

# NAS Annual Report 2022



NATIONAL  
ART  
SCHOOL





Building 22 (former Darlinghurst Gaol Governor's quarters), after completed AMU building works, 2022. Photo: Nicole Anderson

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# Welcome



# Strategy and Governance

## Welcome

Located on Gadigal land, the National Art School (NAS) is Australia’s leading independent fine art school, a place where students learn and create in the country’s only full-time on-campus studios, where they collaborate and thrive, developing exciting new art and setting the contemporary art agenda. NAS is also open to all to visit and participate in our annual schedule of exceptional free exhibitions, short courses, school holiday workshops, public programs and special events.

NAS is a key contributor to the Oxford Street Cultural Precinct and makes an important contribution to arts and culture across Greater Sydney and NSW. Our collaborations with galleries and art practitioners across Australia and our international residencies support NAS alumni to evolve and grow their practice.

In 2022 the First Peoples Department was established at NAS, a new academic discipline in degree course delivery that aims to elevate Australian First Peoples arts practice by identifying opportunities, setting departmental goals and objectives, and playing a significant role in fulfilling NAS’s strategic plan.

We recognise the importance of First Peoples in our past, present and future, and aim to foster a deeper understanding and connection across campus, including adapting the School’s curriculum to place First Peoples art and culture in a central position.

## Vision

NAS’s vision is to expand our practice to become the leading fine art school in the Asia-Pacific. Our value proposition charts a path in excellence in fine art education while growing a vibrant arts and education precinct around our 200-year-old heritage-listed site on Gadigal land.

## Values

We pay our respects to the First Peoples of this land where we work and create, their Elders past and present, and to all Aboriginal and Torres Strait Island people. We honour the significant artistic and educational heritage of our institution and seek to continue that important tradition through contemporary scholarship, critical thinking and intensive practice. We value the diversity of our students and staff and the experience they bring to their learning, teaching and professional aspirations; we prioritise the development of each artist; we value authenticity, talent and dedication. We represent many different perspectives but share a deep commitment to art and the important role artists contribute to culture, creativity and the generation of new ideas across the globe.

## Governance

The National Art School is registered as a Higher Education Provider under the Higher Education Support Act 2003 (HESA).

The National Art School is a public company limited by guarantee with two members, the NSW Minister for the Arts and NSW Minister for Education. The members appoint a Board of Directors with responsibility for oversight of the School’s leadership.

The Board of Directors operates two sub-committees: the Finance and Audit Committee and the Properties and Assets Committee.

The Academic Board is responsible for the maintenance of academic standards in accordance with the Higher Education Threshold Standards.

Aboriginal community members from the Koomurri group cleansed the campus in February 2022. Photo: Peter Morgan



# NAS Board of Directors

The NAS Board of Directors is an important part of the School's administration, meeting five times a year for formal board meetings. The nine board members are appointed by the NSW Arts Minister and are chosen for their wealth of professional experience across diverse areas, as well as their passion for the arts and invaluable support of the School. We thank our 2022 Chairs, Ross McDiven and Susan Rothwell AM, and all our board members for their great contribution and encouragement.

## Susan Rothwell AM (Chair)

A practising registered architect, visual artist and horticulturalist, Susan was formerly Foundation Board member of the MCA, Art Gallery of NSW, Historic Houses Trust and North Foundation. Life Fellow of the Institute of Architects (LFRAIA), Bachelor of Architecture and Honorary Doctorate of Architecture, Sydney University.

## Jennifer Byrne

Journalist, broadcaster and patron of Coastrek, which has raised \$20 million for the Fred Hollows Foundation. Also a long-time ambassador for the Australian Indigenous Education Programme; Chair of Create NSW Artform Advisory Board for Literature; and Board member of Ngununggula Gallery.

## David Kent OAM

Formerly Managing Director and Country Head of Morgan Stanley Australia; Senior Trade and Investment Commissioner in Paris and Washington DC; member of Financial Services Advisory Council and Chief Executive of Axis Australia; Director Stockland Capital Partners; Deputy Chairman of AGNSW Foundation; Chairman of Brett Whiteley Foundation; Chairman of the SH Ervin Gallery Committee; President of the Alliance Française de Sydney.

## Ross McDiven

Former Chairman of the Multiplex Group with more than 45 years of experience. Notable projects included the Sydney Olympics Stadium, Chifley Tower, King Street Wharf, Luna Park and Jones Bay Wharf; appointed to a number of advisory positions in the property and construction sectors; former Trustee of the Museum of Applied Arts and Sciences.

## John Mitchell

Partner at Arnold Bloch Leibler law firm and former non-executive director of the board of Carriageworks.

## Andrew Muston

Head of Investor Relations at Roc Partners. Previously held capital raising roles at Associate Global Partners, QVG Capital and Totus Capital. Board member of the Blueprint Institute and Co-Chair of the Evolution Committee for St Vincent's Curran Foundation. Former Board director of Frazis Capital, Atelier Advisory Council for the Art Gallery of NSW and the New Gen Committee for Philanthropy Australia.

## Wendy Sharpe

One of Australia's most acclaimed and awarded artists, winner of the Archibald Prize (and eight times finalist), Sulman Prize and many other awards and prizes. Australian Official War Artist commissioned by the Australian War Memorial; most recently received the prestigious Gold Award. Wendy taught at NAS from 1990 to 2005 and was awarded a NAS Fellowship in 2018. She has held over 70 solo exhibitions around Australia and internationally.

## Christina Slade

Emeritus Professor and Vice-Chancellor at Bath Spa University, UK, 2012-17. Previously Dean of Arts and Social Sciences, City University London; Macquarie University's Dean of Humanities; Professor of Media Theory, University of Utrecht; and Head of the Creative Communication School, University of Canberra.

## Jeff Weeden

Former Chief Executive Officer of Forager Funds Management with experience in banking and finance, at Bankers Trust and as Macquarie Bank Executive Director. Supporter of the Pinnacle Foundation providing financial assistance and mentoring to disadvantaged LGBTQIA+ students. Passionate about the NAS site as a long-term community member, and has a long-held interest in the visual arts.



Students outside the Chapel on Graduation Day, May 2022.  
Photo: Nicole Anderson





# 2022 Year at a Glance



\$311,209

artwork sold at 2021  
Postgrad and Grad Shows

\$347,011

artwork sold at 2022  
Postgrad and Grad Shows

\$76,870

artwork sold at Sydney  
Contemporary by recent  
NAS graduates



42,351

Instagram followers,

8.5% increase

from 2021



1,356,736

NAS website page views



9253

visitors over 22 weeks for  
NAS NEO Culture Up Late  
initiative



\$9.4m

grant for planning of  
\$300 million NAS Precinct  
Renewal Project



67

NAS prizes and awards  
received by 2022 graduates  
(record number)



10

exhibitions presented on  
campus with

38,406

visitors



11

exhibitions presented off site  
and on tour with

91,000

visitors



1515

students enrolled in

129

on-campus and online short  
courses.



137

schools participated in NAS  
student programs



## NAS First Peoples

Department and First Peoples  
Program Endowment Fund  
established



## Art Club

restarted for senior  
high school students to  
increase skills



\$1,309,999

raised from philanthropic  
donations, sponsorships  
and events



\$105,080

for Annual Appeal,

\$276,350

for Centenary Art Auction  
and Gala





Matthew Harrison, 2022 BFA Painting graduate, in his studio.  
Photo: Peter Morgan



## Chair's Report

**2022 was a time to celebrate. It was the first year since Covid began without lockdowns and major disruptions to the School's schedule, when NAS's students and teachers could focus again fully on their art education. We also celebrated a century since NAS moved into the incredible former Darlinghurst Gaol site, with many highlights throughout the year to mark the occasion.**

And it was a year when we celebrated the generosity of two great NAS alumni, Margaret Olley and Wendy Whiteley, who between them have bequeathed and donated \$1 million to the school. The \$500,000 bequest from the Margaret Olley Art Trust in 2019 helped fund the new Drawing Gallery that opened in 2021, and in 2022 it enabled the opening of a new drawing studio in the Margaret Olley Building, a beautiful and inspiring space for teachers and students. Wendy Whiteley's \$500,000 donation this year was given to establish our first endowment and will specifically assist women artists connected to NAS in perpetuity, an endeavour close to my heart as a practicing artist myself.

In June 2022 I was so pleased and honoured to step into the role of Chair, taking over from Ross McDiven. I would like to thank Ross for all his work and time as Chair, and his generous assistance in handing over.

It has been a great pleasure to be involved in the School and see it continue to go from strength to strength. The standard of work at both sets of graduation shows, for the 2021 and 2022 cohorts, were extremely high, particularly taking into account the effects of Covid on these students. And as ever the NAS public exhibition program presented some of the highlights of the Sydney art calendar, with excellent reviews and a strong response from visitors.

The variety of experiences we offered was astonishing, from the Biennale of Sydney's Australian and international artists to the fabulous Colin Lanceley retrospective to the Visual Arts Emerging Fellowship, seeing the next generation coming through with their exciting practices. If I had to pick a favourite, however, it would be *CAPTIVATE: The National Art School and Darlinghurst Gaol* which was so enlightening and inspiring that I would like to see part of it form a permanent exhibition at NAS.

This year's financial figures show that NAS is on its way up, recovering from the effects of Covid in previous years. Throughout this challenging time, the School has never wavered in its commitment as a centre of artistic excellence for students, staff and visitors, providing an education experience of the highest quality and integrity. The campus also continues to be a vibrant and vital community hub, inviting everyone to discover what lies behind the tall sandstone walls, and to engage with art in thoughtful and inspiring ways.

### Thanks to donors

NAS is very fortunate to have our longstanding donors whose support is vital, not just in a monetary sense but also their encouragement and enthusiasm for what we do. We thank them sincerely and extend a very warm welcome to the many new donors who joined us in 2022. Philanthropic support is vital to ensure the ongoing viability of NAS, enabling us to strengthen our position as a clear leader in Australian visual arts education.

### Thanks to the Minister

It was a great pleasure to get to know the Minister for the Arts, the Hon. Ben Franklin, who succeeded the Hon. Don Harwin MLC late in 2021. Like Don, Ben embraced NAS wholeheartedly and NSW's thriving cultural life in general. It is vital for our government representatives to have a deep understanding and genuine passion for the enormous benefits the arts bring to everyone in the community, as well as the prime importance of NAS as an independent institution, to teach, support and promote Australia's leading artists of tomorrow. Thanks also to our government representatives and Create NSW, the campus is looking much more loved and beautiful with the AMU works and upgrades to the stonework, amenities and landscaping.

### Thanks to the Board

Sincere thanks to my fellow Board members Jennifer Byrne, David Kent OAM, Ross McDiven, John Mitchell, Andrew Muston, Wendy Sharpe, Christina Slade and Jeff Weeden for their dedication and guidance during 2022. It has been a pleasure working with you and we are all a part of the success NAS is enjoying.

### Thanks to staff, students and alumni

On behalf of everyone at NAS, we thank Steven Alderton who since taking over as director and CEO in 2017 has overseen a remarkable transformation. With the consolidation enabled by the NSW Government putting in place a long-term lease on the site and a secure ongoing funding model, NAS now faces the future with new confidence as never before. Sincere thanks also to the Executive and Leadership Teams for their invaluable contribution, and to all NAS's amazing staff, lecturers, technicians, management and administration. The School's success is due to the hard work and care taken by everyone here to sustain our dynamic creative community. Enormous thanks goes to our students who each year push themselves and each other to develop their individual practice to such high standards.

Finally thank you to NAS's alumni. For the past 100 years on this campus, and before that, our graduates have gone on to become among Australia's most accomplished, renowned and respected artists. As the graduates in 2022 demonstrate, this will continue into the next 100 years and beyond, a tribute to the rigorous studio-based art education NAS has always strived to deliver.

**Susan Rothwell AM**  
Chair, Board of Directors





## Director's Report

**2022 was a very big year for the National Art School as we marked an important double centenary – 100 years since the art school moved into the former Darlinghurst Gaol site in 1922 (classes began on February 27 to be precise) and 200 years since construction began on the gaol's sandstone walls in 1822. Many celebrations and special events took place, culminating in the major exhibition opening in September, *CAPTIVATE: The National Art School and Darlinghurst Gaol*, with extraordinary displays across campus documenting the site's history, accompanied by a new book, *CAPTIVATE: Stories from the National Art School and Darlinghurst Gaol*.**

It was also a year of double Grad Shows. Due to the Covid lockdowns, the 2021 Postgrad and Grad Shows were held early in 2022 as these BFA, MFA and DFA graduates needed more time to complete their final works, while the 2022 graduates had their Grad Shows at the usual time later in the year. All were a great success and a tribute to the hard work of our students and lecturers, presenting such impressive work and positivity after the great challenges of the past few years.

