory annual attestation certification is included below.

The Finance, Audit and Risk Sub-committee confirmed the setting of the Gallery’s internal audit program and risk profile for 2016–17 and regularly reviewed work health and safety quarterly reports.

Work undertaken in policy and procedure areas included reviews of Collection Management, Research, Deaccession and Disposal, Gifts, Benefits and Hospitality, Procurement, Financial Delegations, Public Interest Disclosures and Secondary Employment. 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 2016–17

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

- Fraud and Corruption Risk Assessment
- Physical Security Audit

The objective of the audit was to perform an overall assessment of fraud and corruption risks across all operations of the Gallery and identify opportunities for improving the fraud and corruption control environment.

Physical Security Audit

The objective of the review was to evaluate the design and operating effectiveness of security controls to mitigate security risks to the Gallery. Recommendations from the audits are implemented by management on an agreed timeframe, as resources allow. The Finance, Audit and Risk Sub-committee review and monitor implementation of internal audit review findings.

Gifts and Benefits Audit

The objective of the audit was to evaluate the effectiveness of managing gifts, benefits and hospitality within the Sponsorship and Philanthropy teams.

Insurance

As a NSW 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 Collection Management, Research, Deaccession and Disposal, Gifts, Benefits and Hospitality, Procurement, Financial Delegations, Public Interest Disclosures and Secondary Employment, 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 support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

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 2016–17, 580 comments were received in writing and via email. Overall, there were 235 positive comments, 248 negative comments and 97 suggestions. Comments are responded to by reception desk officers and referred to a relevant senior staff member for their reference or action, as appropriate.

The majority of positive comments received in 2016–17 related to international exhibitions, such as Nude and Frida and Diego, as well as the volunteer-guided tours across all areas of the collection and exhibitions.

Of Nude, one visitor thoughtfully stated, ‘I thoroughly enjoyed the Nude exhibition yesterday at Art Gallery NSW … Thank you for bringing this thoughtful collection to Sydney; it really helped me contemplate and re-evaluate how we portray our bodies and ourselves.’
When visiting *Frida and Diego*, one visitor had a particularly moving experience: ‘My mother, sister and daughter are all coming with me on my epic journey … Three generations of women crossing the continent to get to your gallery to fulfil a dream. Thank you all so much for bringing Frida to Australia. It really does mean the world to us. I cannot wait to share her with my daughter – Frida can go on inspiring women in our family!’

In general, the Gallery continues to inspire across all collection areas, with one visitor commenting: ‘The building is immaculate, the artworks are phenomenal. The serenity you get just by being in there is surreal … Just visit the Gallery as it is. I will definitely be visiting more often.’

Most of the complaints related to visitors concerned with overcrowding in the *Frida and Diego* exhibition space.

Other areas of concern included some visitors wanting to see alternative menu options and design at the Gallery café.

**COMPLIANCE**

Owing to resourcing constraints, there were $4,500 in external costs for the production of the Gallery’s 2016/17 annual report. The copies for submission were printed in-house with comb binding. The report is available online at www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw/

**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**
The Gallery engaged fifteen consultancies costing a total of $308,990 during the reporting period. Two of these consultancies were valued at greater than $50,000.

Audience Instinct were engaged to provide audience research expertise to develop the Gallery’s audience framework. Total cost: $61,500.

The Joy Agency P/L developed the Gallery’s identity strategy and provided strategic communications planning and creative support to the promotion of the Gallery’s activities. Total cost: $50,000.

Other consultancies included:
- Construction and engineering: four engagements costing $55,609.
- Information technology and telecommunications: two engagements costing $38,173.
- Management services: two engagements costing $62,973.
- Marketing and public relations: one engagement costing $8000.
- Professional services: three engagements costing $21,733.
- Training and development: one engagement costing $11,000.

**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 2017 includes:
- The Art Gallery of NSW site
  - 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 2017, 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 $247,206 million.

**Principal Legislation**
The Art Gallery of NSW is a statutory body established under the Art Gallery of New South Wales Act 1980 and is an executive agency under the Department of Planning and Environment.

Our purpose, as defined by the Art Gallery of New South Wales Act 1980, is to develop and maintain a collection of works of art, and to increase knowledge and appreciation of art – which we do through a range of exhibitions, programs and activities.

**Privacy management**
During 2016–17, 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:

- Administration
- Art Gallery of NSW
- Art Gallery Road
- The Domain
- Sydney, NSW 2000
- Telephone: (02) 9225 1655
- Fax: (02) 9225 1701
- E-mail: administration@ag.nsw.gov.au

**Public Interest Disclosures**
During 2016-17 the Gallery updated the Public Interest 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.

**Land owned by the Gallery as at 30 June 2017 includes:**
- The Art Gallery of NSW site
  - 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.
**Government Information (Public Access) Act 2009**

The Art 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.

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

<table>
<thead>
<tr>
<th>Media</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></td>
<td>2</td>
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<table>
<thead>
<tr>
<th>Members of Parliament</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>
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<table>
<thead>
<tr>
<th>Private sector business</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>
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<thead>
<tr>
<th>Not-for-profit organisations or community groups</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>
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</table>

<table>
<thead>
<tr>
<th>Members of the public (application by legal representative)</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>
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<table>
<thead>
<tr>
<th>Members of the public (other)</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>
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</tbody>
</table>

*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.

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

<table>
<thead>
<tr>
<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 application*</td>
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<td>0</td>
<td>0</td>
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<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Access applications (other than personal information applications)</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></td>
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<td>0</td>
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<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Access applications that are partly personal information applications and partly other</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></td>
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<td>0</td>
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</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).*
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.

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 C: Invalid applications

<table>
<thead>
<tr>
<th>Reason for invalidity</th>
<th>Number 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 Act

<table>
<thead>
<tr>
<th>Reason for invalidity</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>
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</tr>
<tr>
<td>Excluded information</td>
<td>0</td>
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<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 Act

<table>
<thead>
<tr>
<th>Reason for invalidity</th>
<th>Number of occasions when application not successful</th>
</tr>
</thead>
<tbody>
<tr>
<td>Responsible and effective government</td>
<td>1</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</td>
<td>0</td>
</tr>
<tr>
<td>Freedom of Information legislation</td>
<td>0</td>
</tr>
</tbody>
</table>

Table F: Timeliness

<table>
<thead>
<tr>
<th>Reason for invalidity</th>
<th>Number of applications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decided within the statutory timeframe (20 days plus any extension)</td>
<td>6</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>Total</td>
<td>6</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>Reason for invalidity</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 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>Total</td>
<td>0</td>
<td>0</td>
<td>0</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>Reason for invalidity</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 Statement for the 2016-2017 Financial Year for the Art Gallery of NSW

I, Michael Brand, am of the opinion that the Art Gallery of NSW has internal audit and risk management processes in operation that are compliant with the eight (8) core requirements set out in the Internal Audit and Risk Management Policy for the NSW Public Sector, specifically:

<table>
<thead>
<tr>
<th>Core Requirements</th>
<th>For each requirement, please specify whether compliant, non-compliant, or in transition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Risk Management Framework</strong></td>
<td></td>
</tr>
<tr>
<td>1.1 The agency head is ultimately responsible and accountable for risk management in the agency</td>
<td>Compliant</td>
</tr>
<tr>
<td>1.2 A risk management framework that is appropriate to the agency has been established and maintained and the framework is consistent with AS/NZS ISO 31000:2009</td>
<td>Compliant</td>
</tr>
<tr>
<td><strong>Internal Audit Function</strong></td>
<td></td>
</tr>
<tr>
<td>2.1 An internal audit function has been established and maintained</td>
<td>Compliant</td>
</tr>
<tr>
<td>2.2 The operation of the internal audit function is consistent with the International Standards for the Professional Practice of Internal Auditing</td>
<td>Compliant</td>
</tr>
<tr>
<td>2.3 The agency has an Internal Audit Charter that is consistent with the content of the ‘model charter’</td>
<td>Compliant</td>
</tr>
<tr>
<td><strong>Audit and Risk Committee</strong></td>
<td></td>
</tr>
<tr>
<td>3.1 An independent Audit and Risk Committee with appropriate expertise has been established</td>
<td>Compliant</td>
</tr>
<tr>
<td>3.2 The Audit and Risk Committee is an advisory committee providing assistance to the agency head on the agency’s governance processes, risk management and control frameworks, and its external accountability obligations</td>
<td>Compliant</td>
</tr>
<tr>
<td>3.3 The Audit and Risk Committee has a Charter that is consistent with the content of the ‘model charter’</td>
<td>Compliant</td>
</tr>
</tbody>
</table>

Membership
The chair and members of the Audit and Risk Committee are:

- Chair: Dr Mark Nelson, appointed to the Committee 19 October 2016 to 18 October 2019
- Member: Mr Geoff Ainsworth AM appointed to the Committee 19 October 2016 to 18 October 2019
- Member: Mr Miles Bastic - appointed to the Committee from August 2013 to 7 August 2019
- Member: Prof. S. Bruce Dowton, appointed to the Committee 8 February 2016 to 7 February 2019
- Member: Mr Ross Gavin – appointed to the Committee from March 2013 to 8 May 2019.

Dr Michael Brand
Director, Art Gallery of New South Wales
Digital Information Security

Annual Attestation Statement for the 2016–17 Financial Year

I, Michael Brand, am of the opinion that the Art Gallery of NSW has implemented actions towards an Information Security Management System during the financial year, consistent with the Core Requirements set out in the Digital Information Security Policy for the NSW Public Sector.

I, Michael Brand, Director, Art Gallery of NSW, 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 work with our new parent agency, the Department of Environment and Planning, to achieve full compliance.

Dr Michael Brand
Director, Art Gallery of New South Wales

11 October 2017
SUSTAINABILITY
Building Upgrade

Through ongoing generous government support, the Gallery continues to upgrade and refurbish its building in line with other prominent state institutions and government requirements. In 2016–17, a number of building upgrades were implemented:

- The previously very congested and siloed administration, curatorial and executive office area was reconfigured and refurbished to provide a more open plan and efficient office environment. More meeting spaces, break-out discussion facilities and enhanced staff amenities have been made available. The office reconfiguration has ensured that nearly all staff now have direct access to daylight and views, where previously only the executive had this privilege. The open-plan configuration facilitates greater levels of communication and collaboration among staff. During the refurbishment, the staff were generously housed in a redundant office area in the Mitchell Library wing of the State Library of NSW. This ensured staff stayed in ready contact with the Gallery via a short walk across the Domain park and with access to the Gallery’s server and phone system that was maintained seamlessly via a direct wireless link to the roof of the Gallery building.

- During the major office refurbishment, energy-saving LED lighting was introduced and the air conditioning ductwork replaced. All fire dampers were upgraded to comply with the current code, and new acoustic panelling was installed above the ceiling. All electrical cabling was upgraded and all smoke detectors, EWIS speakers and detectors plus their cabling were replaced. Upgrade work is continuing on the lighting system throughout the Gallery; this year, these upgrades included the Upper Level reception, the house lights in courts 6 and 7, the restaurant, vestibule and the car park area.

- The Gallery’s critical air-conditioning system has received a major upgrade. Carbon dioxide sensors have been installed to reuse conditioned air, as opposed to drawing outside air. Two of the three chillers had reached the end of their life and have been replaced with two chillers that are considerably more energy efficient, use less water and are quieter. The replaced chillers were not fitted with variable speed drives (VSDs), meaning they were operating at full capacity all the time, so upgrading was a high priority. As part of this chiller replacement project, the four cooling towers have been reconfigured to be in parallel, with an increased efficiency in power and water usage. In addition, VSDs were added to the numerous water pumps and the three chillers, ensuring the power consumption is maintained at optimum efficiency. This project has been ongoing since 2015 and is now completed.

Building Maintenance

The maintenance of all three buildings owned by the Gallery – the Gallery Domain building, the off-site Collection Store and the Brett Whiteley Studio – continued throughout 2016–17 to ensure the buildings remained regulation and code compliant, as well as ensuring the buildings continued to operate within the strict environmental standards necessary to protect the collections and meet artwork loan requirements.
Upgrades that have been conducted involve initiatives which increase efficiencies in energy consumption and management, in particular the chiller upgrade project. The forecast decrease in energy consumption is between 12% and 20%, which started to be realised over 2016–17.

Our computer network is 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. The lights in the fire stairs have automatically dimming LED lights, that ensure the power usage is at a minimum when the stairs are not in use.

Sophisticated power consumption meters added to the key switchboards throughout the Gallery enable detailed collection of usage data. Electricity usage is monitored very closely to achieve minimum consumption while maintaining international museum standards for temperature and humidity.

