

Annual Report 2024–25

Art
Gallery
NSW



Annual Report 2024–25

The Art Gallery of New South Wales acknowledges the Gadigal,
the traditional custodians of the country on which it stands.

The Hon John Graham MLC
Special Minister of State, Minister for Transport, Minister for
the Arts, Minister for Music and the Night-time Economy
Parliament of New South Wales
Macquarie Street
Sydney NSW 2000

Dear Minister,

It is our pleasure to forward to you for presentation to the
NSW Parliament the Annual Report for the Art Gallery of
New South Wales for the year ended 30 June 2025.

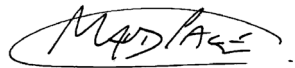
This report has been prepared in accordance with the
provisions of the *Government Sector Finance Act 2018*
(Division 7.3), *Government Sector Finance Regulation 2024*,
Annual Report (Statutory Bodies) Act 1984 and *Annual*
Reports (Statutory Bodies) Regulations 2010.

The Art Gallery of New South Wales has self-assessed as
a group 1 reporting agency and has prepared this annual
report in accordance with NSW Treasury TPG25-10a.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Michael Rose', with a long horizontal stroke extending to the right.

Michael Rose AM
President, Art Gallery of New South Wales Trust

A handwritten signature in black ink, appearing to read 'Maud Page', enclosed within an oval shape.

Maud Page
Director, Art Gallery of New South Wales
24 October 2025

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Compiled by Governance and Services, Art Gallery of New South Wales
 Designed by George Hatton (Studio Thomas Hatton)
 Edited by Lisa Girault, Art Gallery of New South Wales

Art Gallery of New South Wales
 Entity name: Art Gallery of New South Wales Trust,
 trading as the Art Gallery of New South Wales
 (ABN 24 934 492 575).

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980*. The Art Gallery is an executive agency under the Department of Creative Industries, Tourism, Hospitality and Sport.

Cover: Angelica Mesiti *The rites of when* 2024 (video still), 7-channel digital video installation, colour, sound, 34:25 min, Art Gallery of New South Wales, purchased with funds provided by the Contemporary Collection Benefactors 2025, commissioned by the Art Gallery of New South Wales for the Nelson Packer Tank 2024 © Angelica Mesiti

President's foreword

This annual report covers a year of significant change and achievement for the Art Gallery of New South Wales.

During the year, the Art Gallery said farewell to my predecessor, David Gonski AC, who stepped down after a remarkable 19 years as president of the Board of Trustees. He has left an extraordinary legacy, which includes the transformation of the Art Gallery's campus through the delivery of the Sydney Modern Project and the creation of Naala Badu. On behalf of the Art Gallery's extended community, I thank David for his generous leadership, strategic vision and extraordinary contribution to the fabric and future of the Art Gallery.

Another significant change this year was the appointment of the Art Gallery's tenth director, Maud Page. It is a great sign of the Art Gallery's confidence and depth of talent that the new director was chosen from within. Maud brings to the role a deep knowledge of the values, ambitions and interests of the Art Gallery and its community of visitors, artists, staff, benefactors and partners. She also brings her personal energy and vision for the Art Gallery and is already shaping the institution's direction in inspiring ways.

Although I had the opportunity to work only briefly with Dr Michael Brand, I would like to thank him for his dedicated leadership and lasting legacy. His achievements, including the expansion of our campus, will continue to enrich the Art Gallery for generations to come.

On behalf of the Board of Trustees, I extend our appreciation to the NSW Government for its steadfast support of the Art Gallery. In particular, I acknowledge the ongoing support of our government partners Destination NSW and Create NSW.

The Art Gallery continues to thrive thanks to the extraordinary generosity of our philanthropic benefactors. Their support helps to sustain our collection, exhibitions, capital works and educational programs, and we are deeply grateful for their trust and vision. I also acknowledge the work and generous support of the Art Gallery of New South Wales Foundation and the Art Gallery Society and its members for their enduring commitment and support for the Art Gallery and its programs.

We are equally grateful to our sponsors and partners, whose ongoing and generous support ensures that we deliver on our commitment to provide world-class exhibitions and programs to the public. My sincere thanks also go to the members of the President's Council for their engagement and generosity.

Finally, I acknowledge the exceptional work and commitment of the Art Gallery's staff. Their professionalism, dedication and love of art are the driving forces behind all we achieve. I also extend my appreciation to my fellow trustees and members of our sub-committees, whose expertise and guidance are invaluable in shaping the Art Gallery's strategic direction.



Michael Rose AM
President
Art Gallery of New South Wales Trust
24 October 2025

Director's statement

Walk with me through our past year of art at the Art Gallery of New South Wales. Watch as hundreds of school children arrive to be greeted by Frances Upritchard's extraordinary bronze creatures in the Welcome Plaza and feel their excited readiness for their encounters with art and artists. Wander through the light-filled spaces of Naala Badu and reflect on the energy they have held since opening in 2022 – from the buzz of the Hive Festival, with its record 27,000 visitors this year, to the pulse of the Volume music festival and Angelica Mesiti's moving image installation in the Nelson Packer Tank.

Now cross to Naala Nura, our beloved original building, and again feel the connection between art and people. Here, record crowds move through the annual Archibald, Wynne and Sulman Prizes, looking avidly at the faces and places that define our time. Children and their families create offerings for each other in Hikoko Ito's *Happy Birthday 2U2*. Visitors embark on generous journeys through the life's work of the Australian women artists Lesley Dumbrell and Nusra Latif Qureshi. In our collection galleries, we share new gems such as a still life by Juan de Zurbarán, purchased by the Art Gallery of New South Wales Foundation. On any given day, you might also see students drawing as part of the Art Pathways program, musicians responding to works in our collection, or Gallery educators engaging visitors in art-making activities in the Art and Dementia program.

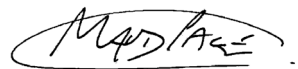
This is our art museum – vibrant, multigenerational, meaningful and surprising. It is a place of reflection and speculation that I am proud and grateful to lead. I extend my deepest gratitude not only to my exceptional Art Gallery Executive, trustees, colleagues and volunteers, but also to my predecessor, Dr Michael Brand, and past president of the Board of Trustees, David Gonski. Without their leadership, the Sydney Modern Project, which has elevated us to the international stage, would not have been possible. David's stewardship over 19 years has been exceptionally generous and visionary.

I also acknowledge the broader community – artists, collaborators, members and visitors – who continue to define the Art Gallery. Our art museum's foundation on Gadigal Country is at the heart of my optimism about what the Art Gallery can be. I also look to the new generation of young people, for whom we hope this art museum is a place of inspiration and belonging in an ever more challenging world.

Record attendances in the year covered by this report testify to a deep appetite for art among a growing and changing audience, which aligns with the NSW Government's *Creative Communities* policy. In 2024–25, we presented an unmatched immersion in the work of the inimitable Belgian modern master René Magritte, while we also explored the contemporary condition – and deepened our connection with Sydney's Chinese community – through a kaleidoscopic presentation of Cao Fei's practice. In the new Matt Allen Gallery, we established a family-friendly space where artists inspire and engage young visitors through interactive exhibitions. A commitment to the

local and the here and now also drives the Contemporary Projects series, which showcased Leyla Stevens, Emily Hunt and Mitch Cairns in 2024–25.

Perhaps we can return to one of my favourite places in the Naala Badu building: the window in the Yiribana Gallery, looking to the harbour. Naala Badu is the beautiful name given to our new building, which means 'seeing waters' in the Sydney Aboriginal language. With its exceptional works from our First Nations collection and its view to the harbour, Yiribana is a special place to think about what has been achieved and what is still to come. I, along with our new president, Michael Rose, look forward to hearing about your favourite places within the living art museum we are shaping together.



Maud Page
Director
Art Gallery of New South Wales
24 October 2025

From here. For all.

As the NSW state art museum, we're here to champion the creativity of artists and to serve the widest possible audience as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art. We are a forum for scholarship, art education and the exchange of ideas, and our vision is to be a beacon for art in Australia, reflecting and exploring perspectives from our place in the world.

The Art Gallery of New South Wales continues to position NSW as a global destination by strategically developing new markets and curating globally significant exhibitions and partnerships. By leveraging our collective expertise and forging strong alliances, we are working towards a vibrant and thriving arts community that enriches the lives of all.

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and is an executive agency under the Department of Creative Industries, Tourism, Hospitality and Sport (DCITHS).

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.

Highlights 2024–25

Since the opening of Naala Badu, the Art Gallery's north building, on 3 December 2022, visitation to our expanded campus has increased significantly.

2,582,657	visits to the Art Gallery and our touring exhibitions, a 17% increase from 2023–24
2,369,750	visits to the Art Gallery campus (Naala Badu and Naala Nura), a 16.6% increase from 2023–24
212,907	visits to our touring programs and partnership projects
100,353	students and teachers participated in learning programs, including First Nations education programs
141,741	visitors engaged with family experiences, including Hive Festival
48,284	participated in public programs, including First Nations public programs
11,103	participated in access programs
28,048	attended film programs
17,452	attended music programs
28,725	attended <i>Volume 2024</i> festival
154,820	attended Art After Hours
68,318	attended <i>ARTEXPRESS 2025</i>
51,111	attended guided tours
3357	guided tours
297	volunteers
15,759	volunteer hours

2121	artworks acquired, including donations to our research library
\$12,597,754	value of artworks purchased for and gifted to the collection
5996	works processed for exhibition, including loans and touring, by the Conservation Department
2394	Archibald, Wynne and Sulman Prizes entries received (2025)
3200+	Young Archie entries received (2025)
\$283,100+	in art prizes to Australian artists, including Archibald, Wynne and Sulman Prizes (2025)
\$8.9 million	cash sponsorship and grants
\$1.9 million	in-kind sponsor support
\$839,000	in-kind contribution from Art Gallery Society
2.2%	increase in Facebook followers
3%	increase in Instagram followers
7.5%	increase in LinkedIn followers
10.3%	increase in YouTube subscribers
5,986,949	website total sessions
16,405,374	website total pageviews

Board of Trustees



President
Michael Rose AM

BA, LLB, FAICD

Michael Rose is a non-executive director with broad experience on corporate, government, arts and not-for-profit boards in Australia and overseas.

Rose is chair of the Committee for Sydney, chair of Greater Sydney Parklands, chair of NRT Group and co-chair of Reconciliation Australia. Rose also sits on the boards of Silicon Quantum Computing Pty Ltd, Warren and Mahoney Limited and the Westmead Institute for Medical Research. He has served on the boards of a number of other organisations, including three terms as chair of the Historic Houses Trust of NSW (now Museums of History NSW).

A lawyer by background, Rose was a partner of the law firm Allens, including nine years as chief executive partner. In 2016 he was appointed a Member of the Order of Australia for services to Indigenous communities and the legal profession.

Initial date of appointment 1 January 2025; expiry of current term 31 December 2027.



Immediate past president
David Gonski AC

BCom, LLB, FAICD (Life), FCPA, Hon LLD (UOW),
Hon DBus (USyd)

David Gonski is chancellor of the University of New South Wales and chairman of the UNSW Foundation Ltd. He is non-executive chairman of Barrenjoey Capital Partners Group Holdings Pty Ltd, chairman of Sydney Airport and chairman of Levande Pty Ltd. He is also a member of the board of the Lowy Institute for International Policy, a non-executive member of LeapFrog Investment's Global Leadership Council, a member of the Commonwealth Government's Competition Taskforce Expert Advisory Panel, and a patron of the Australian Indigenous Education Foundation, Raise Foundation and NAISDA Foundation. He is also a founding panel member of Adara Partners.

He was previously chairman of the Australia and New Zealand Banking Group Ltd, and chair of the Review to Achieve Educational Excellence in Australian Schools for the Commonwealth Government of Australia. He was also a member of the Takeovers Panel and the ASIC External Advisory Panel, director of Singapore Airlines Ltd, the Westfield Group and Singapore Telecommunications Ltd, and 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.

Initial date of appointment
1 January 2016; expiry of term
31 December 2024.



Vice-president
Sally Herman

BA, GAICD

Sally Herman is an experienced director in the fields of financial services, retail, manufacturing and property. She had a successful executive career in financial services in both Australia and the United States, transitioning in late 2010 to a full-time career as a non-executive director. Prior to that, she had spent 16 years with the Westpac Group. Herman now sits on both listed and unlisted boards, including ASX 200 companies Premier Investments Ltd and Breville Group Ltd. She has recently completed her term on the board of Suncorp Group Ltd.

Herman is also on the board of the Sydney Film Festival and is actively involved in the not-for-profit sector, with a particular interest in social justice, education and the arts. She is a member of Chief Executive Women.

Initial date of appointment 1 January 2019; expiry of current term 31 December 2027.



Member
Tony Albert

Tony Albert is one of Australia's foremost contemporary artists with a longstanding interest in the cultural misrepresentation of Aboriginal people. Drawing on both personal and collective histories, his multidisciplinary practice considers the ways in which optimism might be utilised to overcome adversity. Albert is acknowledged industry-wide as a valued ambassador for Indigenous community and culture. He was the inaugural Fondation Cartier pour l'art contemporain First Nations Curatorial Fellow and is the first Indigenous trustee for the Art Gallery of New South Wales and a member of the Art Gallery's Indigenous Advisory Board.

Albert is also a board member for the City of Sydney's Public Art Panel and member of the Art & Place Board at the Queensland Children's Hospital. In January 2023, he was awarded an honorary doctorate by Griffith University for his significant contribution to the arts. Albert was recently awarded several prestigious public commissions both within Australia and internationally, including an installation for Public Art Fund's Global Positioning, which debuted in January 2022 in New York City, Chicago and Boston. In 2022 he was included in *Prime: art's next generation* (Phaidon), featuring over 100 of the most distinctive and innovative young artists from around the world.

Initial date of appointment 1 January 2020; expiry of current term 31 December 2025.



Member
Anita Belgioro-Nettis AM

Anita Belgioro-Nettis has been involved in the arts since she moved to Australia in 1988. She was the executive producer of *The black balloon* (Best Film, 2008 AFI Awards) and producer of *The last race*.

For over 15 years, Belgioro-Nettis played a significant role in the benefaction support of the Biennale of Sydney. She was councillor for the Australian representation at the Venice Biennale in 2015, and the Anita and Luca Belgioro-Nettis Foundation was a major donor to the new Australian Pavilion. Belgioro-Nettis sits on the executive committee of the Advisory Board of the Peggy Guggenheim Collection in Venice and on the International Council at the Tate in London. She has also been a director of the Sydney Theatre Company since 2018 and was appointed chair of the Sydney Theatre Company Foundation in March 2024.

Since 2005, she has been involved as a volunteer and supporter of various community organisations, including establishing Step Into Work. She is a director of Prisma Investment Pty Ltd and, in 2019, she was awarded a Member of the Order of Australia for significant service to the community, through support and philanthropic contributions to social welfare and arts organisations.

Initial date of appointment 1 January 2020; expiry of current term 31 December 2025.



Member
Andrew Cameron AM

Andrew Cameron is an experienced company director in the not-for-profit arts sector. He has been a keen supporter and advocate for the arts and an arts philanthropist for over 30 years. He is also the founder and owner of a group of engineering, wholesaling and investment businesses based in Sydney.

Cameron is currently a board member of the Sydney Festival. He served an eight-year term as chair of the Art Gallery of New South Wales Foundation and is the immediate past chair of Artspace Visual Arts Centre, having overseen the redevelopment of the Gunnery building and the transformation of the Artspace organisation. He is a past chair of Belvoir Street Theatre and past deputy chair of the Biennale of Sydney, and a past board member of the Major Performing Arts Group, the Sherman Foundation and the Australian Centre for Contemporary Art. Cameron was also deputy commissioner for Australia's presentation at the Venice Biennale in 2005, 2007 and 2009. He is currently a member of the International Council for both Tate in London and MoMA in New York.

As founder and director of the Andrew Cameron Family Foundation, he has provided philanthropic support to the arts sector, with a focus on the visual and performing arts. Cameron was made a Member of the Order of Australia in 2014 for significant services to the visual and performing arts and was recognised as Australia's National Arts Philanthropist of the Year by Creative Partnerships in 2017.

Initial date of appointment 1 January 2020; expiry of current term 31 December 2025.



Member
The Hon Peter Collins AM KC

BA LLB RFD FAIST

Peter Collins has held numerous board positions in the public, finance and superannuation sectors, and on arts and community boards. He currently serves as chair of the Nepean Blue Mountains Local Health District Board and is the immediate past president of the Museum of Applied Arts and Sciences (Powerhouse).

During his early career, Collins worked as an ABC TV journalist. He was admitted to the NSW bar in 1978 and appointed Queen's Counsel in 1991. He was a member of the Parliament of NSW from 1981 to 2003, serving as deputy leader of the Opposition from 1986 to 1988 and leader of the Opposition from 1995 to 1998. From 1988 to 1995, Collins held a series of senior ministries, including Minister for Health, Attorney General and Treasurer, as well as serving as Minister for the Arts, during which time the Brett Whiteley Studio within the Art Gallery of New South Wales was established. From 1995 to 1998, he was the inaugural chair of the Brett Whiteley Foundation. Collins has a longstanding interest in, and commitment to, the arts in NSW. As Minister for the Arts, he was instrumental in the establishment of Artspace, the Museum of Sydney and Sydney Writers Walk.

Collins was a reserve officer in the Australian Defence Force from the 1960s, initially in the army then the navy. He served in Iraq as a team leader with the Law and Order Task Force in 2007 and retired as a Captain from the Royal Australian Navy in 2012.

Initial date of appointment 1 January 2025; expiry of current term 31 December 2027.



Member
Lachlan Edwards

BEC GDAFI MAICD

Lachlan Edwards is the founder and head of Faraday Associates, an independent corporate advisory firm based in Sydney. He has previously been the co-head of Lazard Australia, a managing director of Goldman Sachs in London and Sydney, a partner at Goldman Sachs JB Were, a managing director of NM Rothschild & Sons in London, and earlier in his career worked at Rothschild Australia, Samuel Montagu & Co in London and IBM Australia.

He currently serves as the chair of the board of the Matilda Nepean private hospital and deputy chair of the Bell Shakespeare Company. He has previously held board positions as a non-executive director of Hotel Property Investments (an ASX-listed REIT), president and chair of the Turnaround Management Association of Australia (TMAA), a trustee of the Historic Houses Trust of NSW (now Museums of History NSW), chair of the Advisory Finance Committee of the Sisters of Charity Australia, an executive director on the board of NM Rothschild & Sons in London, vice-president of the University & Schools Club in Sydney, as well as a former governor of the English National Ballet.

Initial date of appointment 1 January 2022; expiry of term 31 December 2024.



Member
Kiera Grant

BEC MAICD

Kiera Grant is an experienced full-time non-executive director of a range of public and private companies. Grant was chair of the Art Gallery of New South Wales Foundation until June 2023. She is also a non-executive director of ASX-listed entities Adairs Ltd and Future Generation Global Investment Company (a Wilson Asset Management LIC). She is chair and a non-executive director of Australia's oldest privately owned wine company, Hill Smith Family Estates (formerly known as Smith & Sons Ltd and incorporating Yalumba Wine Co and Negociants Wine Distribution), and various Perennial Group companies, namely Perennial Value Management Ltd, Perennial Partners Ltd, Perennial Value Small Companies Pty Ltd and Daintree Capital Management Ltd. She completed her final term as director of the Ascham School Foundation at the end of 2023.

Grant is a former non-executive director of Sydney Dance Company and Pacific Brands Ltd. She has over 15 years investment banking experience, having worked for UBS as an executive director for over 12 years. She holds a Bachelor of Economics from the University of Sydney, and is a Fellow of the Australian Institute of Company Directors and a member of Chief Executive Women.

Initial date of appointment 1 January 2023; expiry of current term 31 December 2025.



Member
Liz Lewin

MCCL

Liz Lewin is a seasoned financial services executive and governance expert with over three decades of leadership in investment banking, wealth management and investment governance. She has a distinguished career in building and managing high-growth businesses across global markets.

She is a non-executive director of ASX-listed Argo Investment Ltd, a non-executive director and deputy chair of the Australian Chamber Orchestra, a non-executive director of Kaldor Public Art Projects, a trustee of St Vincent's Clinic Foundation, a long-standing member of Chief Executive Women and an ambassador of Australian Indigenous Education Fund. Lewin is a member of the Australian Olympic Foundation's Investment Advisory Committee, which supports the operations of the Australian Olympic movement. She is also a member of the Woollahra Council Public Art Panel and Woollahra Council Art and Culture Advisory Committee.

She has a Masters of Curating and Cultural Leadership with Excellence from the University of New South Wales. In addition to her governance experience, Lewin is a passionate philanthropist with a deep commitment to arts, education and social impact.

Initial date of appointment 1 January 2023; expiry of current term 31 December 2025.



Member
Paris Neilson

BA, MMS

Paris Neilson has had a long and deep-rooted commitment to supporting both the arts and other charitable organisations as a volunteer, board member and a member of the Neilson Foundation's Gifting Committee. Neilson was instrumental in the establishment of Sydney's White Rabbit Gallery for Contemporary Chinese Art and managed it for several years. She previously served on the board of the Biennale of Sydney (2012–20) and has been a board member for the Sydney Dance Company since 2019.

Neilson is deeply connected to both the visual arts and performing arts communities and has a passion for organisations that promote social cohesion.

Initial date of appointment 1 January 2022; expiry of current term 31 December 2027.



Member
Caroline Rothwell

Caroline Rothwell is a multidisciplinary artist living on Gadigal Country in Sydney. Her multidisciplinary research-based practice often considers the intersection of art, science and nature, with a focus on environmental care, technology and the future. She works across two- and three-dimensional media in the expanded disciplines of sculpture, installation, painting and video.

Rothwell has been included in major biennales and exhibitions, including *Interconnected Entities*, Yarrila Arts Museum (2025); *The National 2021: New Australian Art*, the Museum of Contemporary Art Australia; and *Know My Name: Australia Women Artists 1900 to Now*, National Gallery of Australia (2021). Her work is held in major collections including the National Gallery of Australia; Cambridge University, UK; and Te Papa Tongarewa, Museum of New Zealand. She has been awarded sculpture commissions at the Museum of Contemporary Art Australia's Loti Smorgon Sculpture Terrace (2016) and the Economist Plaza, London (2009) for the Contemporary Art Society. In 2021 she won the Ravenswood Australian Women's Art Prize. She is a sessional lecturer at the National Art School and has served on the board of Artspace, Sydney.

Initial date of appointment 1 January 2022; expiry of current term 31 December 2027.



Member
Emile Sherman

Emile Sherman has held positions on the boards of Sydney Writers' Festival and The Ethics Centre. An award-winning producer with extensive experience in film, television and media finance, Sherman is co-founder of media organisation See-Saw Films, whose projects include the Academy Award-winning films *The power of the dog*, *Lion* and *The King's speech* and the Emmy-winning series *Slow horses* and *Heartstopper*, among many others. He is also a director of Fulcrum Media Finance, which is a cashflow provider for film and television in Australia and New Zealand, and he co-hosts the podcasts 'Principles of charity' and 'The sandbox'.

Initial date of appointment 1 January 2025; expiry of current term 31 December 2027.

Executives as at 30 June 2025



Director
Maud Page

BA (Hons) (Art History)

Maud Page is a cultural leader committed to the transformational power of art. She has built her reputation for exceptional curatorial vision and astute operational expertise over more than two decades, fostering creativity, connection and innovation in major public art galleries in Australia and internationally.

Page joined the Art Gallery of New South Wales in 2017 as its deputy director and director of collections before becoming its tenth, and first female, director in March 2025. Dedicated to championing artists and expanding audiences for contemporary, First Nations and Asia-Pacific art, she has been a driving force in the Art Gallery's advancement to one of the most visited art museums in the world.

As director, Page leads the strategic vision of a transformed Art Gallery responsive to and actively engaged in social change. She oversees its artistic and operational direction, and the development and care of its collections, exhibitions, programs, audiences and institutional partnerships. Under her deputy leadership, the Art Gallery expanded its curatorial ambitions, including the successful delivery of the Sydney Modern Project, which transformed the institution's capacity for contemporary programming and public art commissions.

Prior to joining the Art Gallery, Page served as deputy director, collection and exhibitions at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) in Brisbane, building on her tenure there as senior curator of Pacific art.



Acting Director of Collections
Wayne Tunncliffe

MA (Hons) (Art History), MA (Arts Administration)

Wayne Tunncliffe is responsible for the First Nations, Australian and international curatorial teams, projects (art, music, film, families), collections registration, conservation, research library and archives, and the Brett Whiteley Studio at the Art Gallery of New South Wales. Prior to this role, Tunncliffe was the Art Gallery's head curator of Australian art from 2011, where he led the vision and direction of the Australian art collection and exhibition program. Before taking on this role, he was senior curator of contemporary art in the international art department, responsible for the contemporary Australian collection and both Australian and international curatorial projects.

Tunncliffe has an extensive background in curating exhibitions and collection displays. Notably, he co-curated *Dangerously Modern: Australian Women Artists in Europe 1890–1940* (2025) alongside Tracey Lock and Elle Freak at the Art Gallery of South Australia, and was a key member of the curatorial team which delivered the content for the Sydney Modern Project (2022). His other significant exhibitions and publications include *Streeton* (2020), *John Russell: Australia's French Impressionist* (2018), *Mikala Dwyer: A Shape of Thought* (2017) and *Pop to Popism* (2014).

He was curatorial advisor and essayist for *Australia's Impressionists* at the National Gallery, London (2016) and co-curator of the inaugural *The National: New Australian Art* (2017) at the Art Gallery of New South Wales, Carriageworks and the Museum of Contemporary Art.



**Acting Chief Operating Officer
Craig Murray**

BBus (Accounting, Economics), CPA

Craig Murray joined the Art Gallery of New South Wales in 2017 and currently serves as acting chief operating officer. He leads the finance and administration department and oversees the Art Gallery's financial management, budgeting and forecasting processes, as well as external reporting to government and key stakeholders.

With a strong foundation in commercially focused organisations, Murray brings extensive experience from the media and entertainment industry, including leadership roles across publishing, pay TV, and television and film production. His career also spans international markets, having worked in Washington, DC and London.



**Director of Audiences
and Development
John Richardson**

BA (Economics), MA (Arts Administration)

John Richardson has been a member of the Art Gallery of New South Wales executive team since 2014. He played a pivotal role in the success of the Sydney Modern Project Capital Campaign. This unprecedented initiative, which realised the stunning Naala Badu building, secured over \$150 million in private contributions, significantly complementing the NSW Government's \$244 million commitment.

Richardson is responsible for building and cultivating strong relationships with corporate partners, government entities, and philanthropists. In addition, he oversees visitor experience, marketing and communications, food and beverage outlets, and retail operations at the Art Gallery. In his role, he also collaborates with the Art Gallery Society, significantly contributing to the Art Gallery's membership program.

Prior to joining the Art Gallery, Richardson worked at Back Row Productions and the New 42nd Street Project in New York City. From 2006 to 2014, he spearheaded the commercial transformation of the South Sydney Rabbitohs as their chief commercial officer, establishing the club as a benchmark for sports administration in Australia.



**Director of Program Delivery
Sally Webster**

BA (Art History, English), GradDip (Museum Studies)

Sally Webster is the director of program delivery at the Art Gallery of New South Wales. Prior to this, she was the head of the Sydney Modern Project, managing the Art Gallery's major expansion project since the international architectural design competition in 2014. Before joining the Art Gallery in 2012, she held project and curatorial roles with Arts NSW and the Historic Houses Trust of NSW (now Museums of History NSW), where she managed a number of arts and cultural development projects, as well as developed and delivered exhibitions.

(Sally Webster completed her tenure at the Art Gallery of New South Wales on 12 August 2025.)

Board of Trustees meetings

The Board of Trustees comprises 11 trustees, appointed by the Governor on the nomination of the NSW 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 2024 to June 2025. Trustee attendances were as follows: Michael Rose (president) (3/3); David Gonski (immediate past president) (3/3); Sally Herman (vice-president) (6/6); Tony Albert (5/6); Anita Belgiorino-Nettis (6/6); Andrew Cameron (5/6); Lachlan Edwards (3/3); Kiera Grant (6/6); Liz Lewin (6/6); Paris Neilson (5/6); Caroline Rothwell (6/6); Peter Collins (3/3); Emile Sherman (3/3).

Board of Trustees sub-committees

The sub-committees are comprised of a subset of board members based on their respective areas of interest and expertise. Relevant senior staff members and other external experts are also included, as appropriate. The sub-committees are responsible for monitoring and advising on their respective areas and making recommendations to the full board.

Acquisitions and Loans Committee

The Acquisitions and Loans Committee plays an important role in overseeing the Art Gallery's collections policies. It considers proposals on acquisitions, commissions, gifts and loans and, if applicable, de-accessions. Based on these considerations, recommendations are made to the board for ratification.

The Acquisitions and Loans Committee met six times between July 2024 and June 2025. Attendances were as follows: Andrew Cameron (chair) (5/6); Kiera Grant (5/6); Liz Lewin (5/6); Mark Nelson (non-trustee member) (5/6); Caroline Rothwell (4/6); Geoff Ainsworth (non-trustee member) (3/6); Tony Albert (3/6); and Anita Belgiorino-Nettis (3/6).

Finance, Audit and Risk Committee

The Finance, Audit and Risk Committee oversees strategic and operational risk and financial management. It provides guidance and makes recommendations to the board in relation to all financial, audit and risk matters.

The Finance, Audit and Risk Committee met five times between July 2024 and June 2025. Attendances were as follows: Liz Lewin (chair) (5/5); Sally Herman (immediate past chair) (4/4); Kiera Grant (trustee member) (5/5); Mark Nelson (non-trustee member) (2/3); Sue Gilchrist (non-trustee member) (3/5); Jacqui Vanzella (non-trustee member) (5/5).

Audience and Engagement Committee

The Audience and Engagement Committee provides oversight on the Art Gallery's audience and engagement strategies.

The Audience and Engagement Committee met five times between July 2024 and June 2025. Trustee attendances were as follows: Lachlan Edwards (immediate past chair) (3/3); Sally Herman (chair) (1/1); Anita Belgiorino-Nettis (5/5); Tony Albert (2/5); Kiera Grant (3/5); Liz Lewin (4/5); Paris Neilson (3/5); Caroline Rothwell (2/5); Emile Sherman (1/1); Peter Collins (1/1); Michael Rose (1/1).

Major Patrons Committee

The Major Patrons Committee supports fundraising for all projects across the Art Gallery's campus.

The Major Patrons Committee met six times between July 2024 and June 2025. Trustee attendances were as follows: Liz Lewin (chair) 6/6; Bella Church (5/6); David Gonski (6/6); Justin Miller (5/6); Andrew Cameron (5/6); Mark Nelson (4/6); Frances Ingham (4/6); Peggy Yeoh (2/6).

Organisation chart as at 30 June 2025

Minister for the Arts

Art Gallery of New South Wales Board of Trustees

President: Michael Rose AM

Art Gallery of New South Wales Trust Staff Agency

Director: Maud Page

Acting Director of Collections	Acting Chief Operating Officer	Director of Program Delivery	Director of Audiences and Development
Wayne Tunnicliffe	Craig Murray	Sally Webster	John Richardson
First Nations	Facilities and Sustainability	Design	Marketing and Communications
Australian Art/ Brett Whiteley Studio	Finance and Administration	Content	Business Development
International Art	Government Relations and Governance	Creative Learning, Engagement and Touring	Philanthropy and Major Gifts
Conservation	Information and Communication Technology/ Digital	Exhibitions	Venue Management
Research Library and Archives	General Counsel and Copyright		Visitor Experience
Registration	People and Culture		Retail
	Gallery Services and Security		Membership (Art Gallery Society)
	Purchasing and Contracts		

The Art Gallery of New South Wales delivered its Strategic Plan 2024–28 in May 2024.

The Strategic Plan outlines the Art Gallery’s strategic objectives and vision for maximising return on the Sydney Modern Project expansion and extending the Art Gallery’s important role in the cultural life of NSW, as well as regional communities across Australia.

While the Art Gallery’s art collection and physical gallery spaces are at the heart of its role as the state art museum, it is our people, their commitment and their vision, that are truly at the core of everything the Art Gallery does and hopes to achieve.

Strategic Plan 2024–28

In formulating the Strategic Plan 2024–28, the Art Gallery recognised the changing environment in which it operates, including:

- increasing recognition of the unique significance of First Nations knowledge to Australia and the world
- increasing competition for the attention of potential visitors from a wide array of cultural and entertainment offerings, both onsite and online
- demographic shifts, including ageing, migration and socio-economic changes
- the need for enhanced operational readiness and agility to adapt to the rapid pace of change
- the influence of social and political issues such as diversity and inclusion, sustainability and climate change on visitor and stakeholder expectations, including opportunities for engagement
- the strain on funding for cultural institutions in the post-COVID economy
- the impact of heightened competition for philanthropic and corporate support for public cultural institutions.