In 2022 we also launched NAS NEO, our contemporary Culture Up Late program funded by the NSW Government, with a different weekly line-up of free entertainment and events. Over 22 weeks, NAS NEO offered everything from live music to cabaret, DJs to TEDx talks, films to artist panels and hands-on art workshops. Huge thanks go to everyone who made this such a success, attracting a whole new audience to discover our amazing campus.

We welcomed key people to the NAS staff team in 2022, including Emma Balazs as the Head of Teaching and Learning, Head of Public Engagement Kirsten Downie, Head of First Peoples Programs John Waight, and Sarah Hibbs, Sydney WorldPride Program Producer. We also appointed a new Chair of the Board, Susan Rothwell AM, who has brought great experience and enthusiasm to the role, and we sincerely thank Ross McDiven for his time as Chair.

### Campus care

In February we welcomed four Aboriginal community members from the Koomurri group who cleansed the campus over a week-long smoking ceremony to help provide a positive pathway into the future. This was an important step in NAS's commitment to First Peoples culture and reconciliation, which continues in different ways such as evolving our academic program to reflect our place on Gadigal land. Read more about it in John Waight's staff profile on page 26.

The Arts Maintenance Upgrade (AMU) program continued in 2022, working with Create NSW and funded by an \$18 million grant from the NSW Government for restoration and improvement across the historic campus. A major section was completed in time for the opening of *CAPTIVATE* in September, including new paving and landscaping. We also built a new deck by the end of the year which has proved very popular. Thanks to students and staff for their patience with the inevitable disruption from this major renovation project, but the results have been well worth it.

We also celebrated the opening of the Margaret Olley Building, funded by the \$500,000 bequest from the Margaret Olley Art Trust, which converted the downstairs space in the chapel into a beautiful drawing studio and multi-function space that was immediately embraced by the students and drawing department.

In 2022 we received important ongoing support from the NSW Government, with Arts Minister Ben Franklin announcing a \$9.4 million grant towards the planning and design of our \$300 million NAS Precinct Renewal Project, our exciting blueprint for the future.

### Art for everyone

NAS is dedicated to expanding our connections with the wider community as our Public Programs and Education Outreach team present on and off-campus classes, workshops and activities across Greater Sydney and regional NSW for students, teachers, families and community. Short Courses on campus and online had many new offerings in 2022, and in total 1515 students enrolled in 129 short courses during the year. This program always receives outstanding feedback, such as this comment from a Summer School student: "It was one of the best and most insightful experiences. I was blown away by my time here, it completely exceeded my expectations."

Our popular Education Outreach program includes campus tours, school holiday programs, collaborations with key cultural institutions, visits to schools, and long-standing high school programs such as the HSC Intensive Studio Practice and the Dobell Drawing School, as well as the Dobell Regional Teachers workshops. After launching in 2021, Art Club continued in 2022 for senior high school art students to enhance and extend their skills taught by experienced artists. Read more about Public Programs on page 46 and Education Outreach on page 44.

### NAS on show

Our NAS Galleries team had an incredibly busy year in 2022, starting with the 2021 Postgrad and Grad Shows. The program continued with our Queer Contemporary program for the Gay and Lesbian Mardi Gras; the 23<sup>rd</sup> Biennale of Sydney, *rivus* across campus; *National Art School in the Landscape* at NSW Parliament House on Macquarie Street; *Colin Lanceley: Earthly Delights* celebrating one of Australia's most original artists and an important figure at NAS; the Visual Arts Emerging Fellowship exhibition in partnership with Artspace; and the 2022 Postgrad and Grad Shows. Read more about our exhibitions on page 48.

It was also wonderful to see NAS exhibitions appearing at other venues in NSW. *John Olsen: Goya's Dog* opened at Ngununggula gallery in Bowral in February, a major survey of the celebrated NAS alumnus' work, while *Valerie Marshall Strong Olsen: A rare sensibility* opened at Maitland Regional Art Gallery in November 2022, celebrating the life and previously unseen work of NAS alumna Valerie Strong. It was exciting to see so many NAS alumni, staff and students selected in the 2022 Archibald, Wynne and Sulman Prizes, including three student finalists in the Sulman. And of the 64 finalists announced in November for the *Dobell Drawing Prize #23*, 15 were NAS alumni and staff, and we launched our 2023 program for Sydney WorldPride with much anticipation.

### Awards and opportunities

Each year the talent and hard work of our students and staff is recognised with prizes, awards, exhibitions and residencies, presented at the annual Grad Shows. In December 2022, 67 prizes, awards and scholarships were presented at our end-of-year ceremony. Thanks to the generosity of our donors and partners, this was the largest prize offering to date for NAS students. It is a great encouragement for each recipient as they join the ranks of NAS alumni.

After two years online, Sydney Contemporary Art Fair was back in business at Carriageworks in 2022. NAS participated in this major commercial gallery event for the fifth year, presenting the work of eight recent NAS graduates. Our stall was extremely successful, with each artist selling work and some selling out rapidly. We had many gallerists, collectors and other interested visitors stopping by over the course of the show.

NAS also continued to support our academic and professional staff, with \$63,291 spent on professional development to assist in presenting work to wider audiences and institutions, and to extend the reach of exhibitions, publications and writing/research projects, see more on page 28.

### Valuable support

NAS could not continue to flourish and grow without the great generosity of our supporters. Every donation makes a difference, enabling us to remain at the forefront of visual art education. In total NAS raised \$1,309,999 via philanthropic donations, sponsorships, and fundraising events in 2022. Our EOFY annual appeal raised \$105,080 and in October the Centenary Art Auction and Gala was a great success, raising \$280,000 towards a range of important initiatives including our First Peoples and Outreach programs. The NAS Endowment Program launched in 2022, contributing to the financial sustainability of NAS through endowment investments. In a great act of generosity, NAS alumna and Fellow Wendy Whiteley bequeathed \$500,000 to establish the Wendy and Arkie Whiteley Endowment Fund, supporting women students and alumni at NAS.

We are also very grateful to Denis Savill, our inaugural supporter of NAS's First Peoples Program Endowment Fund. NAS received important assistance from other foundations and gives sincere thanks to the Sir William Dobell Art Foundation for their ongoing support of the Dobell Drawing Prize, and Oranges and Sardines Foundation for their support of the NAS First Peoples Program.

Read more about our philanthropy and supporters on page 60.

### Thank you

Most sincere thanks to the NSW Government for their ongoing support of NAS. I particularly want to thank the Hon. Ben Franklin MLC, Minister for the Arts, for his warm engagement and commitment to NAS, it has been a pleasure to see his enthusiasm and interest in what we do here. Special mention to my Executive Leadership Team colleagues Simon Cooper and Victoria White for all their hard work, and to the committed NAS Board of Directors, Chaired in 2022 first by Ross McDiven then Susan Rothwell AM. And of course I pay tribute to our exceptional staff, students and alumni. NAS's centenary year was a fitting celebration and acknowledgement of the School's important role in the history of Australian art, as well as our crucial position in the country's dynamic and unique contemporary art scene, and our deep commitment to the artists of the future.

As we look to build as the leading fine art school in the Asia-Pacific, develop a 21<sup>st</sup> century art school, and take our stories to the world, I would like to thank everyone who has been part of our journey in the past 100 years, and who has helped consolidate our place for the next 100 years, providing outstanding art education and a vibrant creative community that welcomes everyone.

**Steven Alderton**  
Director and CEO



# Academic



Belinda Yee, 2022 MFA Drawing graduate.  
Photo: Peter Morgan



Armando Chant, 2022 MFA Drawing graduate  
Photo: Peter Morgan



# Degree Programs and Statistics

The National Art School is committed to teaching the vital practical skills and theoretical basis that is essential to a career in the visual arts; a method that continues to produce internationally renowned, award-winning graduates. The academic experience is defined by high staff-to-student ratios, generous studio footprints, extensive contact hours and an esteemed faculty of lecturers who are also practicing artists.

## Bachelor of Fine Art

The Bachelor of Fine Art (BFA) program represents our largest student enrolment, designed to impart the skills, knowledge and creative independence required for a career as an artist. NAS students join a vibrant community on campus with lecturers who are practicing artists and art professionals, pursuing the highest aspirations for contemporary art practice. In the 2022 academic year applications and intake for this three-year full-time program remained strong.

## Master of Fine Art/Graduate Diploma of Fine Art

The Master of Fine Art (MFA) is designed for BFA or equivalent graduates who wish to further develop their individual studio practice to a higher level of specialised knowledge and professional expertise. The course exemplifies NAS’s belief in the studio-based model of learning that facilitates dialogue between studio practice and theory.

## Doctor of Fine Art

The Doctor of Fine Art (DFA), a three-year full-time or six-year part-time degree, is a practice-based professional doctorate that provides the completion of an academic pathway. The DFA is a platform for integrating professional expertise and scholarly enquiry within the visual arts, with graduates acquiring an in-depth understanding of the technical and theoretical skills expected of a professional practitioner in the visual arts.

## Age Balance

Age	BFA	GDFA / MFA	DFA
17-25	378	24	1
26-59	131	36	5
60+	35	6	1
TOTAL	544	66	7

## Enrolment by degree program

Degree	2020	2020 (overseas students)	2021	2021 (overseas students)	2022	2022 (overseas students)
BFA	478	3	555	2	541	3
GDFA / MFA	72	1	76	0	66	0
DFA	9	1	7	1	7	0
TOTAL	559	5	641	3	614	3

\* All numbers are headcount figures. A headcount is the number of people enrolled in at least one unit of study at any one of the four census dates in 2022

## QILT Student Experience Survey

	NAS QILT WEBSITE*	NAS 2020	NAS 2021	NAS 2022
Overall Experience	76.2%	74.6%	69.6%	84%
Skills Development	78.1%	85.2%	75.9%	80.7%
Learner Engagement	66.5%	77.3%	61.3%	72.7%
Teaching Quality	84.1%	88.4%	81.8%	86.7%
Student Support	77.1%	81.1%	74.9	79.7%
Learning Resources	77.9%	78.4%	77.7%	78.1%

\* QILT website publishes two year aggregated data, 2022 update not yet available

## Degree program income performance

Year	Fee Income	\$ Growth on previous year	% Growth on previous year
2022	\$8,051,549	\$147,809	1.9%
2021	\$7,903,740	\$877,480	12.5%
2020	\$7,026,260	-\$229,137	-3.2%



# The Student Experience

**In 2022, as we celebrated 100 years of providing quality art education on the heritage-listed site of the former Darlinghurst Gaol, the National Art School continued its long and proud history as an outstanding tertiary institution. However it has always been far more than a campus where students learn to be professional artists.**

By choosing to study at NAS, students benefit from the unique studio-based teaching model that has produced generations of Australia's most accomplished and renowned artists, including Max Dupain, John Olsen, Margaret Olley, Tim Storrier, Cressida Campbell, Fiona Hall, Lucy Culliton, Fiona Foley, Juz Kitson, Karla Dickens, Guy Maestri, Natasha Walsh and Kirtika Kain. After graduating, students join the wider NAS community, gaining longterm benefits from the School's continued support for alumni at different stages of their careers.

From the moment a student begins their chosen degree, NAS has a far more personalised relationship with each individual compared to other tertiary institutions, giving them close attention and contact with dedicated teachers who are accomplished practicing artists themselves. The practical, hands-on learning model includes providing personal studio space for students and access to the assistance, facilities, materials and technology they need throughout their course.

NAS's outstanding Art History & Theory (AH&T) department and comprehensive NAS Library give students a crucial depth of theoretical knowledge and understanding to underpin their practice, encouraging wide reading and research. The majority of the AH&T faculty are PhD scholars and published authors with ongoing research and writing projects, while the NAS Library staff are on hand to assist students with their individual research, and curating their own exhibitions in the Library Stairwell Gallery, a dedicated student space.

Small class sizes and an emphasis on one-to-one interaction are essential elements of the student experience. This creates continuous opportunities for guidance, feedback and discussion with teachers, helping students grow quickly towards artistic independence. NAS consistently records high student satisfaction for its courses, which challenge each individual and help them challenge themselves. This allows them to graduate with the knowledge, skills and confidence to successfully pursue their professional career.

NAS also promotes the work of its students and maintains strong connections with alumni. Students have access to multiple exhibition spaces on campus, their achievements are recognised and celebrated, and they are offered employment opportunities. The annual Grad Shows exhibiting student work attract thousands of visitors, including gallerists and art collectors, to celebrate the next generation of emerging contemporary Australian artists.

In 2022, for the fifth year in a row, NAS took part in the premier industry art fair, Sydney Contemporary, presenting the work of eight recent BFA and MFA graduates. After running online for the past two years due to Covid, the event moved back to its usual home of Carriageworks. The NAS exhibit is one of very few to promote unrepresented artists, and each participant sold work, with some selling out, an invaluable introduction to the commercial art world.