**Electricity**
The average daily electricity consumption at our Domain site decreased from 21,572 kilowatt hours in 2013–14 to 17,465 kilowatt hours in 2016–17, which is a decrease of 19%. The 2016–17 daily usage is a decrease of 18% from the daily usage of 2015–16.

**Gas**
The average daily consumption of gas at the Domain site was 105 gigajoules, which is a 11% decrease in consumption from 2013–14. The 2016–17 daily usage is a decrease of 6.3% from the daily usage of 2015–16.

**Water**
Average water usage this year decreased from 105 kilolitres per day in 2013–14 to 98 kilolitres per day, which is a 6.7% decrease in consumption. The chiller upgrade project has enabled a more efficient use of water in the air-conditioning system, and a further reduction is forecast for 2017–18.

**Waste Reduction**
With development of a new customer relationship management (CRM) system, the Gallery has moved to email invites for the majority of Gallery events and other correspondence. This has resulted in a significant reduction in paper consumption.

The main Gallery printers/photocopiers are set to default to double-sided black and white 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 development of the Gallery’s intranet to replace previously paper-based systems continued in 2016–17. The ‘log a job’ feature allows staff to book work by, or report problems to, Building Services, Graphics, IT, Photographic Studio, Security and AV Services departments. The information available in the intranet’s policy and procedures section was increased, giving staff easy online access to information relevant to their work.

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

The Gallery’s upgrade of TRIM increases licenses and continues to roll out the electronic documents management system to more users which decrease the use for paper based records.

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

Bins are provided in the loading dock to ensure that glass and plastic can be appropriately recycled.

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire and workshop, building materials, plant materials and hazardous materials are sent to an external supplier. The Conservation department recycles its paper and cardboard off-cuts internally and disposes of needles and syringes appropriately.

Expired lights are collected and disposed of appropriately. Used toner cartridges, drums and waste collectors are sent for recycling.

The Research Library and Gallery Shop continue to reuse cardboard boxes and bubble wrap for packaging inter-library loans and filling visitor and e-commerce merchandise orders.

All food and beverage services are handled by our contract caterer, Chiswick, which ensures that all glass bottles from the food outlets and functions are appropriately recycled.

The IT department participates in the SORC recycling program (sort.org.au), a whole-of-government initiative, which enables the donation of redundant computers to not-for-profit organisations and disadvantaged individuals.

In 2016–17, 122 tonnes of the Gallery’s waste was reported to be diverted from landfill.

**Motor Vehicle Fleet**
The Gallery’s permanent small fleet of seven motor vehicles includes a sedan and a van which runs on E10 petrol and a utility truck, a two-tonne truck and a 4.5-tonne truck which use diesel. The Gallery’s wagon is 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.

Acquisition and 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.
Art Gallery of NSW: painting an energy savings picture

ABOUT US
The Art Gallery of NSW, opened in 1896, is Sydney’s premier art gallery, the fourth largest in Australia and is a significant cultural organisation and a major tourism destination for local, interstate and international visitors. It attracts an average 1.3 million visitors per year.

OUR SITUATION
We need a well-functioning heating, ventilation and air conditioning (HVAC) system to ensure a constant indoor climate to maintain our art collection, valued at more than $1bn, and to protect borrowed art works. Operating our HVAC is expensive, so ensuring it is running efficiently was the main driver for our decision to upgrade the system.

Our three chillers were approaching or had exceeded their usable life and were inefficient and struggled to maintain required temperatures on very hot days. They also were not fitted with variable speed drives (VSDs) meaning they were operating at full capacity all the time, so upgrading was a high priority for us.

BY THE NUMBERS
Cost of efficiency actions: $1.65m
Verified energy savings: 1208MWh per year – 15.4% of total site energy use
Total annual electricity cost savings: approximately $140,000
Estimated ESCs: 12,228

Measurement & Verification, Energy Saving Certificates, HVAC

We have reduced our carbon footprint and made our operations more sustainable.

Luke Simkins, Head Building Services, Art Gallery of NSW

Photo: J Kalute/OEH

Case Study
OUR ENERGY SAVING PROJECT
To improve the efficiency and performance of our HVAC system and reduce costs we upgraded our two rotary-screw chillers to high efficiency units with VSDs, reconfigured the cooling tower pipe-work to improve performance. We installed variable speed drivers (VSDs) on the existing chilled water pumps to improve hydraulic efficiency. We also installed a new control system for our chillers that is easier to regulate and monitor energy consumption.

WHAT IS MEASUREMENT AND VERIFICATION (M&V)
M&V provides a way for businesses to calculate energy savings from efficiency projects using internationally recognised standards. Savings are determined by comparing energy use before and after a project is implemented whilst closely monitoring its key drivers. When designed and implemented correctly, M&V quantifies energy savings with high accuracy. The Office of Environment and Heritage (OEH) has more information here.

WHY DID WE MEASURE AND VERIFY?
In order to claim energy saving certificates through the NSW Government’s Energy Savings Scheme (ESS) and to confirm with a high degree of confidence, the return on our investment, we needed to measure and verify the energy savings from the project.

OUR VERIFICATION PROCESS
Working with the Office of Environment and Heritage (OEH) we engaged an Accredited Certificate Provider (ACP) to conduct our M&V and manage our application for energy saving certificates from start to finish. The consultant used the project impact assessment with measurement and verification (PIAM&V) method which allows us to forward create certificates for the next 10 years.

The consultant used actual energy consumption data and meteorological data to develop baseline and operational energy use models for a typical year of operation. When these were compared, the consultant was able to calculate our energy savings for a typical year.

INFORMATION
Creating ESCs using an accredited certificate provider (ACP)
Businesses wishing to claim ESCs under the ESS should engage a suitable ACP who is familiar with the scheme and its requirements, and the energy efficiency project. The ACP manages the certificate creation process from start to finish, including all the administrative and M&V requirements established by the scheme regulator. The ACP’s fee is often success-based and typically quoted as a percentage of the certificates with the balance traded and payable to the business. The NSW Government has a list of ACPs.

Heating, ventilation and air conditioning (HVAC) optimisation
The Office of Environment and Heritage has information and training courses in HVAC optimisation.
THE RESULTS

The M&V verified a reduction in annual electricity use of approximately 1200 Megawatt-hours (MWh) or more than 15%, representing a cost saving of more than $100,000, and by reducing plant load during peak demand times we saved a further $30,000. Our project generated more than 12,000 energy saving certificates and reduced our annual greenhouse emissions by approximately 1700 tonnes CO₂. We also expect gas savings associated with the upgraded HVAC system, although this has not been quantified.

Previously during hot summers, our chillers would struggle to keep constant temperatures, the new system coped easily with recent extreme summer temperatures.

We feel there are more energy savings to be had and will continue looking for ways to improve the HVAC operation.

TAKE ACTION

To find out more about reducing energy costs, contact the Business Support team at the Office of Environment and Heritage.

EMAIL
energy.saver@environment.nsw.gov.au

CALL
1300 361 967 (ask for the Business Support team)

VISIT
environment.nsw.gov.au/business
## Overseas Travel

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Destination</th>
<th>Reason for travel</th>
<th>Days on duty</th>
<th>Period of travel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suhanya Raffel</td>
<td>Deputy Director/ Director of Collections</td>
<td>Japan</td>
<td>Attend Yokohama Triennale planning and board meetings.</td>
<td>3</td>
<td>9/07/2016 – 12/07/2016</td>
</tr>
<tr>
<td>Matthew Cox</td>
<td>Curator, Asian Art</td>
<td>Singapore and The Philippines</td>
<td>Develop an exhibition with loans from the Singapore Art Museum and the National Museum of the Philippines.</td>
<td>9</td>
<td>22/07/2016 – 31/07/2016</td>
</tr>
<tr>
<td>Michael Brand</td>
<td>Director</td>
<td>Tokyo, Russia and France</td>
<td>Attend a Sydney Modern Project workshop in Tokyo, a board meeting in St Petersburg and undertake major exhibition negotiations in Paris.</td>
<td>11</td>
<td>20/08/2016 – 31/08/2016</td>
</tr>
<tr>
<td>Cara Pinchbeck</td>
<td>Curator, Aboriginal and Torres Strait Islander Art</td>
<td>United States of America</td>
<td>View Aboriginal and Torres Strait Islander art in an international context, review rare objects in institutional collections and consider diverse display systems and gallery spaces in leading institutions.</td>
<td>9</td>
<td>27/08/2016 – 5/09/2016</td>
</tr>
<tr>
<td>Yin Cao</td>
<td>Curator, Chinese Art</td>
<td>New Zealand</td>
<td>Attend a steering group meeting to plan an international museums conference in China.</td>
<td>2</td>
<td>29/08/2016 – 31/08/2016</td>
</tr>
<tr>
<td>Kuldeep Duhan</td>
<td>Manager, Security and Gallery Services</td>
<td>Japan, France, The Netherlands, United Kingdom and United States of America</td>
<td>Visit museums and galleries to better understand international security operations within cultural institutions. Funded by the Art Gallery Society.</td>
<td>23</td>
<td>11/09/2016 – 4/10/2016</td>
</tr>
<tr>
<td>Joanne Hein</td>
<td>Designer</td>
<td>China and Hong Kong</td>
<td>Press check for the catalogue of a major exhibition.</td>
<td>5</td>
<td>11/09/2016 – 16/09/2016</td>
</tr>
<tr>
<td>Cara Pinchbeck</td>
<td>Curator, Aboriginal and Torres Strait Islander Art</td>
<td>United Kingdom</td>
<td>View Aboriginal and Torres Strait Islander art in an international context, review rare objects in institutional collections and consider diverse display systems and gallery spaces in leading institutions.</td>
<td>10</td>
<td>30/09/2016 – 10/10/2016</td>
</tr>
<tr>
<td>Heather Whiteley Robertson</td>
<td>Head of Learning and Participation</td>
<td>United Kingdom and United States of America</td>
<td>Attend an international engagement conference in Liverpool and meet with public engagement programming teams in the United Kingdom and United States of America.</td>
<td>18</td>
<td>30/09/2016 – 18/10/2016</td>
</tr>
<tr>
<td>Yin Cao</td>
<td>Curator, Chinese Art</td>
<td>Hong Kong and China</td>
<td>Participate in the Understanding Chinese Art: Communication and Collaboration in and Beyond the Museum forum and meet with the National Bureau of Relics in Beijing.</td>
<td>15</td>
<td>10/10/2016 – 25/10/2016</td>
</tr>
<tr>
<td>Michael Brand</td>
<td>Director</td>
<td>United States of America and Mexico</td>
<td>Attend the Bizot Group meeting of international art museum directors in Mexico City and meet with the directors of museums in Los Angeles.</td>
<td>14</td>
<td>12/11/2016 – 26/11/2016</td>
</tr>
<tr>
<td>Natasha Henry</td>
<td>Head of Marketing and Communications</td>
<td>Canada</td>
<td>Attend the Communicating the Museum conference in Quebec.</td>
<td>11</td>
<td>13/11/2016 – 24/11/2016</td>
</tr>
<tr>
<td>Matthew Cox</td>
<td>Curator, Asian Art</td>
<td>The Philippines</td>
<td>Facilitate the photography of loans from the National Museum of the Philippines for an exhibition at the Art Gallery of NSW.</td>
<td>7</td>
<td>19/11/2016 – 26/11/2016</td>
</tr>
<tr>
<td>Miriam Stirling</td>
<td>Photographer</td>
<td>The Philippines</td>
<td>Facilitate the photography of loans from the National Museum of the Philippines.</td>
<td>7</td>
<td>19/11/2016 – 26/11/2016</td>
</tr>
<tr>
<td>Wayne Tunnicliffe</td>
<td>Head Curator, Australian Art</td>
<td>United Kingdom and France</td>
<td>Install collection works at the National Gallery, London; participate in symposia; attend the opening of Australia’s Impressionists at the National Gallery; visit Louvre Lens in France as part of the development for the Sydney Modern Project.</td>
<td>18</td>
<td>27/11/2016 – 15/12/2016</td>
</tr>
<tr>
<td>Michael Brand</td>
<td>Director</td>
<td>United Kingdom, Germany and Japan</td>
<td>Attend the opening and associated events for the Australia’s Impressionists exhibition (for which the Gallery loaned one-third of the works and was the Australian coordinator) at the National Gallery, London. Meetings at the Haus der Kunst in Munich.</td>
<td>7</td>
<td>4/12/2016 – 12/12/2016</td>
</tr>
</tbody>
</table>
## Overseas Travel continued