Taking into account this evolving environment, the Strategic Plan 2024–28 is built on four key pillars underpinning the development and prioritisation of our strategic objectives over the four years of the plan, including the following outcomes:

- **First Nations first** – we recognise our campus is situated on unceded Gadigal Country and we acknowledge the immense value and significance of First Nations knowledge as it increasingly guides our way of life. We will embed First Nations perspectives into our operations as we continue to invite genuine engagement with Indigenous artists and communities.
- **Social change** – we have recognised the evolving demographics of our society and the urban dynamics of our city. As the state art museum, our owners are the people of NSW, who represent a diverse range of cultures that contribute to the multicultural success of our state. Accessibility is key to being a truly welcoming institution and will ensure that the art experiences we offer resonate with all the people we serve.
- **Sustainability** – we acknowledge our shared responsibilities towards creating a sustainable world for both current and future generations. As a leading public institution, we have both a duty and an opportunity to promote best practices through our sustainability initiatives. We will develop sensitive and sustainable campus operations, including environmentally sound practices, as we journey towards net zero.
- **Art in a digital world** – digital engagement is now expected in all aspects of our internal operations and visitor offerings, while digital technologies are increasingly integrated into contemporary artistic practice. We will provide meaningful art experiences both onsite and online, and we recognise that

artificial intelligence and big data present significant opportunities to both improve our relevance to audiences and increase our social impact. This will, of course, require the highest levels of data protection, cybersecurity and user privacy.

To achieve these outcomes, the Strategic Plan 2024–28 is measured against five key objectives:

1. Preserving and developing the NSW state art collection.
2. Curating, developing and delivering exhibitions and programs onsite, online and across NSW.
3. Resourcing and managing our operations in an efficient, effective and sustainable manner.
4. Creating a sense of place ('From here').
5. Expanding our audience ('For all').

These five key objectives are measured across 22 measures of success. Resources are strategically managed to enable implementation of these measures, and reporting against the measures is set out in Appendix 1.

The Art Gallery's Strategic Plan 2024–28 also aligns with the NSW Government's *Creative Communities* policy, a ten-year vision that prioritises people, infrastructure and audiences. Recognising the intrinsic value of arts and culture, the Art Gallery places great importance on ensuring equal access and support for artists and cultural practitioners across the state, with a particular focus on Western Sydney and regional NSW.

3 Operations and performance

The Art Gallery of New South Wales is committed to improving the lives of the people of NSW and creating meaningful impact. We take a whole-of-organisation approach to recognising, respecting and valuing Indigenous perspectives, knowledge systems and methodology.

This commitment is outlined across the following key areas of collections, program delivery, audiences and development, and operations.

Collections

The Collections Department is responsible for the care and display of the artworks and archives in the Art Gallery of New South Wales collection. Curatorial, Exhibitions, Registration, Conservation, Photography, the Edmund and Joanna Capon Research Library, the Ashley Dawson-Damer Children's Art Library and National Art Archive, and the Brett Whiteley Studio work collaboratively to deliver best practice in all areas of collection management, research and exhibition programming.

Broadly divided into Australian and international art, the Art Gallery's collection now stands at 37,469 objects. The collection is the Art Gallery's greatest asset, as well as being a significant cultural asset of the state of NSW and for the benefit of all Australians.

A full list of the Art Gallery's acquisitions in 2024–25 can be found in Appendix 2.



First Nations

The First Nations Department works collaboratively to support a whole-of-organisation approach to recognising, respecting and valuing Indigenous perspectives, knowledge systems and methodology. The department is supported by the Indigenous Advisory Group (IAG) to ensure the Art Gallery operates in a culturally appropriate manner and is relevant to artists and their communities. The IAG met five times in the reporting period.

In 2024–25, First Nations curatorial staff oversaw numerous collection changes, as well as curating the exhibitions *Kwatja Kngarritja Tnyirlalhama (Big Rain Falling)*, *High Colour*, *Yolŋu power: the art of Yirrkala* and *Yalu*. Wiradjuri and Ngiyampaa Pilaarrkiyalu artist Charlotte Allingham undertook the Lewin Indigenous artist residency, which supports Indigenous artists to spend time studying the Art Gallery's collection for their own professional development, alongside Ligwilda'xw, Kwakwaka'wakw artist Sonny Assu from Canada. A new temporary position, assistant curator of First Nations art (global), was appointed as part of the Oceans Pathway Program run in partnership with University of Queensland Art Museum.

First Nations programs staff delivered numerous educational and public programs. In 2024–25, 42 schools in regional NSW participated in Home: Aboriginal Art from NSW, a multi-faceted regional education program for Stage 3 students in partnership with the NSW Department of Education's Arts Unit, regional galleries and their local Aboriginal communities. Staff also delivered the Djamu Indigenous Art Education program, which centres First Nations concepts and cultural practices to provide high-quality opportunities for First Nations students, who learn about art, culture and vocational pathways in the visual arts. Djamu consists of Youth Justice, metropolitan and regional programs.

Installation view of *Yolŋu power: the art of Yirrkala* exhibition at the Art Gallery of New South Wales, 21 June – 6 October 2025, featuring Mulkuŋ Wirrpanda with The Mulka Project *Rarrirarri* 2023, courtesy and © the artists and The Mulka Project, Yirrkala

Registration

The Registration Department plays a crucial role in the preservation, documentation and management of incoming artwork acquisitions, exhibition loans and collection outward loans, and in providing public access to the collection. The team works on projects across exhibition and touring programs, as well as on core collection management activities.

In 2024–25, the Exhibitions Registration team managed loans for four international exhibitions: *Alphonse Mucha: Spirit of Art Nouveau*, *Lee Ufan: Quiet Resonance*, *Magritte* and *Cao Fei: My City is Yours* 《曹斐: 欢迎登陆》. The Protection of Cultural Property on Loan Scheme was fundamental in securing these major international loans, with comprehensive staff training delivered to ensure compliance with legislative requirements. The annual Archibald, Wynne and Sulman Prizes required the coordination of loan documentation across multiple lenders for the 2025 exhibition program. Regional touring of the Archibald and Wynne Prizes extended the Art Gallery's reach across NSW, as well as one venue in Victoria. In total, the team managed 1857 domestic and international loans from 298 lenders across 311 consignments.

The Collection Registration team maintained the Art Gallery's active collection loan program while ensuring proper collection care and documentation. In 2024–25, the team processed outward loans to major cultural institutions and coordinated collection works for major touring exhibitions. In total, the team facilitated 200 works travelling to 31 institutions, five of them international: Palazzo Strozzi (Italy), Artizon Museum (Japan), ArtScience Museum (Singapore), Govett-Brewster Art Gallery (New Zealand) and National Gallery Singapore. The team also administered ten furnishing loans to two government offices. In total, the team relocated 10,824 collection artworks in 2024–25.

The study room in Naala Nura provides public access by appointment to the Art Gallery's extensive collection of over 25,000 works on paper. The collection coordinator facilitates access by appointment for researchers and cultural professionals, contributing to the Art Gallery's role as a centre of excellence in art scholarship. In 2024–25, the coordinator facilitated 115 appointments and hosted 868 visitors, including 1542 artwork viewings, in the study room.

The Collection Storage and Logistics team provided sustainable, cost-effective storage solutions and logistics support. The team delivered significant cost savings while maintaining operational excellence. The Brett Whiteley Studio relocation project achieved substantial savings on commercial fees through in-house packing solutions, demonstrating effective resource management aligned with strategic sustainability objectives. The team addressed long-term storage challenges through strategic planning initiatives that will inform decision-making for future commercial and infrastructure investment.

Collection Systems continued to maintain comprehensive collection documentation and support digital access initiatives. The team made significant progress in collection digitisation, in alignment with the NSW Government's

Creative Communities policy and our own strategic objective to facilitate digital access to 85% of the Art Gallery's collection and enhance cultural participation and accessibility. In 2024–25, 11,017 digital images were uploaded to the Art Gallery's website relating to 5884 cultural assets (including 2323 artworks).

The establishment of cataloguing and documentation working groups ensured cohesive collection management practices across departments, supporting accountability and transparency objectives. Additional accomplishments included a comprehensive collection revaluation project, implementation of improved data management systems, and enhanced digital access supporting public engagement.

Conservation and Photography

In 2024–25, the Conservation Department processed 5996 collection and inward loan artworks for acquisition, exhibition, outward loan and touring exhibitions, which involved assessing, preparing, treating and monitoring artworks as needed.

The digital preservation team worked with our vendors and ICT Department on the set-up and implementation of Preservica, the Art Gallery's digital preservation and storage system. In addition, the team prepared digital collections and content for archiving once the new system moves into production.

Technical analysis of works in the collection is an important aspect of conservation work, allowing us to understand how a work was made and how to manage its conservation and care. During the reporting period, technical analysis of Pedro de Mena's 17th-century timber polychrome sculpture *Saint Francis of Assisi* was undertaken at the Charles Perkins Centre, University of Sydney. X-ray images and a three-dimensional CT scan of this sculpture were captured using a C-arm scanner. This imaging has allowed us to determine key construction details, such as the presence of a textile underlayer and iron-based pins. Further study will allow us to determine how many pieces of carved timber were used, where they join, and what parts of the sculpture they comprise. Mindful of our visitors' keen interest in the details of how historical artworks are made, the Art Gallery is developing plans to display the technical imaging alongside the artwork.

Preventive conservation assessments, processes and programs have continued to effectively mitigate identified risks, including programs for integrated pest management, environmental conditions management and artwork incident and risk management. While the success of preventive conservation across the world has reduced risk to collections, it also reduces opportunities for conservators to learn and practise much-needed repair techniques. In July 2024, the Art Gallery collaborated with the Getty on its Conserving Canvas initiative to address one such training gap. The Art Gallery hosted *Fusion 2: Asia-Pacific*, a five-day workshop for 30 paintings conservators from across the Asia-Pacific region, as well as Art Gallery staff. Led by specialists Petra Demuth (Germany), Hannah Flock (Germany) and Laura Eva Hartman (USA), the workshop was part of a three-phase program that included online learning before and after the workshop. Focused on minimally invasive treatment methods for the conservation of painting textile supports, the workshop promoted the single-thread bonding technique for local tears, cuts and losses to reconstruct the physical and aesthetic integrity of canvases.

To support innovation and continuous improvement in conservation practice, staff have engaged in several other professional development opportunities including *Movers and Shakers: Strategies for the Conservation of Kinetic Art Workshop* at University College London and the Tate, *Modular Cleaning Program* at Queensland Art Gallery | Gallery of Modern Art, *Voices in Contemporary Art* workshop

bottom left: Pedro de Mena *Saint Francis of Assisi* 1677, polychrome wood, 78 x 29.1 x 35 cm overall, Art Gallery of New South Wales, purchased with funds provided by the Art Gallery of New South Wales Foundation 2024, image © Art Gallery of New South Wales

bottom right: X-ray image of Pedro de Mena's *Saint Francis of Assisi* 1677, courtesy of Sydney Imaging, a Core Research Facility, University of Sydney, with thanks to Lisa Partel

at Stanford University, and digital preservation training in legacy media imaging and web/Flash restoration.

Conservation provided 27 tours, talks and events for benefactors, staff, members, university and school students, including students in the Djamu program. The department hosted one intern in paper conservation and presented or wrote five conference papers and two publications. Conservation staff also provided six training sessions for staff and contractors on caring for the collection, lighting for art museums and art-handling.

The Photography Studio is working towards its target of having 85% of the Art Gallery's collection available online by 2028. In 2024–25, the percentage of the art collection with images online has increased by 4.9% to 79.9%. The Photography Studio created 2933 master images for the collection and 1913 master images for the archive this year, including photography of new acquisitions, artworks going on display, and collection and archive projects. It also created 9210 exhibition views, documented 129 Art Gallery events and contributed to image management for publications.

Support from our benefactors and sponsors has been critical to completing major conservation treatments for key collection works and reaching our collection digitisation targets. The Art Gallery is grateful for the integral and ongoing support of the Howarth Foundation, Sally White OAM, the Pohl Foundation, the Art Gallery's Conservation Benefactors and the Bank of China.



Projects (Art, Music, Film and Families)

The Projects (Art, Music, Film and Families) Department focuses on creating opportunities for experimentation and attracting new audiences and communities to the Art Gallery.

In 2024–25, the Projects Department continued to work with Wiradyuri and Kamilaroi artist Jonathan Jones on *biäl gwiýúño (the fire is not yet lighted)*, a living artwork in the final stages of construction. Since being accessible to the public on 12 December 2024, it has welcomed an average of 1927 visitors per day, reaching a total of 387,336 by the end of June 2025.

A major new commission, *Yalu*, opened in the Nelson Packer Tank on 20 June 2025. This immersive light and sound experience was created by The Mulka Project in conjunction with the exhibition *Yolŋu power: the art of Yirrkalá* and realised in partnership with the Indigenous art centre in Yirrkalá, Buku-Larrngay Mulka Centre. After a 31-day run, *Yalu* welcomed 35,817 visitors and an average of 1155 attendees per day, making it the second most attended display in the Nelson Packer Tank since opening in 2022.

The music program *Volume 2024* built on the strength and goodwill generated by its 2023 debut. The 2024 edition saw an increase in visitation from young people, the Western Sydney community, diverse audiences, and multiple first-time attendees to the Art Gallery. It featured 35 musicians, 15 of whom were First Nations artists. Featuring sold-out performances by André 3000, Kim Gordon and Genesis Owusu, the ticketed program sold 8186 tickets across seven performances. Other highlights include a visual and music installation in the Tank, *Every dull moment (EDM)*, which saw over 8200 attendees across 11 days, and *Blak Country*, a Wednesday-night music program that attracted 5319 visitors – the largest NAIDOC Week celebration in the Art Gallery's history.

In 2025, the Art Gallery launched two new music programs. *Embedded* is a five-day music residency program featuring NSW-based composers, musicians and artists, which fosters new music creation, live performances and recorded works inspired by the themes and concepts present in the Art Gallery's collection and exhibitions. *Volume presents: Fixtures* is a free monthly live music program featuring Australian and international artists in Naala Badu, expanding on the success of *Volume*. From March to June, the series was attended by 851 people across four performances.

The Art Gallery hosted a series of exclusive performances across the campus in connection with exhibitions *Magritte* and *Cao Fei: My City is Yours* 《曹斐：欢迎登陆》 as part of Sydney Festival 2025. Over five weeks, more than 16,000 visitors experienced curated music programs.

Art Gallery Cinema presented a year-round curated cinema program that attracted a total audience of 28,048 in 2024–25. Key seasons included the first Australian retrospective of the films of Taiwanese and American

opposite, top: Genesis Owusu performs during *Volume 2024* in the Nelson Packer Tank, Art Gallery of New South Wales, photo © Art Gallery of New South Wales, Jordan Munns

opposite, bottom: Children at the collaborative workshop *Flights of fancy*, created by Claire Healy and Sean Cordeiro, at Hive Festival 2025, photo © Art Gallery of New South Wales, Penny Clay

director Edward Yang, a spotlight on Japanese director Kinuyo Tanaka, and a series exploring early Y2K-era coming-of-age films from East Asia. Key annual partnerships included Sydney Film Festival, Japan Foundation and UNSW Galleries.

This year, 141,741 people took part in focused events and activities for children and families such as dedicated exhibition activity spaces, Hive Festival, school holiday workshops, tours, resources and the annual Young Archie competition.

Interactive spaces with hands-on activities were delivered in two exhibitions: *Kwatja Kngarritja Tnyirlalhama (Big Rain Falling)*, developed in collaboration with Grace Kemarre Robinya with artists from Tangentyere Artists and Yarrenyty Arltere Artists, Mparntwe/Alice Springs, and *Happy Birthday 2U2* by Hong Kong-based Japanese artist Hikoko Ito.

Hive Festival 2025 for children and families was presented over four days at two venues: The Leo Kelly Blacktown Arts Centre (16–17 January 2025) and the Art Gallery (18–19 January 2025), in both the Naala Badu and Naala Nura buildings. Supported by the Bayard Foundation, *Flights of fancy* by Sydney-based artists Claire Healy and Sean Cordeiro was the centrepiece of the festival, along with workshops, guided tours, a film program, storytime, and sensory-friendly access programs. Visitation across the weekend was 26,800, which is an increase of 49% from Hive Festival 2024.

Our volunteer family guides led children and their families on free roving art-making tours through Naala Nura and Naala Badu every Sunday and in the school holidays. We offered free workshops every school holiday, created in collaboration with artists including Angelica Mesiti and Ramesh Mario Nithiyendran, and created self-guided resources and trails for the collection and exhibitions *Magritte*, *Cao Fei: My City is Yours* 《曹斐：欢迎登陆》 and *Archibald, Wynne and Sulman Prizes 2025*.

The Young Archie 2025 competition attracted over 3200 artwork entries and was judged by artist Jumaadi and family programs manager Victoria Collings, who selected 70 finalists across four age categories, and one winner in each.

We also continued our close engagement with the Woolloomooloo community by offering workshops at the Woolloomooloo Festival in October 2024 and we delivered workshops for children in the local area that culminated in a performance at the annual Woolloomooloo Community Parade on 16 May 2025.



National Art Archive, research library and children's art library

The Art Gallery of New South Wales is home to the Edmund and Joanna Capon Research Library, the National Art Archive and the Ashley Dawson-Damer Children's Art Library. In 2024–25, 97,997 people visited these beautifully designed spaces in Naala Nura, an 8% increase on the previous year.

Of our visitors, around half spent time in the children's art library, where children, their families and caregivers enjoyed a space and collection specifically for them. A regular program of storytime, workshops, artist and author visits was attended by 1554 children and their families of diverse ages, backgrounds and access requirements.

As the most open and accessible art museum library in Australia, public engagement with the library and archive collections continues to grow. Over 10,000 artists, curators, researchers, students and the general public made use of our unique collections, either in person or via our online reference and research services. Researchers from across NSW, Australia and the globe were assisted online by specialist library and archive staff. Library staff provided tours and talks to over 190 visitors from Sydney, regional NSW and overseas. Use of library and archive collections informed exhibitions, publications and research projects, both within the Art Gallery and externally.

The library staged two exhibitions highlighting our collections in 2024–25. The first featured the library's collection of a little-known publication of 1920s Sydney, *Undergrowth: a magazine of youth and ideals*. Devoted to art, writing and music, *Undergrowth* was edited by two students, Nancy A Hall and Heliodore 'Dore' Hawthorne, and became a lively forum of debate and support for modern art within Sydney's arts community. The magazine gave young women artists an unprecedented platform for their voices and work, with contributions from students as well as more established writers and artists, including Dorrit Black, Grace Crowley and Margaret Preston. The library's holdings represent the most complete collection in Australia of this rare publication. The second display showcased artist books by a range of artists concerned with pressing environmental issues, sustainability and climate change. The works were a small selection from a collection of over 300 artist books held in the library.

Significant gifts were received by the library and archive in 2024–25, including the personal archives of eminent art historian Mary Eagle, artists Raquel Ormella and Leonora Howlett. Alan Dodge, former director of the Art Gallery of Western Australia (AGWA), donated his extensive book collection on Russian art to the research library. Assembled over 30 years, the collection reflects Dodge's curatorial interest in Russian art, and his research in preparation for the major exhibition *St Petersburg 1900* at AGWA in 2005. The collection includes rare books not held in any other Australian library, and is a hugely valuable addition to the collections of the research library.

opposite, top: Installation view of *Undergrowth: A Magazine of Youth and Ideals* at the library, 2024, photo © Art Gallery of New South Wales

opposite, bottom: Visitors at the children's art library, 2025, photo © Art Gallery of New South Wales



Case study: Digitisation of David Hockney fax artworks

Across two donations (2013 and 2020), Rex Irwin and Brett Stone gifted the archive of Rex Irwin Art Dealer to the Art Gallery's National Art Archive. It meticulously documents past exhibitions, represented artists and works that passed through the Sydney gallery between 1976 and 2012. Like most commercial gallery archives, there are surprises to be found. Of the 133 boxes and folders that make up the archive, three boxes and three folders are devoted to the celebrated English artist David Hockney (b1937). While the gallery's primary focus was Australian art, it also showcased works by international artists, including Hockney, who had exhibitions at Rex Irwin Art Dealer from the 1970s onwards. Among the catalogues, lists of works, telegrams and correspondence in these records on Hockney is a collection of faxes – more specifically, fax artworks.

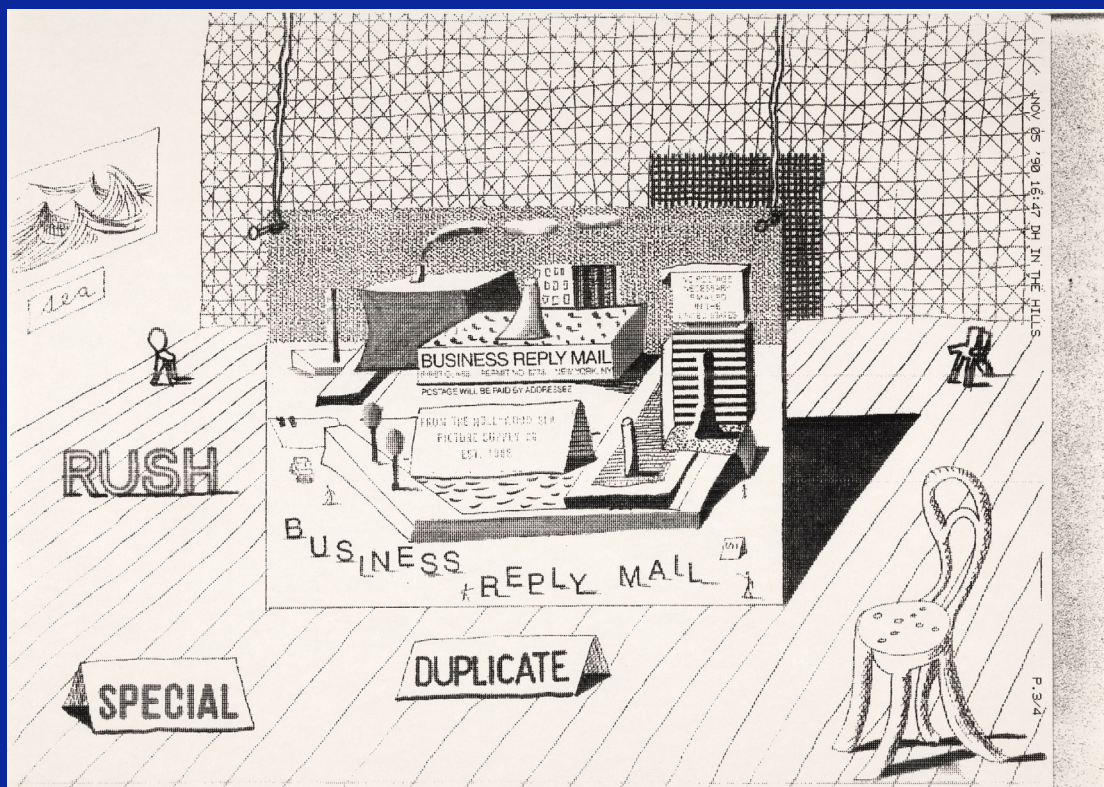
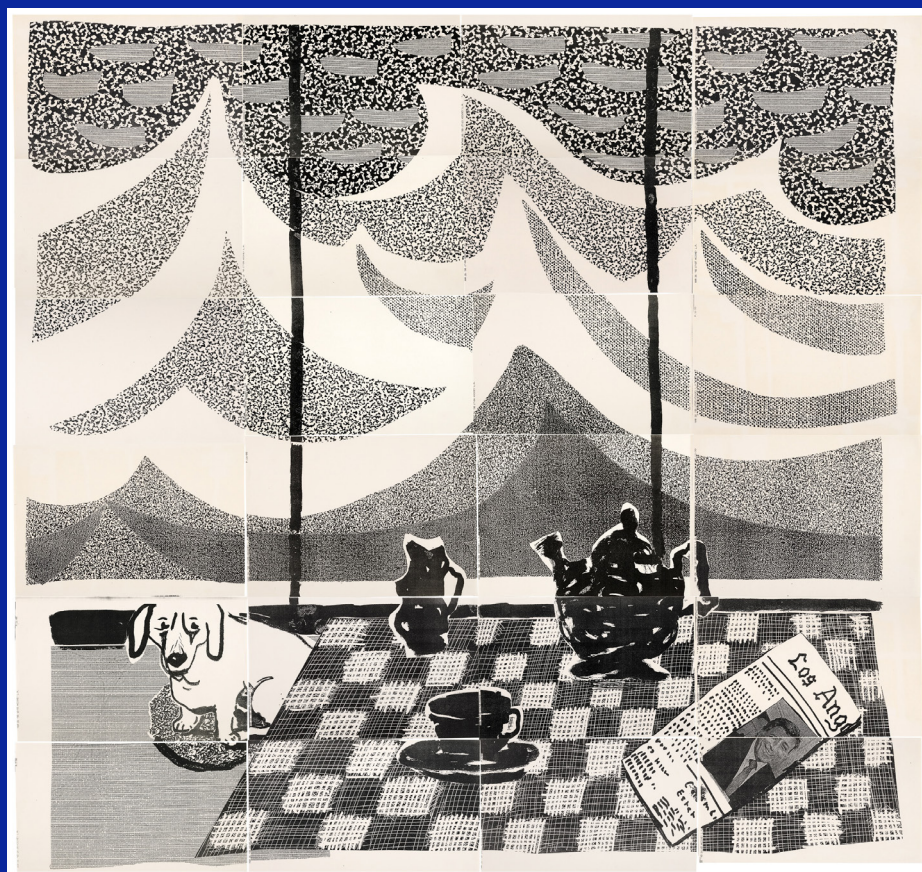
Renowned for experimenting with new technologies, Hockney turned his hand to the fax machine in 1988, adapting his drawing practice to make and distribute new work. In 1990, Rex Irwin staged an exhibition of Hockney's fax works: the artist transmitted still lifes, domestic interiors and stage set designs to Sydney from his home in Los Angeles for the exhibition. The works were either on single sheets of fax paper or on multiple fax sheets that were pieced together to make a larger composition. The exhibition was non-selling, with the gallery photocopying the original faxes for stability and assembling them for display.

As thermal prints, faxes are inherently unstable, fading over time until the image or script is barely discernible. While fading cannot be prevented, archival storage and appropriate environmental conditions can slow the deterioration; only digitisation will ensure the fax works are not entirely lost. The research library team identifies vulnerable items in the collection that require digitisation, including audio-visual and audio formats, optical discs, colour slides and transparencies, and faxes. By digitising at-risk material, we not only preserve our shared cultural heritage but also ensure it can be safely accessed by library and archive users. In 2024–25, the Hockney faxes in the Rex Irwin Art Dealer archive were identified as requiring detailed cataloguing, conservation assessment and digitisation for long-term preservation and access. A collaborative

top: David Hockney *Breakfast with Stanley in Malibu* 1990, Rex Irwin Art Dealer archive, donated through the Australian Government's Cultural Gifts Program by Brett Stone and Rex Irwin 2013 and 2020, National Art Archive, Art Gallery of New South Wales © David Hockney

bottom: David Hockney *Business reply mail* 1990, Rex Irwin Art Dealer archive, donated through the Australian Government's Cultural Gifts Program by Brett Stone and Rex Irwin 2013 and 2020, National Art Archive, Art Gallery of New South Wales © David Hockney

project involving the research library, Conservation and Photography staff resulted in the digitisation of 42 fax works by Hockney, along with nearly 400 related items. The project has highlighted a significant collection held in the National Art Archive, enabling it to be discovered, researched and enjoyed for years to come.



Brett Whiteley Studio

The Brett Whiteley Studio temporarily closed to the public on 23 June 2024 for major capital works and building upgrades. The alterations and additions within the existing building footprint will address age-related issues, artwork conservation and accessibility requirements, including the addition of a lift, accessible toilets, a new staircase, a shop, storage, a library and an archive room. A new, purpose-built roof will encase the plant and mechanical equipment to ensure a controlled interior environment for the long-term care and management of the Studio collection and archive. Building works began in November 2024, and the Studio is scheduled to reopen in 2026.

Brett Whiteley: Inside the Studio, an interstate touring exhibition comprising 80 works drawn from the collections of the Brett Whiteley Studio and the Art Gallery of New South Wales, travelled to four venues throughout the reporting period: Logan Art Gallery, Queensland; John Curtin Gallery, Western Australia; Orange Regional Gallery, NSW; and Shepparton Art Museum, Victoria. Featuring a diverse selection of Whiteley’s works including painting, drawing, sculpture, photography, collage and ceramics, the exhibition offers an intimate view into his creative world. The venues that have hosted *Brett Whiteley: Inside the Studio* have reported record-breaking visitation figures, attracting large numbers of patrons from their communities and beyond.

Despite its temporary closure, the Brett Whiteley Studio continued to engage with audiences through public programs. We resumed our popular drawing workshops in Wendy Whiteley’s Secret Garden at Lavender Bay on Thursdays over four weeks during school terms in 2025, with all classes booked out.

The Brett Whiteley Travelling Art Scholarship 2024 was awarded to seven artists aged between 20 and 30 years. Adele Warner from Glebe, NSW, was awarded a three-month residency at the Cité Internationale des Arts, Paris, and \$50,000. Six other artists each received \$10,000 and a two-week residency at Shark Island Kangaroo Valley in NSW, including Thomas Carman from Dulwich Hill, NSW; Solomon Karmel-Shann from Holt, ACT; Scout Milsome from Brunswick, Victoria; Lorna Quinn from Beaumaris, Victoria; and Elle Wickens from Marrickville, NSW. These artists, along with four other finalists, were selected from 179 entries by our guest judge, artist Jelena Telecki. An exhibition of the finalist works was presented in Naala Nura while the Studio was closed for renovations.

The Studio acknowledges the leadership and support of the Brett Whiteley Foundation in all its exhibitions and programs. We are particularly grateful to the Foundation chair, Samantha Meers AO, and media partners The Monthly and The Saturday Paper. We also acknowledge the appointment of artist Nike Savvas to the Foundation as a board member in 2025.

Digital engagement

- 17,174 Brett Whiteley Studio pageviews
- 9633 *Brett Whiteley: Inside the Studio* exhibition pageviews
- 6249 Brett Whiteley Travelling Art Scholarship pageviews
- 9341 Brett Whiteley Studio Facebook followers
- 17,134 Brett Whiteley Studio Instagram followers

The Studio’s pageviews decreased during the reporting period due to the building’s temporary closure. The engagement rate for Brett Whiteley Studio social channels has risen over the past year to 7.4% per impression on Facebook and 7.7% on Instagram, and sentiment across engagements is overwhelmingly positive.

Education resources

- 24,556 Brett Whiteley online resource pageviews
- Most-viewed themes: ‘Exploring place’, 1519 pageviews; ‘Birds and animals’, 1093 pageviews; ‘Self and Identity’, 1009 pageviews.

Studio 360-degree exhibition tour

- *Brett Whiteley: Inside the Studio* (published 25 March 2024): 401 views
- *Brett Whiteley: Chapters 1959–69* (published 6 September 2023): 1270 views
- *Brett Whiteley: Eternity is Now* (published 23 December 2022): 1561 views
- *Brett Whiteley: Blue and White* (published 11 July 2022): 161 views
- *Brett Whiteley: Feathers and Flight* (published 8 December 2022): 10,600 views

Brett Whiteley Studio playlist

The Brett Whiteley Studio playlist features over 5000 songs from Whiteley’s vinyl and CD collection and can be accessed via the touring exhibition *Brett Whiteley: Inside the Studio* or remotely using Spotify.

- 1677 scans of the ‘Brett Whiteley Studio Playlist’ QR code

Program Delivery

The Program Delivery division is responsible for the delivery of exhibitions and programs onsite, offsite and online. The division incorporates Creative Studio, Content, Creative Learning, Engagement and Touring, and Exhibitions.

Creative Studio

After two years working offsite across multiple locations, and with the completion of the lower level 1 offices in the Naala Nura building, the Creative Studio has moved back onsite, improving the efficient delivery of work.

The Creative Studio is continuing to implement processes aligned to objectives for the sustainable design and delivery of our rich and wide-ranging programs, while utilising design principles aimed at increasing our audience and their engagement with the Art Gallery as outlined in the Strategic Plan 2024–28.

The processes and principles are:

- Ensure sustainability through the reuse of walls, materials and collateral for multiple exhibitions.
- Accessible, immersive and tactile designs for a richer and deeper engagement with our audiences.
- Simplification of the Art Gallery's identity and marketing collateral for a more effective cut-through in market.

In 2024–25, the Creative Studio designed the exhibitions and associated collateral for 16 exhibitions and associated collateral, as well as ongoing collection changeovers and new commissions. The Creative Studio also supported the touring exhibition program, including assisting regional venues with exhibition design and marketing collateral.

Working with the Publishing team, the Creative Studio designed the Art Gallery publications *Magritte* and *Archibald Prize 2024* and managed production for *Lesley Dumbrell: Thrum* and *Nusra Latif Qureshi: Birds in Far Pavilions* (designed by Small Tasks) and *Cao Fei: My City is Yours* 《曹斐：欢迎登陆》(designed by Evi-O. Studio), which won the 'Wood Pencil' for exhibition book design in the prestigious 2025 D&DA Awards, London.

A visitor selects a handmade card in the interactive installation *Hikoko Ito: Happy Birthday 2U2*, 2025, photo © Art Gallery of New South Wales



Content

The Content Department was established in May 2024 and combines videography, social media, publishing, in-gallery digital experience and website.

Videography

The Art Gallery's YouTube channel continues to strengthen, with audience growth of 10.3% from the previous financial year. We have had record engagement with long-form content including the latest addition to the 'Portrait of an Archibald winner' series, featuring artist Laura Jones (over 16,900 views), and an in-gallery music performance by the Nepali fusion band Kuma Sagar (over 45,000 views). There was also a substantial increase in viewership and engagement with exhibition-related videos featuring artist voices, including Lee Ufan, Angelica Mesiti and Cao Fei, demonstrating audience appreciation for insights and storytelling about our programming. The 'Who is Cao Fei?' explainer video also realised strong viewership via the Art Gallery's website.