In April an innovative event for students and staff was held on campus in partnership with Sherman Centre for Culture and Ideas: SCCI + NAS Creativity & Commerce featured experienced lawyers, accountants, gallerists, business specialists and artists speaking about the more commercial aspects of a contemporary arts career. Selected students also received one-on-one mentoring sessions with various speakers, an important professional development opportunity for our future emerging artists.

A new weekly Culture Up Late program was launched on campus in 2022. Funded by the NSW Government, NAS NEO encouraged student participation and fostered connections with other arts organisations and institutions including NIDA, the Australian Film Television and Radio School (AFTRS) and the Korean Cultural Centre Australia. In addition the campus offers the popular NAS Public Programs Short Courses and School Holiday Workshops which frequently employ NAS graduates as teachers and technicians, and NAS students are hired to work on special events such as Open Day and Grad Shows.

NAS alumni and staff are always well-represented among the finalists of the Archibald, Wynne and Sulman Prizes at the Art Gallery of NSW, but in 2022 we were particularly proud to celebrate three of our students as Sulman finalists, Brodie Cullen, Gigi Malherbe and Sophie Victoria, as well as NAS Painting lecturer Les Rice. All four participated in a public talk as part of NAS NEO.



NAS student Benjamin Akuila in the NAS Gallery at the opening of *CAPTIVATE: The National Art School and Darlinghurst Gaol*. Photo: Nicole Anderson

The NAS campus also offers a vibrant annual exhibition program across its spaces including the NAS Gallery, Drawing Gallery and Rayner Hoff Project Space. This allows students to enjoy direct access to some of Sydney's most outstanding and important shows. In 2022, for the second time, NAS was an exhibition partner for the *Biennale of Sydney*; this year *rivus* featured a diverse and inspiring group of artists from around Australia and overseas. NAS also took part in the Sydney Festival, the Sydney Gay and Lesbian Mardi Gras and Vivid, as a key participant in Sydney's cultural calendar.

NAS has a long and vibrant history of student balls, and 2022's ball took place in the Cell Block Theatre with the theme *In The Garden of (Un)Earthly Delights*, inspired by the idea of rebirth after plague. As travel overseas opened up in 2022, NAS's 2023 international residency recipients were announced, with recent NAS graduates and staff awarded residencies at the School's Onslow Storrier Studio at La Cité Internationale des Arts in Paris, and at the British School in Rome.

**NAS students are part of a thriving and growing cultural community that encourages people of all ages, backgrounds and abilities to make art, contributing to the development and promotion of art and culture in Australia and beyond.**



Top to bottom:  
Students in the Drawing Gallery at fundraising exhibition.  
Emryn Ingram-Shute, 2022 MFA Sculpture graduate.  
Photo: Peter Morgan  
2021 BFA printmaking student Harry de Vries in his studio at NAS.  
Photo: Peter Morgan.



# NAS in the Media



In 2022, NAS's engagement across social media has continued to grow strongly, with 42,351 NAS Instagram followers by the end of 2022, up from 38,687 in 2021, an 8.5% increase, and an 8.4% increase in Facebook likes to 14,751.

NAS also received significant media coverage in 2022 across diverse major publications and organisations – early in the year two students appeared on the cover of *The Sydney Morning Herald* as part of a feature about the 2021 NAS Grad Shows.

Other print media over the year included *The Australian Financial Review*, *Sun-Herald*, *The Age*, *The Daily Telegraph*, *The Australian*, *The Saturday Paper*, *The Guardian*, *Wentworth Courier*, *Urban Village*, *Sydney Star Observer*, *The Land*, *Herald Sun*, *Canberra Times*, *Newcastle Herald*, *The Art Newspaper* and many regional publications across Australia.

Magazine coverage included *Artist Profile*, *Art Monthly Australasia*, *Art Almanac*, *Art Collector*, *Vault*, *Australian Arts Review*, *Frankie Magazine*, *T New York Times Style Magazine Australia*, *Escape*, *Limelight Magazine*, *Les Nouveaux Riches*, *Bazaar* and *Vogue*, and online media included *ArtsHub*, *Broadsheet*, *Time Out*, *Concrete Playground*, *Russh*, *The Urban List*, *The Beast*, *Q News*, *Art Guide*, *Australian Arts Review*, *CityHub*, *A Rich Life*, *Brisbane Art Guide* and *The Design Files*.

NAS featured regularly on national, commercial and community radio including ABC Radio around the country, and in Sydney 2GB, 2SER, FBi, Eastside Radio and SBS Korean Radio, and TV appearances included ABC TV News and *Australian Story*; Channel 9 News and *The Today Show*; and Channel 7 News.

NAS was also mentioned in digital newsletters across many organisations including *The Sydney Morning Herald's* Culture Fix, St Vincent's Hospital, UTS Centre for Public History, Yirranma Place philanthropy hub, Create NSW, City of Sydney, local MP Alex Greenwich, Time Out and ArtsHub.

**"Celebrating 100 years since the school moved to the former Darlinghurst Gaol site, put together by archivist Deborah Beck... this is a monumental project... The sheer variety - the blend of memorabilia, historical photos, paintings, drawings, sculptures, ceramics, posters, films and much else - is incredibly seductive."**

John McDonald, *Sydney Morning Herald* review of CAPTIVATE: The National Art School and Darlinghurst Gaol, October 2022.



# NAS Artist Achievements

## Students

### 60th Annual Fisher's Ghost Art Award Finalists

Annabelle McEwen  
Belinda Yee

### 67th Blake Prize Finalist

Fiona Currey-Billyard

### Adelaide Perry Prize Finalist

Belinda Yee

### Anita Belgiorno-Nettis Scholarship

Theodor Delaney

### Bowness Photography Prize Finalist

Samantha Jade

### Brett Whiteley Travelling Art Scholarship Finalists

Brodie Cullen  
Nina Radonja

### Dominik Mersch Gallery Award

Armando Chant

### Gosford Art Prize Highly Commended Honourable Mention

Ali Tahayori

### Gradfoto Prize Finalist

Johanna Ng

### Hazelhurst Local Artist Award Young and Early Career Artist Award

Rachel Farag

### Finalists

Cindy Yuen-Zhe Chen  
Belinda Yee

### Mosman Art Prize Finalist

Sean Crowley

### National Works on Paper Prize Finalist

Belinda Yee

### Px3 Paris Photography Prize Honourable Mention

Marea Reed

### Ravenswood Australian Women's Art Prize Finalist

Belinda Yee

### Sulman Prize Finalists

Brodie Cullen  
Gigi Malherbe  
Sophie Victoria

### Vantage Point Sharjah Photography Prize Finalist

Ali Tahayori

## Waverley Art Prize Finalists

Anthony Bartok  
Sean Crowley

## Waverley Print Prize Finalists

Haylie Atkins  
Joshua Copland-Nielson  
Caitlin Graham  
Taylor Steel

## Staff

### 2022 Adelaide Biennial of Australian Art Finalist

Dean Cross

### 60th Annual Fisher's Ghost Art Award Finalists

Annabel Butler  
Carolyn Craig  
Damian Dillon  
Ian Greig  
Joanne Handley  
Stephen Little  
Daniel Mudie Cunningham  
Natalie Spain  
Mirra Whale  
Maryanne Wick

### 67th Blake Prize Finalist

Damian Dillon

### Adelaide Perry Prize Finalists

Todd Fuller  
Catherine O'Donnell

### Archibald Prize Finalists

Fiona Lowry  
Jude Rae

### Bowness Photography Prize Finalists

Damian Dillon  
David Manley

### Calleen Art Award Finalists

Annabel Butler  
Anthony Cahill  
Joanne Handley

### Clayton Utz Prize Winner

Carolyn Craig

### Grace Cossington Smith Art Award Finalists

Susan Andrews  
Deborah Beck  
Nicole Kelly

### Greenway Art Prize Finalists

Annabel Butler  
Geoff Harvey

## Hazelhurst Art on Paper Award Winner

Stephanie Monteith

## Finalist

Catherine O'Donnell

## Hazelhurst Local Artist Awards

## Friends of Hazelhurst Local Artist Award Winner

Stephanie Monteith

## Finalists

Todd Fuller  
Nicole Kelly  
Kevin McKay

## Jacaranda Acquisitive Drawing Award Finalist

Tango Conway  
Maryanne Coutts  
Carolyn Craig  
Todd Fuller  
Chelsea Lehmann  
Catherine O'Donnell  
Luke Thurgate

## KAAF Art Prize Finalist

Charles Cooper

## Kedumba Drawing Award Finalists

Lisa Jones  
Maryanne Wick

## Lake Art Prize Finalist

Maryanne Wick

## Lethbridge Small Scale Art Award Finalist

Deborah Marks

## Lethbridge Landscape Prize Finalist

Esther Neate

## Little Things Art Prize Finalist

Annabel Butler

## Meroogal Women's Art Prize Winner

Ebony Russell

## Mosman Art Prize Finalists

Deborah Marks  
Kenneth Lambert

## Muswellbrook Art Prize Finalist

Ebony Russell

## National Works on Paper Prize Finalists

Todd Fuller  
Lisa Jones

## Northern Beaches Environmental Art and Design Finalist

Annelies Jahn

## NSW Premier's History Award Winner, Digital History

Deborah Beck

## Paul Guest Drawing Prize Finalist

Maryanne Coutts

## Portia Geach Memorial Award Finalist

Michelle Hiscock

## Ravenswood Australian Women's Art Prize Finalists

Carolyn Craig  
Deborah Marks

## Salon des Refusés Finalists

Michelle Hiscock  
Evan Salmon  
Noel Thurgate

## Sculpture in the Vineyards Finalist

David Horton

## Sulman Prize Finalists

Rodney Pople  
Leslie Rice

## Swan Hill Print and Drawing Award Finalist

Maryanne Coutts

## Sydney City Council Artist Studio Residency

Carolyn Craig  
Leyla Stevens

## The National Photography Prize Finalist

Dean Cross

## The Rick Amor Drawing Award Finalist

Catherine O'Donnell

## Waverley Art Prize Winner

Tonee Messiah

## Waverley Print Prize Finalists

Aimee Gardyne  
Tonee Messiah  
Brenda Tye

## Woollahra Small Sculpture Prize Finalist

Lynda Draper

## Wynne Prize Finalist

Dean Cross



Alumni

2022 Adelaide Biennial of Australian Art

Mitch Cairns  
Julie Rrap

60th Annual Fisher’s Ghost Art Award Finalists

Jane Burton Taylor  
Michelle Belgiorno  
Sophie Cape  
Tristan Chant  
Janis Clarke  
Paul Connor  
Michael Cook  
Lily Cummins  
David Fairbairn  
Sophia Lee Georgas  
Geoff Harvey  
Alun Rhys Jones  
Locust Jones  
Simon Kahn  
Hyun Hee Lee  
Tanya Linney  
Amelia Lynch  
Heidi Melamed  
Machiko Motoi  
Nadia Odium  
Jayanto Tan  
Tom Yousif  
Joe Wilson

67th Blake Prize Finalist

Murat Urlali

Adelaide Perry Prize Finalists

James Drinkwater  
Rowan Fotheringham  
Lorna Grear  
Lewis Ihnatko  
Locust Jones  
Nadia Odium  
Craig Waddell

Archibald Prize Finalists

Ann Cape  
Eliza Gosse  
Fiona Lowry  
Natasha Walsh  
Australia’s Next Top Designer  
Finalist  
Sarah Tracton

Brett Whiteley Travelling Art Scholarship

Mark Maurangi Carrol  
Drew Connor Holland  
Flin Sharp

Brett Whiteley Travelling Art Scholarship Finalists

Amelia Carroll  
Oliver Scherer

Calleen Art Award Finalist

Geoff Harvey

Clyde & Co Art Awards Winners

Amber Bolton  
Anna Broome  
Samantha Jade

Clyde & Co Art Awards Finalists

Alison Anderson  
Penelope Blunsden  
Yalan Chen  
Nakisha Jamieson  
Carolyn Lee  
Virginia Lydiard  
Brooke Marchel  
Keppel Richards  
Sophia Thompson  
Aliko Tsopanian  
Ye Jin (Grace) Won

Doug Moran National Portrait Prize Finalist

Lucy O’Doherty

Gallipoli Art Prize Finalists

Trenna Austin  
Geoff Harvey

Gosford Ceramics Prize Finalist

Gillian Hodes

Grace Cossington Smith Art Award Finalists

Louise Allerton  
Sarah Edmondson  
David Fairbairn  
Sophia Lee Georgas  
Eliza Gosse  
Bridgette McNab  
Sally Stokes

Greenway Art Prize Finalist

Ro Murray

Hazelhurst Local Artist Award Finalists

Margaret Ackland  
Peter Burke  
Christine Druitt-Preston  
Rachel Farag  
Geoff Harvey  
Phil James  
Rosemary Lee