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Destination</th>
<th>Reason for travel</th>
<th>Days on duty</th>
<th>Period of travel</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Richardson</td>
<td>Director, Development</td>
<td>United Kingdom and United States of America</td>
<td>Attend the opening and associated events for the Australia’s Impressionists exhibition at the National Gallery, London and meet with potential donors in the United States of America for the Sydney Modern Project.</td>
<td>11</td>
<td>4/12/2016 – 15/12/2016</td>
</tr>
<tr>
<td>Jane Wynter</td>
<td>Head of Philanthropy</td>
<td>Singapore</td>
<td>Accompany benefactors on an art tour.</td>
<td>6</td>
<td>10/02/2017 – 16/02/2017</td>
</tr>
<tr>
<td>Ashlie Hunter</td>
<td>Producer Public Programs</td>
<td>New Zealand</td>
<td>Attend meetings regarding touring a major public program to Auckland Art Gallery. Funded by the Auckland Art Gallery.</td>
<td>1</td>
<td>16/02/2017 – 17/02/2017</td>
</tr>
<tr>
<td>Maud Page</td>
<td>Deputy Director/ Director of Collections</td>
<td>Hong Kong</td>
<td>Attend Art Basel Hong Kong and host two events.</td>
<td>4</td>
<td>19/03/2017 – 23/03/2017</td>
</tr>
<tr>
<td>John Richardson</td>
<td>Director, Development</td>
<td>Hong Kong</td>
<td>Attend Art Basel Hong Kong and host two events.</td>
<td>4</td>
<td>19/03/2017 – 23/03/2017</td>
</tr>
<tr>
<td>Michael Brand</td>
<td>Director</td>
<td>Russia</td>
<td>Attend meetings regarding a major exhibition partnership.</td>
<td>6</td>
<td>21/03/2017 – 27/03/2017</td>
</tr>
<tr>
<td>John Wicks</td>
<td>Director, Finance and Commercial Operations/CFO</td>
<td>United Kingdom, United States of America and New Zealand</td>
<td>Attend the Corporate Manager’s conference in Auckland and the US Finance Directors’ conference in Seattle. Visit art museums that have expanded recently to inform the Sydney Modern Project.</td>
<td>18</td>
<td>21/03/2017 – 8/04/2017</td>
</tr>
<tr>
<td>Maud Page</td>
<td>Deputy Director/ Director of Collections</td>
<td>France</td>
<td>Attend meetings regarding exhibition partnerships.</td>
<td>8</td>
<td>23/03/2017 – 31/03/2017</td>
</tr>
<tr>
<td>Michael Brand</td>
<td>Director</td>
<td>Japan and Taiwan</td>
<td>Attend a design workshop to progress the Sydney Modern Project in Tokyo and negotiate loans in Taipei for a major exhibition.</td>
<td>5</td>
<td>9/04/2017 – 14/04/2017</td>
</tr>
<tr>
<td>Yin Cao</td>
<td>Curator, Chinese Art</td>
<td>Taiwan</td>
<td>Negotiate exhibition loans.</td>
<td>8</td>
<td>10/04/2017 – 18/04/2017</td>
</tr>
<tr>
<td>Paula Dredge</td>
<td>Conservator</td>
<td>United Kingdom</td>
<td>Undertake a research residency in Sidney Nolan’s studio and represent the Gallery at events in London to celebrate the centenary of Sidney Nolan’s birthday.</td>
<td>61</td>
<td>10/04/2017 – 10/06/2017</td>
</tr>
<tr>
<td>Justin Paton</td>
<td>Head Curator, International Art</td>
<td>New Zealand</td>
<td>Participate in a floor talk and panel discussions about exhibitions at the City Gallery.</td>
<td>2</td>
<td>26/04/2017 – 26/04/2017</td>
</tr>
<tr>
<td>Lisa Catt</td>
<td>Assistant Curator, International Art</td>
<td>United States of America</td>
<td>Attend Getting Started: A Shared Responsibility, Caring for Time-Based Media Artworks in Collections four-day workshop run by MoMA (Museum of Modern Art).</td>
<td>10</td>
<td>29/04/2017 – 9/05/2017</td>
</tr>
<tr>
<td>Asti Sherring</td>
<td>Conservator</td>
<td>United States of America</td>
<td>Attend Getting Started: A Shared Responsibility, Caring for Time-Based Media Artworks in Collections four-day workshop run by MoMA (Museum of Modern Art).</td>
<td>15</td>
<td>29/04/2017 – 14/05/2017</td>
</tr>
<tr>
<td>Wayne Tunnicliffe</td>
<td>Head Curator, Australian Art</td>
<td>United Kingdom and France</td>
<td>Film a suite of short films and a documentary based on a prominent Australian artist.</td>
<td>21</td>
<td>1/05/2017 – 22/05/2017</td>
</tr>
<tr>
<td>Michael Brand</td>
<td>Director</td>
<td>Italy</td>
<td>Attend the Venice Biennale and associated events with major benefactor groups, attend the opening of the Prada Foundation in Milan and the Bulgari Workshop in Rome.</td>
<td>10</td>
<td>3/05/2017 – 13/05/2017</td>
</tr>
<tr>
<td>Justin Paton</td>
<td>Head Curator, International Art</td>
<td>Singapore, Italy, Austria, Germany</td>
<td>Attend the Venice Biennale. Visit a number of other galleries and museums to view artworks being considered for exhibitions or acquisition.</td>
<td>12</td>
<td>4/05/2017 – 16/05/2017</td>
</tr>
<tr>
<td>Nicholas Chambers</td>
<td>Senior Curator, International Art</td>
<td>Switzerland, Germany, Italy and Greece</td>
<td>Undertake research, attend three major international art events and the professional preview of Art Basel.</td>
<td>17</td>
<td>11/06/2017 – 28/06/2017</td>
</tr>
</tbody>
</table>
### Overseas Travel continued

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Destination</th>
<th>Reason for travel</th>
<th>Days on duty</th>
<th>Period of travel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yuki Kawakami</td>
<td>Assistant Programs Producer</td>
<td>Singapore, Japan, Taiwan and Hong Kong</td>
<td>Undertake research and professional development regarding new museum initiatives and youth-focused public programming. Travel funded by the Edmund Capon Fellowship.</td>
<td>25</td>
<td>13/06/17 – 8/07/2017</td>
</tr>
<tr>
<td>Simone Bird</td>
<td>Communications Manager</td>
<td>The Netherlands</td>
<td>Accompany Australian journalists to Amsterdam to visit the Rijksmuseum, key locations and events related to the upcoming exhibition, Rembrandt and the Dutch Golden Age: masterpieces from the Rijksmuseum.</td>
<td>7</td>
<td>17/06/17 – 24/06/2011</td>
</tr>
</tbody>
</table>

**Couriers (travel with outgoing loans from the Gallery's collection – funded by the borrowing institution)**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Destination</th>
<th>Reason for travel</th>
<th>Days on duty</th>
<th>Period of travel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlotte Cox</td>
<td>Manager, Loans and Touring</td>
<td>China</td>
<td>Condition check, sign off indemnity and accompany freight in transit from Sydney to Xian.</td>
<td>10</td>
<td>20/07/16 – 30/07/2016</td>
</tr>
<tr>
<td>Frances Cumming</td>
<td>Exhibitions Conservator</td>
<td>China</td>
<td>Condition check, sign off indemnity and accompany freight in transit from Sydney to Xian.</td>
<td>10</td>
<td>20/07/16 – 30/07/2016</td>
</tr>
<tr>
<td>Frances Cumming</td>
<td>Exhibitions Conservator</td>
<td>Spain and Monaco</td>
<td>Accompany works in transit from Sydney to Spain and Monaco.</td>
<td>24</td>
<td>5/09/16 – 29/09/2016</td>
</tr>
<tr>
<td>Carolyn Murphy</td>
<td>Head of Conservation</td>
<td>United States of America</td>
<td>Condition check, sign off indemnity and accompany artworks in transit from Newark to Sydney.</td>
<td>5</td>
<td>18/09/16 – 23/09/2016</td>
</tr>
<tr>
<td>Frances Cumming</td>
<td>Exhibitions Conservator</td>
<td>Italy</td>
<td>Condition report, sign off indemnity and accompany works in transit.</td>
<td>7</td>
<td>31/10/16 – 7/11/2016</td>
</tr>
<tr>
<td>Kasi Albert</td>
<td>Objects Conservator</td>
<td>China</td>
<td>Accompany an artwork, condition report, supervise installation and sign off the indemnity.</td>
<td>6</td>
<td>28/11/16 – 4/12/2016</td>
</tr>
<tr>
<td>Malgorzata Sawicki</td>
<td>Head of Frames Conservation</td>
<td>Denmark</td>
<td>Supervise the de-installation, condition reporting, packing and freight return of artwork.</td>
<td>6</td>
<td>1/12/16 – 7/12/2016</td>
</tr>
<tr>
<td>Simon Ives</td>
<td>Conservator, Paintings</td>
<td>Spain, Germany</td>
<td>Overse de-installation, packing, sign off on indemnity and accompany artworks in transit from Bilbao to Sydney.</td>
<td>8</td>
<td>8/01/17 – 16/01/2017</td>
</tr>
<tr>
<td>Paul Solly</td>
<td>Registration Assistant, Collection</td>
<td>United Kingdom</td>
<td>Accompany art works in transit from Sydney and London, condition report and sign off the indemnity.</td>
<td>10</td>
<td>17/01/17 – 27/01/2017</td>
</tr>
<tr>
<td>Brent Willson</td>
<td>Registrar</td>
<td>Germany and Switzerland</td>
<td>Accompany artwork from Sydney to Zurich, condition check and sign off indemnity.</td>
<td>17</td>
<td>24/01/17 – 10/02/2017</td>
</tr>
<tr>
<td>Miriam Craig</td>
<td>Registrar</td>
<td>New Zealand</td>
<td>Accompany works from Sydney to New Zealand, condition check and sign off indemnity.</td>
<td>5</td>
<td>9/02/17 – 14/02/2017</td>
</tr>
<tr>
<td>Kasi Albert</td>
<td>Objects Conservator</td>
<td>China</td>
<td>De-install and supervise packing of artwork.</td>
<td>6</td>
<td>5/03/17 – 11/03/2017</td>
</tr>
<tr>
<td>Anne Ryan</td>
<td>Curator, Australian Art</td>
<td>United Kingdom</td>
<td>Supervise de-installation, condition reporting and packing of works and accompany them back to Australia.</td>
<td>13</td>
<td>18/03/17 – 31/03/2017</td>
</tr>
</tbody>
</table>

**Sydney Modern Project (Tokyo workshops alternating with Sydney workshops)**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Destination</th>
<th>Reason for travel</th>
<th>Days on duty</th>
<th>Period of travel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sally Webster</td>
<td>Sydney Modern Project Manager</td>
<td>Japan</td>
<td>Attend meetings with the Sydney Modern Project architects.</td>
<td>2</td>
<td>4/07/16 – 6/07/2017</td>
</tr>
<tr>
<td>Sally Webster</td>
<td>Sydney Modern Project Manager</td>
<td>Japan</td>
<td>Attend meetings with the Sydney Modern Project architects.</td>
<td>4</td>
<td>21/06/16 – 25/06/2016</td>
</tr>
<tr>
<td>Sally Webster</td>
<td>Sydney Modern Project Manager</td>
<td>Japan</td>
<td>Attend meetings with the Sydney Modern Project architects.</td>
<td>7</td>
<td>11/12/16 – 14/12/2016</td>
</tr>
<tr>
<td>Michael Brand</td>
<td>Director</td>
<td>Japan</td>
<td>Attend meetings with the Sydney Modern Project architects.</td>
<td>2</td>
<td>9/02/17 – 11/02/2017</td>
</tr>
<tr>
<td>Maud Page</td>
<td>Deputy Director/ Director of Collections</td>
<td>Japan</td>
<td>Attend meetings with the Sydney Modern Project architects.</td>
<td>2</td>
<td>9/02/17 – 11/02/2017</td>
</tr>
<tr>
<td>Sally Webster</td>
<td>Sydney Modern Project Manager</td>
<td>Japan</td>
<td>Attend meetings with the Sydney Modern Project architects.</td>
<td>2</td>
<td>9/02/17 – 11/02/2017</td>
</tr>
<tr>
<td>Sally Webster</td>
<td>Sydney Modern Project Manager</td>
<td>Japan</td>
<td>Attend meetings with the Sydney Modern Project architects.</td>
<td>3</td>
<td>9/04/17 – 12/04/2017</td>
</tr>
</tbody>
</table>
The Gallery’s financial position in 2016–17 improved significantly over the financial position in 2015–16. Consistent with prior years, the Gallery was able to improve its financial position by controlling discretionary costs, increasing its commercial revenues, and allowing the increased contribution from commercial activities to flow through to the overall net result.