On the Art Gallery's social media platforms, short-form content produced by the Videography team (28 videos in 2024–25) performed well, with strong audience engagement. Highlights included 'Keeper of stories: Steven Miller' (48,400 views), 'Lee Ufan' (56,800 views), 'The Marigold: Cao Fei' (58,500 views) and the 'Yalu' preview sizzle (63,000 views).

The annual Archibald Prize continues to be a perennial favourite on social media, with the 2024 Packing Room Prize winner (62,000 views), 2024 Archibald Prize winner (43,000 views) and Laura Jones studio cutdown (70,000 views) all achieving significant engagement with audiences.

Social media

A focus towards video-driven storytelling has boosted engagement with the Art Gallery's social media channels. This made-for-socials content, shot in-house on mobile phones, responded to patterns of user behaviour, particularly on Instagram. Such content includes a series of artist profiles for *ARTEXPRESS 2025* and *Archibald, Wynne and Sulman Prizes 2025*, the most successful video reaching over 87,000 unique users on Instagram.

The Art Gallery joined the Chinese social media platforms RedNote and WeChat in the lead up to, and for the duration of, the exhibition *Cao Fei: My City is Yours* 《曹斐：欢迎登陆》. Over seven months of activity, each channel built a solid following with a highly engaged audience. Average engagement rates of 14.38% and 12.63% respectively were reached, compared to averages of around 1% on Instagram and Facebook.

In 2024–25, an Instagram post featuring Kathleen Ryan's artwork *Bad lemon (lichen)* 2022, accompanied by a humorous end-of-school-year reminder to parents to clean out their children's lunchboxes, attracted 243,360 unique views. Of those, 50.5% of impressions came from non-followers.

Channel	Followers at 30 June 2025	% growth since 2024
Facebook	233,343	2.2%
Instagram	350,839	3%
LinkedIn	37,670	7.5%
YouTube	21,400	10.3%

Publishing

In 2024–25, the Art Gallery produced eight publications celebrating local and international artists and collaborated on the exhibition catalogue for *Dangerously Modern: Australian Women Artists in Europe 1890–1940* with the Art Gallery of South Australia. The development of four additional titles were underway during this period, due for completion by the end of 2025. In the past year, Gallery Shop stock for the *Magritte* exhibition catalogue sold out at full price by the end of the exhibition period, popularity of *Yolgu power: the art of Yirrkala* prompted a reprint to meet demand, and *Cao Fei: My City is Yours* 《曹斐：欢迎登陆》 won a prestigious 'Wood Pencil' at the D&AD Awards in London. In addition to managing the publishing program, our team of specialist editors also oversaw the delivery of text for all exhibitions and collection displays, and much of the Art Gallery's additional public-facing text.

In-gallery digital experience

The Art Gallery's strategic shift to deliver 100% of in-gallery audio via the in-house platform Dora has been a success. In the past year, collection and exhibition audio listens increased by 395% overall. The *Magritte* exhibition guide was accessed 17,397 times, with individual tracks listened to over 152,000 times – a 20% increase on the previous year's summer exhibition audio guide.

Improvements to the overall user experience and accessibility of Dora are ongoing. The audio product and in-gallery signage are being updated in response to user research and new technologies such as artificial intelligence.

Website

Visitation to the Art Gallery's website has remained steady, with 59,986,949 sessions logged, up 1.27% from the previous year. The 'What's on' page remains our most popular, but our audiences are also accessing information about our collection, prizes and commercial activities such as the Gallery Shop and ticketing services.

The Art Gallery's website is currently undergoing an audit and review to improve the navigation and discoverability of information, with a view to continuously improve visitor experience.

Website overview

- Total sessions: 5,986,949
- Total users: 3,603,883
- Total pageviews: 16,057,843

Cao Fei: *My City is Yours* 《曹斐：欢迎登陆》，
(2024) exhibition publication

Most viewed sections (by pageviews)

- What's on: 4,135,089 (16%)
- Art (including collection): 3,183,157 (9%)
- Prizes: 2,026,292 (11%)
- Shop: 1,405,924 (-10.98%)
- Ticketing: 1,610,056 (4.02%)
- Visit: 814,266 (-10.22%)

Most viewed artist pages (by pageviews)

- Margaret Preston
- Albert Namatjira
- Brett Whiteley
- Tracey Moffatt
- Emily Kame Kngwarreye

Most viewed collection works (by pageviews)

- Brett Whiteley *Self-portrait in the studio* 1976
- Unknown photographer *Female nude* c1946
- Yayoi Kusama *Flowers that Bloom in the Cosmos* 2022
- Sir Edward John Poynter *The visit of the Queen of Sheba to King Solomon* 1881–90
- Ricky Swallow *Killing time* 2003–04



Creative Learning, Engagement and Touring

The Creative Learning, Engagement and Touring Department oversaw a range of initiatives across the year.

Creative Learning

The Creative Learning team provides innovative and active learning opportunities for students across the state through the direct experience of art, artists and ideas. We play a critical role in supporting meaningful curriculum-based outcomes, creative and critical thinking, and experimental opportunities. In this financial year, 100,353 students and educators participated in programs and visits onsite, offsite and online, a 5.14% increase from last financial year. The number of schools attending our programs and exhibitions also increased by 20%, reaching 1780 schools.

The annual ARTEXPRESS exhibition of outstanding work by senior Visual Arts students from across NSW opened on 6 February 2025, with overall student attendance at 20,562. Of this, over 50% were schools from Western Sydney and regional NSW. Students also participated in our onsite and online programs, including live sessions with exhibiting artists and the exhibition curator. ARTEXPRESS is presented in partnership with the NSW Department of Education and NSW Education Standards Authority (NESA).

The Art Pathways program expanded with the assistance of philanthropic support, delivering more programs to students and teachers in Western Sydney and regional and remote NSW. In 2024–25, 22% of participants in the Art Pathways program were from Western Sydney schools, 21% were from regional schools and communities, and 3% were from interstate and international schools and communities.

Creative Learning supports programs that uphold and apply the principles and practices of embedding First Nations perspectives across learning and teaching at the Art Gallery. Programs dedicated specifically to First Nations art, including Home: Aboriginal Art from NSW, Djamu (metropolitan, regional and Youth Justice) and burbangana tours and workshops, saw close to 5000 students participate in 2024–25.

Creative Learning delivers regular onsite art-making experimentations with digital media and online programs through interactive live broadcasts and workshops to regional classrooms in the Lewin Media Lab. A highlight includes the program *Cao Fei: digital utopias*, created in collaboration with artist Cao Fei for the summer exhibition *Cao Fei: My City is Yours* 《曹斐: 欢迎登陆》, in which students created a new video work using iPads and a range of digital assets.

Learning resources at the Art Gallery aim to support and connect teachers and students with art and ideas, whether introducing a new exhibition or taking an in-depth look at an artist's practice. In the past year, learning resources designed for use in the classroom had 132,984 pageviews, exceeding last year's views by 24%, with 'Inside ARTEXPRESS' and 'Artworks in focus' collection resources being the most popular.

In 2024–25, the Art Gallery recruited and trained 28 casual educators, seven of whom are First Nations educators, taking the cohort to 41. This recruitment will support sustainable growth in student and teacher program engagement, both online and onsite.

Public Programs

The Art Gallery's Public Programs team connects audiences and communities with art, culture and each other through creative partnerships and collaboration. The team takes an artist-led approach to programming to support the development of creative practice, ideas and innovation. Throughout 2024–25, we continued to expand our public programs across the campus.

Highlights include:

- In September and October 2024, Art After Hours celebrated 21 years with a three-week series of events, performances and participatory workshops throughout Naala Badu. The program included artist Matthew Aberline's collaborative light installations and lantern-making workshop, Salote Tawale's karaoke celebration, Jezzy Fezzy's monster-card workshop, storytelling with Improv Theatre Sydney and an interactive performance work with Betty Grumble. Complemented by curator tours, an artist talk by Thea Anamara Perkins and other workshops, attendance across the series exceeded 3000.
- To celebrate Diwali in 2024, the Art Gallery collaborated with the Indian Consulate on a major community event on 30 October. Diwali is a significant opportunity for the Art Gallery to connect and co-produce programming with diverse South Asian communities from across metropolitan and Western Sydney. On the night, guests were welcomed by then director Michael Brand and the Consulate-General of India, Dr S Janakiraman. This large and inclusive celebration saw a curator talk, Garba folk dance and a high-energy Bollywood performance and workshop.
- Queer Art After Hours, in collaboration with Sydney Gay and Lesbian Mardi Gras, set a new visitation record for the Art Gallery, with 14,474 visitors. The program continued to attract a younger crowd, with more than half the visitors being first-time attendees. This year's program was co-produced with artist Ayebatonye Abrakasa and involved 32 artists including one performer from the Indigenous All Stars, who travelled from Goonoonoorang/Kununurra, East Kimberley, Western Australia.
- *Cao Fei: My City is Yours* 《曹斐: 欢迎登陆》 exhibition programming offered in-conversations with the artist and exhibition curators in both English and Mandarin; performances by Sydney's university street dance societies; a Cosplay catwalk in partnership with SMASH! Sydney Manga and Anime Show; Meers Hall transformed into a lounge setting with ping pong, mahjong and food offerings as part of

Art After Hours; and costume-making workshops. It also featured a significant partnership with Soul of Chinatown to deliver a popular Chinatown comedy night, *Behind your city* walks through Haymarket, and creative ageing programs for seniors and their carers from the local Chinese community. The exhibition's display also coincided with Lunar New Year 2025; to celebrate, Chinese lion dancers performed throughout Naala Badu and vocalist Rainbow Chan led a karaoke evening in Meers Hall to welcome the Year of the Snake.

Access programs

The Art Gallery's access programs and initiatives increase participation and representation of diverse audiences with access requirements. By embracing diverse lived experiences, we can expand our reach and enrich the cultural landscape by fostering broader audience participation and community engagement.

We have developed a range of programs in response to community groups asking us for 'on request' experiences. These groups include organisations which support people with disability, seniors, carers, and individuals in aged-care settings and from the health sector. Programs include monthly access tours and workshops, Auslan exhibition tours, and exhibition-focused audio description and tactile experiences. In 2024–25, 11,103 people connected with our access programs, an increase of 15% from the previous year.

We continued to align with the Mental Health Commission of NSW's Living Well strategy through our creative ageing programs tailored to culturally and linguistically diverse (CALD) communities, along with our offering of Art and Dementia and sensory-friendly sessions throughout the year. Our Culture Dose programs expand the ways in which the Art Gallery's collection can improve the mental health and wellbeing of our visitors. Culture Dose: Art for Wellbeing is a regular mindfulness-based program for adults as part of Art After Hours, and Culture Dose for Kids is an eight-week program that supports children with anxiety and their parents or carers (see case study, p 86). The Regional Arts in Health Multi-Purpose Services (MPS) pilot program, now in its fourth year, provides aged-care residents with access to professional and quality arts engagement experiences at three facilities in the Murrumbidgee Local Health District.

The Art Gallery fosters significant and ongoing partnerships and collaborations with access communities and key organisations, including the Black Dog Institute, Vision Australia, Guide Dogs NSW/ACT, Accessible Arts, Advance Diversity Services and STARTTS, and Settlement Services International.

Touring

Highlights of the Art Gallery's respected touring exhibition and partnership program included the 2023 and 2024 Archibald Prize exhibitions, which were displayed at regional galleries across NSW and, for the first time, toured to the Northern Territory to show at the Araluen Arts Centre in Alice Springs; the regional tour of the *Wynne Prize 2024* exhibition to Western Plains Cultural Centre Dubbo, Tweed Regional Gallery and Margaret Olley Art Centre, Bathurst Regional Art Gallery and Blue Mountains Cultural Centre; and *William Kentridge: I Am Not Me, the Horse Is Not Mine* continued its tour travelling to Tamworth Regional Gallery

and then concluded at Lismore Regional Gallery, supported by Create NSW through its Blockbuster Funding initiative (see case study, p 46).

During this period, the Art Gallery launched four new major touring exhibitions and partnership programs. *Hoda Afshar: A Curve is a Broken Line* was displayed at the University of Queensland Art Museum in Brisbane for the second semester of 2024 and was integrated in tertiary learning programs across a range of faculties.

With the temporary closure of the Brett Whiteley Studio, the Art Gallery developed a touring exhibition drawn from the Studio and Art Gallery's collections. *Brett Whiteley: Inside the Studio* launched at Logan Art Gallery, Queensland, and toured to John Curtin Gallery, Western Australia, Orange Regional Gallery, NSW, and Shepparton Art Museum, Victoria. The exhibition was accompanied by a comprehensive suite of education and access resources, as well as music and documentary films, and attracted record attendance at participating venues. This project has been assisted by the Australian Government's Visions of Australia program.

The Art Gallery partnered with Penrith Regional Gallery for the loan of significant works from the Art Gallery's collection for a range of local exhibitions. The Art Gallery also partnered with the Art Gallery of South Australia for the co-curation, development and display of *Dangerously Modern: Australian Women Artists in Europe 1890–1940*.

The Regional Engagement Plan 2022–24 continued to provide strategic vision for connections and collaborations with partner organisations across Western Sydney and regional NSW, as well as a framework for innovation and continuous improvement with our outgoing loans program, touring exhibitions program, professional development and skills exchange, and deep engagement onsite, offsite and online with regional galleries, artists and communities.

Exhibitions and visitation

- 2,369,750 visits across the campus in 2024–25
- 32 exhibitions were held at the Art Gallery's Domain site
- 6 ticketed exhibitions attended by 471,415 visitors
- 7 touring exhibitions and one partnership project, across 17 tour venues, attended by 212,907 visitors.

Visitation by year

Month	Visitation 2019–20	Visitation 2020–21	Visitation 2021–22	Visitation 2022–23	Visitation 2023–24	Visitation 2024–25
July	104,620	32,974	2808	95,758	189,794	288,136
August	98,994	23,880	2274	87,646	163,238	240,088
September	92,235	31,821	6809	84,478	157,064	211,152
October	120,254	52,720	29,070	123,415	157,319	167,827
November	130,116	52,539	70,698	80,216	151,921	180,447
December	113,913	50,129	98,859	292,307	174,702	188,011
January	141,423	65,795	98,748	271,152	234,154	284,650
February	106,898	78,271	117,879	174,833	227,648	204,294
March	62,282	64,071	106,496	181,073	208,630	207,495
April	0	80,973	80,831	192,859	194,610	192,039
May	0	50,944	93,398	177,441	142,395	199,068
June	29,491	82,455	115,462	165,501	213,241	219,450
Total	1,001,975	666,572	823,332	1,926,679	2,214,716	2,582,657

Visitation by location

Month	Domain site 2023–24	Domain site 2024–25	BW Studio 2023–24*	Regional touring 2023–24	Regional touring 2024–25
July	167,125	274,821	1298	21,371	13,315
August	143,143	227,644	896	19,199	12,444
September	126,000	196,341	1021	30,043	14,811
October	115,919	152,735	1394	40,006	15,092
November	140,596	168,566	1182	10,143	11,881
December	162,584	172,501	1215	10,903	15,510
January	218,732	267,620	2238	13,184	17,030
February	222,680	197,373	1170	3798	6921
March	204,327	180,055	1152	3151	27,440
April	188,535	166,526	730	5345	25,513
May	134,748	174,841	1239	6408	24,227
June	207,709	190,727	1535	3997	28,723
Total	2,032,098	2,369,750	15,070	167,548	212,907

*BW Studio was temporarily closed to the public in 2024–25, so there is no reporting for this period.

Paid exhibition program

Exhibition	Months	Visitors
Archibald, Wynne and Sulman Prizes 2024*	June – September	100,272
Magritte	October – February	135,729
Cao Fei: My City is Yours 《曹斐：欢迎登陆》	November – April	63,488
Alphonse Mucha: Spirit of Art Nouveau	June – September	81,454
Archibald, Wynne and Sulman Prizes 2025*	May – ongoing	83,674
Yolngu power: the art of Yirrkala	June – ongoing	6798
Total		471,415

*Visitation numbers from 1 July 2024 to 30 June 2025 for exhibitions running over two financial years.

List of exhibitions

Dates	Exhibition	Ticketed	Tour	Catalogue
30.07.2022 – ongoing	Elemental			
03.12.2022 – ongoing	Yiribana Gallery			
03.12.2022 – 22.06.2025	Making Worlds			
16.12.2023 – 10.07.2024	Meg Rutherford: Youthful Encounters with Beasts and Birds			
09.03.2024 – 17.11.2024	What Does the Jukebox Dream Of?			
25.05.2024 – 11.08.2024	Wendy Sharpe: Spellbound			
08.06.2024 – 08.09.2024	Archibald, Wynne and Sulman Prizes 2024	x	x	x
15.06.2024 – 22.09.2024	Alphonse Mucha: Spirit of Art Nouveau	x		x
22.06.2024 – 07.10.2024	Emily Hunt: The Grotto			
07.07.2024 – 21.07.2024	Every dull moment (EDM)			
19.07.2024 – 15.12.2024	Undergrowth: A Magazine of Youth and Ideals			
20.07.2024 – 13.10.2024	Lesley Dumbrell: Thrum			x
31.08.2024 – 14.09.2025	Lee Ufan: Quiet Resonance			
12.09.2024 – 11.05.2025	Angelica Mesiti: The Rites of When			x
14.09.2024 – 12.01.2025	Infinite: Dobell Australian Drawing Biennial 2024			
05.10.2024 – 09.02.2025	Kwatja Ngarritja Tnyirlalhama (Big Rain Falling)			
17.10.2024 – 24.11.2024	Brett Whiteley Travelling Art Scholarship 2024			
26.10.2024 – 09.02.2025	Magritte	x		x
02.11.2024 – 22.06.2025	Leyla Stevens: PAHIT MANIS, Night Forest			
09.11.2024 – 15.06.2025	Nusra Latif Qureshi: Birds in Far Pavilions			x
30.11.2024 – 13.03.2025	Cao Fei: My City is Yours 《曹斐：欢迎登陆》	x		x
07.12.2024 – 06.07.2025	Pause, Turn, Touch, Reach: Bodies in Motion from the Collection			
17.12.2024 – 11.06.2025	Reading the Environment: Artist's Books from the National Art Archive			
06.02.2025 – 27.04.2025	ARTEXPRESS 2025			
8.03.2025 – 12.05.2025	Mitch Cairns: Restless Legs		x	
15.03.2025 – 17.08.2025	Hikoko Ito: Happy Birthday 2U2			
10.05.2025 – 17.08.2025	Archibald, Wynne and Sulman Prizes 2025	x	x	x
31.05.2025 – 22.06.2025	Contemporary Australian Photography			
14.06.2025 – 14.12.2025	Women Hold Up Half the Sky: International Women's Year 50th Anniversary 1975–2025			
21.06.2025 – 06.10.2025	Yolngu power: the art of Yirrkala	x		x
21.06.2025 – 21.07.2025	The Mulka Project: Yalu			
31.05.2025 – 09.08.2026	High Colour			

Regional exhibitions

Dates	Tour venue	Location	Exhibition	Visitation
5.07.2024 – 18.08.2024	Glasshouse Regional Gallery	Port Macquarie, NSW	Archibald Prize 2023 regional tour	10,196
16.07.2024 – 14.12.2024	UQ Art Museum	Brisbane, QLD	Hoda Afshar: A Curve is a Broken Line	23,036
20.07.2024 – 08.09.2024	Logan Art Gallery	Logan, QLD	Brett Whiteley: Inside the Studio	8858
7.09.2024 – 03.11.2024	Tamworth Regional Gallery	Tamworth, NSW	William Kentridge: I Am Not Me, the Horse Is Not Mine	7256
20.09.2024 – 17.11.2024	Orange Regional Gallery	Orange, NSW	Archibald Prize 2024 regional tour	10,936
28.09.2024 – 24.11.2024	Western Plains Art Centre	Dubbo, NSW	Wynne Prize 2024 regional tour	4265
25.10.2024 – 15.12.2024	John Curtin Gallery	Perth, WA	Brett Whiteley: Inside the Studio	5700
30.11.2024 – 27.01.2025	Ngununggula Southern Highlands Regional Gallery	Bowral, NSW	Archibald Prize 2024 regional tour	10,320
06.12.2024 – 16.02.2025	Lismore Regional Gallery	Lismore, NSW	William Kentridge: I Am Not Me, the Horse is Not Mine	10,437
07.12.2024 – 02.02.2025	Tweed Regional Gallery & Margaret Olley Art Centre	South Murwillumbah, NSW	Wynne Prize 2024 regional tour	11,348
08.02.2025 – 06.04.2025	Liverpool Powerhouse	Casula, NSW	Archibald Prize 2024 regional tour	12,495
14.02.2025 – 06.04.2025	Bathurst Regional Art Gallery	Bathurst, NSW	Wynne Prize 2024 regional tour	2414
15.03.2025 – 20.06.2025	Penrith Regional Gallery	Penrith, NSW	Blak Douglas: The Halfway Line*	63,635
22.03.2025 – 09.06.2025	Orange Regional Gallery	Orange, NSW	Brett Whiteley: Inside the Studio	11,712
22.04.2025 – 15.06.2025	Blue Mountains Cultural Art Centre	Katoomba, NSW	Wynne Prize 2024 regional tour	5352
24.04.2025 – 15.06.2025	Araluen Arts Centre	Alice Springs, NT	Archibald Prize 2024 regional tour	3678
24.05.2025 – 07.09.2024	Art Gallery of South Australia	Adelaide, SA	Dangerously Modern: Australian Women Artists in Europe 1890–1970**	10,340
28.06.2025 – 05.10.2025	Shepparton Art Museum Victoria	Shepparton, VIC	Brett Whiteley: Inside the Studio**	929

*A partnership project with the Art Gallery of New South Wales and TLE Electricals.

**Visitation numbers from 1 July 2024 to 30 June 2025 for exhibitions running over two financial years.

Case study: William Kentridge touring exhibition

The Art Gallery of New South Wales touring exhibition *William Kentridge: I Am Not Me, the Horse Is Not Mine* travelled to six regional galleries, from 26 March 2022 to 16 February 2025. Kentridge's eight-screen video installation, *I am not me, the horse is not mine* 2008, incorporates stop-motion, animation, live action, archival video, and a soundtrack by acclaimed South African composer Philip Miller. The work first premiered at the 16th Biennale of Sydney (2008) and was gifted to the Art Gallery by Anita and Luca Belgiorno-Nettis in 2017. It is among Kentridge's most ambitious moving-image works and arguably the most significant work by the South African artist in an Australian museum collection.

During the 2024–25 financial year, the exhibition toured to two NSW regional venues thanks to Create NSW Blockbuster funding, reaching audiences in both Tamworth and Lismore. The Art Gallery's team conducted site visits and provided onsite installation and deinstallation support at both galleries. Each venue adapted its space to accommodate the complex installation, supported by the Art Gallery with display furniture, promotional materials and reading room publications. Curatorial collaboration with the artist and staff at Kentridge Studio in South Africa ensured thoughtful exhibition layouts and artwork placement, reinforcing the Art Gallery's relationship with Kentridge and highlighting the value of regional touring for contemporary international art.

Tamworth Regional Gallery hosted well-attended public and educational programs, and welcomed interstate visitors who reported travelling especially to see the exhibition. For Lismore Regional Gallery, *William Kentridge* fell at an advantageous time in late 2024; the gallery re-opened in September that year, following major restoration works after the devastating 2022 floods. The local community's enthusiasm and the prestige of Kentridge's work contributed to strong attendance.

top: Georgia Connolly (centre), head of creative learning, engagement and touring at the Art Gallery of New South Wales, and Ashleigh Ralph (right), director of Lismore Regional Gallery, at the opening of the William Kentridge exhibition in 2024

bottom: Installation view of *William Kentridge: I Am Not Me, the Horse Is Not Mine*, Tamworth Regional Gallery, 2024, artwork © William Kentridge



Audiences and Development

The Audiences and Development division plays a central role in shaping the public and commercial face of the Art Gallery of New South Wales. Encompassing Marketing and Communications, Visitor Experience, Venue Management, Retail, Business Development, Philanthropy and Major Gifts, and the Art Gallery Society, the division works to deepen engagement, drive revenue and build meaningful connections with audiences and supporters.

Marketing and Communications

Marketing

The Marketing team incorporates campaign and digital marketing, tourism marketing, and research and insights. In 2024–25, the team delivered multiple campaigns to communicate the Art Gallery's offer to audiences, driving visitation and supporting exhibitions and programs.

In addition to four annual large-scale tactical marketing campaigns designed and implemented to drive visitation to paid ticketed exhibitions, an 'Always On' marketing campaign launched in 2024–25 to drive continuous year-round promotion of the Art Gallery's free and recurring programs. This campaign drove 285,000 pageviews to the Art Gallery's website from over 150,000 unique visitors, 81% of whom were new users.

In April 2025, the Art Gallery's audience segmentation framework was refreshed to identify opportunities for increasing visitation and strengthening engagement among Greater Sydney audiences, as well as key domestic tourism markets. The insights from this research will continue to inform and shape the Art Gallery's marketing campaigns, project and program development, and engagement strategies. Seasonal exit surveys across 2024–25 tracked an average net promoter score of 82% against a target of 80%. Annual brand health tracking demonstrated brand awareness on target at 75%.

Email is a key direct marketing channel to drive awareness, consideration and conversion. In 2024–25, the database grew to 219,927 subscribers, up 6% since the last financial year. Lead acquisition campaigns including Summer Family, Sydney International Art Series competitions, ANZ People's Choice and exhibition competitions delivered more than 17,000 email marketing opt-ins. In 2024–25, email marketing via the Art Gallery's Artmail generated over \$226,000 in direct revenue. The tender process for a new marketing automation platform commenced in 2024–25. We are seeking to improve and personalise the technology used for direct email marketing to audiences, utilising available constituent data to drive visitation, engagement and revenue for the Art Gallery via automated workflows and improved connectivity between email and CRM platforms.

Positioning the Art Gallery as a must-visit tourist destination is a strategic priority for the Art Gallery. In 2024–25, our tourism strategy focused on product refinement and strategic trade partnerships, further strengthening the Art Gallery's role in Sydney's cultural tourism landscape.

Tourism highlights include:

- welcoming 4243 people on tours and experiences through direct bookings, trade distribution partners and inbound groups, up 26% from the last financial year
- strengthening relationships with tourism trade distribution partners including inbound tour operators, online travel agents and day-tour operator partners;

trade partners generated \$106,545 in direct revenue from tours and ticketed exhibitions, up 89% from the last financial year

- attending two major Australian and NSW tourism trade events and connecting with 108 tourism trade partners to promote the Art Gallery's export-ready tours and experiences
- onboarding a dedicated tourism marketing specialist, who brings deep industry expertise and strong relationships across key distribution partners, which will continue to accelerate our tourism strategy in the next financial year and beyond.

Communications

The Communications team delivers strategic communications and public relations to promote the Art Gallery. In 2024–25, the Communications team hosted 16 media events and distributed 30 media releases to local and international media outlets regarding exhibitions, public programs, partnerships, significant bequests, dining offerings and other institutional announcements. In 2024 (based on calendar year visitation data), the Art Gallery ranked 26th in *The Art Newspaper's* global list of the 100 most-visited museums.

Public relations activities supported the announcement of the 2025 exhibition program and Sydney International Art Series 2025–26 exhibition in cooperation with Destination NSW and the Museum of Contemporary Art Australia. Other activities supported the delivery of the exhibitions *Angelica Mesiti: The Rites of When*, 2024 and 2025 Archibald, Wynne and Sulman Prizes, *ARTEXPRESS 2025*, Brett Whiteley Travelling Art Scholarship 2024, *Cao Fei: My City is Yours* 《曹斐: 欢迎登陆》, *Dangerously Modern: Australian Women Artists in Europe 1890–1940*, Lesley Dumbrell: *Thrum*, Lee Ufan: *Quiet Resonance*, Magritte, *Nusra Latif Qureshi: Birds in Far Pavilions* and Young Archie 2024, as well as Hive Festival 2025, *Volume 2024*, *Volume presents: Fixtures* and NAIDOC Week 2025. The team also promoted the Black Dog Institute's Culture Dose for Kids research findings, Michael and Rosie Horton's Aboriginal art collection bequest, the MOD. Dining relaunch, the *SANAA in Sydney* publication launch and a new partnership with Singapore Airlines.

In addition, the Communications team managed several significant leadership announcements: Michael Brand announced his intention to step down as director of the Art Gallery in October 2024; David Gonski completed his term as president of the Board of Trustees and Michael Rose was announced as the new president of the Board of Trustees in December 2024; and Maud Page was appointed the new director of the Art Gallery in March 2025.

A representative of the Communications team attended the Tourism Australia's Australian Tourism Exchange (ATE25) Media Program in Brisbane on 27 April 2025 to meet with international journalists to achieve media coverage of the Art Gallery in the following key markets: Asia, New Zealand, Europe, the United Kingdom and USA.

According to media monitoring data provided by iSentia, 8700 mentions of the Art Gallery were recorded across broadcast, print and online media in 2024–25. This coverage had a cumulative potential reach of 316 million people and an Advertising Sales Revenue (ASR) equivalent of \$156,292,089 (ASR assigns a monetary value to earned media coverage based on the cost of purchasing equivalent advertising space or time).

The large-scale marketing campaign for the *Cao Fei* exhibition included this special build at a Chatswood bus shelter, in partnership with JC Decaux



Visitor Experience

As well as welcoming 2,369,750 visitors to the Art Gallery's expanded campus in 2024–25, Visitor Experience staff and volunteers offered dynamic and varied visitor and member engagement programs, events, tours and experiences across all our exhibitions and collections.

Across both the spring 2024 and autumn 2025 exit surveys, 98% of visitors agreed that staff were friendly, approachable and professional. These experience scores directly relate to our net promoter score (NPS), which averaged 82% against a target of 80%, as outlined in the Strategic Plan 2024–28.

Visitor engagement

Art Gallery staff and volunteers in the Visitor Experience team are the cornerstone to visitor engagement. In addition to being the first gallery representatives to welcome visitors, guests, members, students and artists at the entry of Naala Nura and Naala Badu, they also provide the last interaction a visitor has upon departure through a friendly farewell or by capturing qualitative and quantitative data via audience research exit surveys. This full-circle customer service sequence also extends online through the ticketing hosts, who support the box office, and for ticketed exhibitions and programs. Staff and volunteers also support a range of other programs and events including all guided tours and experiences, performances, the Hive Festival, *Volume 2024*, all ticketed exhibitions, *Kwatja Kngarritja Tnyirlalhama (Big Rain Falling)*, drop-in family workshops, the film program, school visits, Art After Hours, and by providing Welcome Wander tours across both buildings.

Supporter engagement

The Visitor Experience team is integral to Art Gallery membership, including promotion of the program as well as facilitating the sales and renewals via our welcome desks and box office. The Visitor Experience team sold over 6000 memberships across 2024, as well as serviced a range of membership enquiries for the Art Gallery Society's programs and events. The Ticketure ticketing platform recorded over 2000 donations, which raised \$200,000 to support the Art Gallery and the Society. Visitors also contributed almost \$14,000 in donations at tap machines at various service desks onsite across the year.

Volunteering

The Art Gallery expanded the number of volunteers this year from 236 to 297. Collectively, volunteer guides and guardians volunteered almost 10,000 hours delivering interpretation, engagement and service, with approximately 6000 hours of training, assessments and behind-the-scenes preparation for the 2025 Association of Australian Gallery Guiding Organisations conference. Over 3300 volunteer guided tours in English, Cantonese, Mandarin, Korean, Japanese and French were offered to over 51,000 visitors.

The Art Gallery recognised volunteer contributions throughout the year, including end-of-year celebrations to thank retiring volunteers, as well as hosting a National Volunteer Week function. In 2025, the Art Gallery recruited the Culture Crew, comprised of tertiary students from around Sydney. This new volunteer opportunity provides gallery engagement and service experience to almost 50 volunteers, who represent a diverse range of cultural backgrounds (see case study, p 52).

Case study: Culture Crew volunteer program

The Art Gallery's volunteer program includes people of all ages with a broad range of experience and skills. Volunteers support the Art Gallery both front-of-house – welcoming visitors, guiding tours and assisting with programs and events – and behind-the-scenes in the library and conservation studio.

In 2025, the Culture Crew volunteer program was launched to engage young adults with an interest in contributing to the arts sector. During the recruitment period of April and May 2025, 45 volunteers were formally welcomed to the Art Gallery as part of Volunteer Week 2025 celebrations. The program specifically targets university students, as well as migrant and refugee communities. As a result, the inaugural volunteer cohort represents a diversity of cultures and experiences, collectively speaking 22 different languages.

To ensure accessibility for students and working professionals, the Culture Crew program offers flexible roles at the Art Gallery, including evening and weekend opportunities. Volunteers primarily support Art Gallery Cinema, as well as family programs, and play a vital role during peak visitation periods such as school holidays.

While still new, the Culture Crew volunteers have shown themselves to be passionate, adaptable and eager to embrace new responsibilities, quickly becoming a valued and dynamic part of the Art Gallery's community. As one volunteer noted, 'On my third shift, I noticed I have become more confident and efficient', while a staff member reported after a busy event: 'The two volunteers were wonderful – adaptable, quick learners who got on with the job right away.'



Art Gallery volunteers, including members of the Culture Crew, with Wayne Tunnicliffe (centre right), acting director of collections, during Volunteer Week 2025, photo © Art Gallery of New South Wales, Felicity Jenkins

Venue Management

Activities and contributions

The Art Gallery provides spaces for private hire for corporate events, charity dinners, conferences, meetings, weddings and social celebrations. Revenue from these activities supports Art Gallery's programs, aligning with our goal of enhancing public access to art. The Venue Management team also successfully delivered a number of internally hosted events for key stakeholders and supporters. In 2024–25, the team booked and delivered 217 commercial events (both corporate and weddings/social) and serviced 82 Art Gallery events. Of these commercial events, 24% were cocktail events, 16% were conferences, presentations or meetings, and 14% were dinners.