HIDDEN Rookwood Finalists

Rubyrose Bancroft  
Mark Booth  
Philippa Hagon  
Emryn Ingram-Shute  
Hyun Hee Lee  
Pamela Leung  
Joanne Makas  
Leisa Sage  
Jayanto Tan  
Whimbrel Wilson

International SIT Furniture Design Award Honourable Mention

Sarah Tracton

Jacaranda Acquisitive Drawing Award Finalists

Sophie Cape  
Joshua Charadia  
David Fairbairn  
Alun Rhys Jones  
Locust Jones  
Hyun Hee Lee  
Reena Naidu

Kedumba Drawing Award Finalists

Rowan Fotheringham  
Geoff Harvey

Little Things Art Prize Finalists

Olivia Arnold  
Gillian Hodes

M16 Drawing Prize Finalists

Todd Fuller  
Joanna Gambotto

Meroogal Women’s Art Prize Finalists

Jane Burton Taylor  
Sarah Edmondson  
Sassy Park

Mosman Art Prize Allan Gamble Award (for Built Environment)

Eliza Gosse

Finalists

Dean Brown  
Ken Done  
Annalisa Ferraris  
Emily Galicek  
Ryan Hoffman  
Phil James  
Alan Jones  
Heidi Melamed  
Lauren O’Connor  
Craig Waddell  
Aliko Yiorkas

Muswellbrook Art Prize Finalists

Peter Berner  
Casey Chen  
Susie Choi  
Christopher Dewar  
Julia Flanagan  
Mim Fluhrer  
Katrina Garcia  
Jo Shand  
Sally Stokes  
Alma Studholme  
Margaret Taylor

National Works on Paper Prize Finalists

Locust Jones  
Justine Varga

North Queensland Ceramic Awards Finalists

Anne Kwasner  
Amanda Bromfield

North Sydney Art Prize Finalist

Anne Kwasner

Paddington Art Prize Finalists

Lucy Brosnan  
Amber Hearn  
Elwira Skowronska

Parkin Drawing Prize Finalist

Emily Harris

Portia Geach Memorial Award Finalists

Margaret Ackland  
Michelle Belgiorno  
Ashlee Bulchotz  
Ann Cape  
Jacqueline Hennessy  
Sassy Park  
Zoe Young

Ravenswood Australian Women’s Art Prize Finalists

Rachel Boggs  
Christine Druitt-Preston  
Sarah Edmondson  
Sue Grose-Hodge  
Marie Mansfield  
Tania Mason  
Nadia Odium  
Lucy O’Doherty  
Judith White

Salon des Refusés Finalists Archibald Prize Selections

Giles Alexander  
Dean Brown  
Ken Done  
Ashley Frost  
India Mark  
Evert Ploeg  
Zoe Young

Wynne Prize Selections

Jo Bertini  
Peter Godwin  
Eliza Gosse  
Christopher Hodges  
James Rogers

Sculpture in the Vineyards Finalists

Johann Carerra  
Rhonda Castle  
Harrie Fasher  
Jenny Hebert-Smith  
Merryn Hull  
Tania McMurtry  
Alexandra Mills  
Aarone Neill

Waverley Art Prize Finalists

Sarah Edmondson  
Sarah Enright  
Sophia Lee Georgas  
Camille Gillyboeuf  
Geoff Harvey  
Anne Kwasner  
Tanya Linney  
Elizabeth Rankin  
Sally Stokes  
Waverley Print Prize Winner  
Aliko Yiorkas  
Finalists  
Olivia Arnold  
Charlotte Fetherston  
Wollumbin Art Award Finalists  
Karla Dickens  
Stafford Gaffney  
Caleb Reid-Boquist  
Woollahra Small Sculpture Art Prize Finalists  
Mark Booth  
Amelia Lynch  
Shireen Taweel  
Wyndham Art Prize Finalist  
Sarah Tracton  
Wynne Prize Finalists  
Lucy Culliton  
Geoff Harvey  
Juz Kitson  
Angus Nivison  
Jude Rae

Community

2022 Adelaide Biennial of Australian Art

Noel McKenna, former Painting lecturer

Archibald Prize Finalists

Noel McKenna, former Painting lecturer  
Wendy Sharpe, NAS Fellow

Grace Cossington Smith Art Award Finalist

Wendy Sharpe, NAS Fellow

Kedumba Drawing Award Finalist

Noel McKenna, former Painting lecturer

Mosman Art Prize Finalist

Wendy Sharpe, NAS Fellow

Portia Geach Memorial Award Finalists

Susan Rothwell, NAS Board of Directors Chair  
Wendy Sharpe, NAS Fellow

Ravenswood Women’s Art Prize Finalists

Jennifer Keeler-Milne, former Drawing lecturer  
Wendy Sharpe, NAS Fellow

Sculpture in the Vineyards Finalists

Geoff Ireland, former Head of Sculpture and Head of Studies  
Ron Robertson-Swann, former Head of Sculpture

Sulman Prize Finalists

Noel McKenna, former Painting lecturer  
Wendy Sharpe, NAS Fellow

Wollumbin Art Award Finalists

Stephen Bird, former Ceramics lecturer  
Marian Tubbs, former Photomedia lecturer

Wynne Prize Finalist

Noel McKenna, former Painting lecturer



NAS alumna and staff Ebony Russell’s winning work for the Meroogal Women’s Art Prize, *Our Manifold Nature*



# 2021 Prizes and Awards

Due to the impact of Covid on the end of the 2021 academic year, prizes and awards for 2021 graduates were deferred to February 2022.

## Major Awards

Bird Holcomb Foundation Scholarship  
**Sophie Horne**

Clitheroe Foundation Scholarship  
**Harry de Vries**

Lift Off  
**Luca Blasonato**

Standish and Co Scholarship  
**Samantha Jade**

Mark Henry Cain Memorial Travel Scholarship  
**Alice Xu**

East Sydney Doctors Scholarship  
**Sadhbha Cockburn**

National Art School Aboriginal Art Centre Internship  
**Aarone Neill** and **Charlie Komsic**

James Ballaam Elsley Memorial Prize Drawing  
**Aaron McGarry**  
Painting  
**Brodie Cullen**

Tweed Regional Gallery  
**Susie Dureau**

## Art History

Brandon Trakman Prize  
**Laura Bishop** and **Harry de Vries**

## Ceramics

Australian Ceramics Association Prize  
**Lydia Sidarta** and **Tasio Sclavenitis**

Parkers Sydney Fine Art Ceramic Award  
**Sebastian Mills**

Kil.n.It Award  
**Charlotte Komsic** and **Sebastian Conti**

Sabbia Gallery Exhibition Prize  
**Suzie Choi**

N.E. Pethebridge Award  
BFA  
**Suzie Choi**  
MFA  
**Sibylla Robertson**

Matilda Kubany-Deane Memorial Prize  
**Nathan Hale**

## Drawing

Parkers Sydney Fine Art Drawing Award  
**Anna Mould**

John Olsen Prize for Drawing  
**Georgina de Manning**

John Olsen Prize for Drawing  
(Highly Commended)  
**Sadie Whelan**

The Bonner and Tonkin Drawing Prize  
**Amelia Skelton**

Anne Pata Memorial Drawing Award  
**Susana Vazquez**

Kaye Shumack Sunflower Drawing Prize  
**Luke Thurgate**

## Painting

Parkers Sydney Fine Art Painting Award  
**Skye Bakhos**

Parkers Sydney Fine Art Framing Award  
**Dylan Newling**

Trenna Austin Gallery Prize for Abstract Painting  
**Alison Anderson**

Derivan Award for Mixed Media  
**Sophie Horne**

Derivan Award for Excellence  
**Lesley Wengembo**

Troy Quinliven Exhibition Award  
**Alice Xu**

Richard Lucchese Abstract Painting Prize  
**Sara Mugnes**

## Photomedia

Kayell Australia Photography Award  
**Natasha Hollen**

Joel Corrigan Memorial Photography Award  
**Samantha Jade**

## Printmaking

Ellen Lee O'Shaughnessy Printmaking Award  
**Jake Starr** and **Emilee Robinson**

Artscene Printmaking Prize  
**Charlotte Featherston** and  
**Isabella Kennedy**

Parkers Sydney Fine Art Printmaking Award  
**Bella la Spina**

Gallery Lane Cove + Creative Studios Printmaking Award  
**Harry de Vries**

Megalo Studio and Gallery Residency Award - Printmaking  
**Shani Black**

## Sculpture

Dr John Vallance Prize for Sculpture  
**Susann Taylor** and **George Squires**

Parkers Sydney Fine Art Sculpture Award  
**Aaron McGarry**

KNULP Exhibition Prize  
**Aarone Neill**

Sculpture by the Sea Prize  
**April Gales** and **Savannah Van Der Veer**

## Open Awards

NAVA Ignition Prize for Professional Practice  
**Jeni Mulvey**

Studio W doubleyou Exhibition Prize  
**Sadie Whelan**

The Squatters Residency  
**TC Overson** and **Lewis Doherty**

Dominik Mersch Gallery Award  
**Nina Walton**

Australian Galleries Exhibition Award  
**Corey Black**  
**Sebastian Conti**  
**Charlotte Featherston**  
**Stafford Gaffney**  
**Gala Grahovac**  
**Melinda Hunt**  
**Aarone Neill**  
**Sylvie Veness**  
**Alice Xu**

Harvey Galleries National Art School Award  
**Katie Clarke**  
**Hugo Fraser**  
**Mungo Howard**  
**Waldemar Kirpichnikov**  
**John Mangila**  
**TC Overson**  
**Sylvie Veness**



# 2022

## Prizes and Awards

### Major Awards

Bird Holcomb Foundation Scholarship  
**Isabella Kennedy**

Clitheroe Foundation Scholarship  
**Bibi Soleimani**

Lift Off  
**Daniel McClelland**

East Sydney Doctors Scholarship  
**Minghua Xiang**

Mark Henry Cain Memorial Travel Scholarship  
**Freyja Fristad**

Standish and Co Scholarship  
**James Little**

National Art School Aboriginal Art Centre Internship  
**Anne Blair-Hickman** and **Madison Baird**

Tweed Regional Gallery  
**Emily Ebbs**

### Art History

Brandon Trakman Prize  
**Johanna Ng** and **Imogen Elmers**

### Ceramics

Australian Ceramics Association Prize  
**Adelle Groviev** and **Scott Elk**

Parkers Sydney Fine Art Ceramic Award  
**Imojjen Elmer**

Kil.n.It Award  
**Patricia Aldrett** and **Michele Edinger**

Gallery Lane Cove + Creative Studios Ceramics Award  
**Harry Stieven-Dalton**

The Sabbia Gallery Exhibition Prize  
**Aiya Dreaming**

N.E. Pethebridge Award  
BFA  
**Aiya Dreaming** and **James Crosilla**  
DFA  
**Alma Studholme**

Matilda Kubany-Deane Memorial Prize  
**Laura Ramirez-Segura**

Merran Esson Student Award  
**Jessica Smith**

### Drawing

Parkers Sydney Fine Art Drawing Award  
**Isabella Kennedy**

John Olsen Prize for Drawing  
**Christien Britton** and **Mitchell Hargraves**

John Olsen Prize for Drawing (Highly Commended)  
**Liyang (Luna) Gui**

The Bonner and Tonkin Drawing Prize  
**Stephanie Eather**

Anne Pata Memorial Drawing Award  
**Carolyn Ong**

James Ballaam Elsley Memorial Prize  
**Joanna Ng**

Kaye Shumack Sunflower Drawing Prize  
**Judith Ajani**

### Painting

Parkers Sydney Fine Art Painting Award  
**Nicole Francia**

Parkers Sydney Fine Art Framing Award  
**Adele Warner**

Trenna Austin Gallery Prize for Abstract Painting  
**Belinda Skyring**

Derivan Award for Mixed Media  
**Bronte Phillips**

Derivan Award for Excellence  
**India Swinton**

Troy Quinliven Exhibition Award  
**Madison Baird**

Prix Yves Hernot Painting Award  
**Emily Ebbs**

James Ballaam Elsley Memorial Prize  
**Gisele Malherbe**

COSO Architecture Landscape Prize  
**Kathy Liu**

### Photomedia

Kayell Australia Photography Award  
**Johanna Ng**

Prix Yves Hernot Photography Award  
**Ali Tahayori**

Joel Corrigan Memorial Photography Award  
**Hayden Broderick**

### Printmaking

Ellen Lee O'Shaughnessy Printmaking Award  
**Gweneviere Randal** and **Haylie Atkins**