During the financial year, general visitation increased by 24% on the previous year. The main drivers for the increase in visitation were a successful exhibition program; creative use of the Gallery’s art collection in its various galleries in conjunction with a range of public programs; the ongoing success of the Art After Hours program on Wednesday nights; and a popular lecture and film program.

Revenues from the Gallery’s commercial activities continue to make an important contribution to its overall financial performance. A successful exhibitions program, including the runaway success of the Frida and Diego exhibition, had a flow-on effect to other commercial revenues. These include excellent foods options at the expanded Gallery café and CHISWICK at the Gallery restaurant; high use of the Gallery’s venues for functions and events; and sales in the Gallery Shop.

Exhibition ticket sales increased by 60% in 2016–17, partly through an increase in the volume of visitors and also resulting from a modest increase in ticket prices. Venue hire, catering revenue and shop revenue increased by 12% over the previous year.

The Gallery continues to attract a high level of donations of art works in kind ($18.7 million) (2015–16: $6.2 million) and cash donation for the acquisition of art and other specific purposes ($13.9 million) (2015–16: $7.6 million).

The Gallery holds investments with TCorp as well as term deposits with commercial banks. Investment revenue increased to $2.6 million in 2016–17 (2015–16: $900,000).

In terms of costs, employee costs have increased mainly due to the compulsory pay increased to all staff and a one-off redundancy cost funded by Treasury. Fixed costs were largely in line with previous years. Increases in variable costs were mainly a result of the higher level of trading activity across the Gallery’s commercial operations.

The overall net result for the year was $34.9 million (2015–16: $26 million), as reported in the Gallery’s Statement of Comprehensive Income (SOIC), which is prepared in accordance with Australian Accounting Standards. The result includes non-operating specific 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. Even though these revenues are included in arriving at the net result in accordance with accounting standards, the funds are not available for operating purposes. The Gallery’s underlying operating result in 2016–17 was a surplus of $286,000 (2015–16: $412,000).

LOOKING FORWARD

The announcement of $244 million of funding by the NSW Government to support the expansion of the Gallery has triggered the roll-out of a detailed plan to support this project. The governance structure for the next phase of the project is now in place. The project team is currently being expanded as the Gallery moves towards the submission of a Development Application in November 2017.

The Gallery remains focused on delivering an exciting program as it moves into the new financial year. The financial performance in the first two months of the new financial year has been in line with expectations.
## Budget Summary

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Visitors - incl touring/studio</strong></td>
<td>m</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artworks purchased</td>
<td>$’m</td>
<td>$7.1</td>
<td>$5.7</td>
<td>$8.8</td>
<td>$6.3</td>
<td>$4.8</td>
<td>$32.7</td>
</tr>
<tr>
<td>Donations of Artwork</td>
<td>$’m</td>
<td>$8.6</td>
<td>$3.6</td>
<td>$4.2</td>
<td>$6.2</td>
<td>$18.7</td>
<td>$41.3</td>
</tr>
<tr>
<td><strong>Total Works of Art Acquired</strong></td>
<td>$’m</td>
<td>$15.7</td>
<td>$9.3</td>
<td>$13.0</td>
<td>$12.5</td>
<td>$23.5</td>
<td>$74.0</td>
</tr>
<tr>
<td>Exhibition Admission Revenue</td>
<td>$’m</td>
<td>$3.0</td>
<td>$2.0</td>
<td>$3.8</td>
<td>$4.4</td>
<td>$7.1</td>
<td>$20.3</td>
</tr>
<tr>
<td>Merchandise, books and publication sales</td>
<td>$’m</td>
<td>$3.1</td>
<td>$3.5</td>
<td>$3.3</td>
<td>$3.8</td>
<td>$4.7</td>
<td>$18.4</td>
</tr>
<tr>
<td>Other services/activities</td>
<td>$’m</td>
<td>$5.4</td>
<td>$4.6</td>
<td>$5.1</td>
<td>$3.7</td>
<td>$5.9</td>
<td>$22.6</td>
</tr>
<tr>
<td>Bequests and special funds</td>
<td>$’m</td>
<td>$8.4</td>
<td>$4.6</td>
<td>$12.0</td>
<td>$7.6</td>
<td>$13.9</td>
<td>$46.1</td>
</tr>
<tr>
<td>Other grants and contributions / other misc</td>
<td>$’m</td>
<td>$12.8</td>
<td>$9.1</td>
<td>$9.6</td>
<td>$10.9</td>
<td>$24.0</td>
<td>$68.9</td>
</tr>
<tr>
<td><strong>Total revenue from exhibitions, visitor services and benefaction</strong></td>
<td>$’m</td>
<td>$32.7</td>
<td>$23.8</td>
<td>$33.8</td>
<td>$30.4</td>
<td>$55.6</td>
<td>$176.3</td>
</tr>
<tr>
<td>Personnel Expenses</td>
<td>$’m</td>
<td>$23.9</td>
<td>$20.6</td>
<td>$22.2</td>
<td>$24.0</td>
<td>$24.7</td>
<td>$115.4</td>
</tr>
<tr>
<td>Depreciation</td>
<td>$’m</td>
<td>$5.0</td>
<td>$4.1</td>
<td>$3.5</td>
<td>$2.5</td>
<td>$3.6</td>
<td>$18.7</td>
</tr>
<tr>
<td>Insurance</td>
<td>$’m</td>
<td>$2.3</td>
<td>$1.2</td>
<td>$1.3</td>
<td>$1.3</td>
<td>$1.6</td>
<td>$7.7</td>
</tr>
<tr>
<td>Other Operating Expenses</td>
<td>$’m</td>
<td>$15.6</td>
<td>$18.8</td>
<td>$19.4</td>
<td>$17.9</td>
<td>$21.9</td>
<td>$93.6</td>
</tr>
<tr>
<td><strong>Total Operating Expenses</strong></td>
<td>$’m</td>
<td>$46.8</td>
<td>$44.7</td>
<td>$46.4</td>
<td>$45.7</td>
<td>$51.8</td>
<td>$235.4</td>
</tr>
<tr>
<td>Recurrent appropriation</td>
<td>$’m</td>
<td>$27.3</td>
<td>$23.9</td>
<td>$23.8</td>
<td>$23.9</td>
<td>$23.9</td>
<td>$122.8</td>
</tr>
<tr>
<td>Liabilities assumed by government</td>
<td>$’m</td>
<td>$0.2</td>
<td>$0.8</td>
<td>$1.0</td>
<td>$1.7</td>
<td>$1.7</td>
<td>$5.4</td>
</tr>
<tr>
<td>Capital appropriation/other</td>
<td>$’m</td>
<td>$3.2</td>
<td>$6.0</td>
<td>$9.0</td>
<td>$15.6</td>
<td>$5.5</td>
<td>$39.3</td>
</tr>
<tr>
<td><strong>Total Government Grants</strong></td>
<td>$’m</td>
<td>$30.7</td>
<td>$30.7</td>
<td>$33.8</td>
<td>$41.2</td>
<td>$31.1</td>
<td>$167.5</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>$’m</td>
<td>$63.4</td>
<td>$54.5</td>
<td>$67.6</td>
<td>$71.6</td>
<td>$86.7</td>
<td>$343.8</td>
</tr>
<tr>
<td>Government recurrent contribution as a % of operating revenues</td>
<td>%</td>
<td>46%</td>
<td>50%</td>
<td>41%</td>
<td>44%</td>
<td>30%</td>
<td>N/A</td>
</tr>
<tr>
<td>Govt contribution as % of total revenue</td>
<td>%</td>
<td>48%</td>
<td>56%</td>
<td>50%</td>
<td>58%</td>
<td>36%</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Net Surplus</strong></td>
<td>$’m</td>
<td>$16.6</td>
<td>$9.8</td>
<td>$21.2</td>
<td>$25.9</td>
<td>$34.9</td>
<td>$108.4</td>
</tr>
<tr>
<td>Employees – effective full-time (FTE)</td>
<td>Number</td>
<td>227</td>
<td>199</td>
<td>205</td>
<td>212</td>
<td>212</td>
<td>N/A</td>
</tr>
<tr>
<td>Average salary per head</td>
<td>$’000</td>
<td>105</td>
<td>103</td>
<td>110</td>
<td>110</td>
<td>110</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td>$’m</td>
<td>$1,355.5</td>
<td>$1,366.8</td>
<td>$1,578.6</td>
<td>$1,620.1</td>
<td>$1,657.6</td>
<td>N/A</td>
</tr>
</tbody>
</table>
INDEPENDENT AUDITOR’S REPORT
Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

Opinion
I have audited the accompanying financial statements of Art Gallery of New South Wales Trust (the Art Gallery), which comprise the statements of financial position as at 30 June 2017, the statements of comprehensive income, the statements of changes in equity, the statements of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information of the Art Gallery and the consolidated entity. The consolidated entity comprises the Art Gallery and the entities it controlled at the year’s end or from time to time during the financial year.

In my opinion, the financial statements:

• give a true and fair view of the financial position of the Art Gallery and the consolidated entity as at 30 June 2017, and of their financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards
• are in accordance with section 41B of 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.

Basis for Opinion
I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the ‘Auditor’s Responsibility for the Audit of the Financial Statements’ section of my report.

I am independent of the Art Gallery and the consolidated entity in accordance with the requirements of the:

• Australian Auditing Standards
• Accounting Professional and Ethical Standards Board’s APES 110 ‘Code of Ethics for Professional Accountants’ (APES 110).

I have also fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament further promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles 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
• precluding the Auditor-General from providing non-audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.
The Trustees' Responsibility for the Financial Statements

The Trustees of the Art Gallery are responsible for the preparation and fair presentation of the financial statements 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 and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees must assess the ability of the Art Gallery and the consolidated entity to continue as a going concern except where operations will be dissolved by an Act of Parliament or otherwise cease. The assessment must, disclose, as applicable, matters related to going concern and the appropriateness of using the going concern basis of accounting.

Auditor's Responsibility for the Audit of the Financial Statements

My objectives are to:

• obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and
• issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.


The description forms part of my auditor's report.

My opinion does not provide assurance:

• that the Art Gallery or the consolidated entity carried out their activities effectively, efficiently and economically
• 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 any other information which may have been hyperlinked to/from the financial statements.

James Sugumar
Director, Financial Audit Services

29 September 2017
SYDNEY
ART GALLERY OF NEW SOUTH WALES TRUST

STATUTORY FINANCIAL STATEMENTS
For the year ended 30 June 2017

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

A1

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 2013 and applicable Australian Accounting Standards.

A2

In our opinion, the financial statements and notes thereto include a true and fair view of the financial position as at 30 June 2017 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.