We have seen a change in spending patterns over the year, with reduced budgets and the current economic climate impacting numbers of events and average spend per event across our client database. Archibald Prize-related events continue to perform well, with repeat clients year on year.

Catering partner

We continue to work alongside our exclusive catering partner, The Fresh Collective, to deliver a diverse offering to our clients. Event menus with offerings from chefs Matt Moran and Clayton Wells (for part of the year) were well received alongside The Fresh Collective event menus.

The Fresh Collective services five retail outlets across the campus with diverse pricing and varied offerings. These outlets contribute to revenue targets by way of a commission structure with the restaurants (Crafted by Matt Moran and MOD Dining), exceeding annual targets. MOD Dining received a refresh midway through the fiscal year, with a new modern Asian menu and elevated casual dining aesthetic. Still in its infancy, the new offering has proven popular, with consistently higher average spends compared to the previous iteration. The Fresh Collective partnered with the Indigenous-owned business Indigiearth from the last quarter of the year. Indigiearth brings its signature native foods via the kiosk, located in the Welcome Plaza, and event menus.

Key growth areas

Daytime conferences and meetings, especially in Naala Badu, continue to grow and account for 16% of the total events booked for the year. A targeted campaign to increase access to these daytime spaces, primarily in Meers Hall, was carried out in the latter part of the year. There has been a 47% increase in bookings for the upcoming financial year (to date). With higher profit margins and purpose-built spaces, this product has the potential to significantly contribute to revenue targets.

Strategic developments

After a restructure of team roles and responsibilities in 2023–24, a robust Venues marketing plan was developed in the reporting period to generate proactive sales.

Overall event enquiries increased by 12% against a target of 10% (1857 enquiries in 2024–25, compared to 1640 the previous financial year). Wedding enquiries almost doubled from the previous year, and roughly a third of enquiries were for engagement or wedding photoshoots (another growth area).

A paid search campaign contributed to a 10% increase in website pageviews, increasing from 68,236 to 75,230, with a definitive increase between January and June 2025. Exact results of a paid search campaign are pending, however, the tally of enquiries during the campaign running from March to June 2025 equate to 41% of annual enquiries. Alongside a refining of web presence and marketing collateral, there is a steady increase in website traffic and pageviews.

Tours

Paid tours continue to perform well at the Naala Nura building, particularly during the annual Archibald, Wynne and Sulman Prizes exhibition. *State of the art* and *Stories of art and place* tours offer an alternative visitor experience during off-peak exhibition periods. Tour demand in the Yiribana Gallery, which features works from the Aboriginal and Torres Strait Islander art collection, was previously constrained by a shortfall of First Nations educators. This has now been addressed through the recruitment of seven First Nations educators.

The Art Gallery's tourism project has been strengthened through the appointment of a dedicated resource within the Marketing Department, driving growth in the sector by attracting tourism groups booked through external operators.

Retail

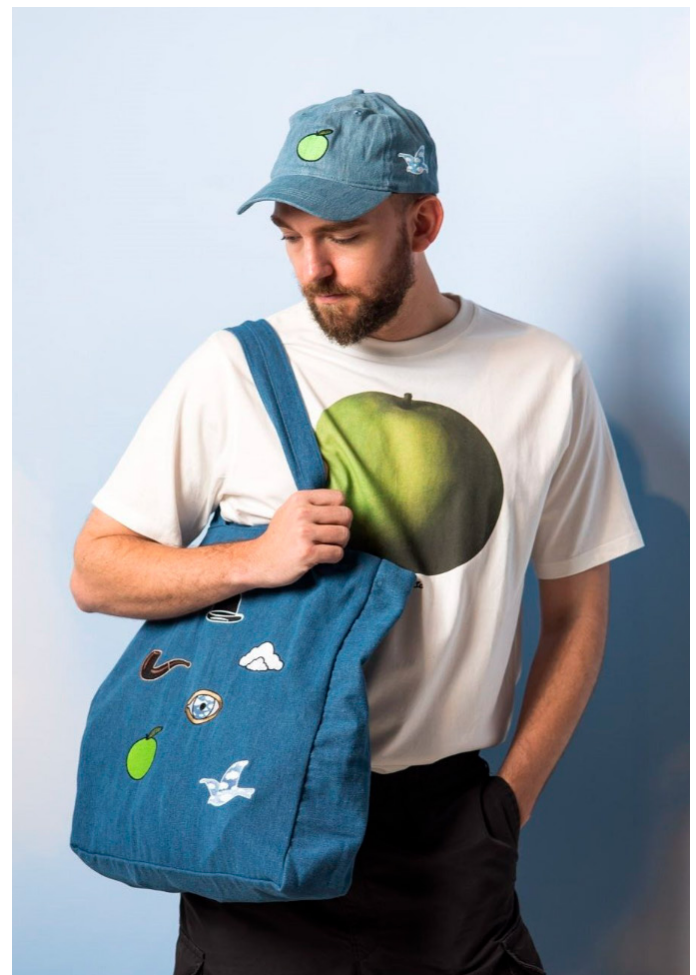
Retail performed strongly in 2024–25, due in part to the *Alphonse Mucha: Spirit of Art Nouveau* exhibition shop, which contributed \$1.19 million, exceeding the budget by \$224,000. Art Gallery–branded merchandise accounted for 49% of *Alphonse Mucha* shop sales, reflecting the success of our continued focus on in-house product development. Sales remained above target through September 2024, supported by key product launches including the 'Campus building' range and the *Lesley Dumbrell* collection.

From October 2024, retail performance moderated. While the *Magritte* exhibition shop finished \$81,000 above its \$1.18 million budget, the *Cao Fei* shop closed under budget at \$239,000. Despite this, retail maintained its alignment with the Art Gallery's broader strategic direction, expanding Art Gallery–branded merchandise and delivering experiences that reflect curatorial programming.

The holiday season also delivered strong results, with \$30,000 in online sales and a 24% year-on-year increase in website traffic, driven by heightened digital engagement.

While the results in the second half of the financial year were below those forecast, the year's activities demonstrate the strength of a retail model that combines commercial success with cultural relevance.

Merchandise for the *Magritte* exhibition shop



Business Development

The Art Gallery is proud to partner with the following organisations who support our ambitious exhibitions and programs. Over half of the Art Gallery’s partners have supported the Art Gallery for more than a decade. This financial year, EY, Macquarie Group and UBS celebrated their 20th year as partners of the Art Gallery, and we are deeply grateful for their long-term commitment.

In 2024–25, partnership support comprised:

- \$8.435 million cash sponsorship
- \$1.920 million in-kind sponsor support
- \$490,715 cash grants

Corporate partners and sponsors

ANZ
Presenting partner: 2024 and 2025 Archibald, Wynne and Sulman Prizes

Aqualand
Leadership partner and Aqualand Atrium naming rights (Naala Badu)

Broadsheet
Media partner: Art After Hours and Queer After Hours

Bank of China
Major partner: *Infinite: Dobell Australian Drawing Biennial 2024*, members concert series and Chinese art conservation project

City of Sydney
Support partner: 2024 and 2025 Archibald, Wynne and Sulman Prizes, *Magritte*

Create NSW
Blockbuster Funding: *Volume 2024, Magritte, Wynne Prize 2024* regional tour, *William Kentridge: I Am Not Me, the Horse Is Not Mine* regional tour

Chandon
Support and event partner

Defender
Major partner: *Volume 2024*

Destination NSW
Strategic sponsor: *Magritte, Cao Fei: My City is Yours* 《曹斐：欢迎登陆》, *Yolju power: the art of Yirrkala*, Art After Hours: VIVID Sydney program (28 May, 4 June, 11 June 2025)

EY
Major sponsor: *Magritte*

Herbert Smith Freehills Kramer
Major partner: 2024 and 2025 Archibald, Wynne and Sulman Prizes

JCDecaux
Media partner: 2024 and 2025 Archibald, Wynne and Sulman Prizes, *Magritte, Cao Fei: My City is Yours* 《曹斐：欢迎登陆》

J.P. Morgan
Major partner: *Angelica Mesiti: The Rites of When*

LARK Distilling Co.
Support and event partner

House of Arras
Support and event partner

Macquarie Group
Major partner: 20th-century galleries

Moët & Chandon
Support and event partner

Mount Pleasant Wines
Support partner: 2024 and 2025 Archibald, Wynne and Sulman Prizes

Mr Cook
Support and event partner

Optus
Presenting partner: Art Gallery of New South Wales and Official 5G partner (Naala Badu); major partner: *Cao Fei: My City is Yours* 《曹斐：欢迎登陆》

Oroton
Major partner: *Archibald, Wynne and Sulman Prizes 2024*, Atelier

Porter’s Paints
Support partner: 2024 and 2025 Archibald, Wynne and Sulman Prizes, *Magritte*

President’s Council of the Art Gallery of New South Wales
Support partner: *Magritte*

Sofitel Sydney Wentworth
Hotel partner: 2024 and 2025 Archibald, Wynne and Sulman Prizes, *Magritte*

Singapore Airlines
Airline partner: *Alphonse Mucha: Spirit of Art Nouveau, Magritte, Cao Fei: My City is Yours* 《曹斐：欢迎登陆》

The Guardian Australia
Media partner: *Elemental, Nusra Latif Qureshi: Birds in Far Pavilions*

The Saturday Paper, The Monthly
Media partner: Brett Whiteley Studio (The Monthly and The Saturday Paper), *Making Worlds, Cao Fei: My City is Yours* 《曹斐：欢迎登陆》 (The Saturday Paper)

UBS

Major partner: Contemporary Galleries, *Wendy Sharpe: Spellbound, Making Worlds, Nusra Latif Qureshi: Birds in Far Pavilions, Mitch Cairns: Restless Legs, High Colour*

Valiant Events

Event partner

President's Council

The President's Council is a network of business leaders established to support the Art Gallery by providing vital business expertise, advice and philanthropic funding. The President's Council proudly supported *Alphonse Mucha: Spirit of Art Nouveau* and *Magritte*.

President, until 31 December 2024: David Gonski AC

President, from 1 January 2025: Michael Rose AM

President's Council members

ANZ Banking Group Ltd, Mark Whelan

Aqualand, Jin Lin

Bank of China, Alvin Yong

Black Diamondz Property Concierge, Monika Tu

Destination NSW, Karen Jones

Deutscher and Hackett, Damian Hackett

Doctor V Pty Ltd, Kimberley Holden

EY, Clare Sporle

Herbert Smith Freehills Kramer, Miles Bastick

JCDecaux Australia, Essie Wake

J.P. Morgan, Rob Bedwell

KPMG, Doug Ferguson

LFG, Steven Lowy AM

Macquarie Group, Georgina Johnson

Mason Stevens, Ron Erdos

Morgan Stanley, Tim Church

Mount Pleasant Wines, Anthony Medich

Optus

Precision Group of Companies, Shaun Bonett

Servcorp, Taine Moufarrige

Seven Group Holdings, Ryan Stokes AO

UBS AG Australia, Anthony Sweetman

Corporate membership

Corporate membership is vital to the Art Gallery, funding exhibitions, education and public programs. The program has retained long-term members and continues to attract new organisations.

Platinum corporate members

LGT Crestone

Equity Trustees

Corporate members

Allen Jack + Cottier

Arab Bank Australia

Architectus

ARUP Pty Ltd

Bing Technologies Pty Ltd

Citadel Securities

Commonwealth Bank

Copyright Agency

Emirates SkyCargo

Essence Project Management Pty Ltd

ExpertsDirect

IMB Ltd

Integrated Design Group

Jackson Teece Architecture

North Shore Private Hospital

Slattery

Woven Image

Fearless

Fearless is a women's focused membership program at the Art Gallery, providing women with a forum for business development. The annual calendar of events explores the Art Gallery's exhibitions through a female lens, enabling women in business, government and the community sector to come together, learn, network and support gender parity in the arts and business. Funds raised through Fearless support the conservation of works by women artists and help realise programs and exhibitions by women artists. This year, Fearless proudly supported conservation work for *Lesley Dumbrell: Thrum*, as well as the *Nusra Latif Qureshi: Birds in Far Pavilions* exhibition.

Fearless business members

Westpac Private Bank

Philanthropic grants

Apple Inc provided a fourth grant through their Racial Equity and Justice Initiative (REJI). The grant continues Apple's support of the Art Gallery's Djamu Youth Justice program for Aboriginal, Torres Strait Islander and Great Oceans youth in the NSW youth justice system, including early intervention programs and professional learning modules for Department of Youth Justice NSW staff to build appreciation for First Nations art and culture.

Copyright Agency supported the development of *Yalu* by the Mulka Project, which ran for a four-week period (21 June – 20 July 2025) in conjunction with the *Yolŋu power: the art of Yirrkala* exhibition.

The Gordon Darling Foundation supported the publication *Nusra Latif Qureshi: Birds in Far Pavilions*, which accompanied the exhibition (9 November 2024 – 15 June 2025).

The Fund for Korean Art Abroad, managed by the **Korean Arts Management Service** and the **Korean Foundation for International Cultural Exchange**, supported the *Lee Ufan: Quiet Resonance* exhibition (31 August 2024 – 14 September 2025).

Dr Lee MacCormick Edwards Charitable Foundation supported the Culture Dose for Kids program, an arts-based early intervention program focusing on exploring art as a therapeutic tool for children experiencing anxiety.

Metal Manufactures Pty Ltd supported the Art Gallery's regional engagement strategy to share the Art Gallery's collection with communities across NSW through partnerships with regional galleries. In 2024–25, it supported project partnerships with Penrith Regional Gallery, Orange Regional Gallery and Manning Regional Art Gallery.

Sponsorship revenue

Corporate and philanthropic sponsorship revenue arising from an agreement which contains enforceable and sufficiently specific performance obligations is recognised when those obligations are satisfied. The Art Gallery recognises contract liabilities for consideration received in respect of unsatisfied performance obligations. For sponsorship revenues where the performance obligations are not sufficiently specific, revenue is recognised on receipt of the asset.

Philanthropy and Major Gifts

Major gifts

In its third year of operation, Naala Badu continues to thrive with special thanks and gratitude to the supporters of the Sydney Modern Project campaign, whose contributions have played a vital role in the ongoing transformation of the Art Gallery.

The Art Gallery extends its heartfelt thanks to the following major patrons for their generous pledged gifts in 2024–25, which total \$3.5 million:

- Liz Gibson for her major exhibition donation
- Tank commission series: The Neilson Foundation and an anonymous donor
- Art Pathways and strategic priorities: The Packer Family Foundation
- *Mike Hewson: The Key's Under the Mat* (opens 4 October 2025): Anna Dudek and Brad Banducci, Doris and Gary Ma (who also supported family programming), Karen and Bill Robinson, Alenka Tindale, and Barbara Wilby and Christopher Joyce
- *Singing the Land*, part of our First Nations art (global) strategy: The Oranges and Sardines Foundation
- *Dangerously Modern: Australian Women Artists in Europe 1890–1940*: Anne and Andrew Cherry, Maria Craig, Rowena Danziger AM, Amanda Harkness and Karen Barrett; Georgie Taylor, and The WeirAnderson Foundation
- *Magritte* and the Australian Chamber Orchestra program: Rowena Danziger AM
- *Magritte*: Ray Wilson OAM and Raymond Camillire
- *Yolju power: the art of Yirrkala*: Anita and Luca Belgiorno-Nettis Foundation, Julie Drew, Davies Family Foundation, and Vicki Olsson
- *Yolju power: the art of Yirrkala* publication: Andrew and Cathy Cameron

The Art Gallery also extends its gratitude to the following major patrons for their generous pledged gifts in 2024–25:

- Zareh and Ping Nalbandian and the Anita and Luca Belgiorno-Nettis Foundation
- The Neilson Foundation
- The Bayard Foundation
- Tim Fairfax AC and Gina Fairfax AC
- Rosie Williams and John Grill AO
- The Robert HN Ho Family Foundation and the Turnbull Foundation
- Rowena Danziger AM
- Andrew and Cathy Cameron
- Alenka Tindale

Supporters of the Art Gallery's transformation project

The Art Gallery acknowledges the Susan and Isaac Wakil Foundation's extraordinary commitment of \$24 million to the Sydney Modern Project. Similarly, gifts of \$10 million and above from the Ainsworth Family, Aqualand, and the

Lee Family, along with commitments of \$5 million and above from the Lowy Family, the Neilson Foundation, Mark and Louise Nelson, the Oranges & Sardines Foundation, and Gretel Packer AM, have been integral to the Art Gallery's transformation.

To our leadership donors of \$1.5 million and over, we remain immensely grateful:

Mark Ainsworth and Family
Valeria and Paul Ainsworth
Guido and Michelle Belgiorno-Nettis
Anita and Luca Belgiorno-Nettis Foundation
The Chen Yet-Sen Family Foundation in honour of Daisy Chen
Andrew and Jane Clifford
John Grill AO and Rosie Williams
The Medich Foundation
Nelson Meers Foundation
Paradice Family Foundation
Dr Gene Sherman AM and Brian Sherman AM
Anonymous

Founding donors

David Baffsky AO and Helen Baffsky
Andrew Cameron AM and Cathy Cameron
Ian Darling AO and Min Darling
The Hon Ashley Dawson Damer AM
The Douglass Family
Ari, Daniel and David Droga Families
John Gandel AC and Pauline Gandel AC
David Gonski AC and Orli Wargon OAM
The Grant Family, in memory of Inge Grant
Ginny and Leslie Green
The Hadley Family
Susie Kelly
Gary and Kerry-Anne Johnston
Elizabeth and Walter Lewin
Andrew and Paula Liveris
Catriona Mordant AM and Simon Mordant AO
Hamish Parker
The Pridham Foundation
Bee and Bill Pulver
Ruth Ritchie Family Fund
Andrew and Andrea Roberts
Rothwell Family Foundation
Penelope Seidler AM
Charles and Denyse Spice
John and Amber Symond
Will and Jane Vicars
Lang Walker AO and Sue Walker
Philippa Warner
Peter Weiss AO

Major donors

David Khedoori and Family
Joy Levis
The Lippman Family
Jillian Segal AO and John Roth, TLE Electrical
Tee Peng Tay and Family
The Turnbull Foundation

Visionary donors

Russell and Lucinda Aboud
Geoff Alder
The Ainsworth Herschell Family
Hayley and James Baillie
Georgina Bathurst and Richard McGrath
Ellen Borda
Drew and Alison Bradford
Jillian Broadbent AC
Bella and Tim Church
Clitheroe Foundation
Patrick Corrigan AM
Judy Crawford
Ken Coles AM and Rowena Danziger AM
Anna Dudek and Brad Banducci
Jane and Richard Freudenstein
Chris and Judy Fullerton
Kerry Gardner AM and Andrew Myer AM
Maurice Green AM and Christina Green
Fiona Martin-Weber and Tom Hayward
Robert and Lindy Henderson
Sally Herman
Roslyn and Alex Hunyor
Peter Ivany AO and Sharon Ivany
Ann and Warwick Johnson
Simon Johnson and David Nichols
James Kirby and Clare Wivell Plater
Anne and Mark Lazberger
John Leece AM and Anne Leece
Juliet Lockhart
Amanda and Andrew Love
Michael Martin and Elizabeth Popovski
Andrew Michaels and Michele Brooks
Justin Miller AM
Edwin Mok and Rina Mok
Alf Moufarrige
Papas Family
The Quick Family
Bill and Karen Robinson
Justine and Damian Roche
Edward and Anne Simpson
Rae-ann Sinclair and Nigel Williams
Jenny and Andrew Smith
Allan and Helen Stacey
Colin Tate AM and Matthew Fatches
Georgie and Alastair Taylor
Victoria Taylor
Alenka Tindale
Eleonora and Michael Triguboff
Mark Wakely, in memory of Steven Alward
Barbara Wilby and Christopher Joyce
Ray Wilson OAM, in memory of James Agapitos OAM
Jane and Rob Woods
Sharne and David Wolff
Helen Changken Wong
Bing Wu Family
The Carla Zampatti Foundation

Bequests

The Art Gallery advanced its bequest strategy with a whole-of-gallery approach to legacy giving. The focus was on embedding a culture of philanthropy by equipping staff, volunteers and ambassadors with the tools to engage those interested in leaving a bequest to the Art Gallery. This included training and messaging in public-facing materials, as well as enhanced engagement through the Art Gallery's Bequest Club, bequest-focused events and further recognition for those who have made a bequest.

Art Gallery of New South Wales Foundation

Income generated from the Art Gallery of New South Wales Foundation's invested capital enabled the acquisition of two significant works for the Art Gallery's collection: *Still life with apples on a pewter plate and a pear* c1641 by Juan de Zurbarán and *Saint Francis of Assisi* 1677 by Pedro de Mena.

The Foundation is governed by a Board of Trustees, including Bella Church (chair), Julien Playoust (deputy chair), Clare Herschell, Jason Gellert, Justin Butterworth (completed term in April), Lisa Chung AM, Matthew Bennett, Matthias Arndt, Sue Jackson, Edward Simpson, Ruth Ritchie, Peggy Yeoh, Thomas Bignill and Craig Murray (secretary). Full financial reports are available on the Art Gallery's website.

Annual giving support

Support for the Foundation and Art Gallery of New South Wales Trust and our annual giving program, including from our giving groups and annual appeal, raised \$7,042,072.71 in 2024–25.

Life governors

As at 30 June 2025, the Art Gallery has acknowledged the significant support of the following individuals by appointing them life governors: Geoff Ainsworth AM, Franco Belgiorno-Nettis AC CBE, Guido Belgiorno-Nettis AM, Joseph Brender AO, Jillian Broadbent AC, Edmund Capon AM OBE, Ken Cowley AO, Rowena Danziger AM, James Fairfax AC, Anne Flanagan, Brian France AM, James Gleeson AO & Frank O'Keefe, Michael Gleeson-White AO, David Gonski AC, Mollie Gowing, Shosuke Idemitsu, Richard Johnson AO MBE, John Kaldor AO, James Leslie AC MC, Frank Lowy AC, Steven Lowy AM, John Morschel, Rupert Murdoch AC, Kenneth Myer AC DSC, J Hepburn Myrtle CBE, Mark Nelson, Margaret Olley AC, John Olsen AO OBE, Max Sandow AM, John Schaeffer AO, Julie Schaeffer, Goldie & Edward Sternberg AM, Fred Street AM, Susan Wakil AO, Isaac Wakil AO, Diana Walder OAM, Peter Weiss AO, Neville Wran AC QC, John Yu AC.

Foundation patrons

The Art Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through inclusion as Foundation supporters. The two highest levels of Foundation support, as of 30 June 2025, are listed as follows:

Life benefactors

James Agapitos OAM & Ray Wilson OAM, Geoff Ainsworth AM & Johanna Featherstone, Len Ainsworth AM, Aqualand, Art Gallery Society of New South Wales, Belgiorno-Nettis Family, Ken Coles AM & Rowena Danziger AM, Crown Resorts Foundation, John Fairlie Cunningham, Sir William Dobell Art Foundation, James Fairfax AC, James Gleeson AO & Frank O'Keefe, Mollie & Jim Gowing, Neville H Grace, Mary Heseltine, Mervyn Horton, John Kaldor Family, The Lee Family, The Lowy Family, Yvonne B May & Hugh B May, The Neilson Foundation, Mark & Louise Nelson, Margaret Olley AC, Packer Family Foundation, Gretel Packer AM, Kenneth R Reed AM, John Schaeffer AO & Bettina Dalton, Charles & Denyse Spice, Mary Eugene Tancred, Isaac Wakil AO & Susan Wakil AO, SHW & EM Watson, Peter Weiss AO, Beryl Whiteley OAM, Wendy Whiteley OAM.

Gold benefactors

Mark Ainsworth & Family, Paul & Valeria Ainsworth, Robert Aldrich, Matt Allen AM, Richard John Anderson, David Baffsky AO & Helen Baffsky, Jim Bain AM & Janette Bain, The Balnaves Foundation, Anita & Luca Belgiorno-Nettis Foundation, Guido & Michelle Belgiorno-Nettis, Mr & Mrs PL Binnie, Mary-Jane Brodribb, James Brownlow, & Douglas Small, Andrew Cameron AM & Cathy Cameron, Dr Janet Carr, Susan Chandler, the Chen Yet-Sen Family Foundation in honour of Daisy Chen, Andrew & Jane Clifford, Patrick Corrigan AM, Brenda L Croft & Family, Ian Darling AO &

Min Darling, Ashley Dawson-Damer AM, Charles Philip de Carle, Shay & Gil Docking OAM, Nancy & Mollie Douglas, The Douglass Family, Ari, Daniel & David Droga Families, John Gandel AC & Pauline Gandel AC, Liz Gibson, John Anthony (Tony) Gilbert, David Gonski AC & Orli Wargon OAM, Rob Gould, The Grant Family in memory of Inge Grant, Ginny & Leslie Green, John Grill AO & Rosie Williams, the Hadley Family, Rodney Hanratty, Dr Elizabeth Hazel, the Howarth Foundation, the Hua Family, Cindy Chak Yee Huang, Jonathan & Karen Human, Tom & Barbara Humphreys, John & Frances Ingham Foundation, Gary & Kerry-Anne Johnston, Susie Kelly, John Laws CBE & Caroline Laws, Nancy & Terry Lee, Elizabeth & Walter Lewin, Paula Liveris & Andrew Liveris AO, the Medich Foundation, Nelson Meers Foundation, Catriona Mordant AM & Simon Mordant AO, Matthew Muir & James Peters, Zareh & Ping Nalbandian, Dr Clinton Ng, Vicki Olsson, Pallion Foundation, Paradise Foundation, Hamish Parker, Tom Parramore, Roger Pietri, the Pridham Foundation, Belinda & Bill Pulver, Alan & Jancis Rees, Ruth Ritchie Family Fund, Andrew & Andrea Roberts, Susan Rothwell AM & Garry Rothwell AM, Pierre & HF Ryckmans, Anna Schwartz AM & Morry Schwartz AM, Penelope Seidler AM, Dr Gene Sherman AM & Brian Sherman AM, John & Amber Symond, Mark Thompson & Kerry Comerford, Will & Jane Vicars, Lang Walker AO & Sue Walker, Phillipa Warner, Frank Watters OAM, Patrick White, Lyn Williams AM, David George Wilson, Craig & Charanjit Young-Anand, Margarita Zaneff.



Art Gallery Society of New South Wales

The Art Gallery Society of New South Wales was established in 1953 and operates the Art Gallery's membership program. The Society plays a vital role in building community, deepening engagement with the arts, and directly supporting the Art Gallery's acquisitions, exhibitions and public program.

In 2024–25, the Society celebrated reaching 38,031 members, the highest membership in its history. This increase of 16.1% in a single year reflects the enthusiasm, loyalty and passion of a growing community. Every member contributes to the life of the Art Gallery.

A year of impact

In 2024–25, members contributed over \$2.17 million to the Art Gallery, a 61% increase from the previous year. This extraordinary support funded major exhibitions, public programs and acquisitions, which reached diverse audiences across the state.

The Society continued to deliver on its strategic priorities:

- Inspire people to connect with art and the Art Gallery.
- Support member engagement with the arts.
- Enrich the Art Gallery socially, culturally and financially.
- Champion innovation, diversity and long-term sustainability.

Expanding the membership experience

Members are among the Art Gallery's most frequent and enthusiastic visitors, making up one third of Sydney-based visitors. In 2024–25, over 93,000 visits were made to the Members Lounge, a favourite meeting place and a key membership benefit that embodies the sense of welcome and belonging we strive to create.

In 2024–25, the Society enriched the member experience through both new initiatives and long-standing programs.

- Sponsored key programs and exhibitions, including Art After Hours and the major exhibitions *Alphonse Mucha: Spirit of Art Nouveau* and *Magritte*, reinforcing the Society's commitment to public access and world-class experiences.
- Launched the International Study Tours program, offering themed cultural journeys for members, schools and organisations. Over the year, members travelled to more than 40 destinations, enjoying intimate, expert-led experiences.
- Expanded *Look* magazine's reach, with 100,000+ print readers and 155,000+ digital readers. Six issues highlighted 29 new acquisitions and featured contributions by 47 Art Gallery staff.
- Enhanced gift options, allowing members to gift memberships, events, *Look* subscriptions and gift cards.

opposite: Foundation patrons attend the VisAsia Lunar New Year Dinner 2025, Naala Badu

bottom: Ken Done *Sunday* 1982, oil on canvas, 102 x 82 cm, Art Gallery of New South Wales, purchased with funds provided by the Art Gallery Society of New South Wales in memory of Fiona McIntosh 2024 © Ken Done, image © Art Gallery of New South Wales

- Received \$210,851 in member donations, enabling the acquisition of Ken Done's *Sunday* 1982, Mike Hewson's *Tiny, Wide, Slide, Stack* 2024, and two artworks by Marrnyula Mununggurr titled *Dhawurr* 2025.
- Began developing a digital member portal, offering personalised content, access to *Look* online, and tailored event recommendations.

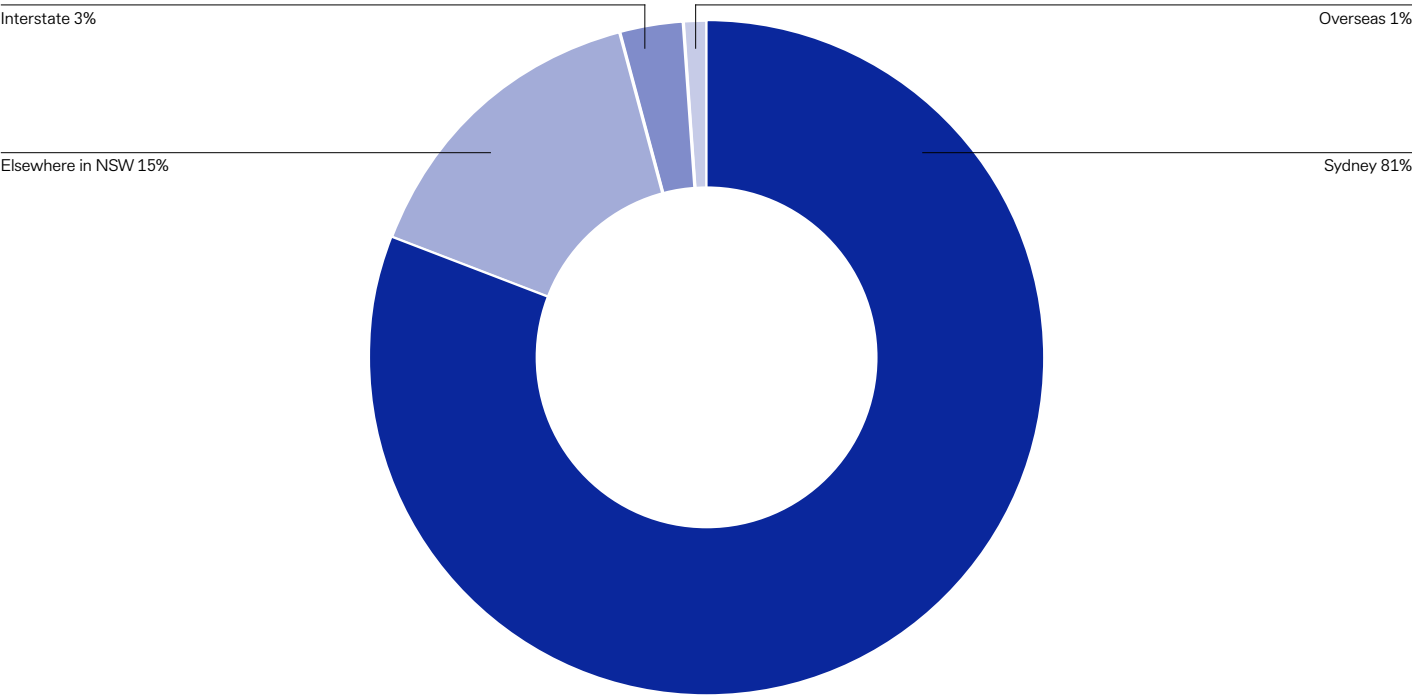
In recognition

In 2024–25, life memberships were awarded to Gretel Packer AM, Sue Dadswell OAM, Brian Ladd OAM and Paula Latos-Valier AM for their exceptional service to the Society.