Artscene Printmaking Prize  
**Ella Cass** and **Tori Kamaris**

Parkers Sydney Fine Art Printmaking Award  
**Bansi Joshi**

Gallery Lane Cove + Creative Studios Printmaking Award  
**Caitlin Graham**

Megalo Studio and Gallery Residency Award - Printmaking  
**Freyja Fristad**

Centenary Printmaking Prize  
**Erica Covolan**

Max Foley Memorial Prize  
**Anthony Bartok**

### Sculpture

Dr John Vallance Prize for Sculpture  
**Grace Lee**

Parkers Sydney Fine Art Sculpture Award  
**Francheska Coenraads**

KNULP Exhibition Prize  
**George Squires** and **Eugenia Argiopoulous**

Sculpture Department Prize  
**Mason Curran**

Sculpture by the Sea Prize  
**Brandon McGee**

### Open Awards

NAVA Ignition Prize for Professional Practice  
**Imogen Welch**

Studio W doubleyou Exhibition Prize  
**Larisa Tao Liu**

The Squatters Residency  
**Sadhbha Cockburn** and **Mei Zhao**

Dominik Mersch Gallery Award  
**Armando Chant**

Australian Galleries Exhibition Award  
**Scott Elk**  
**Courtney McClelland**  
**Beatrice Weidner**

Harvey Galleries National Art School Award  
**Anthony Bartok**  
**Armando Chant**  
**Martin John Oldfield**  
**Vicki Potter**  
**Justine Roche**  
**Olivia Elaine Tahan**  
**Mei Zhao**

Shirley Randell Student Award  
**Grace Buckley** and **Mea-Mei Stanbury**

Make Your Mark Drawing Award  
**Shani Gosh**  
**Sabine Jamieson**  
**Isabella Kennedy**  
**Imogen Welch**





John Waight. Photo: Nicole Anderson

## Staff Profile

### John Waight

Head of First Peoples Programs

**John Waight joined the National Art School as Head of First Peoples Programs in February 2022. He is descended from the Mangarayi people whose country is near Katherine in the Northern Territory, and grew up in Darwin before travelling around Australia and the world, eventually landing in Sydney.**

John has had a long and varied career in the arts, including as the Museum and Art Gallery of the Northern Territory's Curator of Aboriginal Art, Artists in the Black coordinator at Arts Law in Sydney, and completing his Masters of Curation and Cultural Leadership at UNSW with a thesis about decolonising the botanical world. This also reflects his earlier interest in science before deciding his path lay in the arts, as well as his love of gardening.

John now plays a pivotal role at NAS developing and coordinating programs that recognise the importance of Australia's First Peoples in our past, present and future, and fostering a deeper understanding of this for everyone on campus. It includes rethinking and reworking the School's curriculum to place First Peoples art and culture in a central position as a foundation of Australian art, and to ensure inclusion and storytelling are embedded in the educational experience.

John still remembers students getting detentions at school in Darwin for challenging a teacher who claimed Captain Cook discovered this country. "When I was in high school there were very few Indigenous world views, from Australia or abroad, or queer voices or women's voices," he says. "And that was the same going to the Art Gallery of NSW or Museum of Contemporary Art, the Indigenous gallery was downstairs or isolated."

These days Indigenous art holds a far more prominent position in our institutions, and hangs alongside other Australian and international artists, such as those showing across the NAS campus for the 23rd *Biennale of Sydney: rivus* exhibition in 2022. These included the extraordinary large-scale drawings by Teho Ropeyarn from Injinoo on the Cape York Peninsula in Far North Queensland, and the culturally significant and beautiful possum skin cloak created by the National Committee of the Friends of Myall Creek Memorial and local First Nations Communities.

**"Aboriginal art is everywhere, so it's much more inclusive for a young person coming up now," John says. "They can see what they can be and that is really important, to see people who are part of your social group represented equitably in a cultural and educational context."**

His position is about building on what NAS was already doing to acknowledge First Peoples culture and sovereignty. "Also Australia is ready for it," he says. "Not just with The Voice, but looking at our students who are 18 and up, and recognising they have had a good 20 years of seeing there is a gap in our histories and visual identity, and here is a chance to rectify that."

It's also about creating employment paths for Indigenous academics and including more artists and creatives in NAS's academic and public programming, as well as developing a culturally safe space for emerging Indigenous artists to study here.

**"The students are here for three to five years, so I would like them to feel confident and capable, with access to the best tools and information to make them feel proud to create work to represent their Country," John says. "Regardless of their background, we want all our students to be aware of their own environment and all the nuances that go with their practice. That includes an equitable representation of Australia's histories, so our students are able to navigate past and future together."**

This applies to the campus itself, John says. "It is quite special in that it forces you to examine the historical legacy we all have to share. It was a traditional meeting place for Gadigal, Oxford Street was an Aboriginal track and the lime used for colonial buildings came from local middens. A lot of injustices happened in this place, it was a prison and lots of blackfellas and gay people were killed and bashed around here, there are so many layers of history."

As he adds, you can't change the past but you can always learn from it.

His biggest challenge is the slow pace of progress – making meaningful change takes time for any institution and the people within it. "A lot of background work needs to happen in all these cultural institutions, which can seem frustratingly slow, but we want to do it right," John says. "It's about how you keep the momentum going so it's not just a flash-in-the-pan political trend but a consistent journey forward."

For him personally this is a great moment of hope, having enthusiastic conversations with students and staff and seeing change underway. "NAS has this great opportunity to set a new benchmark for what it means to be an artist in Australia, and an art school."



# Faculty Achievements

National Art School faculty members continued to achieve significant professional recognition throughout 2022 through the presentation of works in solo and group exhibitions nationally and internationally, curatorial projects around NSW and Australia, and as winners and finalists in national art prizes and international film festival competitions.

In 2022 NAS faculties produced a range of significant publications including books, journal articles, catalogue essays and peer-reviewed conference papers. NAS staff were also recipients of grants and residencies, sat on advisory panels, conducted examinations and consultancies for external institutions, and delivered a broad range of artist presentations, workshops, guest lectures, tours and floor talks in association with national and international events and institutions.

Staff are supported materially through the twice-yearly NAS Academic Staff Grant program, to assist in the presentation or publication of their work to new and wider audiences and institutions, and to extend the reach of exhibition projects regionally, nationally or internationally.

Grants were received by these staff in 2022.

- Louise Boscacci, Ceramics Lecturer – attending *Apmere Mparntwe: The Australian Ceramics Triennale 2022*, Alice Springs
- Georgina Cole, Art History & Theory Lecturer – paper presentation, David Nicholl Smith Symposium, Melbourne
- Charles Cooper, Drawing Lecturer – release and promotion of artist monograph
- Carolyn Craig, Head of Printmaking – conference paper presentation, *IMPACT 12* conference, Bristol, UK
- Gary Deirmendjian, Sculpture Sessional Lecturer – solo exhibition, Edge Galleries, Central Victoria
- Andrew Donaldson, Painting Lecturer – conference paper, *European Network for Avant-Garde and Modernism Studies* conference, Lisbon, Portugal
- Molly Duggins, Art History & Theory Lecturer – convening a session, David Nicholl Smith Symposium, Melbourne
- Joanne Handley, Painting Sessional Lecturer – solo exhibition, Void Melbourne
- Stephanie Monteith, Drawing Sessional Lecturer – solo exhibition, Australian Galleries, Sydney
- Rodney Pople, Painting Sessional Lecturer – exhibition catalogue publication with Western Plains Cultural Centre, Dubbo NSW
- Jessica Priebe, Art History & Theory Lecturer – paper presentation, David Nicholl Smith Symposium, Melbourne
- Linda Sieffert, Ceramics Sessional Lecturer – attending *Apmere Mparntwe: The Australian Ceramics Triennale 2022*, Alice Springs
- Jaime Tsai, Art History & Theory Lecturer – Bloomsbury publication
- Justine Youssef, Printmaking Sessional Lecturer – solo institutional exhibition

NAS is proud of our outstanding staff from all disciplines and academic departments, who extend the reach of our learning and expertise across Australia and the world.



## Countries (16)

Australia  
Austria  
Bangladesh  
Canada  
China  
Germany  
Greece  
Italy  
Japan  
Kosovo  
Netherlands  
New Zealand  
Portugal  
Spain  
UK  
USA



## International Cities (33)

Almeirim  
Athens  
Auckland  
Austin  
Barcelona  
Berlin  
Bristol  
Creglinen  
Crete  
Dhaka  
Edmonton  
Ferizaj  
Florence  
Göttingen  
Kalamata  
Kandos  
Kyoto  
London



## Australian Cities (41)

Abington  
Albury  
Ballarat  
Bathurst  
Bendigo  
Blayney  
Bondi  
Campbelltown  
Canberra  
Canterbury  
Condobolin  
Cottlesloe  
Cowra  
Croydon  
Gold Coast  
Grafton  
Grenfell  
Hill End  
Kandos  
Launceston  
Leura  
Maitland



75  
Group Exhibitions



28  
Solo Exhibitions



16  
Countries



9  
Art Prizes Won



14  
Publications Cited



4  
Grants Awarded



7  
Papers Authored



34  
External Lectures Given



68  
Finalists in National and International Art Awards



5  
External Examinations and Consultancies



6  
Curatorial Projects



14  
Publications Authored



6  
Refereed Papers



1  
Artist Residencies

# Art Forum

Art Forum is NAS’s free weekly lunchtime lecture series for students and staff. It provides a platform for invited guests - artists, curators, writers and professionals from diverse fields - to speak about their work and interests, curatorial, artistic and research projects, and issues concerning contemporary arts practice. Sometimes it takes the form of an exhibition gallery talk and tour.



Artspace curators Alexie Glass-Kantor and Elyse Goldfinch walk-through of the Visual Arts Emerging Fellowship exhibition in the NAS Gallery.

## Speakers in 2022

**Dr Elizabeth Bradshaw, NAS alumna, lecturer and curator of *I want a future that lives up to my past*, Queer Contemporary**

**Talia Linz, Artspace curator, 23rd Biennale of Sydney: rivus walk-through**

**Adrián Villar Rojas, artist, *The Real DMZ*, screened at NAS NEO**

**Dr Ella Dreyfus, NAS Head of Public Programs and director of *Dreyfus Drei*, film screening and talk**

**Elizabeth Pulie, NAS Painting lecturer, gallery talk at her UNSW Galleries survey exhibition**

**Michelle Belgiorio, NAS alumna and Sir William Dobell Art Foundation Chair**

**Carol McGregor, artist, *The Myall Creek Gathering Cloak* for the 23rd Biennale of Sydney: rivus, NAS Gallery**

**Jacqui Bradley, NAS Sculpture lecturer**

**Wendy Sharpe, artist, NAS Fellow and Board Member**

**Johanna Bear (Associate Curator), Elyse Goldfinch (Associate Curator) and Yuanyu Li (Curatorial Assistant), panel discussion on emerging art practitioners working at Artspace**

**David Briggs, NAS Drawing lecturer**

**Joan Ross, artist, NAS alumna**



Dennis Golding, artist, *The Drawing Exchange*.

**Dennis Golding, artist, *The Drawing Exchange* in the NAS Drawing Gallery**

**Alexie Glass-Kantor, Artspace director and Venice Biennale curator**

**Sioux Garside, curatorial walk-through *Colin Lanceley: Earthly Delights* exhibition, NAS Gallery**

**Vicky Browne, installation artist utilising everyday objects**

**Molly Wagner, NAS alumna and Walking Artist**

**John Kaldor, arts philanthropist**

**Wilamina Russo, arts broadcaster and artist mentor**

**Elyse Goldfinch and Alexie Glass-Kantor, Artspace curators, and NAS curator Scott Elliot, curatorial walk-through for *Visual Arts Emerging Fellowship* exhibition**

**Kim Spooner, NAS Drawing lecturer**

**Joe Frost and Charles Cooper, NAS Drawing lecturers, new monograph on Cooper written by Frost**

**Deborah Beck, NAS Archivist and Collections Manager, curator of *CAPTIVATE* exhibition at NAS**

**Lauren O’Connor, NAS Aboriginal Art Centre Intern at Ernabella Arts Centre in South Australia**



# NAS Fellows



The National Art School Fellowship is the School's highest honorary award, given for exceptional achievement and/or service within the professional domain of the arts. Awarded annually, it honours eminent visual artists, arts administrators, writers, advocates and academics who have made outstanding contributions to the visual arts community in Australia.

In 2022, the recipients were Euphemia Bostock and Bernard Ollis. The two new Fellows were presented at the annual graduation ceremony alongside completing Bachelor, Master and Doctor of Fine Art students.

2022 NAS Fellows Euphemia Bostock and Bernard Ollis.  
Photo: Nicole Anderson

## Euphemia Bostock

Euphemia Bostock is a proud Munanjali-Bundjalung woman and Elder. Since the early 1960s she has worked across many mediums including textiles, printmaking, design and sculpture. She has exhibited extensively in Australia, including at the Museum of Sydney and the National Gallery of Australia, and her work has appeared internationally, including a showcase in Paris for her clothing designs.