D. Gough  
President

M. Brand  
Director

M. Nelson  
Chair, Audit and Risk Committee

J. Weiss  
Director of Finance and Commercial Operations / CFO and Secretary to the Board

Dated the 25th of September 2017
## STATEMENT OF COMPREHENSIVE INCOME
For the year ended 30 June 2017

<table>
<thead>
<tr>
<th></th>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2017 $'000</td>
<td>2016 $'000</td>
</tr>
<tr>
<td><strong>EXPENSES EXCLUDING LOSSES</strong></td>
<td>51,803</td>
<td>45,677</td>
</tr>
<tr>
<td>Notes</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Operating expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personnel Services</td>
<td>2(a)</td>
<td>-</td>
</tr>
<tr>
<td>Employee Related Expenses</td>
<td>2(b)</td>
<td>24,720</td>
</tr>
<tr>
<td>Other operating expenses</td>
<td>2(c)</td>
<td>23,459</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>2(d)</td>
<td>3,624</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>51,803</td>
<td>45,677</td>
</tr>
<tr>
<td><strong>REVENUE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of goods and services</td>
<td>3(a)</td>
<td>14,681</td>
</tr>
<tr>
<td>Grants and contributions</td>
<td>3(b)</td>
<td>67,245</td>
</tr>
<tr>
<td>Acceptance by the Crown Entity of employee benefits and other liabilities</td>
<td>3(c)</td>
<td>1,659</td>
</tr>
<tr>
<td>Investment revenue</td>
<td>3(d)</td>
<td>2,564</td>
</tr>
<tr>
<td>Other revenue</td>
<td>3(e)</td>
<td>536</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>86,685</td>
<td>71,638</td>
</tr>
<tr>
<td><strong>Gain on disposal of assets</strong></td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td><strong>NET RESULT</strong></td>
<td>34,883</td>
<td>25,967</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Items that will not be reclassified to net result</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net increase in building revaluation</td>
<td>2,600</td>
<td>15,612</td>
</tr>
<tr>
<td><strong>Total other comprehensive income</strong></td>
<td>2,600</td>
<td>15,612</td>
</tr>
<tr>
<td><strong>TOTAL COMPREHENSIVE INCOME</strong></td>
<td>37,483</td>
<td>41,579</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

For the year ended 30 June 2017

<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>2017 $'000</td>
<td>2016 $'000</td>
<td>2017 $'000</td>
</tr>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>6</td>
<td>12,429</td>
<td>16,037</td>
</tr>
<tr>
<td>Receivables</td>
<td>7</td>
<td>3,386</td>
<td>3,160</td>
</tr>
<tr>
<td>Inventories</td>
<td>8</td>
<td>1,223</td>
<td>1,452</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td></td>
<td>17,038</td>
<td>20,649</td>
</tr>
<tr>
<td><strong>Non-current assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial assets at fair value through profit or loss</td>
<td>9</td>
<td>31,828</td>
<td>26,009</td>
</tr>
<tr>
<td>Property plant and equipment</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Land</td>
<td></td>
<td>21,000</td>
<td>21,000</td>
</tr>
<tr>
<td>- Buildings</td>
<td></td>
<td>225,706</td>
<td>218,027</td>
</tr>
<tr>
<td>- Plant and equipment</td>
<td></td>
<td>3,438</td>
<td>3,159</td>
</tr>
<tr>
<td>- Collection assets</td>
<td></td>
<td>1,366,571</td>
<td>1,343,039</td>
</tr>
<tr>
<td><strong>Total property, plant and equipment</strong></td>
<td></td>
<td>1,616,715</td>
<td>1,585,225</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td></td>
<td>1,649,164</td>
<td>1,611,759</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>1,657,612</td>
<td>1,620,129</td>
</tr>
<tr>
<td><strong>LIABILITIES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Current liabilities</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>12</td>
<td>6,006</td>
<td>9,615</td>
</tr>
<tr>
<td>Provision for Employment Benefits</td>
<td>13</td>
<td>2,536</td>
<td>2,611</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td></td>
<td>8,542</td>
<td>12,226</td>
</tr>
<tr>
<td><strong>Non-current liabilities</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provision for Employment Benefits</td>
<td>13</td>
<td>48</td>
<td>53</td>
</tr>
<tr>
<td><strong>Total non-current liabilities</strong></td>
<td></td>
<td>48</td>
<td>53</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td></td>
<td>8,590</td>
<td>12,279</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td>1,657,612</td>
<td>1,620,129</td>
</tr>
<tr>
<td><strong>EQUITY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reserves</td>
<td>1 (g) (i)</td>
<td>784,543</td>
<td>781,943</td>
</tr>
<tr>
<td>Accumulated funds</td>
<td>1 (g) (i)</td>
<td>873,069</td>
<td>838,186</td>
</tr>
<tr>
<td><strong>Total equity</strong></td>
<td></td>
<td>1,657,612</td>
<td>1,620,129</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
## STATEMENT OF CHANGES IN EQUITY
For the year ended 30 June 2017

### CONSOLIDATED ENTITY

<table>
<thead>
<tr>
<th></th>
<th>Accumulated Funds $'000</th>
<th>Asset Revaluation $'000</th>
<th>Surplus Total Equity $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance at 1 July 2015</strong></td>
<td>812,219</td>
<td>766,331</td>
<td>1,578,550</td>
</tr>
<tr>
<td><strong>Net result for the year</strong></td>
<td>25,967</td>
<td>-</td>
<td>25,967</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>15,612</td>
<td>15,612</td>
</tr>
<tr>
<td>Transfers on disposal</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>25,967</td>
<td>15,612</td>
<td>41,579</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2016</strong></td>
<td>838,186</td>
<td>781,943</td>
<td>1,620,129</td>
</tr>
<tr>
<td><strong>Balance at 1 July 2016</strong></td>
<td>838,186</td>
<td>781,943</td>
<td>1,620,129</td>
</tr>
<tr>
<td><strong>Net result for the year</strong></td>
<td>34,883</td>
<td>-</td>
<td>34,883</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>2,600</td>
<td>2,600</td>
</tr>
<tr>
<td>Transfers on disposal</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>34,883</td>
<td>2,600</td>
<td>37,483</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2017</strong></td>
<td>873,069</td>
<td>784,543</td>
<td>1,657,612</td>
</tr>
</tbody>
</table>

### PARENT ENTITY

<table>
<thead>
<tr>
<th></th>
<th>Accumulated Funds $'000</th>
<th>Asset Revaluation $'000</th>
<th>Surplus Total Equity $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance at 1 July 2015</strong></td>
<td>810,563</td>
<td>766,331</td>
<td>1,576,894</td>
</tr>
<tr>
<td><strong>Net result for the year</strong></td>
<td>26,189</td>
<td>-</td>
<td>26,189</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>15,612</td>
<td>15,612</td>
</tr>
<tr>
<td>Transfers on disposal</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>26,189</td>
<td>15,612</td>
<td>41,801</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2016</strong></td>
<td>836,752</td>
<td>781,943</td>
<td>1,618,695</td>
</tr>
<tr>
<td><strong>Balance at 1 July 2016</strong></td>
<td>836,752</td>
<td>781,943</td>
<td>1,618,695</td>
</tr>
<tr>
<td><strong>Net result for the year</strong></td>
<td>34,722</td>
<td>-</td>
<td>34,722</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>2,600</td>
<td>2,600</td>
</tr>
<tr>
<td>Transfers on disposal</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>34,722</td>
<td>2,600</td>
<td>37,322</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2017</strong></td>
<td>871,474</td>
<td>784,543</td>
<td>1,656,017</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
# STATEMENT OF CASH FLOWS
For the year ended 30 June 2017

<table>
<thead>
<tr>
<th>Notes</th>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
<th>Annual Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
</tbody>
</table>

## CASH FLOWS FROM OPERATING ACTIVITIES

**Payments**
- Employee related and personnel services expenses
  - 2017: (24,800)
  - 2016: (24,851)
  - 2017: (20,796)
  - 2017: (24,800)
  - 2016: (24,852)

- Operating Expenses
  - 2017: (27,585)
  - 2016: (21,696)
  - 2017: (20,016)
  - 2017: (27,532)
  - 2016: (21,686)

**Total payments**
- (52,384)
- (46,547)
- (40,812)
- (52,333)
- (46,538)

**Receipts**
- Sale of goods and services
  - 2017: 15,362
  - 2016: 11,728
  - 2017: 10,538
  - 2017: 15,622
  - 2016: 11,471

- Grants and contributions
  - 2017: 48,039
  - 2016: 48,724
  - 2017: 27,956
  - 2017: 47,860
  - 2016: 49,052

- Interest received
  - 2017: 341
  - 2016: 545
  - 2017: 1,700
  - 2017: 262
  - 2016: 533

- Other
  - 2017: 2,407
  - 2016: 1,821
  - 2017: 7,018
  - 2017: 2,519
  - 2016: 1,642

**Total receipts**
- 66,149
- 62,818
- 47,212
- 66,262
- 62,698

**NET CASH FLOWS FROM OPERATING ACTIVITIES**
- 14
- 13,765
- 16,271
- 6,400
- 13,931
- 16,160

## CASH FLOWS FROM INVESTING ACTIVITIES

- Proceeds from sale of property, plant and equipment
  - 1
  - 6
  - -
  - 1
  - 6

- Proceeds from sale of Investments
  - 1,500
  - -
  - -
  - 1,500
  - -

- Purchases of property, plant and equipment
  - (13,874)
  - (18,707)
  - (8,695)
  - (13,874)
  - (18,707)

- Purchases of investments
  - (5,000)
  - -
  - (800)
  - (5,000)
  - -

**NET CASH FLOWS FROM INVESTING ACTIVITIES**
- (17,373)
- (18,701)
- (9,495)
- (17,373)
- (18,701)

## NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS

- (3,608)
- (2,430)
- (3,095)
- (3,442)
- (2,541)

- Opening cash and cash equivalents
  - 16,037
  - 18,467
  - 21,398
  - 14,269
  - 16,810

**CLOSING CASH AND CASH EQUIVALENTS**
- 6
- 12,429
- 16,037
- 18,303
- 10,828
- 14,269

The accompanying notes form part of these financial statements.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2017

<table>
<thead>
<tr>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
</tr>
</tbody>
</table>

2 EXPENSES EXCLUDING LOSSES

(a) Personnel Services

Salaries and wages (including recreation leave)  -  -  20,063  19,218
Superannuation - defined benefit plans *  125  164  -  -
Superannuation - defined contribution plans  -  -  1,664  1,651
Long service leave *  -  -  697  770
Long service leave-OnCost  -  -  -  -
Workers’ compensation insurance  -  -  837  782
Redundancy *  -  -  -  -
Payroll tax and fringe benefit tax  -  -  1,152  1,258

-  -  24,720  24,022

(b) Employee Related Expenses

Salaries and wages (including recreation leave)  20,063  19,218  -  -
Superannuation - defined benefit plans *  125  164  -  -
Superannuation - defined contribution plans  1,664  1,651  -  -
Long service leave *  697  770  -  -
Long service leave-OnCost  -  -  (31)  -
Workers’ compensation insurance  212  179  -  -
Redundancy  837  782  -  -
Payroll tax on superannuation *  -  -  -  -
Other payroll tax and fringe benefit tax  1,152  1,258  -  -

24,720  24,022  -  -

* 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 2017 $791,262 ($1,078,579 in 2016).

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.

The outstanding amounts of payroll tax, workers’ compensation insurance premiums and fringe benefit 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.

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 1415/0905) 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.

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 defined benefits superannuation on-cost 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.

(c) Other operating expenses

Auditor’s remuneration - audit of the financial statements  103  100  96  94
Cost of sales  2,740  1,998  2,740  1,998
Travel and accommodation  937  618  937  618
Operating lease rental expense - minimum lease payments  110  107  110  107
Maintenance (refer reconciliation below)  418  316  418  316
Insurance  1,622  1,332  1,622  1,332
Consultants  157  471  157  471
Contractors  211  63  211  63
Consumables  679  368  679  368
Exhibition fees and related costs  1,979  2,049  1,979  2,049
Fees - general professional  1,608  814  1,608  814
Freight, packing and storage  1,792  1,491  1,792  1,491
Marketing and promotion  2,228  1,101  2,180  1,101
Printing/graphics  542  460  542  460
Property expenses  2,322  2,166  2,322  2,166
Value of services provided by volunteers - Note 3(b)  950  871  950  871
Sponsorship in kind  881  629  881  629
Other  4,190  4,226  4,179  4,225

23,459  19,180  23,403  19,172

Reconciliation - total maintenance
Maintenance expense as above  418  316  418  316
Personnel services maintenance expense included in Note 2(a)  -  -  -  -
Total maintenance expenses included in Note 2(a) & 2(b)  418  316  418  316

(d) Depreciation and amortisation

Buildings  3,248  1,954  3,248  1,954
Plant and equipment  330  475  330  475
Intangibles  46  46  46  46

3,624  2,475  3,624  2,475
3 REVENUE

(a) Sale of goods and services
Sale of goods
Merchandise, book and publication sales 4,731 3,790 4,731 3,790
Rendering of services
Admission fees 7,112 4,428 7,112 4,428
Venue hire and catering 1,912 1,844 1,912 1,844
Other 926 845 926 845
9,950 7,117 9,950 7,117

(b) Grants and contributions
From Department of Justice
Recurrent grants 23,871 23,910 23,871 23,910
Capital grants 5,540 15,570 5,540 15,570
29,411 39,480 29,411 39,480
From Non-Government Sources
Donations - cash * 13,996 7,642 13,817 7,487
Sponsorship - cash 2,798 2,601 2,798 3,084
Grants - other 472 476 472 476
Sponsorship - in kind 881 629 881 629
Donations - works of art 18,737 6,238 18,737 6,238
Value of services provided by volunteers - Note 2(c) 37,834 18,457 37,655 18,785
Other grants – personnel services - - 1,659 1,672
- - 1,659 1,672
61,245 57,937 68,725 59,937
* Donations include funding for acquisition of art works and other specific purposes.