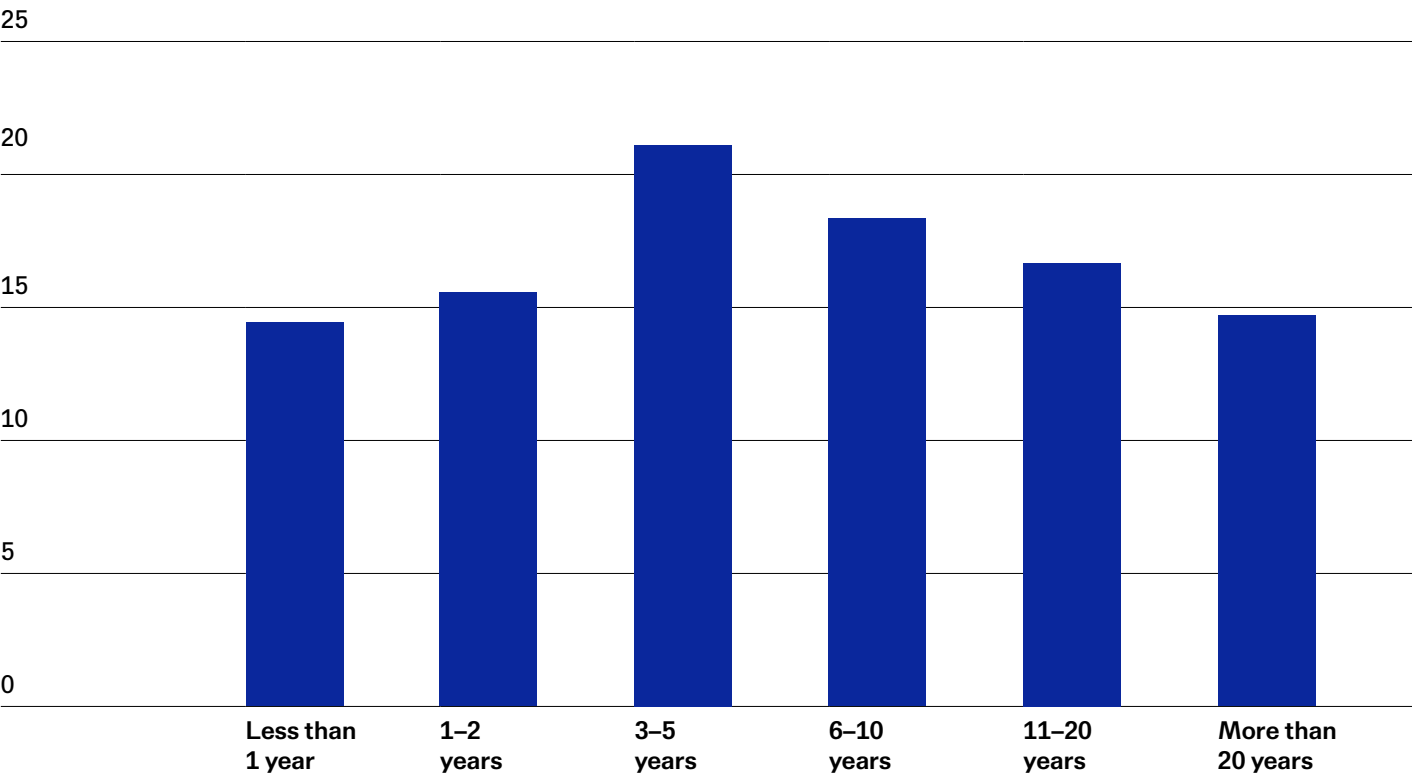
We also mourned the passing of Fiona McIntosh, our longstanding membership services manager, who passed away in September 2024. Fiona was a dedicated colleague of 29 years, whose warmth and commitment left a lasting legacy. Ken Done's *Sunday* 1982 was purchased by the Art Gallery Society in Fiona's memory and displayed in the Members Lounge.

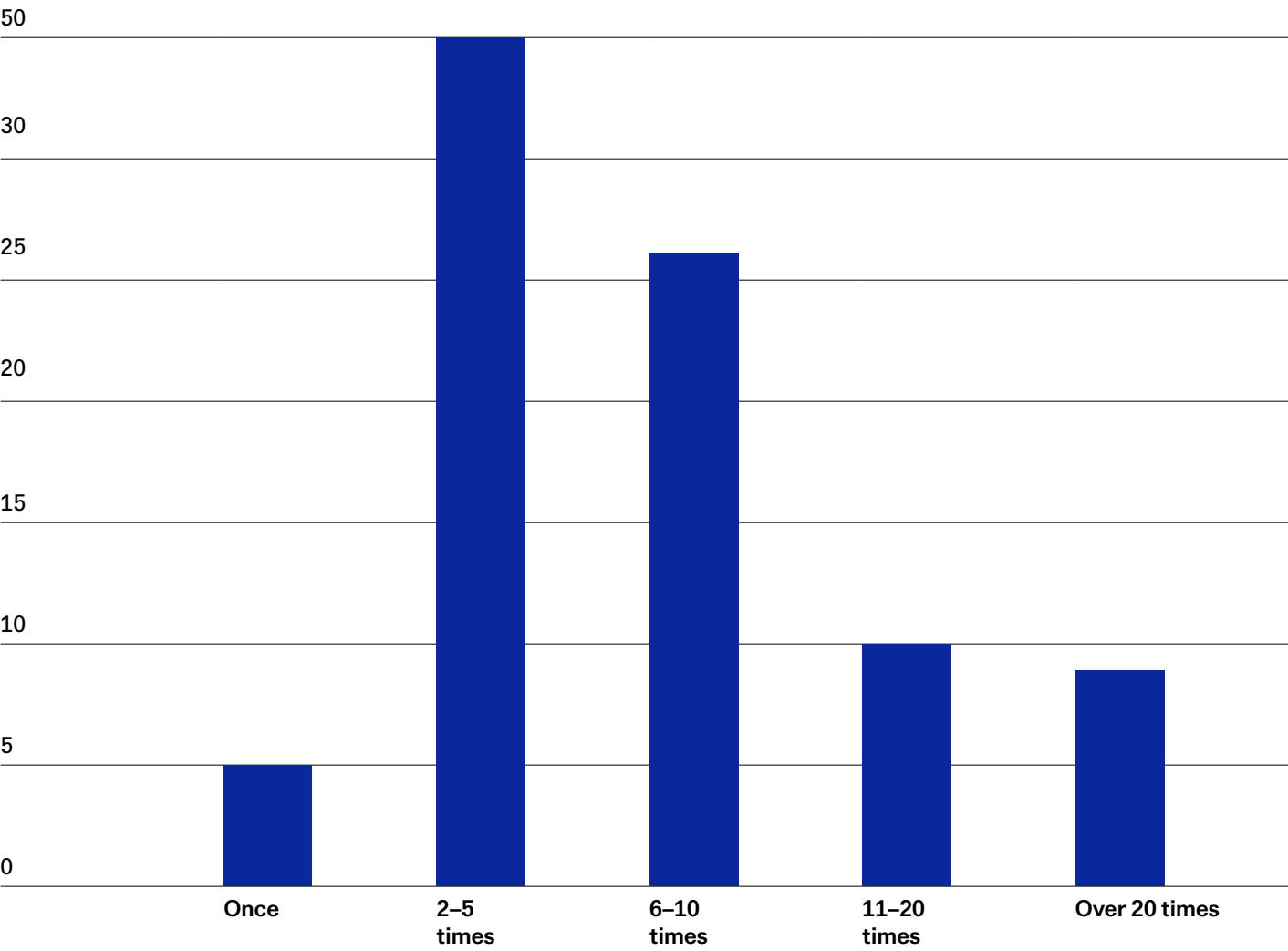


Residential location of Art Gallery Society members



Years of membership (%)





Operations and performance

Led by the chief operating officer, the Operations division provides a full suite of corporate services, governance and risk management, facilities management, security and gallery services, and secretariat support to the Trust, Foundation and other entities.

Facilities and major works

In 2024–25, the Facilities team continued to maintain the Art Gallery’s built assets, manage site operations and support construction programs. The team reported the following key activities.

Riverwood offsite non-collection storage facility

In November 2024, the Riverwood non-collection storage was completed. This site comprises over 1600 square metres of warehouse space with racking that can hold up to 950 pallets. It hosts carpentry, painting and framing workshops for the manufacture of exhibition-related furniture and display components, archive storage, 20 desks and two meeting rooms. The facility is managed by the Stores team and all inventory is now catalogued in MEX for efficient searching and retrieval.

Cost: \$1,754,400
Date of completion: November 2024

Naala Nura lower level 1 facade remediation project

The facade remediation project in the 20th-century galleries, lower level 1, was completed in November 2024. This involved the removal and replacement of the northern glass facade in the 20th-century galleries and the resealing and replacement of the waterproof membrane that protects the major exhibition gallery in lower level 2. By eliminating water leaks and installing energy-efficient glass, the artworks on display will be further protected.

Cost: \$797,987
Date of completion: November 2024

Naala Nura lower level 1 staff accommodation project

In January 2025, the Naala Nura staff accommodation project was completed. This project has provided an additional 90 desks, three meeting rooms, a photography studio, a maintenance workshop, retail storage, audio-visual storage, two recording studios, a staff room and amenities. During these works, critical fire safety works were conducted to protect the Grand Courts on the ground level.

Cost: \$9,806,510
Date of completion: January 2025

Naala Nura lift 1 upgrades

In April 2025, the upgrading of lift 1 in Naala Nura was completed. This project has delivered a reliable and energy-efficient lift, enhancing visitor and staff satisfaction.

Cost: \$841,826
Date of completion: April 2025

Brett Whiteley Studio

This project involves replacing the roof and mechanical plant, installing a lift for accessibility, new amenities, office space, a library and air-conditioned art storage.

The City of Sydney Council has revised its requirements for the project, directing the builder to upgrade to a Class C scaffold and hoarding at the side and rear of the building. This change has delayed the approval process for the hoarding, but approval is expected within the coming weeks (as at October 2025). As a result, the estimated completion has been revised to early March 2026. The project team is mitigating the impact of these delays through resequencing of works. Studio re-opening timeframes continue to be managed by Collections.

Cost to date (to 30 June 2025): \$3,496,550
Estimated completion date: March 2026

Naala Nura lower level 3 library courtyard garden project

The library and Members Lounge courtyard garden project will provide an intimate outdoor space with seating, a reading area, an acoustic wall and landscaping, including internal planting in the Members Lounge. Sculptures from the Art Gallery’s collection will be on display. The courtyard will have multiple uses, such as storytime events for children and social gatherings.

Some delays occurred during the consultation period to address stakeholder concerns regarding the height and materials of the acoustic wall, placement of planting and seat design. There was an additional delay in obtaining development application (DA) consent from the City of Sydney due to design changes.

Cost to date (to 30 June 2025): \$655,635
Estimated completion date: July 2026

People and Culture

The People and Culture Department manages the entire employee lifecycle from recruitment to separation, and ensures compliance with relevant laws and legislation.

Training and development

The Art Gallery continued to provide a dynamic training and development program to our staff.

Our online learning management system, Kando, provides staff with training in employee obligations relating to conduct, ethics, security, work health and safety, secondary employment, bullying and harassment, and other Art Gallery policies and procedures. This training is mandatory for all employees. We also offer the LinkedIn Learning online educational platform to staff as a professional skills development resource. Before the close of the financial year, Kando and LinkedIn Learning were replaced with an alternate system, Cornerstone.

Staff also attended specific training courses related to their work area, including training in work health and safety, mental health, leadership, accessibility, transition to retirement and inclusivity.

Recruitment

Recruitment activities decreased as a result of a structural realignment in 2024 and the need to reduce operating expenses. We focused on backfilling critical and key roles, where these activities could not be undertaken by staff impacted by the realignment. The primary purpose for recruitment was for temporary and casual roles needed for short-term assignments.

We reviewed recruitment policies and procedures to ensure they continue to comply with all legislation and give effect to the Art Gallery's anti-discrimination efforts in the areas of diversity and inclusion.

Employee and industrial relations

There were no industrial disputes during 2024–25. The Joint Consultative Committee (JCC), comprising management and union representatives, continued to regularly meet and discuss workplace issues, focused on the Art Gallery's realignment.

Conditions of employment

Conditions of employment are governed by the *Crown Employees (Public Service Conditions of Employment Reviewed Award 2009)*. The Art Gallery continues to review recruitment and employment practices, ensuring that legislation and guidelines are met and practices monitored on a regular basis.

Wellbeing

Converge International is the current provider of counselling services to Art Gallery employees. The Employee Assistance Program is available to all staff and their immediate family and provides counselling on issues including interpersonal relationships, financial and career planning, stress, bereavement, mental health concerns, legal matters and critical incident debriefing.

The Art Gallery provides all employees with access to a range of wellbeing initiatives including access to a new quiet room located on lower level 1, pilates and qi gong classes, Fitness Passport, the Black Dog Institute digital mental health resources and tools, and iCare REX professional, wellbeing and health-related courses.

Psychosocial risk

Due to a greater focus on the risk of psychosocial hazards in the workplace, the Art Gallery commenced psychosocial hazard analysis and action planning in 2024–25. This will be an ongoing project coordinated by People and Culture and executed by heads of departments and the Executive team.

Information Communications Technology and Digital

The Information Communications Technology (ICT) and Digital Department uses technology and digital platforms to support the Art Gallery's workforce and goals efficiently and securely.

The Art Gallery's ICT Strategic Plan has been developed to address current challenges and future-proof our operations. The plan has three objectives:

1. Provide a stable and secure modern ICT infrastructure.
2. Provide a simple and efficient experience for Art Gallery staff.
3. Treat data as an enterprise asset.

The team engages in a wide range of activities to support and enhance the Art Gallery's technological infrastructure and digital presence, including:

- overseeing the Art Gallery's network, server, storage and web infrastructure to ensure reliability and scalability
- implementing and managing security protocols to protect against threats and ensure compliance with relevant regulations
- upgrading and maintaining core business systems to support operational efficiency
- providing technical assistance to staff, managing helpdesk operations and ensuring IT issues are quickly resolved
- developing and maintaining digital platforms, reporting on web metrics and guiding the design of user experiences (UX), user interfaces (UI) and information architecture (IA) for the Art Gallery's website to ensure a seamless and engaging online presence
- managing data storage and ensuring data integrity and security
- leading ICT and digital projects from planning through to execution, ensuring projects are delivered on time and within budget.

The 2024–25 financial year has been a year of consolidation for the ICT and Digital Department, with efforts focused on supporting Art Gallery staff in working more efficiently and safely through business system adoption.

Works in progress

A number of ICT and digital projects aligned with the Art Gallery's objectives are currently in progress. They include:

- Collections architecture uplift – following a comprehensive review of our collections management technology, data and processes, we have purchased and implemented a new digital preservation system to make data improvements to the Art Gallery's collection management system and uplift the current digital asset management software.

- Monday.com implementation – the implementation of Monday.com time-tracking software to make planning more efficient and transparent in the Art Gallery's complex planning environment.
- Collections and archives online – improving how visitors and researchers access the Art Gallery's digitised collection and archive material through the website.
- Website migration – moving the Art Gallery's web presence away from legacy infrastructure to improve security and performance.

Cybersecurity

The cybersecurity uplift project, supported by the Department of Creative Industries, Tourism, Hospitality and Sport cybersecurity team, is making the Art Gallery's ICT infrastructure more secure and resilient. This project is addressing key areas of cybersecurity to mitigate risks and ensure the protection of our digital assets.

Key project initiatives include:

- Incident response plan – implementing and testing a response plan to make sure we are prepared for security breaches.
- Privileged user account management – automating how user accounts are managed to reduce unauthorised access risks.
- Security information and event management (SIEM) – providing real-time analysis of security alerts to improve how we detect and respond to threats.

Staff profile

Classification	2021–22	2022–23	2023–24	2024–25
Administration and clerical staff	343	389	401	432
Conservators	16	23	21	17
Curators and registrars	50	46	45	42
Education officers	1	0	0	0
General division staff	49	70	74	74
Librarians and archivists	8	10	8	8
Security staff	17	26	26	26
Public service senior executives	8	8	7.4	8
Total	492	572	583	607
Staff number (effective full-time)	310	374	385	372

Total headcount and effective full-time staff number figures refer to number of employees paid during the financial year.

Senior executive reporting

Band	2023–24		2024–25	
	Female	Male	Female	Male
Band 4	0	0	0	0
Band 3	0	1	1	1
Band 2	1	2	1	3
Band 1	1.4	2	0	1
Totals	2.4	5	2	5
Totals		7.4		8

Band	Range (\$)	Average remuneration 2023–24 (\$)
Band 4	509,250– 588,250	0
Band 3	361,300–509,250	509,161
Band 2	287,200–361,300	333,958
Band 1	201,350–287,200	249,476

Band	Range (\$)	Average remuneration 2024–25 (\$)
Band 4	509,250– 588,250	0
Band 3	361,300–509,250	509,161
Band 2	287,200–361,300	333,958
Band 1	201,350–287,200	249,476

The percentage of total employee-related expenditure in the reporting year that relates to senior executives, compared with the percentage at the end of the previous reporting year, is as follows: 4.7% of the Art Gallery's employee-related expenditure in 2025 was related to senior executives, compared with 3.8% in 2024.

Consultants

The Art Gallery engaged 20 consultancies costing a total of \$1,536,285 during the reporting period. Of these consultancies, eight were valued at greater than \$50,000:

- Tonkin Zulaikha Greer Pty Ltd provided architectural services for the tendering and construction phase of the Brett Whiteley Studio upgrade. Total: \$316,805.
- ARUP Australia Pty Ltd provided engineering consultant services for the tendering and construction phase of the Brett Whiteley Studio upgrade. Total: \$380,588.
- WSCE Pty Ltd provided structural engineering consultant services for the tendering and construction phase of the Brett Whiteley Studio upgrade. Total: \$64,525.
- Steensen Varming (Australia) Pty Ltd provided technical engineering consulting services for the tendering and construction phase of the Brett Whiteley Studio upgrade. Total: \$55,639.
- Tonkin Zulaikha Greer Pty Ltd provided architectural services for the Naala Nura lower level 1 cafe airlock and courtyard feasibility plan. Total: \$105,433.
- Tonkin Zulaikha Greer Pty Ltd provided architectural services (post-construction consulting) for the Naala Nura lower level 1 staff accommodation project. Total: \$124,325.
- ARUP Australia Pty Ltd provided engineering consultant services for monthly consulting for building maintenance and small projects (all sites). Total: \$131,283.
- Sue Barnsley Design provided landscaping architectural services for the Naala Nura lower level 3 courtyard design and tender documentation. Total: \$61,518.

The remaining consultancies cost \$296,169, with most spend focused on major and minor capital works projects. Eighteen of the 20 remaining consultancies were with Australian small to medium enterprises (SMEs), at a combined value of \$987,479.

International travel

Officers and employees of the Art Gallery undertake international travel. Full details can be found in Appendix 3.

Requirements arising from employment arrangements

The *Crown Employees (Public Sector Salaries) Award July 2024* provided a 3% pay increase to Art Gallery staff with effect from 4 July 2024. There was no salary increase for senior executive staff. Our Superannuation Guarantee contribution increased to 11.5% from 1 July 2024.

The Art 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.

Other staff benefits include staff discounts at the Gallery Shop, restaurant and cafe, and discounts on Art Gallery Society membership. The Art Gallery has also renegotiated arrangements for staff to access discounted parking at the Domain Car Park.

Legislation administered by the agency

The Art Gallery of New South Wales is a statutory body incorporated under the *Art Gallery of New South Wales Act 1980* and is an executive agency under the Department of Creative Industries, Tourism, Hospitality and Sport. During the reporting period, there were no changes to the legislation or significant judicial decisions that affected the Art Gallery.

Privacy and Personal Information Protection Act 1998 (PIPP Act) requirements

During 2024–25, there were no internal reviews conducted by or on behalf of the Art Gallery under Part 5 of the *Privacy and Personal Information Protection Act 1988* (the PPIP Act).

The Art Gallery's designated privacy officer, in accordance with the requirements of the PPIP Act, can be contacted at: Administration, Art Gallery of New South Wales, Art Gallery Road, The Domain, Sydney NSW 2000. Telephone: 02 9225 1700; Australia-wide toll-free: 1800-NSW-ART (1800-679-278); email: administration@ag.nsw.gov.au

Government Information (Public Access) Act 2009 (GIPA Act) requirements

During 2024–25, the Art Gallery received nil applications for access to information.

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

Type of applicant	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with information	Refuse to confirm/ deny whether information is held	Application withdrawn
Media	0	0	0	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private-sector business	0	0	0	0	0	0	0	0
Not-for-profit organisations or community groups	0	0	0	0	0	0	0	0
Members of the public (application by legal representative)	0	0	0	0	0	0	0	0
Members of the public (other)	0	0	0	0	0	0	0	0

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

Type of applicant	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with information	Refuse to confirm/ deny whether information is held	Application withdrawn
Personal information applications*	0	0	0	0	0	0	0	0
Access applications (other than personal information applications)	0	0	0	0	0	0	0	0
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0

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

Table C: Invalid applications

Reason for invalidity	Number of applicants
Application does not comply with formal requirements (section 41 of the Act)	0
Application is for excluded information of the agency (section 43 of the Act)	0
Application contravenes restraint order (section 100 of the Act)	0
Total number of invalid applications received	0
Invalid applications that subsequently became valid applications	0

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

Consideration	Number of times consideration used
Overriding secrecy laws	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	0
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies in relation to Table E.

Table E: Other public interest considerations against disclosure – matters listed in section 14 of the Act

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

Table F: Timeliness

Timeframe	Number of applications
Decided within the statutory timeframe (20 days plus any extension)	0
Decided after 35 days (by agreement with applicant)	0
Not decided within time (deemed refusal)	0

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

Type of review	Decision varied	Decision upheld
Internal review	0	0
Review by Information Commissioner*	0	0
Internal review following recommendation under section 93 of the Act	0	0
Review by ADT	0	0

*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)

Type of applicant	Number of applications under review
Application by access applicants	0
Applications by persons to whom information the subject of access application relates (see section 54 of the Act)	0

Risk management, internal audit and insurance activities

To successfully achieve our legislative and strategic objectives, the Art Gallery is committed to integrating effective risk management throughout the organisation. External risks, their indicators and the management strategies that control them are part of the Art Gallery's strategic management processes. Internal risks are addressed through policies, procedures and internal controls.

The Art Gallery operates within a complex physical, environmental, cultural, social and political context, and is subject to an equally diverse and complex array of challenges and opportunities. Major strategic risks for the Art Gallery include sustainable funding, geopolitical risk, growth of the collection, preservation and storage of the collection, cybersecurity, stakeholder management, unplanned business disruption, and health and safety.

The Art Gallery's risk management framework is managed in accordance with the NSW Government's Internal Audit and Risk Management Policy (TPP 20-08). The mandatory annual attestation certification is included below.

The Finance, Audit and Risk Committee monitors, reviews and provides advice on governance processes, risk management and control frameworks, and its external accountability obligations. The committee members possess a broad range of skills and experience relevant to the operations, governance and financial management of the Art Gallery and the environment in which it operates. In 2024–25, the committee met with the senior managers of the external and internal audit teams to discuss findings from their review of statutory accounts and other audited areas.

Internal audits 2024–25

Two internal audits were completed during the reporting period, both conducted by Deloitte.

1. Cybersecurity: assessed the design and operating effectiveness of key cyber controls at the Art Gallery.
2. Sustainability: assessed the Art Gallery's readiness and preparations required for upcoming mandatory climate-related financial disclosures (TPG24-33 Reporting framework for climate-related financial disclosures). A Climate Reporting Readiness Roadmap was delivered after detailed analysis and a staff workshop. It includes actions and time-sequencing to prepare for mandatory climate-related disclosures.

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

Insurance

As an NSW statutory authority, the Art Gallery's insurable risks are covered under the Treasury Managed Fund (TMF), the government self-insurance scheme.

Other Art Gallery entities

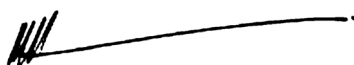
The Art Gallery is responsible for providing administrative support to two other entities, namely the Art Gallery of New South Wales Foundation and the Brett Whiteley Foundation. Each of these entities has a separate legal structure established by a trust deed or incorporated with a memorandum and articles of association. Each has a board of trustees or directors, as determined by its structure. Board meetings are generally held six times a year. The Art Gallery provides support including management, finance, corporate secretariat and general administrative services.

Internal Audit and Risk Management Attestation Statement for the 2024–25 financial year for the Art Gallery of New South Wales

I, Michael Rose, am of the opinion that the Art Gallery of New South Wales has internal audit and risk-management processes in operation that are compliant with the core requirements set out in TPP20-08 Internal Audit and Risk Management Policy for the General Government Sector, specifically:

Core requirements: for each requirement, please specify whether 'compliant', 'non-compliant' or 'in transition'.

- 1 Risk management framework**
 - 1.1 The Accountable Authority is ultimately responsible and accountable for risk management in the Art Gallery: *compliant*
 - 1.2 A risk management framework that is appropriate to the Art Gallery has been established and maintained and the framework is consistent with AS ISO31000:2018: *compliant*
- 2 Internal audit function**
 - 2.1 An appropriate and fit for purpose internal audit function has been established and maintained: *compliant*
 - 2.2 The operation of the internal audit function is consistent with the International Standards for Professional Practice for Internal Auditing: *compliant*
 - 2.3 The Art Gallery has an Internal Audit Charter that is consistent with the content of the 'model charter': *compliant*
- 3 Audit and Risk Committee**
 - 3.1 An independent Audit and Risk Committee has been established with oversight arrangements established for independent advice and guidance to the director on the Art Gallery's governance processes, risk management and control frameworks and its external accountability obligations: *compliant*
 - 3.2 The Audit and Risk Committee has a Charter that is consistent with the content of the 'model charter': *compliant*.



Michael Rose AM
President, Art Gallery of New South Wales Board of Trustees
24 October 2025

Sustainability initiatives

In 2024–25, the Art Gallery of New South Wales made significant progress in embedding sustainability across its operations, reflecting our shared commitment to environmental stewardship, social responsibility and economic efficiency. Guided by the Strategic Plan 2024–28 and aligned with the NSW Government's Net Zero and Creative Communities policies, we advanced several targeted initiatives that balanced cost-effectiveness with responsible practice.

Economically, our Collection Storage and Logistics team delivered substantial savings through in-house packing and storage solutions, while also reducing environmental impact. Similarly, the Creative Studio's ongoing commitment to sustainable exhibition delivery – through reuse of materials and thoughtful design – demonstrated both fiscal and creative innovation. Feasibility studies for solar power installations and building electrification further reinforced our journey towards net zero, while trials on environmental controls in gallery spaces supported energy efficiency without compromising artwork care.

Socially and institutionally, sustainability was strengthened through deeper commitments to diversity, inclusion and staff wellbeing. The Art Gallery fostered a more inclusive culture by embedding diversity into daily operations, supported by the launch of a new Diversity and Inclusion Steering Committee and measurable actions aligned with the *Disability Inclusion Act 2014*. Our modern slavery and work health and safety initiatives highlighted our ethical responsibilities, with proactive risk assessments, improved chemical safety practices, and increased incident responsiveness creating a safer, more transparent working environment. A dedicated internal audit on climate readiness, resulting in a Climate Reporting Readiness Roadmap, ensures that the Art Gallery is well positioned for upcoming regulatory requirements and stakeholder expectations.

Sustainability achievements throughout the reporting period include the following.

- Feasibility and cost estimates for solar power at the Lilyfield storage facility were finalised for capital funding submission.
- Feasibility for the electrification of the Naala Nura building is currently underway to align with the NSW Government's net zero strategy for the reduction in gas plant and equipment.
- Trials continue on Bizot environmental conditions in Naala Badu. These trials are to determine the effects of turning off air-conditioning systems overnight or during other unoccupied times in gallery spaces while maintaining strict environmental conditions for artwork care.

Climate-related financial disclosures

NSW Treasury has issued the TPG24-33 Reporting framework for first year climate-related financial disclosures

(TPG24-33 Framework) to guide NSW Government agencies, businesses and universities (NSW Entities) on climate-related financial disclosures.

The Art Gallery is a Phase 2 entity, requiring a climate-related financial disclosure to be published in its Annual Report in 2025–26 in alignment with TPG24-33.

As part of the internal audit program, Deloitte has provided a Climate Reporting Readiness Roadmap and maturity assessment for the Art Gallery in preparation for the 2025–26 mandatory reporting requirements.

Disability Inclusion Action Plan

The following key initiatives were delivered against the Art Gallery's Disability Inclusion Action Plan (DIAP) in 2024–25.

Attitudes and behaviours

- We conducted access and risk audits of all exhibitions, festivals and public programs.
- We provided free aids to visitors with low vision and colour vision deficiency for loan, including magnifying lenses and EnChroma glasses.
- Ongoing access-focused staff and volunteer training via an online module. Aspect Autism Australia presented Hidden Disabilities Sunflower training and awareness for all volunteers.
- To mark the International Day of People with Disability, guest speaker Eugenie Lee gave a talk to staff about her arts practice and the diverse lived experiences and barriers faced by people with disability working in the arts.
- Artists with disability submitting artworks for the Archibald, Wynne and Sulman Prizes and were selected as finalists in *Archibald, Wynne and Sulman Prizes 2025*. Artists with disability are encouraged to contact the Art Gallery to discuss access support if required.
- The *Archibald, Wynne and Sulman Prizes 2025* media announcement and opening night were Auslan-interpreted, and the opening night had a designated quiet space for artists and guests.
- We collaborated with Accessible Arts NSW for the second year to produce the Wellbeing Through Art event (onsite and online) in celebration of International Women's Day.
- Our Pathways to Practice professional development initiative supported artists with disability from Little Orange Studio, Studio A, Studio Artes and We Are Studios to engage deeply with the collection and exhibitions. This included complimentary tickets and facilitated onsite experiences. We also supported We Are Studios' Elevate program, where artists engage with the collection and present a panel discussion as part of their professional development.
- We collaborated with Vision Australia and developed 2D tactile resources for the *Brett Whiteley: Inside*

the *Studio* touring exhibition and the 2024 and 2025 Archibald Prize to engage a broader audience with access needs. We shared the resources with regional galleries hosting the 2024 and 2025 Archibald Prize touring program.

- In collaboration with the Black Dog Institute, we launched research findings on Culture Dose for Kids, an eight-week art program for children who are experiencing mild anxiety, and their parents or carers (see case study, p 86). It was promoted with a media release and a community event.
- We hosted the Sydney Culture Network Plenary Session in May 2025, with a focus on cultural and artistic engagements for mental health outcomes for kids, including a presentation on Culture Dose for Kids.
- We collaborated with Palliative Care NSW to promote the Pause: Carers program at an event during National Volunteers Week in May 2025 with various stakeholders from the health sector.

Liveable communities

- Our access programs included monthly access tours and workshops, monthly Auslan tours and selected Auslan-interpreted talks, and exhibition-focused audio description and tactile experiences.
- We held a series of disability-led movement-based workshops at Art After Hours, titled *Move*, led by artists Angie Goto, Sue Jo Wright, and Bedelia and Jeremy Lowrenčev.
- Ripple, a disability and culturally diverse internship led by Accessible Arts in partnership with Diversity Arts Australia, provided online training for selected staff, including cultural safety training and disability confidence training.
- Two interns commenced placements at the Art Gallery from June 2025 as part of the Ripple program, designed to improve access to arts, culture and community events for people with disability from under-represented culturally diverse backgrounds.
- Our creative ageing programs welcomed culturally and linguistically diverse communities, and we held monthly and on-request Art and Dementia programs.
- The Arts in Health pilot program, in collaboration with Health Infrastructure NSW and the Murrumbidgee Local Health District, continued into its fourth year engaging aged-care residents in regional NSW.
- Starting with Art, an inclusive and interactive creative program for primary and secondary students with disability or access requirements, continued in partnership with teachers and schools.
- Archibald Prize 2024 finalist Digby Webster, an artist with lived experience of disability, led an education program at Marrickville West Primary School, sharing his wearable art practice and guiding a workshop with students.
- Four sensory-friendly Art After Hours programs featured artists with lived experience of disability presenting talks and workshops.
- Two sensory-friendly early-entry mornings were held for visitors with hidden disability or access needs to view selected exhibitions.
- For the fourth year, we hosted a community day for the Archibald Prize 2025 with Guide Dogs NSW for the blind and low-vision community. We created audio-description programs and 2D tactile resources to support access to the Archibald Prize 2025.
- For the third year, we hosted a community day for the Archibald Prize 2025 with Down Syndrome NSW. Archibald Prize finalist Meagan Pelham presented a

workshop, and fellow finalist Catherine McGuinness attended the event as a community member.

- Artists with lived experience of disability participated in our Art After Hours 21-year anniversary program, including Jezzy Fezzy from Little Orange Studio, who developed a drop-in creative workshop.
- We hosted the Equip Leadership Toolkit program graduation with Accessible Arts in November 2024. The program supports the development of women and non-binary people with disability or who are d/Deaf as future leaders in the arts and cultural sector.
- We marked International Day of People with Disability with a series of disability-led programs, and hosted a panel discussion, *Access Ideas and Insights: Creative Partnerships and Pathways*, with Accessible Arts, supported by the City of Sydney and Create NSW (onsite and online). Artist Eugenie Lee led an interactive wellbeing garden workshop and artists Richard J Bell and Rebecca Sciroli led a drop-in workshop.
- We presented two Culture Dose for Kids eight-week arts engagement programs for children with anxiety, in partnership with the Black Dog Institute, and shared the program model and resources with partnering regional galleries.
- We delivered Culture Dose: Art for Wellbeing, an eight-week program for adults, in partnership with Settlement Services International (SSI) to support the mental health needs of refugee and newly arrived artists.
- We expanded our creative ageing program by partnering with community partners, including Soul of Chinatown, the NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors (STARTTS), Guriwal Elders from La Perouse and the ACON Love Project.
- We presented a sensory-friendly, intergenerational storytime session in the children's art library as part of Hive Festival 2025.
- We developed and delivered two Auslan storytime sessions (April and June 2025) in the children's art library, welcoming the D/deaf community and raising awareness of Auslan among families.

Employment

- We continued to review and update the Art Gallery's recruitment, onboarding and training processes to ensure inclusivity and accessibility, for example by emphasising in recruitment processes, as well as workplace adjustments.
- We embedded Auslan interpretation into the six-day induction training program for Gallery educators to support new staff. We also offered targeted accessibility training for educators as part of the program.
- We continued to participate in and be a member of disability networks such as the Australian Disability Network and the NSW Government's DENconnect forum, to share and benefit from new ideas and practical tools.
- We established a Disability Employment Network (DEN), championed by the director of program delivery, to provide a place for staff with lived experience of disability and their allies to connect, fostering dialogue around diversity, inclusion and wellbeing, and advocacy within the workplace.
- We created an information page on the staff intranet to raise awareness of DEN, increase staff participation and create a more inclusive workplace for employees with disability.