Bostock's Possum Skin textile was collected by the National Gallery of Australia in 1988 and was exhibited in the New Indigenous Gallery which opened in 2011. Her works are held by the National Gallery of Australia, the Museum of Applied Arts and Sciences, and the National Museum of Australia.

Bostock is a founding member of Boomalli Aboriginal Artists Co-operative in Sydney and designed the organisation's logo. She is currently Boomalli's chairperson and her 2022 solo exhibition *Made with Love* was curated by Dr Bronwyn Bancroft. Other career highlights include travelling to Paris in 1987 as a textile and fashion designer, and having her work reproduced by Australia Post for the Design Australia Stamp Series in 1999.

As a sculptor, Bostock has collaborated with her former Sculptor Society teacher Jan Shaw. Their work Warawara Friendship Stone was commissioned for the Sculpture Garden at Macquarie University.

## Bernard Ollis

Bernard Ollis lives and works between Sydney and Paris. He has had over 60 solo exhibitions around the world since 1972, and has been a finalist in the Doug Moran Prize, and the Sulman and Dobell Prizes at the Art Gallery of NSW.

Ollis has received numerous prizes, awards and residences, which have taken him around the world, including the John Minton International Painting Prize; Sir Frederick Richards' Travelling Scholarship; artist residency at the Australian Embassy in Cairo; artist in residence with Mawson's Hut Foundation, Antarctica; artist in residence in Zhouzhang province, China; and resident shipboard artist to Spitzbergen in the Arctic.

He is represented in over 20 public collections in Australia and the UK, including the Royal College of Art and Commonwealth Institute (London), the National Gallery of Australia, the High Court of Western Australia, Parliament House in Canberra, the National Gallery of Victoria, Darwin Museum and Gallery and Queensland Art Gallery.

Born in Bath, England, in 1951, Ollis received his Master of Art (Painting) from the Royal College of Art (London). He arrived in Australia in 1976 and lectured at Darwin Community College (now Charles Darwin University) and Bendigo CAE (now La Trobe University), before being appointed Head of Painting at NAS in 1996. He went on to become Director of NAS from 1997 to 2008.

Since its inception in 2002, the National Art School Fellowship has been awarded to:

- 2002 Colin Lanceley AO
- 2003 Peter Rushforth AM
- 2004 John Coburn AM
- 2005 Geoffrey Bardon AM
- 2006 Elisabeth Cummings OAM
- 2007 Margaret Olley AC
- 2008 John Olsen AO OBE
- 2009 Bert Flugelman AM
- 2010 Thancoupie Gloria Fletcher James AO
- 2010 William Wright AM
- 2011 Guy Warren AM
- 2012 John Kaldor AO
- 2012 Fiona Hall AO
- 2013 Martin Sharp
- 2013 Frank Watters OAM
- 2014 Chris O'Doherty aka Reg Mombassa
- 2015 Susan Norrie
- 2015 Ann Thomson
- 2015 Ken Unsworth AM
- 2016 Vivienne Binns OAM
- 2016 Kevin Connor
- 2016 Janet Mansfield OAM
- 2017 Fiona Foley
- 2017 Peter Powditch AM
- 2017 Tim Storrier AM
- 2018 Michael Johnson
- 2018 Wendy Sharpe
- 2019 Roslyn Oxley OAM
- 2019 Wendy Whiteley OAM
- 2020 Not awarded
- 2021 Les Blakebrough AM
- 2021 Margaret Fink
- 2022 Euphemia Bostock
- 2022 Bernard Ollis



# NAS Library



Student Lucy Bird in the NAS Library. Photo: Peter Morgan

The NAS Library supports the School's unique curriculum with a carefully curated, highly specialised collection of research materials relating to the practice, history and theory of visual art.

Scholarly material on art, aesthetics, philosophy and cultural criticism are available for loan, as well as a broad selection of artist monographs, exhibition catalogues and leading national and international arts journals. These print resources are augmented by digital access to academic and fine arts publishing from around the world.

Day-to-day, the Library is far more than these physical collections and digital resources. Our team of experienced art librarians provide invaluable specialist reference services and are available for scheduled one-on-one research consultations with undergraduate and postgraduate students.

In 2022 the Library hosted a series of lunchtime presentations, research and writing workshops, and object-based learning opportunities for studio practice and art history groups, engaging hundreds of NAS students across the BFA, MFA and DFA programs.

The Library Stairwell Gallery coordinated and presented the work of 80 NAS students during 2022, with nine student exhibitions shown alongside major NAS programs such as Queer Contemporary and NAS NEO events. These exhibitions, also curated by students, are an important professional development opportunity for our emerging NAS artists.

Library programs and services are delivered by Librarians Lea Simpson and Celia Brown and Library Technicians Brooke McKenzie and Natalie Spain.



## 2022 AT A GLANCE

10,201

Physical loans

5,666

eBooks accessed

17,022

Digital journal articles accessed

870

New print titles acquired

# NAS Staff 2022

## EXECUTIVE

**Director and Chief Executive Officer**

Steven Alderton

**Deputy Director and Head of Studies**

Simon Cooper

**Chief Operating Officer and Company Secretary**

Victoria White

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**Lecturer**

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**Studio Technician**

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**Lecturers**

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Dr Ben Denham  
Joseph Frost  
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**Studio Technician**

John Stanfield

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**Lecturers**

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John Bloomfield  
Dr Andrew Donaldson  
Steven Harvey  
Dr Elizabeth Pulie  
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**Studio Technician**

Paolo Iarossi

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**Lecturer**

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Dr Shane Haseman  
Dr Jaime Tsai  
Dr Molly Duggins

**Academic English Coordinator**

Dr Molly Duggins

**Professional Studies**

Andrew Frost

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John Waight

**First Peoples Programs Coordinator**

Georgia Mokak

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Lea Simpson

**Librarian**

Celia Brown

**Library Technician**

Brooke McKenzie

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**Student Counsellor**

Miranda Fagan

**Student Wellbeing Officer**

Kyana Hubbard

**Student Services Manager**

Bradley Herbert

**Student Services Administration Officer**

Alice Stokes

**Receptionist/Administrative Assistant**

Claire Thomas



# NAS Staff 2022

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Dr Ella Dreyfus

**Education Coordinator**  
Cecilia Jackson

**Public Programs Admin Officer**  
Grace Newell

**Archivist and Collections Manager**  
Deborah Beck

**Curator, Archives and Collections**  
Sonia Legge

**Gallery Manager & Senior Curator**  
Katrina Cashman

**Curator, Gallery**  
Vivienne Webb

**Gallery Assistant**  
Ashton Biddulph

**Marketing Manager**  
Danielle Neely

**Marketing Coordinator**  
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**Photographer**  
Peter Morgan

**Content Creator**  
Samuel Carvajal

**Media Liaison**  
Jacqui Taffel

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Sian McIntyre

**Event Production Coordinator**  
Olivia Kaplan

**Sales and Event Coordinator**  
Jerome Studdy

**NAS Gaol Tour Guides**  
Kathryn Bendall  
Justin Watson

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Aimee Skinner

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Hannah Dickson

**Fundraising & Development Coordinator**  
Caitlin Casey

**Fundraising & Development Administration Officer**  
Niamh Gallagher

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Silvana De Oliveira

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**Facilities Safety and Compliance Coordinator**  
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**Facilities Assistant**  
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John Daly  
Simon Hodgson

**Digital Imaging and Print Lab Coordinator**  
Amanda Woollard

**Campus Grounds Assistant**  
Aengus Kenny

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**Head of Finance and IT**  
Violet Lim

**Finance Officer**  
Suki Yuen

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**Head of People and Culture**  
Juanita Hyde

**People and Culture Officer**  
Kate Stitt

**People and Culture Coordinator**  
Apeksha Halasagi

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**Ceramics**  
Karen Black  
Mechelle Bounpraseuth  
Somchai Charoen  
Bronwyn Kemp  
Joseph Purtle  
Tania Rollond  
Ebony Russell  
Linda Seiffert  
Paul Williams

**Drawing**  
Anthony Cahill  
Armando Chant  
Tango Conway  
Roger Crawford  
Dean Cross  
Rachel Fairfax  
Aimee Gardyne  
Patrick Hartigan  
Paul Higgs  
Annelies Jahn  
Pollyxenia Joannou-Reddin  
Lisa Jones  
Kenneth Lambert  
Deborah Marks  
Tonee Messiah  
Stephanie Monteith  
Damian Moss  
Catherine O'Donnell  
Toshiko Oiyama  
Aude Parichot  
Daniel Pata  
Evan Salmon  
Margaret Seymour  
Kim Spooner  
Luke Thurgate  
Noel Thurgate  
Gary Warner  
Siena White  
Emma Wise

## Painting

Nick Collerson  
Roger Crawford  
Dr Christine Dean  
Joanne Handley  
Paul Higgs  
Annelies Jahn  
Mason Kimber  
Fiona Lowry  
Tim Maguire  
Nana Ohnesorge  
Rodney Pople  
Leslie Rice  
Gemma Smith  
Kim Spooner  
Jelena Telecki-Starcevic

## Photomedia

Steven Cavanagh  
Benjamin Chadbond  
David Manley  
Sarah Mosca  
Jacqueline Redgate  
Leyla Stevens  
Skye Wagner

## Printmaking

Angus Fisher  
Saskia Haalebos  
Claude Jones  
Pia Larsen  
Todd McMillan  
Daniel Mudie Cunningham  
Wendy Murray  
Esther Neate  
Janet Parker-Smith  
Jason Phu  
Joan Ross  
Malcolm Smith  
Leyla Stevens  
Brenda Tye  
Mirra Whale  
Justine Youssef

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Dr Elizabeth Bradshaw  
Gary Deirmendjian  
Bridie Lunney

## Art History & Theory

Dr Christine Dean  
Dr Olivier Krischer  
Akala Newman  
Dr Jessica Priebe  
Dr Melinda Reid

## Digital Media

Socorro Cifuentes  
Harley Ives  
Gary Warner  
Professional Studies  
Andrew Frost

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Tanya Baily  
Monika Behrens  
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Gina Bruce  
Annabel Butler  
Jim Croke  
Kelly-Ann Denton  
Felix Feneley  
Damian Gascoigne  
Clara Hali  
Paul Hopmeier  
Glenn Lockitch  
Holly Macdonald  
Paul McDonald  
Kevin McKay  
Rose Morrison  
Joseph Purtle  
Santy Saptari  
Alexandra Standen  
Sally Swain  
Claire Tennant  
Spencer White  
Maryanne Wick  
Amanda Williams

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Dr Georgina Cole  
Simon Cooper  
Alexi Glass-Kantor  
Ben Griffin (Secretary)  
Dr Michael Hill  
Dr Melissa Laird  
Dr Stephen Little  
Leslie Rice  
Christina Slade

Ceramics lecturer Louise Boscacci at NAS Open Day, 2022. Photo: Samuel Carvajal





# Art, Artists and Community

Opening night of CAPTIVATE: The National Art School and Darlinghurst Gaol, in the Drawing Gallery. Photo: Nicole Anderson







# NAS Site Renewal

The National Art School’s Arts Maintenance Upgrade (AMU) continued in 2022, working with Create NSW and funded by an \$18 million grant from the NSW Government for restoration and improvement across the site. It was very exciting to see the various projects completed, as new cobblestone walkways, paved courtyards, a new deck, lighting, landscaping and sandstone seating reinvigorated large areas of the site, practically and aesthetically, and enhanced the historic surroundings on campus.

Early in 2022 four Aboriginal community members from the Koomurri group were invited onto the site, when they cleansed the campus over a week-long smoking ceremony to help provide a positive pathway into the future. This was an important step in NAS’s ongoing commitment to First Peoples culture and reconciliation.



Smoking ceremony on campus with the Koomurri group. Photo: Peter Morgan

AMU building works underway at NAS in 2022. Photo: Samuel Carvajal



Students using the new drawing studio in the Margaret Olley Building. Photo: Maryanne Coutts

We also celebrated the opening of the Margaret Olley Building, funded by the \$500,000 bequest received in 2019 from the Margaret Olley Art Trust. This allowed us to renovate the downstairs space in the chapel, transforming it into a light and airy drawing studio that the Drawing faculty and students immediately made good use of, and which also provides an excellent new exhibition space.

Regarding NAS’s building works in 2022, the NSW Government made significant progress on the Minister’s Stoneworks Program, including the restoration and remediation of sandstone and windows along Forbes Street, and the completion of works in Buildings 5, 11, 14, 22, 24, 26 and 27.

In 2022 we also received important continuing support from the NSW Government, with Arts Minister Ben Franklin announcing a \$9.4 million grant towards the planning and design of our \$300 million NAS Precinct renewal project, our exciting blueprint for the future. Stay tuned!