(c) Acceptance by the Crown Entity of Employee Benefits and Other Liabilities
Long Service Leave 697 726 - -
Superannuation - defined benefits 125 164 - -
Redundancy 837 782 - -
1,659 1,672 - -

(d) Investment revenue
TCorp Hour Glass investment facilities 2,339 444 2,339 444
Interest 225 474 187 426
2,564 918 2,526 870

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'.

(e) Other revenue
Workers compensation recovery 536 204 536 139
- - 536 139

4 GAIN / (LOSS) ON DISPOSAL
Proceeds from disposal of property, plant & equipment and art works 1 6 1 6
Written down value of assets disposed 1 6 1 6
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2017

Consolidated Entity | Parent Entity
--- | ---
$'000 | $'000 | $'000 | $'000

5 CONDITIONS ON CONTRIBUTIONS AND RESTRICTED ASSETS
The following Investments 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.

- Bequest and Special Purpose Fund
  - Short term deposits
    - 2017: 10,098 $'000
    - 2016: 8,539 $'000
  - TCorp Hour Glass investment - medium term and long term facilities
    - 2017: 31,828 $'000
    - 2016: 26,009 $'000

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>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of goods and services</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Investment revenue</td>
<td>2,556</td>
<td>669</td>
</tr>
<tr>
<td>Grants and contributions</td>
<td>13,360</td>
<td>12,449</td>
</tr>
<tr>
<td>Other revenue</td>
<td>-</td>
<td>348</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenditure</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personnel Services</td>
<td>737</td>
<td>477</td>
</tr>
<tr>
<td>Other</td>
<td>838</td>
<td>630</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Surplus for the year</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>14,341</td>
<td>12,359</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Equity</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>34,548</td>
<td>33,904</td>
</tr>
<tr>
<td>Transfers</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>(6,963)</td>
<td>(11,715)</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>14,341</td>
<td>12,359</td>
</tr>
<tr>
<td>Closing balance</td>
<td>41,926</td>
<td>34,548</td>
</tr>
</tbody>
</table>

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. 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.

6 CURRENT ASSETS - CASH AND CASH EQUIVALENTS
Cash at bank and on hand
- 2017: 2,629 $'000
- 2016: 1,387 $'000

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:

<table>
<thead>
<tr>
<th>Cash and cash equivalents (per Statement of Financial Position)</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>12,429</td>
<td>16,037</td>
<td></td>
</tr>
</tbody>
</table>

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 at year end.

7 CURRENT ASSETS - RECEIVABLES
Trade debtors (sale of goods and services)
- 2017: 1,090 $'000
- 2016: 796 $'000

Details regarding credit risk, liquidity risk and market risk, including financial assets either past due or impaired are disclosed in note 16.

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.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2017

8 CURRENT ASSETS - INVENTORIES

Held for resale
Stock on hand - at cost

<table>
<thead>
<tr>
<th></th>
<th>Consolidated Entity</th>
<th>Parent Entity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2017 $'000</td>
<td>2016 $'000</td>
</tr>
<tr>
<td>Stock on hand</td>
<td>1,223</td>
<td>1,452</td>
</tr>
</tbody>
</table>

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.

9 NON-CURRENT ASSETS- FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS

TCorp Hour Glass investment - medium term and long term facilities

31,828 26,009 31,828 26,009

Details regarding credit risk, liquidity risk and market risk are disclosed in notes 16.

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 $'000</th>
<th>Total $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>At 30 June 2016 -fair value</td>
<td>21,000</td>
<td>260,767</td>
<td>20,445</td>
<td>1,343,039</td>
<td>1,645,251</td>
</tr>
<tr>
<td>Gross carrying amount</td>
<td>21,000</td>
<td>271,695</td>
<td>21,055</td>
<td>1,366,571</td>
<td>1,680,321</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>- (40,140)</td>
<td>(17,286)</td>
<td>- (57,426)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net revaluation increment/revaluation decrements</td>
<td>- (2,600)</td>
<td>(2,600)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net carrying amount</td>
<td>21,000</td>
<td>218,027</td>
<td>3,159</td>
<td>1,343,039</td>
<td>1,585,225</td>
</tr>
</tbody>
</table>

At 30 June 2017 -fair value

<table>
<thead>
<tr>
<th></th>
<th>Land $'000</th>
<th>Buildings $'000</th>
<th>Plant and Equipment $'000</th>
<th>Collection $'000</th>
<th>Total $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross carrying amount</td>
<td>21,000</td>
<td>271,695</td>
<td>21,055</td>
<td>1,366,571</td>
<td>1,680,321</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>- (48,589)</td>
<td>(17,617)</td>
<td>- (66,206)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net revaluation increment/revaluation decrements</td>
<td>- 2,600</td>
<td>2,600</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net carrying amount</td>
<td>21,000</td>
<td>225,706</td>
<td>3,438</td>
<td>1,366,571</td>
<td>1,616,715</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 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 $'000</th>
<th>Total $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year ended 30 June 2016</td>
<td>21,000</td>
<td>190,458</td>
<td>2,442</td>
<td>1,330,586</td>
<td>1,544,486</td>
</tr>
<tr>
<td>Net carrying amount at 1 July 2015</td>
<td>21,000</td>
<td>218,027</td>
<td>3,159</td>
<td>1,343,039</td>
<td>1,585,225</td>
</tr>
<tr>
<td>Additions</td>
<td>- 14,418</td>
<td>665</td>
<td>12,453</td>
<td>27,556</td>
<td></td>
</tr>
<tr>
<td>Transfers</td>
<td>- (506)</td>
<td>506</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Disposals</td>
<td>- -</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation expenses</td>
<td>- (1,954)</td>
<td>(475)</td>
<td>- (2,429)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net revaluation increment/revaluation decrements</td>
<td>- 2,600</td>
<td>2,600</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net carrying amount at 30 June 2016</td>
<td>21,000</td>
<td>218,027</td>
<td>3,159</td>
<td>1,343,039</td>
<td>1,585,225</td>
</tr>
</tbody>
</table>

Year ended 30 June 2017

<table>
<thead>
<tr>
<th></th>
<th>Land $'000</th>
<th>Buildings $'000</th>
<th>Plant and Equipment $'000</th>
<th>Collection $'000</th>
<th>Total $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Carrying Amount at 1 July 2016</td>
<td>21,000</td>
<td>218,027</td>
<td>3,159</td>
<td>1,343,039</td>
<td>1,585,225</td>
</tr>
<tr>
<td>Additions</td>
<td>- 7,827</td>
<td>609</td>
<td>23,532</td>
<td>31,968</td>
<td></td>
</tr>
<tr>
<td>Capitalised item expensed</td>
<td>- 500</td>
<td>- 500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfers</td>
<td>- -</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Disposals</td>
<td>- -</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation expenses</td>
<td>- (3,248)</td>
<td>(330)</td>
<td>- (3,578)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net revaluation increment/revaluation decrements</td>
<td>- 2,600</td>
<td>2,600</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net Carrying Amount at 30 June 2017</td>
<td>21,000</td>
<td>225,706</td>
<td>3,438</td>
<td>1,366,571</td>
<td>1,616,715</td>
</tr>
</tbody>
</table>

Fair Value Measurement of Non Financial Assets

<table>
<thead>
<tr>
<th></th>
<th>2016 Level 1 $'000</th>
<th>2016 Level 2 $'000</th>
<th>2016 Level 3 $'000</th>
<th>Total fair value $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>21,000</td>
<td>-</td>
<td>-</td>
<td>21,000</td>
</tr>
<tr>
<td>Buildings</td>
<td>-</td>
<td>218,027</td>
<td>218,027</td>
<td>218,027</td>
</tr>
<tr>
<td>Collection Assets</td>
<td>1,254,874</td>
<td>88,165</td>
<td>1,343,039</td>
<td>1,275,874</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2017 Level 1 $'000</th>
<th>2017 Level 2 $'000</th>
<th>2017 Level 3 $'000</th>
<th>Total fair value $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>21,000</td>
<td>-</td>
<td>-</td>
<td>21,000</td>
</tr>
<tr>
<td>Buildings</td>
<td>-</td>
<td>225,706</td>
<td>225,706</td>
<td>225,706</td>
</tr>
<tr>
<td>Collection Assets</td>
<td>1,278,406</td>
<td>88,165</td>
<td>1,366,571</td>
<td>1,299,406</td>
</tr>
</tbody>
</table>

There were no transfers between Level 1 and 2 during the period for collections.

Land was revalued in 2015 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 last year 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 was revalued in 2015 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 was revalued in 2015 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 10.
### 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 2016</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair value as at 1 July 2015</td>
<td>190,458</td>
<td>88,165</td>
</tr>
<tr>
<td>Additions</td>
<td>14,418</td>
<td>-</td>
</tr>
<tr>
<td>Revaluation increments/ decrements</td>
<td>15,612</td>
<td>-</td>
</tr>
<tr>
<td>Transfers from Level 2</td>
<td>(506)</td>
<td>-</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation expenses</td>
<td>(1,954)</td>
<td>-</td>
</tr>
<tr>
<td><strong>Fair value as at 30 June 2016</strong></td>
<td>218,027</td>
<td>88,165</td>
</tr>
<tr>
<td><strong>Year ended 30 June 2017</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair value as at 1 July 2016</td>
<td>218,027</td>
<td>88,165</td>
</tr>
<tr>
<td>Additions</td>
<td>7,827</td>
<td>-</td>
</tr>
<tr>
<td>Revaluation increments/ decrements</td>
<td>2,600</td>
<td>-</td>
</tr>
<tr>
<td>Transfers from Level 2</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation expenses</td>
<td>(3,248)</td>
<td>-</td>
</tr>
<tr>
<td><strong>Fair value as at 30 June 2017</strong></td>
<td>225,206</td>
<td>88,165</td>
</tr>
</tbody>
</table>

#### 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.

#### 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.

#### 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). This 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.

The Gallery revalues each class of property, plant and equipment at least every three 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.

#### 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.

Costs incurred to date on the Sydney Modern Project have been assessed under AASB 136 Impairment of Assets criteria. The Sydney Modern Project has received funding approval from the NSW Government, thus costs incurred to date will be held in Work in Progress account including in Buildings and be capitalised when the project is complete.
11 NON CURRENT ASSETS - INTANGIBLE ASSETS (CONSOLIDATED AND PARENT ENTITY)

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Software Cost (gross carrying amount)</td>
<td>$1,170</td>
<td>$1,028</td>
</tr>
<tr>
<td>Less: accumulated amortisation</td>
<td>(549)</td>
<td>(503)</td>
</tr>
<tr>
<td>Net carrying amount</td>
<td>$621</td>
<td>$525</td>
</tr>
</tbody>
</table>

Movements during the year

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net carrying amount at start of year</td>
<td>$525</td>
<td>$382</td>
</tr>
<tr>
<td>Additions</td>
<td>$142</td>
<td>$189</td>
</tr>
<tr>
<td>Amortisation</td>
<td>(46)</td>
<td>(46)</td>
</tr>
<tr>
<td>Net carrying amount at end of year</td>
<td>$621</td>
<td>$525</td>
</tr>
</tbody>
</table>

Consolidated Entity

12 CURRENT / NON-CURRENT LIABILITIES - PAYABLES

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors</td>
<td>$4,658</td>
<td>$8,152</td>
</tr>
<tr>
<td>Other creditors</td>
<td>$1,348</td>
<td>$1,463</td>
</tr>
<tr>
<td>Current Liabilities</td>
<td>$6,006</td>
<td>$9,615</td>
</tr>
</tbody>
</table>

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.

13 CURRENT / NON CURRENT PROVISION FOR EMPLOYMENT BENEFITS

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued personnel services costs</td>
<td>$232</td>
<td>$359</td>
</tr>
<tr>
<td>Recreation leave</td>
<td>$1,750</td>
<td>$1,876</td>
</tr>
<tr>
<td>Long service leave on-costs</td>
<td>$602</td>
<td>$429</td>
</tr>
<tr>
<td>Current</td>
<td>$2,584</td>
<td>$2,664</td>
</tr>
<tr>
<td>Non-current</td>
<td>$2,536</td>
<td>$2,611</td>
</tr>
</tbody>
</table>

14 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Cash used on operating activities</td>
<td>$13,765</td>
<td>$16,271</td>
</tr>
<tr>
<td>Net gain / (loss) on sale of non-current assets</td>
<td>$1</td>
<td>$6</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>$(3,624)</td>
<td>$(2,475)</td>
</tr>
<tr>
<td>Increase / (decrease) - other financial assets</td>
<td>$2,320</td>
<td>$337</td>
</tr>
<tr>
<td>Gifts of works of art</td>
<td>$18,737</td>
<td>$6,238</td>
</tr>
<tr>
<td>(Increase) / decrease in trade and other payables</td>
<td>$3,688</td>
<td>$3,798</td>
</tr>
<tr>
<td>Increase / (decrease) in trade and other receivables</td>
<td>$226</td>
<td>$1,845</td>
</tr>
<tr>
<td>Increase / (decrease) in inventories</td>
<td>$(229)</td>
<td>$(52)</td>
</tr>
<tr>
<td>Net Result</td>
<td>$34,883</td>
<td>$25,907</td>
</tr>
</tbody>
</table>

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.