- We invited artists with disability to be paid presenters and workshop leaders in public programs and access programming to support disability-led experiences.
- When inducting new staff, we highlighted the Art Gallery's Diversity and Inclusion Strategic Framework and Diversity and Inclusion Action Plan 2022–25, as well as diversity and inclusion training and annual celebrations.
- 'Access riders' in contracts with artists commissioned by the Creative Learning, Engagement and Touring team allow artists to detail any access needs they may require support with.
- We celebrated events including Autism Awareness Month and International Day of People with Disability and provided information to promote inclusivity and raise awareness among Art Gallery staff.

Systems and processes

- We regularly reviewed and updated content in the 'Visit' and 'Access' pages of the Art Gallery's website.
- We developed visitor information on exhibition pages to help visitors prepare for their exhibition experience. This included information on audio guides, lighting levels, sound types or volumes, and the use of devices.
- Accessibility upgrades are in progress at the Brett Whiteley Studio, Surry Hills, which include a new lift, a staircase that complies with current standards and accessible toilets.
- Targeted monthly e-newsletters and social media posts ensured disability and inclusivity programs were well communicated through mainstream marketing to community groups.
- We collaborated with Creative Access Research Lab, developed by artist Debra Keenahan, to host three community consultation sessions between May and June 2025. During these sessions, participants provided feedback on the Art Gallery's program, access and engagement initiatives, contributing valuable insights that will inform the upcoming Disability Inclusion Action Plan.
- We evaluated our programs for people with disability and access needs, consulting widely with access program participants and community organisations.
- We produced accessible online content for the 2024 and 2025 Archibald Prize exhibitions, including audio recordings and Auslan interpretations of the label text.
- Large-print booklets were available for paid and selected collection exhibitions.
- We continued to develop accessible features on the website, including captioned video content and audio guides with transcripts.
- We created a quiet room as part of the new staff accommodation on lower level 1, providing employees, contractors and volunteers with a place for solitude, prayer or relaxation.
- We provided a designated quiet space for staff and visitors at exhibition openings, the Archie Party, Queer Art After Hours and *Volume 2024*.

Modern slavery statement

The Art Gallery of New South Wales is committed to the identification of any modern slavery risks across its operations and supply chains. To date, no modern slavery issues have been identified. We have taken steps to ensure that goods and services procured by and for the Art Gallery during the financial year were not the product of modern slavery within the meaning of the *Modern Slavery Act 2018 (NSW)*.

Supply chain impacts and procurement practices

The Art Gallery's supply chains include suppliers with worldwide operations. This can increase the chance of modern slavery risk exposure due to varying regulatory frameworks and practices in overseas locations. Local supply chains categories can also have risks, and each procurement is assessed accordingly.

The Art Gallery has taken the following actions to minimise modern slavery risks across our operations and supply chains.

- Contracts include specific compliance clauses and requirements for suppliers to report any breaches.
- Tender documentation is designed to include supplier policies, processes and relevant information that requires respondents to acknowledge and support our commitment to address and mitigate modern slavery risk.
- Suppliers complete a self-assessment of supply chains using a questionnaire to collect information on supply chains and any mitigation steps.
- Suppliers appoint staff directly rather than via subcontractors for service contracts.
- Reporting and contract management meetings include modern slavery as a discussion point.

Work health and safety

The Art Gallery's Work Health and Safety Committee (HSC) continued to meet regularly and oversaw a range of proactive and reactive safety initiatives during the past year. The risk and safety manager has actively managed hazards across various sites, and throughout the lifecycle of exhibitions and events, while working closely with staff and external experts to ensure safe practices for workers, contractors and visitors.

Proactive work health and safety initiatives undertaken over the 12 months to 30 June 2025 by the risk and safety manager include:

- completing hazard inspections across the Riverwood and Lilyfield storage facilities, the Naala Nura and Naala Badu docks, plant rooms, and back- and front-of-house areas
- conducting risk assessments for exhibitions, including touring exhibitions, as well as programs, events and conferences
- updating and creating hazardous chemical registers for multiple sites, and disposing of expired, unwanted or transformed chemicals, while replacing high-risk substances where possible
- completing a hazardous chemical cull (December 2024) and establishing safe systems of use where substitution was not possible
- restocking first aid kits and ensuring the service all first aid equipment (September 2025), obtaining an Oxy-Viva resuscitator kit for Naala Badu and arranging relevant training for gallery security team leaders
- reviewing pre-arrival screening processes for access groups in consultation with Risk Management and Legal Counsel
- Reinvigorated Health and Safety Committee membership in line with the organisational structure.

Reactive work health and safety initiatives and incident management over the 12 months to 30 June 2025 include:

- investigating and closing out all reported incidents in consultation with staff and stakeholders
- responding to a SafeWork NSW complaint in conjunction with legal
- completing four workstation assessments and a brief on the pros and cons of standing desks
- developing an agreed seating plan for Naala Badu and purchasing suitable equipment
- developing and communicating minimum design standards for pallets to suppliers after several fails
- instigating an emergency drill and warden training in Naala Nura
- responding to 142 incidents: 79 injuries, 42 near misses and 21 hazards
- addressing common causes of incidents, involving staff and visitors across multiple sites: 49 falls, 22 strikes or struck by, 18 manual handling, 11 trips, five mobile equipment and five emergencies.

Workers' compensation and claims

- 12 new workers' compensation claims were lodged in 2024–25, with four claims remaining open at the end of the financial year.
- Seven manual handling injuries resulted in claims and lost time, prompting multi-stakeholder reviews of workloads, task planning, and manual handling controls.

Summary of workers' compensation, injury, illness and incident data

- Incidents reported: 142
- Injuries (staff and visitors): 79
- Near misses reported: 42
- Hazards reported: 21
- Incidents reported to SafeWork NSW: 1 (visitor fall)
- Prosecutions under the *Work Health and Safety Act 2011*: 0

Workforce diversity

Women represent 64% of Art Gallery employees, which surpasses the NSW Public Sector benchmark of 50%. Women also represent 40% of the Art Gallery's Executive team and 74% of the Leadership team. People identifying as Aboriginal and Torres Strait Islander represent 2.4% of the Art Gallery's workforce, representing significant progress. While below the NSW public sector employment target of 3.3%, the Art Gallery endeavours to continue to work on strategies to increase representation. Staff whose first language spoken as a child was not English represent 24% of Art Gallery employees.

Workforce diversity achievements during the reporting year and strategies for the coming year include:

- successfully obtaining an exemption from the Anti-Discrimination Board of NSW to prioritise First Nations candidates for non-identified roles; the Art Gallery will utilise this and the First Nations Employment Strategy to recruit more First Nations staff
- working closely with migrant and refugee recruitment services to increase the employment opportunities for these disadvantaged groups
- consulting with relevant diversity groups, including our disability employee network, to continuously review and improve our recruitment, onboarding and promotion pathways for diverse staff.

Table A: Trends in the representation of workforce diversity groups

Workforce diversity group	Benchmark	2023	2024	2025
Women	50%	64.4%	64.5%	63.7%
Aboriginal and/or Torres Strait Islander people	3.3%	2.4%	2.5%	2.6%
People whose first language spoken as a child was not English	23.2%	20.5%	22.5%	23.7%
People with a disability	5.6%	1.6%	1.1%	2.9%
People with a disability requiring work-related adjustment	N/A	0.8%	0.6%	0.9%

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 2019–25 takes a career pathway approach in that it sets an ambitious target of 3% Aboriginal employment at each non-executive grade of the public sector by 2025.

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: In December 2017, the NSW Government announced the target of doubling the representation of people with disability in the NSW public sector from an estimated 2.7% to 5.6% by 2027. More information can be found at *Jobs for people with disability: a plan for the NSW public sector*. The benchmark for 'People with disability requiring work-related adjustment' was not updated.

Trends in the distribution of workforce diversity groups

Workforce diversity group	Benchmark	2023	2024	2025
Women	100	113	113	111
Aboriginal and/or Torres Strait Islander people	100	N/A	N/A	N/A
People whose first language spoken as a child was not English	100	89	91	90
People with a disability	100	N/A	N/A	N/A
People with a disability requiring work-related adjustment	100	N/A	N/A	N/A

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.



top: Artist Eugenie Lee creates an interactive wellbeing garden in the Kaldor Hall, 2024, photo © Art Gallery of New South Wales, Diana Panuccio

bottom: Green roofs and photovoltaic panels on the Susan Wakil Pavilion roof, Naala Badu building, photo © Iwan Baan



Case Study: Culture Dose for Kids

Culture Dose for Kids is an innovative eight-week art and wellbeing program developed in partnership with the Black Dog Institute. In 2024–25, two programs were delivered at the Art Gallery, engaging with over 45 Sydney-based families who responded to a call-out for participants. Interest far exceeded capacity, highlighting the community's need for mental health initiatives founded in creativity and connection.

The program model, including staff and facilitator training and support, was adopted by three NSW regional galleries in 2024–25. The Art Gallery collaborated with Lismore Regional Gallery, Murray Art Museum Albury (MAMA) and Glasshouse Regional Gallery, Port Macquarie, engaging with 160 families. The success of the program reflects both the needs of local communities as well as the Art Gallery's commitment to promoting wellbeing and strengthening regional engagement.

Participant feedback demonstrates the benefits of Culture Dose for Kids for both children and their parents or carers. In post-program interviews, carers noted improvements in children's mood, confidence, and sense of empowerment. One parent said, 'My child was able to try new things in a safe and non-judgmental environment. There was a strong feeling of cultural safety and permission to play, experiment and connect.' Another parent spoke of the benefits to the whole family: 'We were really in a slump as a little family beforehand [as my child] wouldn't go anywhere, which was very isolating. Culture Dose for Kids was the first thing they said yes to. It has led to so much more connection and support for me as a parent, as well as for them.'

With philanthropic support, Culture Dose for Kids will continue next financial year at the Art Gallery and at two regional partner galleries. The program will be complemented by four alumni events to sustain engagement with families who participated between 2022 and 2025.

Culture Dose for Kids program, Art Gallery of New South Wales, 2025, featuring (on plinth) sculptures from Ramesh Mario Nithiyendran's *Avatar Towers* 2020, Art Gallery of New South Wales, purchased with funds provided by the Mollie Douglas Bequest with the support of Bella and Tim Church 2021. © Ramesh Mario Nithiyendran



In 2024–25, the Art Gallery welcomed over 2.5 million visitors to the Art Gallery campus at the Domain and our touring exhibitions, an increase of 17% compared with 2023–24 (2.2 million visitors). The Brett Whiteley Studio in Surry Hills was temporarily closed due to renovations.

At the Domain campus, visitors enjoyed a rich and diverse program of both non-ticketed and ticketed exhibitions. The non-ticketed exhibition program featured *Wendy Sharpe: Spellbound*, *Emily Hunt: Grotto*, *Lesley Dumbrell: Thrum*, *Lee Ufan: Quiet Resonance*, *Angelica Mesiti: The Rites of When*, *Kwatja Ngarritja Tnyirlalhama: Big Rain Falling*, *Leyla Stevens: PAHIT MANIS*, *Night Forest*, *Nusra Latif Qureshi: Birds in Far Pavilions*, *Mitch Cairns: Restless Legs and High Colour*.

The expanded campus also enabled the presentation of three major international ticketed exhibitions – *Magritte*, *Alphonse Mucha: Spirit of Art Nouveau* and *Cao Fei: My City is Yours* 《曹斐：欢迎登陆》 – alongside the ever-popular Archibald, Wynne and Sulman Prizes, which once again attracted strong visitation.

Total comprehensive income for 2024–25 was \$54.2 million, including a land and building asset revaluation of \$19.6 million. A net result of \$34.7 million (\$29.8 million in 2023–24) is reported in the Art Gallery's statement of comprehensive income (SOCl), prepared in accordance with Australian Accounting Standards.

The net result includes non-operating revenues such as donations of artworks and cash. These restricted funds are reserved for asset acquisitions or specific capital projects, and they are consequently available for operational purposes. After adjusting for those funds, the Art Gallery's operating net result is a deficit of \$1.2 million in 2024–25.

The Art Gallery is continuing to work closely with the Department of Creative Industries, Tourism, Hospitality and Sport and NSW Treasury to seek additional funding support while increasing self-generated revenue and finding internal savings. We received non-government, self-generated commercial revenue of \$21.7 million in 2024–25 (\$21.2 million in 2023–24); commercial activities continue to play a vital role in supporting the Art Gallery's financial sustainability.

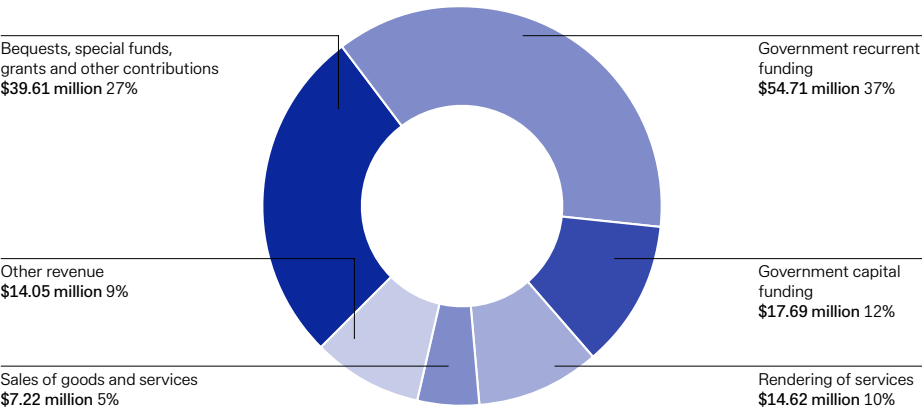
We have been fortunate to receive donations and gifts during the year that have gone towards expanding the state art collection, improving Art Gallery facilities and enhancing our visitor experience. In 2024–25, we were gifted works of art valued at \$10.2 million (\$11.6 million in 2023–24) and received cash donations for art acquisitions and capital projects amounting to \$17.8 million (\$24.6 million in 2023–24).

The Art Gallery's investments are managed by TCorp, in accordance with NSW Treasury requirements under the *Government Sector Finance Act 2018*. As at 30 June 2025, the value of investments held with TCorp was \$92.3 million (\$81.3 million in 2023–24). Net unrealised investment gains and distributions were \$8.2 million (\$6.9 million in 2023–24). Land and building assets were revalued during the year, resulting in an increase of \$19.6 million (\$1.6 million land, \$18 million buildings).

The Art Gallery is dedicated to delivering an accessible, engaging and inclusive art program as we move into the next financial year. We are committed to enriching lives through meaningful encounters with art while fostering creativity and cultural engagement across diverse communities.

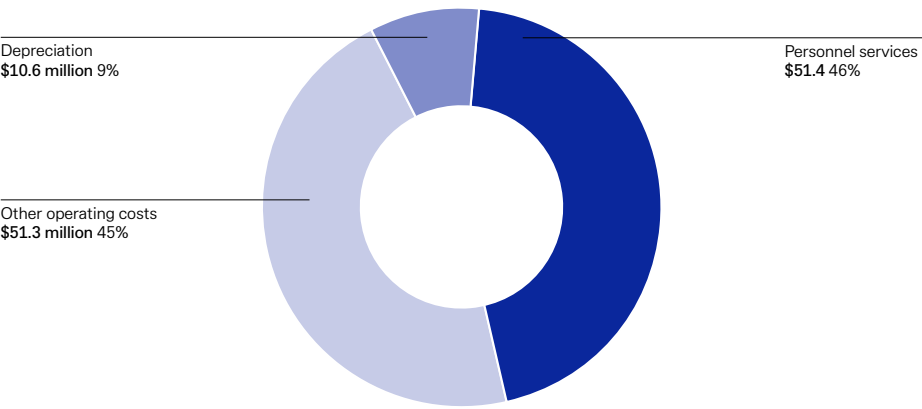
Revenue 2024–25

\$147.9 million



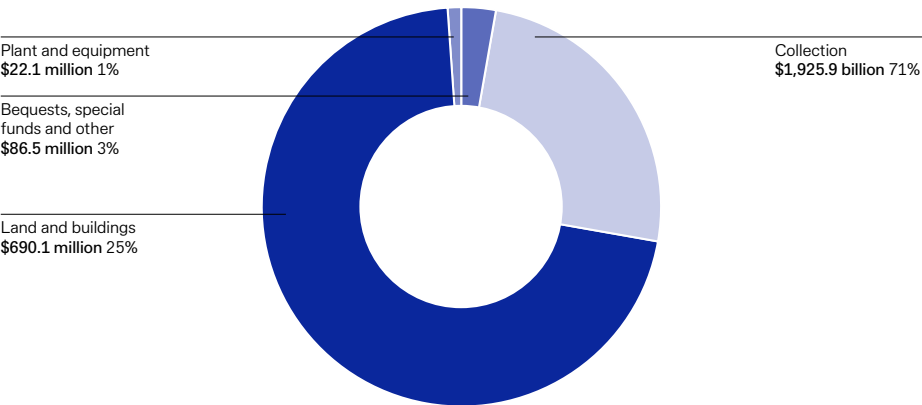
Expenditure 2024–25

\$113.3 million



Net assets as at 30 June 2025

\$2.725 billion



Budget summary 2020–25

Budget line	2020–21	2021–22	2022–23	2023–24	2024–25	5-year total	Average p/a
Total visits, including touring/ Brett Whiteley Studio (millions)	0.67	0.82	1.93	2.14	2.58	8.14	1.63
Artworks purchased (\$ millions)	\$2.95	\$17.12	\$15.04	\$15.65	\$5.80	\$56.57	\$11.31
Artworks donated (\$ millions)	\$9.84	\$9.22	\$5.10	\$11.57	\$10.22	\$45.95	\$9.19
Total works of art acquired (\$ millions)	\$12.79	\$26.34	\$20.14	\$27.22	\$16.03	\$102.52	\$20.50
Exhibition admission revenue (\$ millions)	\$3.20	\$5.47	\$2.81	\$10.19	\$11.04	\$32.71	\$6.54
Merchandise, book and publication sales (\$ millions)	\$2.77	\$3.86	\$4.19	\$6.55	\$7.22	\$24.59	\$4.92
Other services/activities (\$ millions)	\$1.24	\$1.69	\$4.78	\$5.12	\$4.39	\$17.22	\$3.44
Bequests and special funds (\$ millions)	\$29.89	\$31.84	\$21.49	\$24.65	\$17.77	\$125.64	\$25.13
Other grants and contributions / other miscellaneous (\$ millions)	\$25.90	\$17.50	\$26.58	\$38.23	\$33.78	\$141.99	\$28.40
Total revenue from exhibitions, visitor services and benefaction (\$ millions)	\$63.00	\$60.36	\$59.85	\$84.74	\$74.20	\$342.15	\$68.43
Personnel expenses (\$ millions)	\$27.06	\$36.94	\$45.97	\$53.88	\$51.37	\$215.22	\$43.04
Depreciation (\$ millions)	\$3.52	\$4.55	\$14.26	\$15.70	\$10.59	\$48.62	\$9.72
Insurance (\$ millions)	\$1.41	\$5.04	\$2.11	\$5.04	\$4.78	\$18.38	\$3.68
Other operating expenses (\$ millions)	\$19.50	\$30.41	\$45.20	\$45.67	\$46.52	\$187.30	\$37.46
Total operating expenses (\$ millions)	\$51.49	\$76.94	\$107.54	\$120.29	\$113.26	\$469.52	\$93.90
Recurrent appropriation (\$ millions)	\$33.02	\$39.50	\$66.91	\$46.16	\$54.71	\$240.30	\$48.06
Liabilities assumed by government (\$ millions)	-\$2.73	\$0.15	\$0.85	\$2.70	\$1.32	\$2.29	\$0.46
Capital appropriation/other (\$ millions)	\$113.14	\$76.91	\$11.95	\$16.49	\$17.69	\$236.18	\$47.24
Total government grants (\$ millions)	\$143.43	\$116.56	\$79.71	\$65.35	\$73.72	\$478.77	\$95.75
Total revenue (\$ millions)	\$206.45	\$176.93	\$139.56	\$150.08	\$147.92	\$820.94	\$164.19
Government recurrent contribution as a % of operating revenues (%)	35%	39%	52%	35%	42%	204%	37%
Government contribution as % of total revenue (%)	69%	66%	57%	44%	50%	286%	53%
Net surplus (\$ millions)	\$154.96	\$99.99	\$32.02	\$29.79	\$34.67	\$351.43	\$70.29
Employees – effective full time (FTE) (number)	266	310	374	385	372	N/A	\$312.57
Average salary per head (\$'000)	\$98	\$102	\$103	\$103	\$107	N/A	\$101.23
Net assets (\$ millions)	\$2,384.93	\$2,510.53	\$2,573.84	\$2,670.40	\$2,724.64	N/A	\$2,407.91



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 the Art Gallery of New South Wales Trust (the Trust), which comprise the Statement by the Accountable Authority, the Statement of comprehensive income for the year ended 30 June 2025, the Statement of financial position as at 30 June 2025, the Statement of changes in equity and the Statement of cash flows for the year then ended, and notes to the financial statements, including a Statement of Material Accounting Policy Information and other explanatory information of the Trust and the consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at the year's end or from time to time during the financial year.

In my opinion, the financial statements:

- have been prepared in accordance with Australian Accounting Standards and the applicable financial reporting requirements of the *Government Sector Finance Act 2018* (GSF Act), the Government Sector Finance Regulation 2024 (GSF Regulation) and the Treasurer's Directions
- presents fairly the financial position, financial performance and cash flows of the Trust and the consolidated entity.

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 Responsibilities for the Audit of the Financial Statements' section of my report.

I am independent of the Trust 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 (including Independence Standards)' (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 have fulfilled my other ethical responsibilities in accordance with APES 110.

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

Trustees' Responsibilities for the Financial Statements

The Trustees are responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards and the GSF Act, GSF Regulation and Treasurer's Directions. The Trustees' responsibility also includes such internal control as the Trustees determine 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 Trustees is responsible for assessing the ability of the Trust and the consolidated entity to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting.

Auditor's Responsibilities 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.

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: www.auasb.gov.au/media/apzlwn0y/ar3_2024.pdf. The description forms part of my auditor's report.

The scope of my audit does not include, nor provide assurance:

- that the Trust and the consolidated entity carried out their activities effectively, efficiently and economically
- on 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.



Cassie Malone
Director, Financial Audit
Delegate of the Auditor-General for New South Wales

14 October 2025
Sydney

Statement by the accountable authority

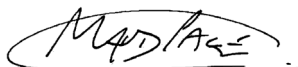
Pursuant to section 7.6(4) of the Government Sector Finance Act 2018 (the Act'), we state that these financial statements:

- (a) have been prepared in accordance with the applicable requirements of the Act, the Government Sector Finance Regulation 2024 and applicable Australian Accounting Standards including Australian Accounting Interpretations and NSW Treasurer's Directions;
- (b) present fairly the financial position as at 30 June 2025, and the financial performance and cash flow for the year then ended.

We are not aware of any circumstances that would render the particulars included in the financial statements to be misleading or inaccurate.



M Rose
President
8 October 2025



M Page
Director
8 October 2025

Statement of comprehensive income for the year ended 30 June 2025

		Consolidated entity			Parent entity	
		2025 \$'000 Budget	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000
Continuing operations	Notes					
Revenue						
Donations and gifts	2 (a)	8484	27,994	36,215	27,994	36,215
Recurrent grants from NSW Government	2 (a)	54,326	54,712	46,157	54,712	46,157
Capital grants from NSW Government	2 (a)	14,386	17,686	16,486	17,686	16,486
Other NSW Government grants	2 (a)	51	6491	13,451	6491	13,451
Value of services provided by volunteers	2 (a)	900	809	666	809	666
Sale of goods and services from contracts with customers	2 (b)	36,363	26,822	25,033	26,822	25,033
Investment revenue		2625	8200	6856	8200	6856
Acceptance by the Crown* of employee benefits		831	1321	2696	-	-
Other revenue		17	3888	2518	3888	2518
Total revenue		117,983	147,923	150,078	146,602	147,382
Expenditure						
Personnel services	3 (a)	-	-	-	50,047	51,186
Employee related expenses	3 (a)	44,882	51,368	53,882	-	-
Operating expenses	3 (b)	50,264	51,198	50,616	51,198	50,616
Depreciation and amortisation	3 (c)	19,242	10,587	15,698	10,587	15,698
Finance costs		-	102	94	102	94
Total expenses		114,388	113,255	120,290	111,934	117,594
Net result	13	3595	34,668	29,788	34,668	29,788
Other comprehensive income						
Items that will not be reclassified to net result in subsequent periods						
Changes in revaluation surplus of property, plant and equipment	6	-	19,574	66,777	19,574	66,777
Total other comprehensive income for the year		-	19,574	66,777	19,574	66,777
Total comprehensive income for the year		3595	54,242	96,565	54,242	96,565

* The Crown in right of the state of New South Wales (Crown)
The accompanying notes form part of these financial statements.

Statement of financial position as at 30 June 2025

		Consolidated entity			Parent entity	
Assets	Notes	2025 \$'000 Budget	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000
Current assets						
Cash and cash equivalents		9503	1128	5068	1128	5068
Receivables	4	4634	4267	5365	4267	5365
Inventories		2105	2241	2207	2241	2207
Financial assets at fair value	5	74,600	92,333	81,261	92,333	81,261
Total current assets		90,842	99,969	93,901	99,969	93,901
Non-current assets						
Property, plant and equipment						
Land		55,146	56,760	55,146	56,760	55,146
Buildings		599,259	633,388	609,116	633,388	609,116
Plant and equipment		17,699	22,126	20,014	22,126	20,014
Collection assets		1,873,077	1,925,887	1,909,862	1,925,887	1,909,862
Total property, plant and equipment	6	2,545,181	2,638,161	2,594,138	2,638,161	2,594,138
Right-of-use asset		1777	1947	2588	1947	2588
Intangible assets		4116	1902	2391	1902	2391
Total non-current assets		2,551,074	2,642,010	2,599,117	2,642,010	2,599,117
Total assets		2,641,916	2,741,979	2,693,018	2,741,979	2,693,018
Liabilities						
Current liabilities						
Payables	7	7859	5825	10,178	12,060	16,488
Contract liabilities		1980	933	1499	933	1499
Provisions	8	1752	6104	6175	-	-
Lease liabilities		591	632	577	632	577
Total current liabilities		12,182	13,494	18,429	13,625	18,564
Non-current liabilities						
Contract liabilities		1962	2255	1963	2255	1963
Provisions	8	3194	131	135	-	-
Lease liabilities		2182	1456	2090	1456	2090
Total non-current liabilities		7338	3842	4188	3711	4053
Total liabilities		19,520	17,336	22,617	17,336	22,617
Net assets						
		2,622,396	2,724,643	2,670,401	2,724,643	2,670,401
Equity						
Reserves		1,263,902	1,323,557	1,303,983	1,323,557	1,303,983
Accumulated funds		1,358,494	1,401,086	1,366,418	1,401,086	1,366,418
Total equity		2,622,396	2,724,643	2,670,401	2,724,643	2,670,401

The accompanying notes form part of these financial statements.

Statement of changes in equity for the year ended 30 June 2025

Consolidated and parent entity	Accumulated funds \$'000	Asset revaluation reserve \$'000	Total equity \$'000
Balance at 1 July 2023	1,336,630	1,237,206	2,573,836
Net result for the year	29,788	-	29,788
Other comprehensive income			
Net change in revaluation surplus of property, plant and equipment	-	66,777	66,777
Total other comprehensive income	-	66,777	66,777
Total comprehensive income for the year	29,788	66,777	96,565
Balance at 30 June 2024	1,366,418	1,303,983	2,670,401
Balance at 1 July 2024	1,366,418	1,303,983	2,670,401
Net result for the year	34,668	-	34,668
Other comprehensive income			
Net change in revaluation surplus of property, plant and equipment	-	19,574	19,574
Total other comprehensive income	-	19,574	19,574
Total comprehensive income for the year	34,668	19,574	54,242
Balance at 30 June 2025	1,401,086	1,323,557	2,724,643

The accompanying notes form part of these financial statements.

Statement of cash flows for the year ended 30 June 2025

		Consolidated and parent entity		
Cash flows from operating activities	Notes	2025 \$'000 Budget	2025 \$'000	2024 \$'000
Payments				
Employee-related		(44,052)	(50,065)	(50,109)
Suppliers for goods and services		(49,951)	(59,130)	(52,626)
Total payments		(94,003)	(109,195)	(102,735)
Receipts				
Sale of goods and services		36,363	28,298	21,204
Grants and other contributions		74,147	96,457	103,115
Investment revenue		1025	127	107
Other		816	7735	2518
Total receipts		112,351	132,617	126,944
Net cash flows from operating activities	9	18,348	23,422	24,209
Cash flows from investing activities				
Payments				
Purchases of property, plant and equipment		(16,376)	(23,683)	(27,445)
Purchases of investments		(772)	(26,000)	(33,000)
Proceeds from sale of Investments		5000	23,000	37,500
Net cash flows from investing activities		(12,148)	(26,683)	(22,945)
Cash flows from financing activities				
Payment of principal portion of lease liabilities		-	(679)	(625)
Net cash flows from financing activities		-	(679)	(625)
Net increase/(decrease) in cash and cash equivalents		6200	(3940)	639
Opening cash and cash equivalents		3303	5068	4429
Closing cash and cash equivalents		9503	1128	5068

The accompanying notes form part of these financial statements.

1 Statement of material accounting policy information

1 (a) Reporting entity

The Art Gallery of NSW Trust (The Art Gallery) is a NSW government entity and is controlled by the State of New South Wales, which is the ultimate parent. The Art Gallery is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units.

The Art Gallery as a reporting entity, comprises all entities under its control, namely, the Art Gallery of NSW Staff Agency (the Agency). In the process of preparing the consolidated financial statements for the economic entity, consisting of the controlling and controlled entities, all inter-entity transactions and balances have been eliminated, and like transactions and other events are accounted for using uniform accounting policies.

These Financial Statements were authorised for issue by the Board of Trustees on 8 October 2025.

1 (b) Basis of preparation

The Art Gallery's Financial Statements are general purpose Financial Statements which have been prepared on an accruals basis and in accordance with:

- the requirements of the *Government Sector Finance Act 2018* (GSF Act);
- the Treasurer's Directions issued under the GSF Act;
- applicable Australian Accounting Standards (AAS) (which include Australian Accounting Interpretations).

Property, plant and equipment and certain financial assets and liabilities are measured using the fair value basis. Other financial report items are prepared in accordance with the historical cost convention except where specified otherwise.

Changes to accounting policies, including new or revised Australian Accounting Standards

(i) Effective for the first time in FY2024-25

The accounting policies applied in 2024-25 are consistent with those of the previous financial year except as a result of new or revised Australian Accounting Standards that have been applied for the first time in 2024-25.

The adoption of these standards does not materially affect the financial statements of the Art Gallery.

(ii) Issued but not yet effective

NSW public sector entities are not permitted to early adopt new Australian Accounting Standards, unless Treasury determines otherwise.

AASB 18 Presentation and Disclosure in Financial Statements (AASB 18) has not been applied and is not yet effective. AASB 18 aims to improve how entities communicate in their financial statements, with a particular focus on information about financial performance in the statement of profit or loss. AASB 18 will replace AASB 101 Presentation of Financial Statements.

The key presentation and disclosure requirements established by AASB 18 are:

- the presentation of newly defined subtotals in the statement of profit or loss;
- the disclosure of management-defined performance measures; and
- enhanced requirements for grouping information (i.e. aggregation and disaggregation).

For not-for-profit public sector entities, AASB 18 applies to annual reporting periods beginning on or after 1 January 2028. The impact of AASB 18 is yet to be determined by the Art Gallery.

There are other standards and amendments issued but not yet effective, the impacts of which are not anticipated to be material.

	Consolidated entity		Parent entity	
2 Revenue	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000
2 (a) Grants and other contributions				
Recurrent grants from NSW Government	54,712	46,157	54,712	46,157
Capital grants from NSW Government	17,686	16,486	17,686	16,486
Other NSW Government grants	6491	13,451	6491	13,451
Donations	17,773	24,645	17,773	24,645
Donations – collection assets	10,221	11,570	10,221	11,570
Value of services provided by volunteers	809	666	809	666
	107,692	112,975	107,692	112,975
2 (b) Sale of goods and services from contracts with customers				
Sale of merchandise, book and publication sales	6849	6551	6849	6551
Admission fees	11,311	10,188	11,311	10,188
Venue hire and catering	2264	2877	2264	2877
Sponsorships	3193	2185	3193	2185
Sponsorship - in kind	1938	1656	1938	1656
Other	1267	1576	1267	1576
	26,822	25,033	26,822	25,033

Recognition and measurement**Sales of goods**

Revenue from the sale of goods is recognised when the Art Gallery satisfies the performance obligation by transferring the promised goods. No element of financing is deemed present as sales are made with a short credit term.

Rendering of services

Revenue from rendering of services is recognised when the Art Gallery satisfies the performance obligation by transferring the promised services. The Art Gallery recognises contract liabilities for consideration received in respect of unsatisfied performance obligations. No element of financing is deemed present as sales are made with a short credit term.

Sponsorship revenue

Corporate and philanthropic sponsorship revenue arising from an agreement which contains enforceable and sufficiently specific performance obligations is recognised when those obligations are satisfied. The Art Gallery recognises contract liabilities for consideration received in respect of unsatisfied performance obligations. For sponsorship revenues where the performance obligations are not sufficiently specific, revenue is recognised on receipt of the asset.