# Creative Precinct and Community Activation

The NAS community is on the land of the Gadigal, who have been here since the beginning. Building on the Darlinghurst Gaol began in 1822, 200 years ago. When the art school moved in 100 years later in 1922, it was the beginning of a new chapter, transforming the site from a place of incarceration and misery into a hub of learning, creativity and inspiration. A century ago NAS was still part of East Sydney Technical College, before forming its own identity, becoming an independent tertiary art school in 1996, offering the Bachelor of Fine Art degree from 1999, and taking over the whole campus in 2005.

NAS has always been at the heart of its local inner-city community in Darlinghurst. As the school grew, so did its influence in Sydney, NSW and across state boundaries. In 2019, NAS was named a State Significant Organisation, one of only a few arts-based organisations in NSW with this status.

NAS offers so many ways to connect to our historic site and artistic community such as outstanding exhibitions, free artist talks, hands-on workshops, historic gaol tours, school group tours, academic symposiums, drop-in life drawing classes, openings and parties. Everyone is welcome at NAS to connect to and make art, with our School Holiday programs for children aged 5 to 17, and our thriving Short Courses offerings for adults, which now cater for those who are unable to attend in person through our online courses. Started as a response to Covid, these courses proved so popular, including for overseas students, they became a core part of NAS's Short Course offerings.



In 2022 an exciting new initiative was funded by the NSW Government, the NAS NEO Culture Up Late program. Every Thursday night from February to June, NAS NEO presented an eclectic line-up including live music, film screenings, exhibitions, cabaret, TEDx talks, art-making workshops, talks, collaborative drawing, DJs and the relaunch of the satirical Chaser newspaper. It fostered connections with diverse organisations and cultural institutions including FBi Radio, NIDA, AFTRS, TEDxSydney, the Korean Cultural Centre Australia and Artspace.

NAS took part in major cultural events in 2022 including the Sydney Festival, Sydney Gay and Lesbian Mardi Gras, 23rd Biennale of Sydney and Vivid; hosted live music companies and events including Great Southern Nights, Bach Akademie, Ensemble Offspring and The Song Company; and forged connections to many institutions and organisations including St Vincent's Hospital, Sherman Centre for Culture and Ideas (SCCI), Yirranma Place, UTS Centre for Public History, UTS Gallery and Maridulu Budyari Gumal, the Sydney Partnership for Health, Education, Research and Enterprise (SPHERE).

NAS strengthened our connection and commitment to First Peoples communities with the appointment of John Waight, Head of First Peoples Programs. NAS welcomed the Koomurri group onto campus at the start of the year to conduct an important smoking ceremony across the whole site, and presented talks and events focussed on First Peoples culture. These included a conversation with participants who worked on The Myall Creek Gathering Cloak, part of the 23rd Biennale of Sydney exhibition at NAS, and the Aboriginal and Torres Strait Islander Site and History Panel Discussion about First Peoples responses to penal sites as part of the CAPTIVATE exhibition.

NAS NEO's Reconciliation Week program featured First Peoples artists and the Pacific community with DJs Cloe Terare, Leo Tanoi and Babala, and art workshops responding to First Peoples works in the Biennale of Sydney at NAS. John Waight attended a Community Gathering with Māori artist Lisa Reihana at Campbelltown Art Centre, connecting NAS to the area's First Peoples and Pacific Islander community. NAS student Coda Ridley's work was part of *The Gallery* exhibition at Barangaroo for Vivid Light, featuring 90 artworks from First Peoples students in Sydney.



Participants in the Aboriginal and Torres Strait Islander Site and History Panel Discussion for CAPTIVATE.

Above and top right: NAS NEO events on campus. Photos: Lexi Laphor



Each year NAS connects directly to the LGBTQIA+ community with our annual Queer Contemporary exhibits and public programs. In 2022, NAS alumna and lecturer Dr Elizabeth Bradshaw curated the exhibition *I want a future that lives up to my past*, and NAS alumnus and lecturer Luke Thurgate conducted an LGBTQIA+-friendly drawing workshop open to everyone as part of our public program.

The School community also provided support for others in need with events such as the Fundraiser for Floods exhibition featuring many NAS alumni and students. In June NAS sent a team of artists and educators with donated art supplies to Lismore to run two days of workshops for HSC students who had lost their work in the floods and were unable to source art materials. The workshops were well attended by local students and teachers, and an uplifting and beneficial project for all involved.



Opening of CAPTIVATE: The National Art School and Darlinghurst Gaol, NAS Gallery. Photo: Nicole Anderson

Once again our outstanding exhibitions program brought many visitors onto campus, to celebrate two graduating NAS cohorts with the 2021 and 2022 Post Grad and Grad Shows; discover the vibrant works of Colin Lanceley: *Earthly Delights*, paying tribute to a legendary figure of Australian art and education; and explore the fascinating history of this site as a gaol and art school with CAPTIVATE: *The National Art School and Darlinghurst Gaol*. As part of this exhibition, NAS developed a new art trail for visitors to engage with the exhibition and our campus, which was very popular for families with younger children, see page 45.

In partnership with Artspace, NAS hosted the Visual Arts Emerging Fellowship exhibition, showing work by some of NSW's most promising young emerging artists, while our touring exhibitions reached audiences in regional communities around NSW and other states. Our alumni and staff took part in exhibitions, residencies and cultural events across Australia and overseas, see page 19.

In 2022 it was wonderful to see the campus so busy with public programs and activities, to strengthen and expand our links to the wider community after the restrictions of the two previous years, and to provide inspiration, stimulation and connection to our local community and far beyond our walls.

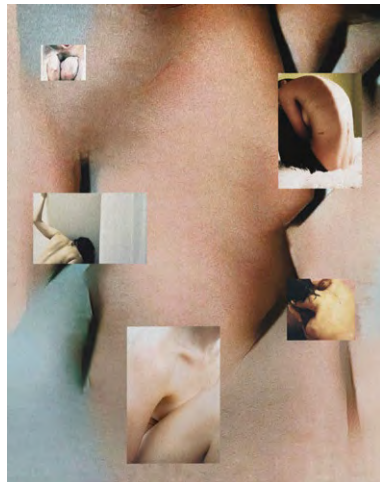


# Graduate profile

## Annabelle McEwen

**Annabelle graduated from NAS in 2022 with a Master of Fine Art majoring in Printmaking, after beginning her Bachelor of Fine Art in 2018. Her multidisciplinary practice considers “how users of digital landscapes achieve agency in an algorithmically curated space”. As a visual metaphor for the effect of cyber navigation on the individual, Annabelle uses mainstream algorithms and artificial intelligence as tools to create corrupted images of the body and the self. She then transfers these virtual images onto real world objects to give the digital experience material form and speculate on existential futures.**

Looking back now at her first days at NAS, Annabelle remembers she was excited and nervous to start the new degree. It was her second go at tertiary study, after starting an arts degree at the University of Sydney when she left school. “I quickly realised I didn’t thrive in the large, impersonal environment of an undergrad Arts degree,” she says.



Annabelle McEwen, *Reversed Hotlink Composition* 2022

She was also burnt out after finishing high school in 2015, so she took some time off, worked, travelled and moved out of home before starting at NAS. Following her interest in artmaking, art history and philosophy, she decided to apply for art school after meeting NAS students and attending exhibitions on campus. “I remember hearing such positive feedback about the institution and the resulting communities and discourse,” she says.

As with many other students, Annabelle arrived at NAS intending to major in painting, but took a different turn after her introduction to printmaking in first year. She found herself engaging with the fundamental physical labour and machinery of print, in both its traditional and expanded forms.

“It made me realise that art is not simply about symbolising, metaphors or visual languages within a painted or drawn ‘picture’, but that it extends to actual physicality and materiality of process and medium. These factors are what makes visual art different from other forms of creative expression, using physical labour and diverse materials as a form of research in a way no other investigation can achieve.”

In her second year, Annabelle won the Ellen Lee O’Shaughnessy Printmaking Award, an unexpected and encouraging surprise. “It truly granted me a great deal of confidence and validation that all the hard work I was putting in was being recognised.”

During her BFA studies, she discovered the biggest challenge was the unavoidable competition with her peers. “Because it is a visual medium which is an extension of the self, it is hard to avoid comparing yourself to those around you,” Annabelle says. “The feeling of not being good enough, current enough, trendy enough, skilful enough or insightful enough was really difficult.”

Yet this also taught her an invaluable lesson: how to push through those unhelpful comparisons to focus on what makes your own practice meaningful and important.

When she graduated with her BFA in 2020 however, she felt something was missing. “The experience of the degree is different for everyone but for me, I had only just begun to scratch the surface of what interested me and how I could use my practice to investigate these interests.”

So she decided to continue with the two-year MFA course, to keep up the creative momentum. “I was also still very unsure of where I wanted my life to go after the BFA. I didn’t know if I wanted to be a full-time artist, or what kind of job I wanted.”

Applying for Masters opened up new opportunities. As well as continuing to explore her own practice, Annabelle had the opportunity to teach and run workshops. She also took on the position of studio assistant to second-year printmaking student Shelley Baxter, who has autism and some physical challenges, and needed help with practical and theoretical work.

“The most important thing was to assist Shelley but give her complete agency, so it’s her work,” says Annabelle. “A big part of my role was ensuring she was making her own decisions, like we all do, trying to help her understand why she likes making what she does.”



Shelley Baxter, BFA Printmaking student

In her role with Shelley, Annabelle found she was learning just as much: patience, adapting to different types of communication, and working with different materials from her own practice such as etching and fabric work. She was also struck by how supportive Shelley’s cohort were, and how Shelley’s happy personality helped them in turn. “Seeing her everyone gets the feeling everything is going to be alright.”

In 2022 Annabelle participated in more than 10 exhibitions and graduated with her MFA. It was a completely different feeling to her BFA graduation. “I felt proud and accomplished. I also felt that I had direction of where I wanted to be in the art world.”

The future looks “fluid and diverse” to her now.

**“I don’t want to box myself into traditional notions of what an artist is. I am excited to contribute to artist-run initiatives, enriching discourse within art communities and interrogating rapidly developing technology and the way it impacts us as users.”**

[www.annabellemcewen.com](http://www.annabellemcewen.com)







# Education Outreach

Run by Education Coordinator Cecilia Jackson, the year began online with the 2022 January School Holiday workshops and on-campus with the make-up HSC Intensive Studio Practice. In Term One our Art Club program for senior school students returned, while the Dobell Drawing School and second module of make-up HSC Intensive school programs filled April with great energy. School Holiday programs also returned to campus in April and continue to grow.

## HSC Intensive Studio Practice

In its 23rd year, NAS's HSC Intensive continues to support the development of young creatives pursuing a career in the visual arts with this special program offered to Year 11 Visual Arts students in government and non-government high schools across NSW. Due to the 2021 lockdown, the HSC Intensive Studio Practice course was delayed until January and April 2022, when 111 students took up the opportunity to complete the course. Our 2022 cohort kicked off in July with 136 students completing the HSC Intensive in September.



Opposite and above: Students participating in the HSC Intensive Studio Practice program, 2022. Photos: Peter Morgan.  
Above right and far right: School Holiday Workshops, July 2022. Photos: Cecilia Jackson



## Dobell Programs

The 2022 Dobell Drawing School for Year 11 students took place in April over four days with 69 students from regional NSW and Western Sydney taking part. We also ran three Dobell Regional Teachers' Workshops in 2022, one that had been held over from the previous Covid affected year. This workshop took place in Armidale in March. The other two were at BAMB (Bank Art Museum Moree), also in March and GRAG (Griffith Regional Art Gallery) in October. The workshops were facilitated by NAS alumni Aimee Gardyne (Armidale) and Todd Fuller (BAMB and GRAG). With severe flooding affecting the Northern Rivers, we were fortunate to be able to deliver two flood relief workshops in Lismore that supported students who were severely affected by the natural disaster. These workshops were facilitated by NAS Alumni Nic Fern and Todd Fuller. These important programs were generously supported by the Sir William Dobell Art Foundation.

## Art Club

This popular program for senior high school students aged 15-17 returned to campus in Term 1 after a break due to Covid, and ran for four terms across the year. Art Club is designed to enhance and extend students' technical, conceptual, and intellectual skills under the direction of experienced artists, through intensive practical study in the disciplines offered at NAS. Students develop their skill sets whilst investigating a variety of media and techniques. In 2022 Art Club focussed on drawing with many students returning each term to improve their skills. Students travelled from as far as Thirroul to participate in the weekly two-hour program. We look forward to Art Club continuing to grow in 2023.