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.

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.

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.

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.

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.

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.

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.

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.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2017

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

Works of art

Consolidated Entity 2017 2016
Parent Entity 2017 2016

$’000 $’000 $’000 $’000

18,737 6,238 18,737 6,238

The following items are brought to account as expenses in the statement of comprehensive income and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of change:

- Services provided by volunteers 950 871 950 871
- Advertising, freight, accommodation, travel, legal fees and similar expenses 881 629 881 629

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>Cash and cash equivalents</td>
<td>6</td>
<td>N/A</td>
<td>12,429</td>
<td>16,037</td>
<td>10,828</td>
<td>14,269</td>
</tr>
<tr>
<td>Receivables (excluding prepayments and statutory receivables)</td>
<td>7</td>
<td>Receivables (at amortised cost)</td>
<td>1,090</td>
<td>796</td>
<td>1,090</td>
<td>796</td>
</tr>
<tr>
<td>Financial assets at fair value</td>
<td>9</td>
<td>At fair value through profit or loss designated as such upon initial recognition</td>
<td>31,828</td>
<td>26,009</td>
<td>31,828</td>
<td>26,009</td>
</tr>
<tr>
<td>Payables (excluding unearned revenue and statutory payables)</td>
<td>12</td>
<td>Financial liabilities (at amortised cost)</td>
<td>4,185</td>
<td>8,103</td>
<td>7,160</td>
<td>10,795</td>
</tr>
<tr>
<td>Receivables - trade debtors</td>
<td></td>
<td>Past due but not impaired &lt; 3 months</td>
<td>1,090</td>
<td>796</td>
<td>1,090</td>
<td>796</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td>4</td>
<td>2</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 2017. (nil 2016)

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, Australian and international shares listed property and emerging markets</td>
<td>3 to 7 years</td>
</tr>
<tr>
<td></td>
<td>15,119</td>
<td>11,914</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long term growth facility</td>
<td>Cash, Australian bonds, Australian and international shares listed property and emerging markets</td>
<td>7 years and over</td>
</tr>
<tr>
<td></td>
<td>16,709</td>
<td>14,095</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>31,828</td>
</tr>
<tr>
<td></td>
<td></td>
<td>26,009</td>
</tr>
</tbody>
</table>

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.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2017

(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>
</tbody>
</table>

(c) Sensitivity Analysis

<table>
<thead>
<tr>
<th>Change in unit price</th>
<th>Impact on net result / equity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year ended 30 June 2016 Medium term growth facility</td>
<td>+/- 6%</td>
</tr>
<tr>
<td>Long term growth facility</td>
<td>+/- 15%</td>
</tr>
</tbody>
</table>

Returns
Medium term growth facility
Achieved 2.22 2.22 2.22 2.22
Benchmark 3.01 3.01 3.01 3.01
Long term growth facility
Achieved 0.57 0.57 0.57 0.57
Benchmark 2.07 2.07 2.07 2.07

Year ended 30 June 2017
Medium term growth facility | +/- 6% | 907 | 715 | 907 | 715 |
Long term growth facility | +/- 15% | 2,506 | 2,114 | 2,506 | 2,114 |

Returns
Medium term growth facility
Achieved 2.22 2.22 2.22 2.22
Benchmark 3.01 3.01 3.01 3.01
Long term growth facility
Achieved 0.57 0.57 0.57 0.57
Benchmark 2.07 2.07 2.07 2.07

(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)

<table>
<thead>
<tr>
<th>Consolidated and Parent entity</th>
<th>2016</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial assets at fair value</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>TCorp Hour Glass investments</td>
<td>- 26,009</td>
<td>- 26,009</td>
</tr>
<tr>
<td>Total</td>
<td>- 26,009</td>
<td>- 26,009</td>
</tr>
<tr>
<td>Financial assets at fair value</td>
<td>2017</td>
<td>$'000</td>
</tr>
<tr>
<td>TCorp Hour Glass investments</td>
<td>- 31,828</td>
<td>- 31,828</td>
</tr>
<tr>
<td>Total</td>
<td>- 31,828</td>
<td>- 31,828</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)

The Gallery's Investment Policy was reviewed in 2016/17 and its Strategic Risk Management Plan was reviewed by the Finance, Audit and Risk Management Committee during 2016/17.

The Gallery's Finance, 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 also managed by this Committee and will be reviewed on a periodic basis.

(e) 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.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2017

(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.

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.

Impairment of financial assets

All financial assets, except those measured at fair value through profit or 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.

The table below summarises the maturity profile of the Group's financial liabilities:

<table>
<thead>
<tr>
<th>Maturity Dates</th>
<th>&lt; 1 yr</th>
<th>1-5 yr</th>
<th>&gt; 5 yrs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2016</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued Salaries</td>
<td>(34)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Creditors</td>
<td>8,138</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>8,103</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>2017</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued Salaries</td>
<td>(232)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Creditors</td>
<td>4,583</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>4,352</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 $70,391 inclusive of GST of capital commitments outstanding as at 30 June 2017. (2016 $3,345,932). GST: $7,039
All capital commitments are not later than one year.

(b) Operating lease commitments
Future non-cancellable operating lease rentals not provided for and payable:
Not Later than one year 127 138 127 138
Later than one year and not later than five years 467 525 467 525
Later than five years - - - -
Total inclusive of GST 594 663 594 663

18 RELATED PARTY DISCLOSURE

As per AASB 124 Related Party Disclosures a Key Management Personnel (KMP) is a person who has the authority and responsibility for planning, directing and controlling the activities of the Gallery, directly or indirectly.

The key management personnel of the Art Gallery of New South Wales are the Trustees and the senior executive members.

The Trustees act in an honorary capacity and receive no compensation for their services.

(a) Remuneration of Key Management Personnel

<table>
<thead>
<tr>
<th>Description</th>
<th>$'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short-term employee benefits</td>
<td>1,815</td>
</tr>
<tr>
<td>Post-employment benefits</td>
<td>174</td>
</tr>
<tr>
<td>Long Term benefits</td>
<td>19</td>
</tr>
<tr>
<td>Total Compensation</td>
<td>2,008</td>
</tr>
</tbody>
</table>

(b) Transaction with Related Parties

The following transactions occurred with related parties in 2017:

<table>
<thead>
<tr>
<th>Description</th>
<th>Revenue</th>
<th>Expenses</th>
<th>Receivables/Investments</th>
<th>Payables/Loans</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash donations to the Trust</td>
<td>3,964</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artwork donations</td>
<td></td>
<td>90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herbert Smith Freehills</td>
<td>237</td>
<td>251</td>
<td></td>
<td>113</td>
</tr>
<tr>
<td>Deloitte Australia</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Contra revenue/expense arrangement with Herbert Smith Freehills value of $237

19 BUDGET REVIEW

Net result
The actual net result is better than budget due to higher than expected cash donations, donation of artwork, exhibition ticket sales revenue, venue hire revenue and shop merchandise sale revenue. This is offset by increase in overall expenses.

Assets and Liabilities
Lower cash and cash equivalent balances compared to budget due to investment of restricted funds in TCorp.

Cash flows
The net cash flows from operating activities better than budget due to increase in sales of goods and services and donations. Net cash flows from investing activities higher than budget due to more artwork purchases and investment in TCorp.

20 EVENTS AFTER THE REPORTING PERIOD

There are no significant events after the reporting period that will impact the financial statements.

21 CONTINGENT LIABILITIES

The Treasury Managed Fund normally calculates hindsight premiums each year. There are no other contingent liabilities. (2016 - Nil)

END OF AUDITED FINANCIAL STATEMENTS
INDEPENDENT AUDITOR’S REPORT
Art Gallery of New South Wales Trust Staff Agency

To Members of the New South Wales Parliament

Opinion
I have audited the accompanying financial statements of the Art Gallery of New South Wales Trust Staff Agency (the Staff Agency), which comprise the statement of financial position as at 30 June 2017, 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.

In my opinion, the financial statements:
• give a true and fair view of the financial position of the Staff Agency as at 30 June 2017, 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.

Basis for Opinion
I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the ‘Auditor’s Responsibility for the Audit of the Financial Statements’ section of my report.

I am independent of the Staff Agency in accordance with the requirements of the:
• Australian Auditing Standards
• Accounting Professional and Ethical Standards Board’s APES 110 ‘Code of Ethics for Professional Accountants’ (APES 110).

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles 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
• precluding the Auditor-General from providing non-audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.
The Director’s Responsibility for the Financial Statements

The Director is responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards and the PF&A Act, and for such internal control as the Director determines is necessary to enable the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Director must assess the Staff Agency’s ability to continue as a going concern except where the Staff Agency will be dissolved by an Act of Parliament or otherwise cease operations. The assessment must disclose, as applicable, matters related to going concern and the appropriateness of using the going concern basis of accounting.

Auditor’s Responsibility for the Audit of the Financial Statements

My objectives are to:

• obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error
• issue an Independent Auditor’s Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.


My opinion does not provide assurance:

• that the Staff Agency carried out its activities effectively, efficiently and economically
• about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
• about any other information which may have been hyperlinked to/from the financial statements.

James Sugumar
Director, Financial Audit Services

29 September 2017
SYDNEY
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 2011 and applicable Australian Accounting Standards.

b) In our opinion the financial statements and notes thereto give a true and fair view of the financial position as at 30th June 2017 and the financial performance for the year then ended.

Further, we are not aware of any circumstances which would render any part of these financial statements misleading or inaccurate.

[Signatures]

D. Gonsh
PRESIDENT

M. Brand
DIRECTOR

M. Nelson
CHAIR
FINANCE
AUDIT AND RISK COMMITTEE

J. Wood
DIRECTOR
FINANCE & COMMERCIAL OPERATIONS; CFO
AND SECRETARY TO THE BOARD

Dated the 26th of September 2017
### ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

**STATEMENT OF COMPREHENSIVE INCOME**

**FOR THE YEAR ENDED 30 JUNE 2017**

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>Revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personnel services</td>
<td>23,061</td>
<td>22,349</td>
</tr>
<tr>
<td>Acceptance by the Crown Entity of employee benefits and other liabilities</td>
<td>1,659</td>
<td>1,672</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>24,720</td>
<td>24,021</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td>19,497</td>
<td>18,862</td>
</tr>
<tr>
<td>Salaries and Wages</td>
<td>319</td>
<td>190</td>
</tr>
<tr>
<td>Annual Leave</td>
<td>248</td>
<td>165</td>
</tr>
<tr>
<td>Annual Leave - Leave Loading</td>
<td>697</td>
<td>726</td>
</tr>
<tr>
<td>Long Service Leave - accepted by Crown Entity</td>
<td>-31</td>
<td>44</td>
</tr>
<tr>
<td>Long Service Leave - on-costs</td>
<td>1,664</td>
<td>1,651</td>
</tr>
<tr>
<td>Superannuation – Defined Contribution Plans</td>
<td>125</td>
<td>164</td>
</tr>
<tr>
<td>Superannuation – Defined Benefits Plans - accepted by Crown Entity</td>
<td>1,094</td>
<td>1,208</td>
</tr>
<tr>
<td>Payroll Tax</td>
<td>837</td>
<td>782</td>
</tr>
<tr>
<td>Redundancy Payment</td>
<td>58</td>
<td>50</td>
</tr>
<tr>
<td>Fringe Benefits Tax</td>
<td>212</td>
<td>179</td>
</tr>
<tr>
<td>Workers Compensation</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>24,720</td>
<td>24,021</td>
</tr>
<tr>
<td><strong>Net result</strong></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Other comprehensive income</strong></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>TOTAL COMPREHENSIVE INCOME</strong></td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

*The accompanying notes form part of these statements*
The accompanying notes form part of these statements
ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2017

<table>
<thead>
<tr>
<th></th>
<th>Accumulated Funds 2017</th>
<th>Accumulated Funds 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1st July 2015</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net result for the period</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2016</strong></td>
<td><strong>-</strong></td>
<td><strong>-</strong></td>
</tr>
<tr>
<td>Balance at 1st July 2016</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net result for the period</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2017</strong></td>
<td><strong>-</strong></td>
<td><strong>-</strong></td>
</tr>
</tbody>
</table>

*The accompanying notes form part of these statements*
ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2017

<table>
<thead>
<tr>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
</tbody>
</table>

Net Cash flows from operating activities 
Net Cash flows from investing activities 
Net Cash flows from financing activities 
NET INCREASE / (DECREASE) IN CASH AND CASH EQUIVALENTS 
Opening cash and cash equivalents 
CLOSING CASH AND CASH EQUIVALENTS 

The accompanying notes form part of these statements
1 Summary of Significant Accounting Policies

(a) Reporting Entity
The Art Gallery of New South Wales Trust Staff Agency’s (Staff Agency) objective is to provide personnel services to the Art Gallery of New South Wales Trust.