Grant revenue

Revenue from grants where there are sufficient specific performance obligations are recognised once the performance obligation has been satisfied such as a transfer of goods or performance of service. Where there are no sufficiently specific performance obligations, the revenue is recognised on receipt.

Income from grants to acquire/construct a recognisable non-financial asset to be controlled by the entity is recognised when the entity satisfies its obligations under the transfer. For construction projects, this is generally as the construction progresses in accordance with costs incurred since this is deemed to be the most appropriate measure of the completeness of the construction.

Donations and volunteer services

Donations collected, including cash and goods, are recognised as revenue when the Art Gallery gains control of the asset. Bequests are recognised when the Art Gallery is notified of an impending distribution or the bequest is received, whichever occurs earlier.

	Consolidated entity		Parent entity	
3 Expenditure	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000
3 (a) Employee related expenses*				
Salaries and wages (including annual leave)	42,265	43,136	42,265	43,136
Superannuation – defined benefit plans	185	33	-	-
Superannuation – defined contribution plans	4725	4568	4725	4433
Long service leave	1133	2521	-	-
Workers' compensation insurance	359	281	359	281
Redundancy	116	546	116	546
Payroll tax and fringe benefit tax	2585	2797	2582	2790
	51,368	53,882	50,047	51,186
3 (b) Operating expenses				
Auditor's remuneration – audit of the financial statements	120	128	120	128
Consultants	41	153	41	153
Contractors	1795	1107	1795	1107
Security	5733	6337	5733	6337
Consumables	1163	907	1163	907
Cost of sales	3568	3216	3568	3216
Exhibition fees and related costs	6461	6921	6461	6921
Freight, packing and storage	3676	7025	3676	7025
Insurance	4778	5041	4778	5041
IT services	1660	977	1660	977
Maintenance	2835	1401	2835	1401
Marketing and promotion	5554	4626	5554	4626
Property expenses	5278	4733	5278	4733
Sponsorship in kind	1938	1656	1938	1656
Travel and accommodation	1173	1528	1173	1528
Value of services provided by volunteers	809	666	809	666
Event Catering	402	466	402	466
Fees – general professional	885	543	885	543
Short-term lease expenses	117	232	117	232
Other	3212	2953	3212	2953
	51,198	50,616	51,198	50,616
3 (c) Depreciation and amortisation				
Depreciation	10,104	15,239	10,104	15,239
Amortisation	483	459	483	459
	10,587	15,698	10,587	15,698

*The parent column is personnel services & the consolidated column is employee related expenses.
 Personnel services costs capitalised and excluded from the above in 2025, is \$1,145,000 (2024: \$1,078,000).

	Consolidated entity		Parent entity	
4 Current assets – receivables	2025	2024	2025	2024
	\$'000	\$'000	\$'000	\$'000
Trade debtors	1502	1383	1502	1383
Accrued income	318	133	318	133
Other receivables	320	489	320	489
Prepayments	2127	3360	2127	3360
	4267	5365	4267	5365

Subsequent measurement is at amortised cost less an impairment allowance for expected credit losses. No such allowance has been made in the current year. No amounts have been identified as irrecoverable during the current financial year.

Collectability of trade debtors is reviewed on an ongoing basis. Debts which are known to be uncollectable are written off. An allowance for impairment is raised when a significant increase in credit risk has occurred. The Art Gallery applies the simplified approach in calculating expected credit losses, based on lifetime expected credit losses at each reporting date. No interest is earned on trade debtors. Sales are made on 30 day terms.

	Consolidated entity		Parent entity	
5 Current assets – financial assets at fair value through profit or loss	2025	2024	2025	2024
	\$'000	\$'000	\$'000	\$'000
TCorplM investments	92,333	81,261	92,333	81,261
	92,333	81,261	92,333	81,261

The above funds represent monies received through bequests and donations, and are classified as restricted assets of the Art Gallery of NSW as they are either:

- subject to externally imposed restrictions (ie. donor conditions, bequest agreements or other contractual agreements) that sufficiently specify the manner in which the funds are to be used
- designated as restricted assets subject to limitations on use, based on management's assessment of donor intent.

	Consolidated and parent entity				
6 Non-current assets – property, plant and equipment	Land	Buildings	Plant and equipment	Collection assets	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
At 30 June 2024 – fair value					
Gross carrying amount	55,146	708,357	41,580	1,909,862	2,714,945
Accumulated depreciation	-	(99,241)	(21,566)	-	(120,807)
Net carrying amount	55,146	609,116	20,014	1,909,862	2,594,138
At 30 June 2025 – fair value					
Gross carrying amount	56,760	713,299	45,926	1,925,887	2,741,872
Accumulated depreciation	-	(79,911)	(23,800)	-	(103,711)
Net carrying amount	56,760	633,388	22,126	1,925,887	2,638,161

Reconciliation

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the each reporting period are set out next.

	Consolidated and parent entity				
	Land \$'000	Buildings \$'000	Plant and equipment \$'000	Collection assets \$'000	Total \$'000
Year ended 30 June 2024					
Net carrying amount at 1 July 2023	49,753	577,878	19,739	1,850,802	2,498,172
Additions	-	13,663	3171	27,221	44,055
Depreciation expenses	-	(11,970)	(2,667)	-	(14,637)
Net revaluation increment	5393	30,118	-	31,266	66,777
Transfer within PPE*	-	(573)	-	573	-
Transfer from intangibles WIP	-	-	(229)	-	(229)
Net carrying amount at 30 June 2024	55,146	609,116	20,014	1,909,862	2,594,138

*See 'Sydney Modern Project – land improvements' within this note

Year ended 30 June 2025

Net carrying amount at 1 July 2024	55,146	609,116	20,014	1,909,862	2,594,138
Additions	-	15,033	2855	16,025	33,913
Depreciation expenses	-	(7230)	(2234)	-	(9464)
Net revaluation increment	1614	17,960	-	-	19,574
Transfer within PPE*	-	(1491)	1491	-	-
Net carrying amount at 30 June 2025	56,760	633,388	22,126	1,925,887	2,638,161

Fair value measurement of non-financial assets

Fair value hierarchy	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
2024				
Land	-	55,146	-	55,146
Buildings	-	-	609,116	609,116
Collection assets	-	43,193	1,866,669	1,909,862
Plant and equipment	-	20,014	-	20,014
	-	118,353	2,475,785	2,594,138
2025				
Land	-	34,350	22,410	56,760
Buildings	-	-	633,388	633,388
Collection assets	-	43,485	1,882,402	1,925,887
Plant and equipment	-	22,126	-	22,126
	-	99,961	2,538,200	2,638,161

Physical non-current assets are valued in accordance with the 'Valuation of Physical Non-Current Assets at Fair Value' Policy and Guidelines Paper (TPP21-09) and Treasurer's Direction Valuation of Physical Non-Current Assets at Fair Value' (TD21-05). TD21-05 and TPP21-09 adopt fair value in accordance with AASB 13 Fair Value Measurement and AASB 116 Property Plant and Equipment.

In between comprehensive revaluations, the Art Gallery conducts fair valuation assessments to determine whether fair value may differ materially from carrying value.

Asset class	Last comprehensive revaluation	Valuation approach
Land	2023–24	Market and replacement cost
Buildings	2024–25	Replacement cost. The Art Gallery's buildings assets are of a specialised nature or use, including the Gallery itself, the Brett Whiteley Studio and it's offsite storafe facility in Lilyfield thus the most appropriate valuation method is depreciated replacement cost. Although observable inputs such as current market rates, comparable unit rates etc have been used, a significant level of professional judgement is required to adjust inputs in determining valuations for the specific assets held by the Art Gallery, as well as for factors such as age, location, heritage status, zoning or other factors that impact the values. Therefore, these assets are included as level 3, as there is a high level of unobservable inputs.
Collections	2023–24	Market
Plant and equipment	-	For non-specialised assets with short useful lives, recognition at depreciated historical cost is regarded as an acceptable approximation of fair value, in accordance with TPP 21-09

Sydney Modern Project – land improvements

The Naala Badu building was constructed on land owned by the Royal Botanic Gardens and Domain Trust (RBGDT) and Transport for NSW. The land, on which the substantial structure is built, is currently leased from RBGDT under a 50-year peppercorn lease which commenced in November 2018.

Reconciliation of recurring level 3 fair value measurements	Land \$'000	Building \$'000	Collections \$'000	Total level 3 fair value \$'000
2024				
Fair value as at 1 July 2023	-	577,878	1,814,807	2,392,685
Additions	-	13,663	24,203	37,866
Transfer between asset class	-	(573)	573	-
Revaluation increments/decrements	-	30,118	27,086	57,204
Depreciation expenses	-	(11,970)	-	(11,970)
Fair value as at 30 June 2024	-	609,116	1,866,669	2,475,785
2025				
Fair value as at 1 July 2024	-	609,116	1,866,669	2,475,785
Additions	-	15,033	15,733	30,767
Transfer between asset class	-	(1491)	-	(1491)
Transfer into level 3*	22,410	-	-	22,410
Revaluation increments/decrements	-	17,960	-	17,960
Depreciation expenses	-	(7230)	-	(7230)
Fair value as at 30 June 2025	22,410	633,388	1,882,402	2,538,200

*Land improvements in relation to the Sydney Modern building construction

Valuation techniques, inputs and processes

Artworks donated to the Art Gallery or acquired for significantly below market value are recognised at fair value at the date the Art Gallery obtains control of them.

The fair value of land, buildings and collection assets are comprehensively revalued with sufficient regularity to ensure the carrying amounts do not differ materially from the asset's fair values at reporting date.

Depreciation

Items of property, plant and equipment (other than land, collection assets and heritage buildings) are depreciated over their useful lives to the Art Gallery, commencing from the time the asset is held, ready for use. Depreciation is calculated on a straight-line basis for all depreciable assets as follows:

	2025
Plant and equipment	7–20%
Motor vehicles	20%
Furniture and fittings	10%
Computer equipment	25%
Building infrastructure	2–4%

These rates are reviewed annually to ensure they reflect the assets' current useful life and residual values.

Certain heritage assets, such as the Art Gallery's buildings at the Domain, Sydney, may not have a limited useful life 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.

Impairment

Impairment indicators over property, plant and equipment are considered at each reporting date. When the carrying amount of an asset exceeds its recoverable amount, the asset is considered impaired and is written down to its recoverable amount.

	Consolidated entity		Parent entity	
7 Current liabilities – payables	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000
Trade creditors	1043	80	1043	80
Accruals	3147	8661	3147	8661
Accrued salaries, wages and on-costs	1445	1042	-	-
Revenue received in advance	190	395	190	395
Personnel services expenses payable	-	-	7680	7352
	5825	10,178	12,060	16,488

	Consolidated entity		Parent entity	
8 Current/non-current provision	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000
Annual leave	4724	4953	-	-
Long service leave on-costs	1309	1357	-	-
Paid Parental leave	202			
	6235	6310	-	-
Current	6104	6175	-	-
Non-current	131	135	-	-
	6235	6310	-	-
Aggregate employee benefits and related on-costs				
Provisions	6235	6310	-	-
Accrued salaries, wages and on-costs (Note 7)	1445	1042	-	-
	7680	7352	-	-

The value of annual leave, long service leave oncosts and paid parental leave expected to be taken after 12 months is \$4.5 million, \$0.2 million and \$0.1 million respectively.

Recognition and measurement

Salaries and wages, annual leave, and on-costs

Salaries and wages (including non-monetary benefits) and annual 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 Art Gallery has assessed the actuarial advice based on the Art Gallery's circumstances and has determined that the effect of discounting is immaterial to annual leave.

All annual leave is classified as a current liability even where the entity does not expect to settle the liability within 12 months as the entity does not have an unconditional right to defer settlement for at least 12 months after the reporting period.

Long service leave and superannuation

The Art Gallery's liabilities for long service leave and defined benefit superannuation are assumed by the Crown. The Art 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 of employee benefits and other liabilities'.

Long service leave is measured at the present value of expected future payments to be made in respect of services provided up to the reporting date. Consideration is given to certain factors based on actuarial review, including expected future wage and salary levels, experience of employee departures, and periods of service. Expected future payments are discounted using Commonwealth Government bond rate at the reporting date.

The superannuation expense for the financial year is determined by using the formulae specified in the Treasurer's Directions. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super) is calculated as a percentage of the employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

Consequential on-costs

Consequential 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 benefits tax.

	Consolidated entity		Parent entity	
	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000
9 Reconciliation of cash flows from operating activities to net result				
Net cash used on operating activities	23,422	24,209	23,422	24,209
Depreciation and amortisation	(10,587)	(15,698)	(10,587)	(15,698)
Gifts of works of art	10,221	11,570	10,221	11,570
Increase / (decrease) – other financial assets	7974	6655	7974	6655
(Increase) / decrease in payables	4702	327	4702	327
Increase / (decrease) in receivables	(1098)	2,181	(1098)	2181
Increase / (decrease) in inventories	34	544	34	544
Net result	34,668	29,788	34,668	29,788

10 Financial instruments

These financial instruments arise directly from The Art Gallery's operations. The Art Gallery does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The Art Gallery's Board has overall responsibility for the oversight of risk management.

10 (a) Financial instrument categories

The Art Gallery's financial instruments comprise:

	Consolidated entity		Parent entity	
Class	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000
Financial assets – amortised costs				
Cash and cash equivalents	1128	5068	1128	5068
Receivables (excluding statutory receivables and prepayments)	1502	1383	1502	1383
Financial assets – FVPL				
Financial assets at fair value	92,333	81,261	92,333	81,261
Financial liabilities – amortised costs				
Payables (excluding statutory payables and unearned revenue)	1043	80	1043	80
Lease liabilities	2090	2667	2090	2667

The Art Gallery determines the classification of its financial assets and liabilities at initial recognition and re-evaluates them each financial year end where required by the relevant accounting standards.

10 (b) Financial risks**(i) Credit risk**

The Art Gallery is exposed to two sources of credit risk - amounts receivable in respect of trade debtors and counterparty risk in respect of funds deposited with banks and other financial institutions. The majority of amounts receivable from trade debtors are subject to contractual arrangements and any amounts outstanding are followed up.

Funds are deposited only with those institutions that hold no less than an A rating from Standards & Poor's or an equivalent rating from another reputable rating agency. The Art Gallery has placed funds on deposit with TCorp, which has been rated 'AA+' by Standard and Poor's. These deposits are similar to money market or bank deposits and can be placed 'at call' or for a fixed term. These deposits are considered to be low credit risk.

No loss allowance for trade receivables has been recognised as at 30 June 2025 (2024: nil).

(ii) Market price risk

The Art Gallery is exposed to two sources of market price risk - fluctuations in interest rates and fluctuations in the value of its financial investments.

Interest rate risk

A reasonably possible change of +/- 1% is used, consistent with current trends in interest rates (based on official RBA interest rate volatility over the last five years). The basis will be reviewed annually and amended where there is a structural change in the level of interest rate volatility. The following table demonstrates the sensitivity to a reasonably possible change in interest rates:

Consolidated and parent entity						
	2025			2024		
	\$'000	+ 1% impact \$'000	- 1% impact \$'000	\$'000	+ 1% impact \$'000	- 1% impact \$'000
Net result	34,668	347	(347)	29,788	298	(298)
Equity	2,724,643	27,246	(27,246)	2,670,401	26,704	(26,704)

Exposure to 'other price risk' primarily arises through the investment in the TCorpIM funds, which are held for strategic rather than trading purposes. The Art Gallery has no direct equity investments. Investment in the TCorpIM Funds facilities limits the Art Gallery's exposure to risk, as it allows diversification across a pool of funds with different investment horizons and a mix of investments.

TCorp provides sensitivity analysis information for each of the Investment facilities, which is used to demonstrate the impact on the funds' net assets as a result of a change in the unit price. This impact is based on a sensitivity rate of 10%, multiplied by the redemption value as at 30 June each year for each facility (balance from TCorpIM Funds statement).

The following table illustrates sensitivities to the Art Gallery's exposures to changes in the market.

Consolidated and parent entity						
	2025			2024		
	Market value \$'000	+ 10% impact \$'000	- 10% impact \$'000	Market value \$'000	+ 10% impact \$'000	- 10% impact \$'000
TCorpIM Short Term Income Fund	23,140	2314	(2314)	33,390	3339	(3339)
TCorpIM Long Term Growth Fund	69,194	6919	(6919)	47,871	4787	(4787)
Total	92,333	9233	(9233)	81,261	8126	(8126)

(iii) Liquidity risk

During the current and prior year, there were borrowings held by the Art Gallery (excluding lease liabilities). No assets have been pledged as collateral. The entity's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

10 (c) Fair value

The Art Gallery's investments in T-Corp facilities are measured at fair value, using the redemption unit price applied to the number of units held by the Art Gallery. This valuation method uses observable inputs, based on market data resulting in these investments being classified as level 2 within the fair value hierarchy. There were no transfers between level 1 and level 2 during the financial year.

All financial assets are reviewed annually for objective evidence of impairment. No assets have been impaired in the current financial year.

11 Related party disclosures**11 (a) Remuneration of key management personnel**

	2025 \$'000	2024 \$'000
Short-term employee benefits	2057	1855
Post-employment benefits	268	192
Long-term benefits	935	560
Total compensation	3260	2607

The Trustees act in an honorary capacity and receive no compensation for their services.

11 (b) Transactions with related parties

The entity entered into transactions on arm's length terms and conditions with key management personnel, their close family members and controlled or jointly controlled entities thereof. The aggregate value of the material transactions and related outstanding balances are as follows:

	2025 \$'000	2025 \$'000	2024 \$'000	2024 \$'000
Revenue	Transaction value	Net receivable/ (payable)	Transaction value	Net receivable/ (payable)
Cash donations	563	-	743	-
Artwork donations	13	-	13	-
Receipt of sponsorship revenue	35	-	21	-
Expenses				
Purchases of services	2	-	58	-

During the year, the Trust entered into transactions with other entities that are controlled/jointly controlled/significantly influenced by the NSW Government. These transactions, in aggregate, are a significant portion of the Art Gallery's rendering of services and receiving of services.

12 Commitments

Aggregate capital commitments for the capital works and art commissions contracted at balance date but not provided for:

Within 1 year (incl of GST)	6784	2024
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13 Budget review

The budgeted amounts are drawn from the original budgeted financial statements presented to NSW Parliament in respect of the reporting period. Subsequent amendments to the original budget are not reflected in the budgeted amounts. Major variances between the original budgeted amounts and the actual amounts disclosed in the financial statements are explained below.

Net result

Overall, the net result for the Art Gallery against the original budget was favourable by \$31.1 million.

Total revenue and other income was favourable to budget by \$29.9 million, largely as a result of the donations to the Art Gallery and favourable investment returns which comprised \$19.5 million and \$5.6 million of the favourable variance respectively.

The remaining favourable variance in operating revenue of \$4.8 million was offset by \$7.5 million of unfavourable operating expenses due to increased costs of operating our expanded campus. An \$8.7 million favourable variance in depreciation is due to revisions to the estimates and judgements relating to the newly heritage-listed building.

Assets and liabilities

The net asset position is greater than budget by \$102.2 million predominately due to the additions to the Art Gallery’s collections assets and the net revaluation increment of \$19.6 million recognised during the year.

Cash flows

Net cashflows from operating activities was favourable to budget by \$5.1 million. This is offset with unfavourable variance in investing cashflow of (\$14.5 million) due to higher than expected capital grants revenue.

Net decrease in cash compared to budget was unfavourable by \$10.1 million.

14 Events after the reporting period

No matters have arisen subsequent to balance date that would require these financial statements to be amended.

15 Contingent liabilities

There are no contingent assets or liabilities as at 30 June 2025 (2024: nil)

END OF AUDITED FINANCIAL STATEMENTS

Compliance index

Heading	Compliance requirement	Basis for, or source of, requirement	Completed (Yes, No, N/A)*	Page reference
Acknowledgement of country	Acknowledgement of country	TPG25-10a	Yes	1
Letter of submission	Letter to responsible Minister signed by the accountable authority	TPG25-10a	Yes	2
Overview		TPG25-10a	Yes	6
Strategy		TPG25-10a	Yes	21–22
Operations and performance	Major works	TPG25-10a	Yes	64
	Implementation of price determination	Section 18(4) of the IPART Act	N/A	N/A
Management and accountability	Numbers and remuneration of senior executives	TPG25-10a Public Service Commission Circular 2014-09	Yes	70
	People	TPG25-10a	Yes	70
	Consultants	TPG25-10a	Yes	71
	International travel	TPG25-10a	Yes	125
	Requirements arising from employment arrangements	TPG25-10a	N/A	N/A
	<i>Privacy and Personal Information Protection Act 1998</i> (PIPP Act) requirements	TPG25-10a	Yes	72
	<i>Government Information (Public Access) Act 2009</i> (GIPA Act) requirements	Section 125(4), (6) of the GIPA Act; clause 8, Schedule 2 and clause 13, Schedule 3 of the GIPA Regulation	Yes	72–74
	Internal audit and risk management policy attestation	TPP20-08	Yes	76
Sustainability	Disability inclusion action plans	<i>Disability Inclusion Act 2014</i>	Yes	80–82
	<i>Modern Slavery Act 2018</i> requirements	<i>Modern Slavery Act 2018</i>	Yes	82
	Work health and safety	TPG25-10a	Yes	82–83
	Workforce diversity	PSC Circular 2014-09	Yes	83
Financial performance	Costs and benefits associated with machinery of government changes		N/A	N/A

*The responses mean the following:

- Yes: it is a compliance requirement for the agency, and the agency has complied with the requirement.
- No: it is a compliance requirement for the agency, and the agency has not complied with the requirement.
- N/A: this is not a compliance requirement for the agency.

Appendix 1: Delivery against the Strategic Plan

After the first financial year of the Strategic Plan 2024–28, the following key outcomes have been achieved against the five objectives and our 22 measures of success. Each objective is presented with a summary table of progress against measures, followed by key highlights to illustrate impact.

Objective 1: Preserving and developing the NSW state art collection

Measure of success	Target	2024–25 outcome	Status
State art collection catalogued, conserved, securely stored and insured	Ongoing	4551 works addressed by Conservation team (assessment, treatment, monitoring, including during periods of loans or touring); collection securely stored and insured	Achieved
Significant works of art added to the collection each year in line with our Acquisitions Policy	Annual	5 significant works acquired: <ul style="list-style-type: none"> Eileen Mayo <i>Lobster pot</i> c1949 Angelica Mesiti <i>The rites of when</i> 2024 Clarice Beckett <i>Princes walk, Princes Bridge Melbourne</i> c1934 Aidan Hartshorn <i>Yiramir Mayiny (River People)</i> 2024 Dana Claxton <i>Paint up #1 2009</i>, printed 2024 	Achieved
85% of the art collection available online and the archives launched online	85% by 2028	Photography Studio created 2933 master images for the art collection and 1913 master images for the archive; 79.9% art collection records online with images (+4.9%); 2933 master images created; 1913 archive images prepared	On track

Highlights

- 4551 works treated or monitored by Conservation team.
- Acquisitions strengthened the collection including works by Australian women artists and First Nations artists.
- Collection now nearly 80% online; archive digital catalogue in development.

Objective 2: Curating, developing and delivering exhibitions and programs onsite, online and across NSW

Measure of success	Target	2024–25 outcome	Status
A significant selection of works from the art collection on permanent display and rotation at our Domain campus	Annual	3961 collection works on display (10.5% of total collection)	Achieved
Four major ticketed exhibitions staged each year along with a Tank commission and two single-artist monograph exhibitions and, in alternating years, the Biennale of Sydney and The National: Australian Art Now.	Annual	Four ticketed exhibitions were delivered: <i>Alphonse Mucha: Spirit of Art Nouveau</i> , <i>Archibald, Wynne and Sulman Prizes 2024</i> , <i>Cao Fei: My City is Yours</i> (曹斐: 欢迎登陆) and <i>Magritte</i> ; the Tank commission was delivered: <i>Angelica Mesiti: The Rites of When</i> ; two single-artist monograph exhibitions were delivered: <i>Lesley Dumbrell: Thrum</i> and <i>Nusra Latif Qureshi: Birds in Far Pavilions</i>	Achieved
	Bi-annual	The National: Australian Art Now was cancelled across venues	Not applicable
A range of public programs for audiences of all ages staged on campus and online	Annual	Exhibition-related programs platformed diverse partnerships and collaborations with artists, audiences and community groups; <i>High Colour</i> and <i>Yolŋu power: the art of Yirrkala</i> were celebrated with First Nations artist-led programs	Achieved
	Annual	<i>Volume 2024</i> featured 35 musicians, including 15 First Nations artists. <i>Volume 2024</i> ticketed program was highly successful with 8186 tickets sold across seven performances. A new music program, <i>Volume presents: Fixtures</i> , attracted 1429 attendees across eight live performances in 2025.	Achieved

Objective 2 (continued)

Measure of success	Target	2024–25 outcome	Status
An annual increase in students, schools, teachers participating in our education programs	Year-on-year growth	100,353 students and teachers engaged with the Art Gallery's creative learning programs (online and onsite) and exhibitions (+5.1%); 132,984 students engaged with the Art Gallery's digital offerings (workshops, talks and learning resources)	Achieved
	Year-on-year growth	Engagement with schools increased from 1482 to 1778 schools	Achieved
Effective regional engagement across NSW, including exhibitions, art loans, public programs and professional development	Annual	6 professional development sessions delivered to Federation of Friends of Museums	Achieved
	Annual	212,907 visitors engaged with our touring programs and partnership projects	Achieved

Highlights

- 10.5% of art collection was on public display.
- *Blak Country* became the largest NAIDOC Week celebration in Art Gallery history with 5319 people in attendance.
- Queer Art After Hours set a new visitation record (14,474).
- Hive Festival 2025 attracted 26,800 visitors, a 49% increase from 2024.
- Standalone programs celebrating Diwali and Lunar New Year engaged new audiences from across Greater Sydney.
- Education engagement grew to over 100,000 students and teachers, plus over 132,000 digital participants.

Objective 3: Resourcing and managing operations efficiently and sustainably

Measure of success	Target	2024–25 outcome	Status
Resource and manage our expanded campus in a sustainable manner	Ongoing	Reduced costs through in-house packing and storage solutions; reused materials through thoughtful exhibition design; conducted feasibility studies for solar power installations and building electrification; introduced environmental controls in gallery spaces to support energy efficiency	Achieved
Working towards achieving 6-star Green Star performance rating for Naala Badu and a 3-star rating for Naala Nura	Ongoing	Air-conditioning strategies progressed to reduce emissions and maintain conservation standards	On track
Annual targets for philanthropic support met to continue to develop our collection	Annual	Raised \$7 million in annual donations; confirmed \$3.5 million in pledged major gifts; raised \$685,000 by the Art Gallery Society	Achieved
Commercially generated revenue contributions continue to supplement sustainable core government funding	Annual	Generated \$3.3 million in corporate sponsorship, \$1.9 million in contra corporate sponsorship, \$993,350 in venue hire, \$1.3 million membership revenue, \$1.27 million in catering	Achieved
Achieve staff engagement score at least 10% above the public sector average and maintain Diversity Council of Australia inclusive workplace designation	≥10% above	Art Gallery staff engagement of 70% (8% above sector average); the Art Gallery is a designated inclusive workplace according to the recent survey results	Achieved

Highlights

- \$7 million raised in donations; \$3.5 million pledged in major gifts.
- \$3.3 million in sponsorship and \$1.3 million in membership revenue generated.
- Staff engagement score 70%, above NSW public sector average.
- Inclusive workplace status according to Diversity Council of Australia and Diversity Atlas.

Objective 4: Creating a sense of place ('From here')

Measure of success	Target	2024–25 outcome	Status
Embed a First Nations consciousness across our campus	Ongoing	Cultural competency sessions delivered to all staff; over 200 artworks by First Nations artists displayed at any one time; the Art Gallery's Indigenous Cultural and Intellectual Property (ICIP) Policy was endorsed in March 2025	Achieved
Complete and activate the art garden, including the artwork <i>bial gwiýúño</i> (the fire is not yet lighted) – our final Sydney Modern Project commission	By 2025	Public access to the art garden since 12 December 2024. Total visitation (as at end June 2025) is 387,336 – an average of 1927 visitors per day	Achieved
Complete the library courtyard garden in Naala Nura	By 2026	Development approval granted from the City of Sydney and Heritage Council; sculptures from the collection have been identified for display: Inge King <i>Bavardage</i> II 1994, Robert Klippel No 655 1987–88, cast 1988 and Henry Moore <i>Reclining figure: Angles</i> 1980	In progress
Work with state government agencies to ensure the Art Gallery's campus connects with urban developments in The Domain and the CBD	Ongoing	Active participation in the Government Cultural Institution and Attractions Collaboration Collective (GCIACC); planning for shared Circular Quay visitor information centre underway; wayfinding across NSW transport network between cultural institutions underway	On track

Highlights

- ICIP Policy endorsed March 2025.
- Over 200 First Nations works on display at any time across the campus.
- *bial gwiýúño* art garden attracted nearly 400,000 visitors in first 7 months.
- Naala Nura courtyard garden project approved; sculptures selected for display.
- Collaborations with NSW cultural institutions progressing on tourism and visitor initiatives.

Objective 5: Expanding our audience ('For all')

Measure of success	Target	2024–25 outcome	Status
Increase visitation to our Domain campus beyond 2 million annually by broadening audience diversity and attracting more international tourists	Annual	Visitation to Domain campus over 2.36 million (+16.6%); seasonal exit surveys showed 48% of total visitation is from tourism markets (+5%); the April–May 2025 exit survey found the highest percentage of LOTE (languages other than English) speakers on record (46% of general visitors)	Achieved
	Annual	Art Gallery membership increased to a record 38,031 (+16%)	On track
Implement a new strategy for content creation, production and distribution through our website, our digital art companion Dora, publications and social media	Annual	8 publications produced by Art Gallery; 25 Australian and international writers produced new scholarship for publications; major increase in digital engagement (+82% video views)	Achieved
Achieve a net promoter score (NPS) of 80% or higher on exit surveys each year	≥80%	Average NPS 82%	Achieved
Attain brand awareness of 75% or higher each year	≥75%	75% achieved	Achieved
Develop and implement an international engagement plan including partnerships, exhibitions, brand ambassadors and staff participation in professional forums	Plan developed and delivered	International Ambassadors Program established (10 ambassadors) to build a global network of ambassadors who will drive promotion of the Art Gallery, offer philanthropic support and advocate for the Art Gallery at key international events	Achieved

Highlights

- Tourism visitation grew to 48% of audience; membership rose 16% to 38,031.
- Eight publications produced, including *Yolŋu power: the art of Yirrkala* in partnership with Buku-Larrngay Mulka Centre.
- Digital engagement increased substantially (82% increase in video views).
- NPS averaged 82%; brand awareness at 75%.