The 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 2017.

These financial statements as at 30 June 2017 have been authorised for issue by the Board of Trustees on 26 September 2017.

(b) 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 and specific directions issued by the Treasurer.

Generally, the historical cost convention has been adopted. 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.

c) Statement of Compliance
The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

The Staff Agency 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 Staff Agency of the adoption of the new standards and interpretations was insignificant.

d) 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.

(e) 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.

(f) 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.
(g) 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 on-cost 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.

(h) 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.

(i) Accounting Standards issued but not yet effective

The Staff Agency did not early adopt any new accounting standards and interpretations that are not yet effective. It is considered that the adoption of these standards will not have any material impact on the Staff Agency’s financial statements. At the date of authorisation of the financial statements, there is no standard which are significant to the entity has been published.
ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2017

2 REVENUE

(a) Personnel Services Revenue

Reimbursement from Art Gallery of New South Wales Trust

\[
\begin{array}{ll}
23,061 & 22,349 \\
\end{array}
\]

(b) Acceptance by the Crown Entity of employee benefits and other liabilities

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Long Service Leave</td>
<td>125</td>
<td>164</td>
</tr>
<tr>
<td>Superannuation - defined benefit</td>
<td>697</td>
<td>726</td>
</tr>
<tr>
<td>Redundancy Payment</td>
<td>837</td>
<td>782</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,659</strong></td>
<td><strong>1,672</strong></td>
</tr>
</tbody>
</table>

3 EXPENSES

Salaries and Wages

\[
\begin{array}{ll}
19,497 & 18,862 \\
\end{array}
\]

Annual Leave

\[
\begin{array}{ll}
319 & 190 \\
\end{array}
\]

Annual Leave - Leave Loading

\[
\begin{array}{ll}
248 & 165 \\
\end{array}
\]

Long Service Leave - accepted by Crown Entity

\[
\begin{array}{ll}
697 & 726 \\
\end{array}
\]

Long Service Leave - on-costs

\[
\begin{array}{ll}
- & 31 \\
\end{array}
\]

Superannuation – Defined Contribution Plans

\[
\begin{array}{ll}
1,664 & 1,651 \\
\end{array}
\]

Superannuation – Defined Benefits Plans

\[
\begin{array}{ll}
125 & 164 \\
\end{array}
\]

Payroll Tax

\[
\begin{array}{ll}
1,094 & 1,208 \\
\end{array}
\]

Redundancy Payment

\[
\begin{array}{ll}
837 & 782 \\
\end{array}
\]

Fringe Benefits Tax

\[
\begin{array}{ll}
58 & 50 \\
\end{array}
\]

Workers Compensation

\[
\begin{array}{ll}
212 & 179 \\
\end{array}
\]

\[
\begin{array}{ll}
24,720 & 24,021 \\
\end{array}
\]

4 Current Assets - Receivables

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receivable from Art Gallery of New South Wales Trust</td>
<td>2,584</td>
<td>2,664</td>
</tr>
</tbody>
</table>

5 (a) Current Liabilities - Payables

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provision - FBT</td>
<td>17</td>
<td>20</td>
</tr>
<tr>
<td>Current Payables – PAYG</td>
<td>30</td>
<td>11</td>
</tr>
<tr>
<td>Salaries and Wages Payable</td>
<td>89</td>
<td>-</td>
</tr>
<tr>
<td>Superannuation Liability</td>
<td>-</td>
<td>69</td>
</tr>
<tr>
<td>Current Employee Benefits – Salary Sacrifice</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>Current payables - payroll tax</td>
<td>165</td>
<td>135</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>233</strong></td>
<td><strong>132</strong></td>
</tr>
</tbody>
</table>

(b) Current Liabilities - Provisions

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current employee benefits - Annual Leave</td>
<td>1,672</td>
<td>1,876</td>
</tr>
<tr>
<td>Current employee benefits - other oncost on leave</td>
<td>554</td>
<td>376</td>
</tr>
<tr>
<td>Current employee benefits - payroll tax on leave</td>
<td>-</td>
<td>227</td>
</tr>
<tr>
<td>Current employee benefits - Annual Leave Loading</td>
<td>77</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,303</strong></td>
<td><strong>2,479</strong></td>
</tr>
</tbody>
</table>

6 Non Current Liabilities - Provisions

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-Current employee benefits - other oncost on leave</td>
<td>48</td>
<td>53</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 for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Finance, Audit and Risk Committee (FARC) 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 FARC on a continuous basis.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2017

(a) Financial instrument categories

<table>
<thead>
<tr>
<th>Financial Instruments</th>
<th>Notes</th>
<th>Category</th>
<th>Carrying Amount 2017 $’000</th>
<th>Carrying Amount 2016 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receivables (excluding prepayments and statutory receivables)</td>
<td>4</td>
<td>Receivables (at amortised cost)</td>
<td>2,584</td>
<td>2,664</td>
</tr>
<tr>
<td>Payables (excluding unearned revenue and statutory payables)</td>
<td>5</td>
<td>Payables (at amortised cost)</td>
<td>21</td>
<td>-</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 Staff 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 Staff Agency and it is not granted by any financial guarantees.

Receivables
As at 30 June 2017, the entity had debtors of $2.584 million which represent personnel services receivable from the Trust.

(c) Liquidity risk
Liquidity risk is the risk that the Staff Agency will be unable to meet its payment obligations when they fall due. The Staff 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 NSW TC 11/12.

The table below summarises the maturity profile of the entity’s financial liabilities and the interest rate exposure.

Maturity analysis and interest rate exposure of financial liabilities:

<table>
<thead>
<tr>
<th>Financial Instruments</th>
<th>Weighted Average Amt</th>
<th>Nominal Interest Rate Exposure $000</th>
<th>Maturity Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Fixed Interest Rate</td>
<td>Variable Interest Rate</td>
</tr>
<tr>
<td>Receivables (excluding prepayments and statutory receivables)</td>
<td>0%</td>
<td>2,584</td>
<td>-</td>
</tr>
<tr>
<td>Payables (excluding unearned revenue and statutory payables)</td>
<td>0%</td>
<td>21</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 fair value, due to short-term nature of many of the financial instruments.

8 Auditors Remuneration
Audit fees for the Staff Agency have been paid by the Art Gallery of New South Wales Trust

9 Contingent Liabilities
There were no contingent liabilities as at 30 June 2017 (2016 - Nil).

10 Commitments for Expenditure
There were no outstanding capital and expenditure commitments as at 30 June 2017 (2016 - 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
### Payment of Accounts

**Art Gallery of NSW 2016–17**

<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><strong>All Suppliers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>September 2016</td>
<td>1,533,722</td>
<td>93,751</td>
<td>909</td>
<td>9,512</td>
<td>496</td>
</tr>
<tr>
<td>December 2016</td>
<td>1,118,777</td>
<td>373,859</td>
<td>77,576</td>
<td>16,798</td>
<td>0</td>
</tr>
<tr>
<td>March 2017</td>
<td>67,797</td>
<td>96,747</td>
<td>14,462</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>June 2017</td>
<td>2,377,314</td>
<td>554,672</td>
<td>7,421</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Small Business</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>September 2016</td>
<td>1,380,350</td>
<td>84,376</td>
<td>818</td>
<td>8,561</td>
<td>0</td>
</tr>
<tr>
<td>December 2016</td>
<td>1,006,900</td>
<td>336,473</td>
<td>69,818</td>
<td>15,118</td>
<td>0</td>
</tr>
<tr>
<td>March 2017</td>
<td>61,017</td>
<td>87,072</td>
<td>13,016</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>June 2017</td>
<td>2,139,582</td>
<td>499,205</td>
<td>6,679</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>All Suppliers</th>
<th>September 2016</th>
<th>December 2016</th>
<th>March 2017</th>
<th>June 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of accounts paid on time</td>
<td>1,230</td>
<td>1,382</td>
<td>1,276</td>
<td>2,028</td>
<td></td>
</tr>
<tr>
<td>% of accounts paid on time based on No. of accounts</td>
<td>95.50</td>
<td>98.00</td>
<td>100.00</td>
<td>100.00</td>
<td></td>
</tr>
<tr>
<td>$ amount of accounts due for payment</td>
<td>10,919,392</td>
<td>10,862,321</td>
<td>2,678,379</td>
<td>2,939,407</td>
<td></td>
</tr>
<tr>
<td>$ amount of accounts paid on time</td>
<td>10,456,151</td>
<td>10,604,804</td>
<td>2,649,135</td>
<td>2,910,013</td>
<td></td>
</tr>
<tr>
<td>% of accounts paid on time based on $ amount of accounts</td>
<td>95.50</td>
<td>97.63</td>
<td>98.91</td>
<td>99.00</td>
<td></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>
<td></td>
</tr>
<tr>
<td>Interest paid on overdue accounts</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Small Business</th>
<th>September 2016</th>
<th>December 2016</th>
<th>March 2017</th>
<th>June 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of accounts paid on time</td>
<td>901</td>
<td>635</td>
<td>1,021</td>
<td>1,420</td>
<td></td>
</tr>
<tr>
<td>% of accounts paid on time based on No. of accounts</td>
<td>99.89</td>
<td>100.00</td>
<td>100.00</td>
<td>100.00</td>
<td></td>
</tr>
<tr>
<td>$ amount of accounts due for payment</td>
<td>6,641,878</td>
<td>8,642,965</td>
<td>2,008,785</td>
<td>2,204,555</td>
<td></td>
</tr>
<tr>
<td>$ amount of accounts paid on time</td>
<td>6,597,678</td>
<td>8,556,535</td>
<td>1,988,697</td>
<td>2,182,509</td>
<td></td>
</tr>
<tr>
<td>% of accounts paid on time based on $ amount of accounts</td>
<td>99.33</td>
<td>99.00</td>
<td>99.00</td>
<td>99.00</td>
<td></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>
<td></td>
</tr>
<tr>
<td>Interest paid on overdue accounts</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>
GENERAL ACCESS

Access
The Gallery is open every day (except Easter Friday and Christmas Day) 10am–5pm and until 10pm every Wednesday for Art After Hours (except during the Christmas/New Year period). General admission is free. Charges apply for some major temporary exhibitions.

Gallery Shop
Open daily 10am–4.45pm and Wednesday until 9pm.

Study Room
Open to the public Monday–Friday 10am–4pm. Closed public holidays. Bookings recommended.

National Art Archive and Capon Research Library
Open to the public Tuesday, Thursday and Friday 10am–4pm Wednesday 10am–6.30pm and Saturday 12–4pm. No appointments necessary.

Chiswick at the Gallery
Open Monday–Friday 12pm–3.30pm Wednesday 12pm–9pm and Saturday–Sunday 12pm–4pm.

Café at the Gallery
Open daily 10am–4.30pm and Wednesday until 9.30pm.

Brett Whiteley Studio
Located at 2 Raper Street, Surry Hills.

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. More information artgallery.nsw.gov.au/access

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. Bookings and enquiries 02 9225 1740 Email pp@ag.nsw.gov.au

Physical and Postal Address
Art Gallery of New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000
Australia

Contact the Gallery
Australia-wide toll-free 1800-NSW-ART (1800-679-278)
Information desk 02 9225 1744
General switchboard 02 9225 1700
General fax 02 9225 1701
General email artmail@ag.nsw.gov.au

Social Networking
artgallery.nsw.gov.au/instagram
artgallery.nsw.gov.au/facebook
artgallery.nsw.gov.au/twitter
artgallery.nsw.gov.au/youtube

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BOOKINGS AND ENQUIRIES

02 9225 1758

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General fax 02 9225 1701
General email artmail@ag.nsw.gov.au

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<td>NSW Government</td>
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<td>HERBERT SMITH FREEHILLS</td>
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