Appendix 2: Acquisitions

Collection purchases

Australian art

Natasha Bieniek (Australia b1984) *Wendy Whiteley* 2016, oil on wood, purchased with funds provided by the Art Gallery Society of New South Wales 2024

Mitch Cairns (Australia b1984) *Self-portrait as a pair of restless legs* 2024, oil on linen, framed, purchased with funds provided by the Contemporary Collection Benefactors 2025

Janet Dawson (Australia b1935) *Montant* 1960, colour lithograph, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2024

Ken Done (Australia b1940) *Sunday* 1982, oil on canvas, purchased with funds provided by the Art Gallery Society of New South Wales in memory of Fiona McIntosh 2024

Lesley Dumbrell (Australia b1941) five works: *Cadence* 1971, Liquitex on canvas, purchased with funds provided by the Patrick White Bequest 2025; *Study for 'Inroad II'* 1968, pencil, Liquitex on paper, Gil and Shay Docking Drawing Fund 2025; *Cramoisy* 2011, pencil, gouache on paper, Gil and Shay Docking Drawing Fund 2025; *Study for 'Colombe'* 2011–12, pencil, gouache on card, Gil and Shay Docking Drawing Fund 2025; *Metropolis 2* 2018, pencil, gouache on paper, Gil and Shay Docking Drawing Fund 2025

Helen Eager (Australia b1952) two works from the series *Vortex*: *Vortex duo* 2024, single-channel digital video animation, colour, sound, Dobell Biennial Acquisition Fund 2025; *Vortex solo* 2024, single-channel digital video animation, colour, silent, Dobell Biennial Acquisition Fund 2025

Ludwig Hirschfeld-Mack (Germany/Australia 1893–1965) *Underwater world* 1933, tempera on board, purchased with funds provided by Ian Dickson and the David George Wilson Bequest for Australian Art 2025

Emily Hunt (Australia/Germany b1981) eight works: (*Rosaleen Norton*) *Homunculus trance* 2024, calico, glazed

ceramic, gold lustre, carved wood, nylon string, synthetic wig, found textiles, bronze, synthetic polymer paint on plywood, purchased with funds provided by the Contemporary Collection Benefactors 2024; (*Emily Hunt*) *Homunculus trance* 2023–24, calico, glazed ceramic, gold lustre, carved wood, nylon string, synthetic wig, found textiles, bronze, synthetic polymer paint on plywood, purchased with funds provided by the Contemporary Collection Benefactors 2024; (*Mikala Dwyer*) *Homunculus trance* 2023–24, calico, glazed ceramic, gold lustre, carved wood, nylon string, synthetic wig, found textiles, glasses, bronze, synthetic polymer paint on plywood, purchased with funds provided by the Contemporary Collection Benefactors 2024; (*James Smith/Joshua Smith*) *Chain of being* 2024, etching, printed in black ink on paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2024; (*Hermes, Books, Satyr*) *Chain of being* 2024, etching, printed in black ink on paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2024; (*Leila Waddell*) *Chain of being* 2024, etching, printed in black ink on paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2024; (*Rosaleen Norton*) *Chain of being* 2024, etching, printed in black ink on paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2024; (*Nevill Drury*) *Chain of being* 2024, etching, printed in black ink on paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2024

Helen Johnson (Australia b1979) *Crocodile milk* 2023, synthetic polymer paint on canvas, purchased with funds provided by the Mollie and Jim Gowing Bequest 2024

Nusra Latif Qureshi (Pakistan/Australia b1973) four works: *Besides me* 1997, gouache, watercolour and silver leaf on wasli paper, Roger Pietri Fund 2025; *How did things get to this point?* 2011, gouache and synthetic polymer paint on

illustration board, Roger Pietri Fund 2025; *Portrait of an absence* 2012, gouache, collaged paper and ink wash on wasli paper, Roger Pietri Fund 2025; *Wrest in arms* 2003, gouache on wasli paper, Roger Pietri Fund 2025

Eileen Mayo (England/Aotearoa New Zealand 1906–94) six works: *Lobster pot* c1949, tempera on board, purchased 2025 with funds provided by the Australian Masterpiece Fund 3 including the following major donors: Antoinette Albert, Atelier, Boyarsky Family Trust, Stephen Buzacott & Kemsley Brennan, Krystyna Campbell-Pretty AM & the late Harold Campbell-Pretty, Anne & Andrew Cherry, Sue & Sam Chisholm AM, Professor Maria Craig, Rowena Danziger AM in memory of Ken Coles AM, Davies Family Foundation, Peter & Robyn Flick, Kiera Grant, The Creatorex Fund, Lindy & Robert Henderson, Jonathan & Karen Human, Alexandra Joel & Philip Mason, Carole Lamerton & John Courtney, Robyn Martin-Weber, Lawrence & Sylvia Myers, Vicki Olsson, Guy & Marian Paynter, Elizabeth & Philip Ramsden, Joyce Rowe, Penelope Seidler AM, Denyse Spice, Max & Nola Tegel, Philippa Warner, The WeirAnderson Foundation, Ray Wilson OAM, Women's Art Group and Rob & Jane Woods; *Circular Quay, Sydney* 1964, gouache, pastel, pencil on paper on board, purchased with funds provided by the Patrick White Bequest 2025; *Australia (kangaroo and joey)* 1956, colour lithograph, purchased with funds provided by the Patrick White Bequest 2025; *Australia (the Great Barrier Reef)* (1959), colour lithograph, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2025; *Australia (koala or native bear)* 1956, colour lithograph, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2025; *Australia (Sturt's desert pea)* 1957, colour lithograph, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2025

Angelica Mesiti (Australia/France b1976) *The rites of when* 2024, seven-channel digital video, colour, sound, purchased with funds provided by the Contemporary Collection Benefactors 2025, commissioned by the Art Gallery of New South Wales for the Nelson Packer Tank 2024

Adelaide Perry (Australia 1891–1973) *Phillip Street* 1929, wood engraving, Thea Proctor Memorial Fund 2025
 Kerrie Poliness (Australia b1962) *SMOB* 2020, 2024, silver, magenta, orange and blue graphic film on wall, Dobell Biennial Acquisition Fund 2025

Sandra Selig (Australia b1972) *Infinite corner (purple sine)* 2024, spun polyester thread, nails, synthetic polymer paint, Gil and Shay Docking Drawing Fund 2025

Wendy Sharpe (Australia b1960) *Trapped in an allegory of my own making* 2024, oil and synthetic polymer paint on linen, purchased with funds provided by the Patrick White Bequest 2024

Leyla Stevens (Australia b1982) *PAHIT MANIS, night forest* 2024, single-channel digital video, colour, sound, Rudy Komon Memorial Fund 2025

Shireen Taweel (Australia b1990) *Astro architecture* 2023, triptych: aquatint prints, purchased with funds provided by the Contemporary Collection Benefactors 2025

Kate Vassallo (Australia b1989) *Gain and loss (100 pencils)* 2024, coloured pencil on paper, Gil and Shay Docking Drawing Fund 2025

Natasha Walsh (Australia b1994) painting from the series *Hysteria: The marriage of Nicol and Ford* 2023–24, oil on copper, purchased with funds provided by the Contemporary Collection Benefactors 2024

Subtotal: 40 works

[Aboriginal and Torres Strait Islander art](#)

Billy Bain (Australia b1992) *Rona and Pig at Palm Valley* 2025, oil on linen and recycled timber frame with ceramic tiles, purchased with funds provided by the Aboriginal Art Collection Benefactors 2025

Robert Fielding (Australia b1969) *Graveyards in between* 2025, synthetic polymer paint on linen, purchased with funds provided by the Roberts Family Acquisition 2025

Zaachariaha Fielding (Australia b1991) *Inma* 2023, synthetic polymer paint on linen, Roberts Family Acquisition Fund 2025

Aidan Hartshorn (Australia b1995) *Yiramir mayiny (River people)* 2024, printed vinyl on aluminium, purchased with funds provided by the Aboriginal Art Collection Benefactors 2025

Butcher Cherel Janangoo (Australia c1920–2009) four works: *Ngawaya (mud mussel) and Girndi (bush plum)* 2008, synthetic polymer paint on paper, Gil and Shay Docking Drawing Fund 2024; *Girndi (bush plum)* 2008, gouache on paper, Gil and Shay Docking Drawing

Fund 2024; *Ngawaya (mud mussel)* 2008, synthetic polymer paint on paper, Gil and Shay Docking Drawing Fund 2024; *Girndi (bush plum)* 2008, gouache on paper, Gil and Shay Docking Drawing Fund 2024

Marrnyula Mununggurr (Australia b1964) ten works: *Dhawurr* 2024, natural pigments on wood, purchased with funds provided by the Mollie Gowing Bequest 2025; *Dhawurr* 2024, natural pigments on wood, purchased with funds provided by the Mollie Gowing Bequest 2025; *Dhawurr* 2024, natural pigments on wood, purchased with funds provided by the Mollie Gowing Bequest 2025; *Dhawurr* 2024, natural pigments on wood, purchased with funds provided by the Mollie Gowing Bequest 2025; *Dhawurr* 2024, natural pigments on wood, purchased with funds provided by the Mollie Gowing Bequest 2025; *Dhawurr* 2024, natural pigments on wood, purchased with funds provided by the Mollie Gowing Bequest 2025; *Dhawurr* 2024, natural pigments on wood, purchased with funds provided by the Mollie Gowing Bequest 2025; *Dhawurr* 2024, natural pigments on wood, purchased with funds provided by the Mollie Gowing Bequest 2025; *Dhawurr* 2024, natural pigments on wood, purchased with funds provided by the Mollie Gowing Bequest 2025; *Dhawurr* 2024, natural pigments on wood, purchased with funds provided by the Mollie Gowing Bequest 2025

Hubert Pareroutja (Australia 1952–2024) *West MacDonnell Ranges, Hugh River* 2024, watercolour on paper, purchased with funds provided by the Aboriginal Art Collection Benefactors 2025

John Prince Siddon (Australia b1964) *One Punch Mob* 2019, synthetic polymer paint on leather and bullock skin, wood, feathers, artificial flowers, purchased with funds provided by the Aboriginal Art Collection Benefactors 2024

Jimmy Thaiday (Australia b1978) *Just beneath the surface* 2023, single-channel digital video, colour, sound, purchased with funds provided by the Aboriginal Art Collection Benefactors 2024

Unknown (Australia) *Yangku (broad shield)* late 1800s, carved hardwood and natural pigments, purchased with funds provided by the Aboriginal Art Collection Benefactors 2025

Unknown (Australia) *A parrying shield* early 1800s, carved hardwood, purchased with funds provided by the Aboriginal Art Collection Benefactors 2025

Binygurr Wirrpanda (Australia b1973) *Yalata* 2024, natural pigments on bark, purchased with funds provided by the Aboriginal Art Collection Benefactors 2024

Djakaŋu Yunupinju (Australia b1949) *Nyalala gurmilili* 2024, natural pigment on bark, Roberts Family Acquisition Fund 2024

Gutiŋarra Yunupinju (Australia b1997) *Gurruŋu'mi mala (My connections)* 2019, single-channel digital video, colour, silent, purchased with funds provided by the Aboriginal Art Collection Benefactors 2025

Subtotal: 26 works

International art

Dana Claxton (Canada b1959) photograph from the series *Paint up: Paint up #1* 2009, printed 2024, chromogenic print, purchased with funds provided by Atelier 2024

Sonia Delaunay-Terk (France 1885–1979) six works: *Untitled* 1928, gouache on paper, purchased with funds provided by the Mollie and Jim Gowing Bequest and Ellen Koshland 2025; *Untitled* 1929, gouache on paper, purchased with funds provided by the Mollie and Jim Gowing Bequest and Ellen Koshland 2025; *Untitled* 1929, gouache on paper, purchased with funds provided by the Mollie and Jim Gowing Bequest and Ellen Koshland 2025; *Untitled* 1928, gouache on paper, purchased with funds provided by the Mollie and Jim Gowing Bequest and Ellen Koshland 2025; *Untitled* 1932, gouache on paper, purchased with funds provided by the Mollie and Jim Gowing Bequest and Ellen Koshland 2025; *Untitled* 1930, gouache on paper, purchased with funds provided by the Mollie and Jim Gowing Bequest and Ellen Koshland 2025

Rose deSmith Greenman (USA 1898–1983) three works: *Untitled* 1974, pen on board, purchased with funds provided by the Florence Turner Blake Bequest 2024; *The garden as seen through my screen door* 1973, pen and pencil on paper, purchased with funds provided by the Florence Turner Blake Bequest 2024; *The garden across the street* 1973, pencil and ink on paper, purchased with funds provided by the Florence Turner Blake Bequest 2024

Louis Fratino (USA b1993) *April (after Christopher Wood)* 2024, oil on canvas, purchased with funds provided by Mark Hughes and the Mervyn Horton Bequest 2024

Mike Hewson (Aotearoa New Zealand/Australia b1985) *Tiny wide slide stack* 2024, slide stack: steel from Pymont coal loader painted by Shaun Daniel Allen (Shal), sandstone from the former Art Gallery of New South Wales carriageway wall, epoxy paint, fibreglass slide, reclaimed Corrimal Coke Works bricks, Art Gallery of New South Wales travertine, custom-moulded extra-heavy-duty plastic buckets, bluestone, Bulli bricks, white granite, hardwood, epoxy adhesive, epoxy mortar, ECP plastic pallets, plastic packers, stainless steel chain, stainless steel rod, truck strap, wood pallets, concrete, carpet tiles, dirt, galvanised steel; custom-made rubber soft-fall pavers, purchased with funds provided by the Art Gallery Society of New South Wales 2024

Lisa Hilli (Papua New Guinea/Australia b1979) *Two women facing the future, Molot (Where the first missionary landed and first mission, Port Hunter circa 1882)* 2018, pigment print on cotton rag with glass beads and cotton thread, purchased with funds provided by Geoff Ainsworth AM and Johanna Featherstone 2024

Nikau Hindin (Aotearoa New Zealand b1991) six works: *Whiro. Te Rua o Takurua. New Moon. The Second of Sirius.* 2023, natural pigments on aute, purchased with funds provided by the Nielson Foundation and Florence Turner Blake Bequest 2025; *Whiro. Te Wha o Mahuru. New Moon. The Fourth of Alphard.* 2023, natural pigments on aute, purchased with funds provided by the Nielson Foundation and Florence Turner Blake Bequest 2025; *Whiro. Te Ono o Whitiānaunau. New Moon. The Sixth of Y Leo.* 2023, natural pigments on aute, purchased with funds provided by the Nielson Foundation and Florence Turner Blake Bequest 2025; *Whiro. Te Waru o Rehua. New Moon. The Eighth of Antares.* 2023, natural pigments on aute, purchased with funds provided by the Nielson Foundation and Florence Turner Blake Bequest 2025; *Whiro. Te Ngahuru o Poutūterangi. New Moon. The Tenth of Altair.* 2023, natural pigments on aute, purchased with funds provided by the Nielson Foundation and Florence Turner Blake Bequest 2025; *Whiro. Te Ngahurumārua o Haki Haratua. New Moon. The Twelfth of Matar.* 2023, natural pigments on aute, purchased with funds provided by the Nielson Foundation and Florence Turner Blake Bequest 2025

Ernst Ludwig Kirchner (Germany 1880–1938) *Drei badende in der welle (Three bathers in the wave)* 1913, charcoal drawing on wove paper, purchased with funds from Dr Michael Joel AM and Anna Joel, Alexandra Joel and Philip Mason, in memory of Lady Sybil Joel 2025

Firenze Lai (Hong Kong b1984) *Tilted circle* 2018, oil on canvas, purchased with funds provided James Lie, Honus Tandiano, Du Yan and the Roger Pietri Fund 2025

Pedro de Mena (Spain 1628–88) *Saint Francis of Assisi* 1677, polychrome wood, purchased with funds provided by the Art Gallery of New South Wales Foundation 2024

Jean-François Millet (France 1814–75) two works: *The diggers* 1855–56, etching in dark brown ink, purchased with funds provided by the European Art Collection Benefactors 2025; *Man with a wheelbarrow* 1855–56, etching, purchased with funds provided by the European Art Collection Benefactors 2025

Caroline Monnet (Canada b1985) *Ishkode* 2024, embroidery on roof underlayment membrane, purchased with funds provided by the Neilson Foundation 2025

Catherine Murphy (USA b1946) *Still living* 2024, oil on canvas, purchased with funds provided by the USA Foundation Tour 2025

Joanna Piotrowska (Poland b1985) three works: *Untitled* 2014–15, five silver gelatin hand prints, purchased with funds provided by the Mollie and Jim Gowing Bequest 2024; *Stainless steel, double-sided mirror* 2019, silver gelatin hand print, purchased with funds provided by the Mollie and Jim Gowing Bequest 2024; *Untitled* 2024, silver gelatin hand print, purchased with funds provided by the Mollie and Jim Gowing Bequest 2024

Latai Taumoepeau (Australia b1972) four works from the series *Dark continent: Dark continent* 2018, printed 2024, digital print on paper, purchased with funds provided by the Photography Collection Benefactors 2024; *Dark continent* 2018, printed 2024, digital print on paper, purchased with funds provided by the Photography Collection Benefactors 2024; *Dark continent* 2018, printed 2024, digital print on paper, purchased with funds provided by the Photography Collection Benefactors 2024; *Dark continent* 2018, printed

2024, digital print on paper, purchased with funds provided by the Photography Collection Benefactors 2024

Joseph Yoakum (USA 1891–1972) *Alps of New Zealand [partially illegible title], January 7, 1970* 1970, coloured pencil and ballpoint on paper, purchased with funds provided by the Mollie and Jim Gowing Bequest 2024

Subtotal: 34 works

Asian art

Martha Atienza (Philippines b1981) two formats: *Adlaw sa mga Mananagat (Fisherfolks Day)* 2022, single-channel digital video, colour, silent, purchased with funds provided by the Asian Art Collection Benefactors 2024; *Adlaw sa mga Mananagat (Fisherfolks Day) [large screen, Naala Badu]* 2022, single-channel digital video, colour, silent, purchased with funds provided by the Asian Art Collection Benefactors 2024

Agnes Christina (Indonesia b1987) *The knot* 2024, poster colour on drafting paper, purchased with funds provided by the David George Wilson Bequest for Asian Art 2024

Cao Fei (China b1978) *Hip hop: Sydney* 2024, three-screen digital video, colour, sound, Edward and Goldie Sternberg Chinese Art Fund 2025

Lee Ufan (Korea/Japan b1936) *Response* 2023, synthetic polymer paint and gesso on canvas, purchased with funds provided by the Brownlow-Small Bequest 2025

Devi Seetharam (India b1989) *Akasha Malli (cork flower)* 2024, synthetic polymer paint on canvas, Roger Pietri Fund 2024

Subtotal: 5 works

Total all departments: 105 works

Collection gifts

Australian Art

Allport Library and Museum of Fine Arts, State Library and Archives of Tasmania: CL Allport (Australia 1860–1949) *The paddlers* 1908, lithograph, printed in coloured inks, from multiple stones, on grey machine wove paper

Anonymous donor, donated through the Australian Government's Cultural Gifts Program: Ian Fairweather (Scotland/Australia 1891–1974) *Huchow* c1956, gouache on cardboard on hardboard

Anonymous donor, donated through the Australian Government's Cultural Gifts Program: Sidney Nolan (Australia/England 1917–92) *Kelly* c1946, colour monotype on paper

Anonymous donor: Jan Senbergs (Latvia/Australia 1939–2024) *Lake Mungo* 1992, charcoal on paper

Elaine Baker: Miriam Stannage (Australia 1939–2016) *Double poll (The West Australian, 12 Nov 1975)* 1976, hand-coloured offset lithograph

John Cruthers, donated through the Australian Government's Cultural Gifts Program: Gunter Christmann (Germany/Australia 1936–2013) three works: *Untitled no 2* 1972, synthetic polymer paint on paper; *Untitled no 4* 1972, synthetic polymer paint on paper; *Untitled no 5* 1972, synthetic polymer paint on paper

Lesley Dumbrell, gift of the artist: Lesley Dumbrell (Australia b1941) *Study for 'Spangle'* 1978, Liquitex on paper

Lesley Dumbrell, donated through the Australian Government's Cultural Gifts Program: Lesley Dumbrell (Australia b1941) two works: *Study for 'Red shift'* 1969, Liquitex on paper; *Study for 'Indochine 2'* 2003, pencil, gouache on paper

Simryn Gill, donated through the Australian Government's Cultural Gifts Program: Simryn Gill (Singapore/Malaysia/Australia b1959) one work from the series *Clearing: Clearing #2* 2020, graphite, crayon on paper

James M Hardigg, donated through the Australian Government's Cultural Gifts Program: Eleanor Ritchie Harrison (Australia/USA 1854–95) *A winter morning on the coast of France* 1888, oil on canvas

Christopher Holland and Malcolm Lockie, donated through the Australian Government's Cultural Gifts Program: Stanislaus Ostoja-Kotkowski (Poland/Australia 1922–94) *Kronos 2* 1977–78, reflective tape on board

The Love Collection, donated through the Australian Government's Cultural Gifts Program: 18 works: Simryn Gill (Singapore/Malaysia/Australia b1959) five works from the series *A small town at the turn of the century: A small town at the turn of the century no 10* 1999–2000, type C photograph, *A small town at the turn of the century no 17* 1999–2000, type C photograph; *A small town at the turn of the century no 23* 1999–2000, type C photograph; *A small town at the turn of the century no 35*

1999–2000, type C photograph; *A small town at the turn of the century no 40* 1999–2000, type C photograph; Shaun Gladwell (Australia b1972) *Kickflipper: fragments edit* 2000–03, single-channel digital video, colour, sound; Tracey Moffatt (Australia/USA b1960) three works: *Heaven* 1997, analogue tape (VHS) shown as single-channel video, colour, sound; *Lip* 1999, single-channel digital video, colour and black and white, sound; *Revolution* 2008, single-channel digital video, colour, sound; Patricia Piccinini (Sierra Leone/Australia b1965) one work from the series *Psycho*, two works from the series *Sandman*, three works from the series *SO2 (series 1)* and three works from the series *SO2 (series 2)*: *Psychogeography* 1996, digital type C photograph; *Natural selection* 2002, digital type C photograph; *Xanadu* 2002, digital type C photograph; *36 degrees on the 14th* 2000, digital type C photograph; *Restless* 2000, digital type C photograph; *Waiting for Jennifer* 2000, digital type C photograph; *Social studies* 2000, digital type C photograph; *Kick flip ollie* 2000, digital type C photograph; *Last day of the holidays* 2000, digital type C photograph

Dr Gene Sherman AM and Brian Sherman AM (1943–2022), donated through the Australian Government's Cultural Gifts Program: Hossein Valamanesh (Iran/Australia 1949–2022) *Fallen branch* 2005, bronze

Caroline Storch, donated through the Australian Government's Cultural Gifts Program: Clarice Beckett (Australia 1887–1935) *Princes Walk, Princes Bridge, Melbourne* c1934, oil on board

Daniel Thomas AM, donated through the Australian Government's Cultural Gifts Program: two works: Grace Cossington Smith (Australia 1892–1984) *Beach and pier (Thirroul pier)* 1931, coloured pencil on paper; Janet Dawson (Australia b1935) *Coffee table* 1968, Laminex plastic sheet on composition board, metal legs

Subtotal: 36 works

Aboriginal and Torres Strait Islander art

Geoffrey Hassall, donated through the Australian Government's Cultural Gifts Program: Tommy May (Australia 1935–2022) three works: *Wurna juwal* 2016, scratched enamel paint on metal; *Jila and bila* 2017, scratched enamel paint, felt-tipped acrylic pen on metal; *Wirrkanja* 2019, scratched enamel paint on metal

HM Horton and Dame Rosie Horton: four works: Doris Kinjun (Australia b1947) *Bagu*, ceramic with glaze; Emily Murray (Australia b1949) two works: *Bunyaydinyu bagu* 2014, ceramic with glaze, *Bagu* 2015, ceramic with glaze; Balang Nakurulk (Australia 1952–2024) *Billabong at Milmilngkan* 2005, natural pigments on eucalyptus bark

Dr Gene Sherman AM and Brian Sherman AM (1943–2022), donated through the Australian Government's Cultural Gifts Program: Danie Mellor (Australia b1971) *jujuba: [a thought space]* 2021, paintings, mixed media

Yarrenyty Arltere Artists: Louise Robertson (Australia b1984), Dulcie Sharpe (Australia b1957) *Rainbow, bird and echidna* 2023, soft sculpture made from painted and stitched fabric

Subtotal: 9 works

International art

Geoff Ainsworth AM and Johanna Featherstone, donated through the Australian Government's Cultural Gifts Program: Neo Rauch (Germany b1960) *Märznacht* 2000, oil on paper

Mary Barr and Jim Barr: Martin Creed (England b1968) *Work no 312* 2003, lamp, light bulb

Eddy Batache and Reinhard Hassert, donated through the Australian Government's Cultural Gifts Program, 51 works: Robert Couturier (France 1905–2008) *Narcissus* c1976, etching on paper; Eddy Batache (Lebanon/France b1939) four photographs from the suite *Francis Bacon in France*, colour photographs on paper; Eddy Batache and Reinhard Hassert, 40 prints from the suite *Francis Bacon in Europe*, inkjet prints; Ernest Pignon-Ernest (France b1942) two works: *(Passolini)* 1997, digital print, watercolour and ink on paper; *(Caravaggio)* 1990, digital print, watercolour and ink on paper; Pierre Skira (France b1938) three works: *Walnut* c1990, etching on paper; *Artichoke* c1990, etching on paper; *Apple grenades* c1990, etching on paper; Vladimir Veličković (Serbia 1935–2019) *Falling figure* 1977, ink on paper

Gabriella Roy, two works: Abelan people (Papua New Guinea) *Bilum* 1979–80, natural dyes on plant fibre string; Ubaigubi people (Papua New Guinea) *Bilum* c1980, natural dyes on plant fibre string

Dr Gene Sherman AM and Brian Sherman AM (1943–2022), donated through the Australian Government's Cultural Gifts

Program: William Kentridge (South Africa b1955) *Casspirs full of love* 1989, etching

Subtotal: 56 works

Asian art

Cao Fei in memory of Cao Xiaoyun: Cao Fei (China b1978) *Golden Wattle* 2024, mixed-media installation, dimensions variable, commissioned by the Art Gallery of New South Wales

Dr Jim Masselos, six works: Company style *Royal portrait* c1920, gouache on canvas on board; Sikh artist, Company style *Portrait of a sikh man* c1840, watercolour on paper; Unknown (India) *Shirngar of Shrinathji* c1850, opaque watercolour on paper; Unknown (India) *Krishna as Shrinathji* 1900s, opaque watercolour on paper; Unknown (India) *Bhairavi ragini* 1700s, opaque watercolour on paper; Unknown (India) *Hunter with Afghan hound* 1700s, opaque watercolour on paper

Dr Gene Sherman AM and Brian Sherman AM (1943–2022), donated through the Australian Government's Cultural Gifts Program, 27 works: Ai Weiwei (China b1957) two works: *An archive* 2015, huali wood, Xuan paper; *Untitled (refugee plates)* 2018, glazed porcelain with fitted presentation box; Isabel Aquilizan (Philippines/Australia b1965) and Alfredo Aquilizan (Philippines/Australia 1962) *Left-wing project (Belok kiri jalan terus, wing B* 2017–18, hand-forged sickles, weighting scale, hemp sack, rope, metal wire, rotary motor, sound; Dadang Christanto (Indonesia/Australia b1957) *Family of heads* 2005, 12 fired coil-built terracotta busts, papier-mâché, gold and silver leaf, glue; Song Dong (China b1966) two works: *Breathing part 1* 1996, type C print; *Breathing part 2* 1996, type C print; Geng Xue (b1983) *The broken magic spell* 2018, ink on 3 sheets of paper; Zhang Huan (China b1965) two works: *Family tree* 2000, 9 type C photographs; *Look back* 2007, ash on linen; Dinh Q Lê (Vietnam 1968–2024) *Scroll of the Mediterranean Sea* 2015, type C photograph; Manit Sriwanichpoom (Thailand b1961) three works: *Waiting for the king (standing)* 2006, 2015, 10 silver gelatin photographs; *Wall of defiance, 1 December 2013* 2013, 10 silver gelatin photographs; *Wall of conscience, 14 October 2013* 2013, 10 silver gelatin photographs; Lin Tianmiao (China (b1961), Wang Gongxin (China b1960) 12 works from the series *Here? Or there?* 2002, #2–5, #7–14, type C photographs; Yee I-Lann (Malaysia

b1971) *Meja* 2018, split bamboo pus weave with black kayu tuber natural dye, PVC glue; He Yunchang (China b1967) *Eyesight test* 2003, type C print

Dr Gene Sherman AM and Brian Sherman AM (1943–2022) in honour of David Gonski AC, donated through the Australian Government's Cultural Gifts Program: Lin Tianmiao (China b1961) *Badges* 2009, white satin, coloured silk thread, stainless steel embroidery frames; sound component

Subtotal: 35 works

Total all departments: 136

Total purchases and gifted in 2024–25: 241

Appendix 3: Employee travel overseas

Position	Destination	Reason for travel	Days on duty	Period of travel
Senior curator, Asian art	Japan	Meet with artist and studio team to negotiate a landmark exhibition of their work in 2026.	4	30.08.24 – 02.09.24
Assistant curator of contemporary Australian art	Korea	Participate in the 2024 Korean Art Workshop for Overseas Curators.	9	31.08.24 – 08.09.24
Head of philanthropy and major gifts	Korea	Attend the international art fair Frieze Seoul and establish new philanthropic and organisational relationships in Korea.	5	01.09.24 – 05.09.24
Senior time-based conservator	New Zealand	Speak on a panel at the Opening of the Archives conference.	4	22.10.24 – 25.10.24
Senior curator, exhibitions	United Kingdom, France and The Netherlands	Research, curatorial discussions and preparation for a solo survey exhibition (2025) and proposed major exhibition (2026).	8	04.11.24 – 12.11.24
Senior curator, Asian art	Japan	Meeting with Japanese co-curator to develop an exhibition to be held at the Art Gallery in 2026.	8	04.11.24 – 11.11.24
Director	France	Attend the meeting in Paris of the Bizot Group.	9	01.12.24 – 09.12.24
Programs manager, First Nations art	New Zealand	Present a paper and workshop with Jumbunna Institute for Indigenous Research and Education (UTS) at the Australia and New Zealand Society of Criminology conference.	8	03.12.24 – 10.12.24
Objects conservator	USA	Oversee the deinstallation, condition reporting, packing and return transport of four rare, high-value bark paintings from the Art Gallery's collection that are classified Class B under the <i>Protection of Movable Cultural Heritage Act 1986</i> .	8	04.01.25 – 11.01.25
Director, audiences and development	Hong Kong	Attend the Art Basel Hong Kong art fair to continue the major stakeholder management that the Art Gallery developed during the Sydney Modern Project.	4	24.03.25 – 27.03.25
Head, international art	Hong Kong	View and determine potential art acquisitions at Art Basel Hong Kong and further build relations with international dealers and benefactors.	5	24.03.25 – 28.03.25
Head, exhibitions	Hungary	Attend the annual meeting of the International Exhibition Organizers (IEO) in Budapest.	6	12.05.25 – 17.05.25
Conservator, objects	United Kingdom	Attend <i>Movers and Shakers: Strategies for the Conservation of Kinetic Art Workshop</i> at the University College London and the Tate to support the ongoing care of the Art Gallery's kinetic art collection.	6	19.05.25 – 24.05.25
Senior curator, international art	Germany, France, UAE	Meet with artist and his studio team to undertake research and negotiations for a major ticketed exhibition at the Art Gallery in 2027.	13	19.05.25 – 31.05.25
Senior curator, Asian art	India and Cambodia	Undertake negotiations to secure loans for a major exhibition (2026); undertake research for future acquisitions, commissions and provenance of works in the Art Gallery's collection.	11	24.05.25 – 03.06.25
Assistant curator of contemporary Australian art	Indonesia	Attend the Indonesian Art Study Tour.	10	14.06.25 – 23.06.25
Creative learning manager	UK, Finland, The Netherlands	Research key learning activations and learning spaces in international cultural institutions, meet with key education experts, and participate in education events.	30	16.06.25 – 16.07.25

Note: All international travel was undertaken by one officer/employee on each trip.

The Art Gallery is open every day (except Good 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.

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The Art Gallery is committed to providing access to our collections and exhibitions for all audiences, including people with disability.

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Brett Whiteley Studio

Temporarily closed to the public; due to reopen in 2026.

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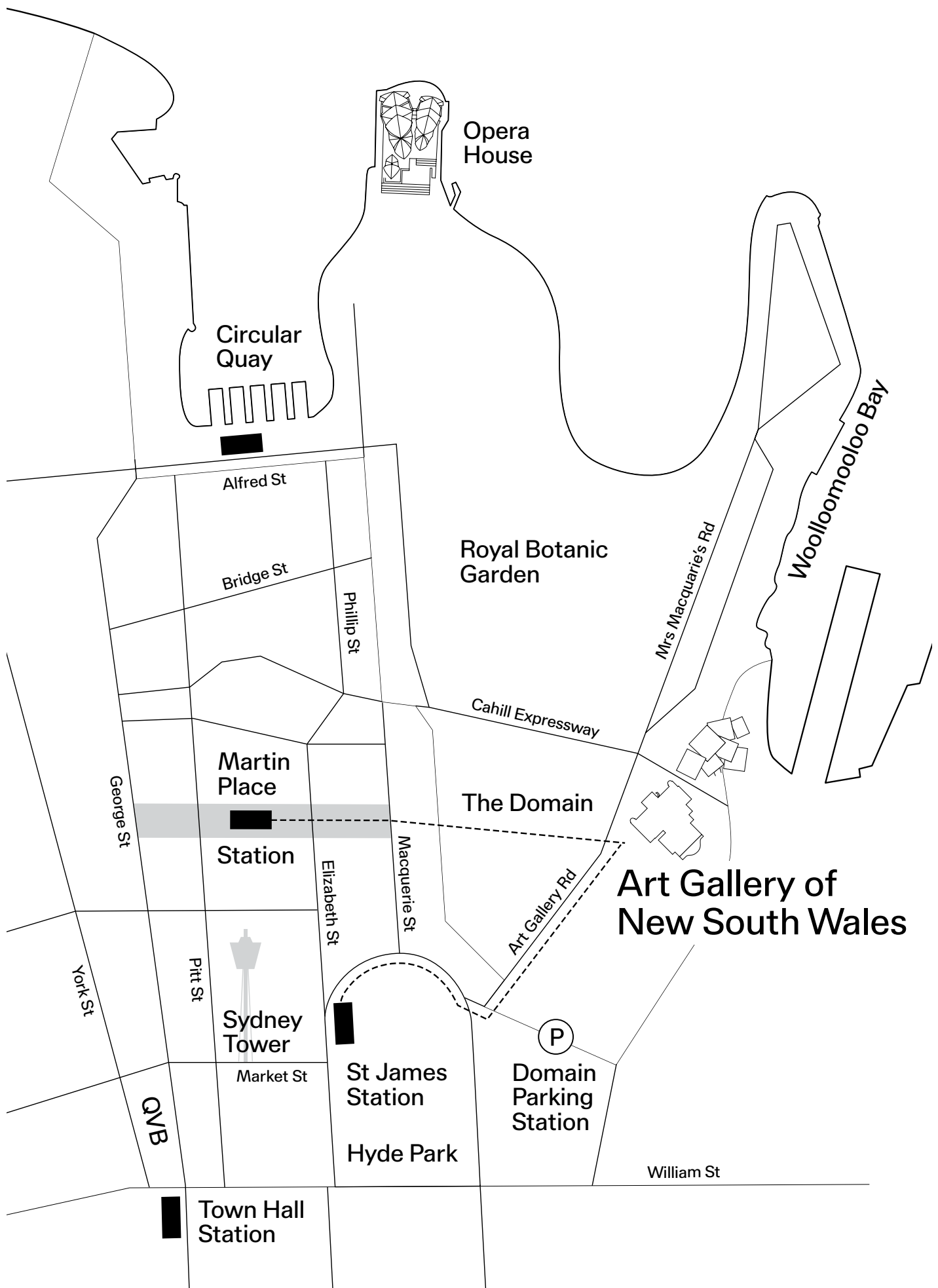
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