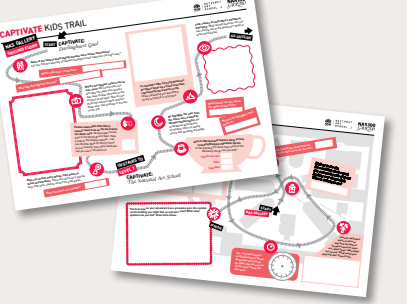
## Future Makers: NAS School Holiday Programs

NAS's School Holiday programs provide young people aged 6-16 with opportunities to engage with artists, art making and other forms of creative production. Mini-Makers encourages students aged 6-8 to start their art-making journey using a variety of materials and techniques. Art Adventurers allows students aged 9-12 to build on their ideas and understanding of the art world. Young Creatives enables students aged 13-16 to extend and challenge their knowledge, skills and understanding of artmaking through in-depth conceptual and technical study.

In January 2022, NAS continued to deliver School Holiday programs online for 9-16 year-olds, enabling remote access to NAS programs. Redemption of Service NSW's Creative Kids Vouchers with NAS hit new highs with over 160 vouchers redeemed in 2022. Our School Holiday programs returned on campus in April and continued to expand to pre-pandemic numbers by September.

## CAPTIVATE Art Trail

In conjunction with the CAPTIVATE exhibition, the NAS Education team developed an art trail to engage with the exhibition and the NAS campus. The trail encouraged families to explore historical and visual arts elements of NAS and provided a self-guided tour option to discover more about the site. The art trail proved incredibly popular for families with younger children. The campus-wide aspect of the art trail will continue to be used for future site activations.





# Public Programs

The NAS Public Programs Short Courses had a landmark year in 2022 with a record number of students who were thrilled to return to on-campus learning and real time studio experiences, following the end of Covid restrictions. A total of 1515 students enrolled in 129 on-campus and online short courses.

NAS Short Courses offer high-quality visual arts education to adults across all the studio disciplines, taught by over 150 artist-lecturers. The comprehensive annual program covering all disciplines allows students to select from many different class options, from two-day workshops to five-day intensives to weekly classes across eight-week terms. The short courses attract a wide variety of students from beginners to advanced levels, and include many NAS alumni returning to further their studies and re-connect with our vibrant community of artists. Short courses can also inspire students to tackle a full-time degree at NAS.

The NAS campus was especially busy during January 2022 with our Summer School intensives as well as undergraduate and postgraduate students working in their studios. Due to the Covid-related campus closure from July to September 2021, the Grads Shows were postponed until January and February. This meant fewer short courses ran than usual for the two five-day intensives, however 200 students participated in 19 courses. The perennially popular *Welding Sculptures* was taught by Lisa Jones and Paul Hopmeier. Paul's association with NAS began in 1972 when he began his studies at East Sydney Technical College. He went on to be one of the longest-serving lecturers in the sculpture department and is still making sculptures, exhibiting and teaching at NAS 50 years later.

A highlight of the Summer and Winter Schools is the Lunchtime Lecture series, presented this year by five NAS artist-educators: Mason Kimber, Dr Chelsea Lehmann, Dr Ella Dreyfus, Ebony Russell and Janet Parker-Smith.

The NAS online short courses attracted more enrolments in Term One and Two, and less in Terms Three and Four, with students enrolled in 26 courses. The online painting courses are the most popular, with Wangaratta-based lecturer Fran O'Neil maintaining her in-demand courses *Painting a Room with a View* and *Abstract Painting*. Her students come from rural and remote locations. Dr David Briggs' course *Understanding and Applying Colour* has had students from the USA and UK, along with Australians. Kelly-Ann Denton's course *Big Picture Thinking for Artists* had a full class of 12, and Paul McDonald's excellent professional practice online courses *Be Exhibition Ready!* and *Think and Act Like a Professional Artist* were both very popular.

The two-day Autumn and Spring Weekend Workshops in May and September are also popular, with 157 students attending 11 workshops. Some of the most successful courses included *Drawing with Light* with Amanda Williams; *A Weekend on the Wheel* with Tania Rollond; *Experimental Drawing* with Toshiko Oiyama and *Coils, Coils, Coils: Introduction to Handbuilding* with Alexandra Standen.

Winter School highlights included Dr Christine Dean's sold-out course *Painting in Colour and the Art of Colin Lanceley*, held in conjunction with the NAS Gallery exhibition *Colin Lanceley: Earthly Delights*. We welcomed new lecturer Monika Behrens for *Painting Masterclass* and the return of NAS lecturer Dr Chelsea Lehmann to teach *Oil Painting: Figure and Portrait*.

'It was one of the best and most insightful experiences. I was blown away by my time here, it completely exceeded my expectations.'

Students participating in Short Courses at NAS in 2022.

Short Courses had a significant uptake in the latter half of the year, with 22 courses and 277 students enrolled in Term 3, and 18 courses with 231 students enrolled in Term 4. New lecture-style art history courses were introduced including *Art, Gender and Sexuality* and *Demystifying the Art Market*, both well-patronised. Another successful new course for our Art + Culture program was *The Art of Art Collecting*, facilitated by Santy Saptari with specialists from the Sydney gallery industry. Guest speakers included gallerists Dominik Mersch, Michael Reid, Ralph Hobbs, and Victoria Scott from Roslyn Oxley Gallery.

The NAS Public Programs are positioned under the banner of NAS Open, led by Dr Ella Dreyfus, Head of Public Programs. NAS Open includes the adults' Short Courses, assisted by Public Programs Administrative Officer Grace Newell; School Holiday Workshops and HSC Intensive programs managed by Cecilia Jackson; and the enduring Life Drawing Club, twice-weekly open drawing sessions, facilitated by Spencer White for over 25 years.



NAS Short Courses Participant Numbers 2016–2022

		Summer School	Summer School Week Two	Term One (On Campus)	Term One (Online)	Term Two (On Campus)	Term Two (Online)	Autumn Weekend Workshop	Half Year Total	Winter School	Term Three (On Campus)	Term Three (Online)	Spring Weekend Workshop	Term Four (On Campus)	Term Four (Online)	FULL YEAR TOTAL
2016	Courses	21	n/a	16	N/A	10	N/A	5	52	11	13	N/A	5	14	N/A	95
	Participants	257	n/a	193	N/A	116	N/A	62	628	137	132	N/A	55	159	N/A	1111
2017	Courses	19	n/a	16	N/A	17	N/A	5	57	14	16	N/A	8	11	N/A	106
	Participants	242	n/a	197	N/A	188	N/A	61	688	138	176	N/A	82	144	N/A	1228
2018	Courses	20	4	19	N/A	15	N/A	7	65	12	12	N/A	11	15	N/A	115
	Participants	251	60	228	N/A	179	N/A	93	811	152	131	N/A	128	176	N/A	1398
2019	Courses	17	9	20	N/A	16	N/A	7	69	11	15	N/A	10	13	N/A	118
	Participants	246	88	187	N/A	170	N/A	92	783	114	138	N/A	103	113	N/A	1251
2020*	Courses	15	12	15	N/A	N/A	8	N/A	50	N/A	13	5	N/A	9	9	86
	Participants	198	130	157	N/A	N/A	95	N/A	580	N/A	149	54	N/A	107	90	980
2021*	Courses	16	16	18	9	19	7	9	94	N/A	N/A	12	3	9	11	129
	Participants	190	179	184	79	236	64	78	1010	N/A	N/A	147	27	101	107	1392
2022	Courses	13	6	16	8	18	8	5	74	9	17	5	6	13	5	129
	Participants	128	72	205	77	217	70	53	822	115	197	80	70	170	61	1515

\* Covid years



# NAS Galleries

The dynamic program at the NAS Galleries enhances the School's role as a leading centre for visual arts education in the Asia-Pacific, with ambitious group and solo exhibitions by Australian and international artists that foster critical appreciation of art and innovative art practice.

The NAS Gallery is one of Sydney's most well-appointed and distinctive exhibition spaces, housed in a former cellblock of the colonial-era Darlinghurst Gaol. The NAS Galleries program continued to develop in 2022, with exhibitions also held onsite in our beautiful campus spaces The Drawing Gallery and the Rayner Hoff Project Space, as well as offsite with our many exhibition partners including regional galleries and NSW Parliament House.

This was an extremely impressive year for NAS Galleries, starting with the much-anticipated 2021 Postgrad Show showcasing work by Master of Fine Art (MFA) graduating students. This was followed by the 2021 Grad Show, showcasing work by Bachelor of Fine Art (BFA) graduating students.

Our annual Queer Contemporary exhibition was again held in association with the Sydney Gay and Lesbian Mardi Gras with the successful exhibition *I want a future that lives up to my past*, curated by Dr Elizabeth Bradshaw, NAS alumna and lecturer.

A major highlight of the 2022 exhibition calendar was *The 23rd Biennale of Sydney: rivus* curated by Artistic Director José Roca, Paschal Daantos-Berry, Anna Davis, Hannah Donnelly and Talia Linz. It was incredibly successful and activated the NAS Gallery, The Drawing Gallery and the Margaret Olley Building.

NAS was proud to develop and present a major exhibition on the life and work of our esteemed alumnus with *Colin Lanceley: Earthly Delights*, a long overdue tribute to this highly influential educator and modernist. Curated by guest curator Sioux Garside, the exhibition was accompanied by a substantial 150-page catalogue supported by the Gordon Darling Foundation.

In partnership with Artspace, NAS presented the 2022 Visual Arts Emerging Fellowship (VAEF) exhibition in August in the NAS Gallery featuring the work of the six finalists: Eddie Abd, Chun Yin Rainbow Chan, Cindy Yuen-Zhe Chen, Joe Wilson and Chanelle Collier, Emily Parsons-Lord and Genevieve Felix Reynolds. It was an impressive showcase for these NSW emerging artists including Cindy Yuen-Zhe Chen's intricate tribute to the incarcerated women of Darlinghurst Gaol. Eddie Abd won the Fellowship with her response to female-led silk production in Lebanon linked to her own migration story.

Also in August, *The Drawing Exchange* (TDE) opened in the Drawing Gallery, a collaborative project with Adelaide Central School of Art and Maitland Regional Gallery featuring artists Dennis Golding, Nadia Odlum, Aude Parichot and Margaret Seymour. Coordinated by NAS alumnus and teacher Luke Thurgate, each participant used their distinctive practices together in the space to test the traditional boundaries of drawing. After showing at NAS, TDE travelled to Adelaide and Maitland.

Another landmark event was the opening of *CAPTIVATE: The National Art School and Darlinghurst Gaol* in September, accompanied by the launch of a new book, *CAPTIVATE: Stories from the National Art School and Darlinghurst Gaol*. Showing across all campus gallery spaces and curated by a curatorium of Deborah Beck, Katrina Cashman, Sonia Legge and Vivienne Webb, with Joe Frost, Lorraine Kypiotis, Georgia Mokak and John Waight, this was the first major exhibition to explore Darlinghurst Gaol's history as well as covering the different eras and creative activities of the School.

The historic gaol tours also relaunched at this time after taking a break due to Covid. *CAPTIVATE* was very popular and well-attended, and the book, written by Deborah Beck, Jennifer Byrne, Lorraine Kypiotis and Jacqui Taffel and edited by Judith Blackall, was well-reviewed and received.

As always the NAS Galleries onsite exhibitions were enhanced by a dynamic range of public programs, including artist talks, lectures and art-making activities that provided a rich context for the participation in, appreciation and understanding of art.

In addition, our active program of many offsite activities included the exhibition *National Art School and the NSW Landscape* at NSW Parliament House, hosted by the Hon. Don Harwin MLC; our extremely successful exhibit at Sydney Contemporary representing recent NAS graduates; and the touring exhibitions *National Art Part 1* and *Dobell Drawing Prize #22*, ensuring the continued reach of our programs to as wide an audience as possible.

## Gallery and Collections Team

Producing our enviable program of exhibitions, events and off-site programs, the Gallery Team comprises Katrina Cashman, Gallery Manager and Senior Curator; Vivienne Webb, Curator of Exhibitions; Ashton Biddulph, Gallery Coordinator; Deborah Beck, NAS Archivist and Collections Manager; and Sonia Legge, Curator of Collections. In 2022 the team also included Olivia Sophia as Curator of Special Projects, and Camille Gillyboeuf, Dobell Drawing Prize Administrator.

# 2022 Exhibitions



## The Postgrad Show 2021

22–30 January 2022

NAS Galleries, Drawing Gallery and Rayner Hoff Project Space

After being postponed in late 2021 due to the Covid lockdown, the Postgrad Show featured about 500 works from 35 post-graduates, including 31 Master of Fine Art, two Graduate Diploma of Fine Art and two Doctor of Fine Art graduates, the first to complete this new degree. They represented all departments: ceramics, drawing, painting, photomedia, printmaking and sculpture. The exhibition was presented in the NAS Gallery, The Drawing Gallery, the Rayner Hoff Project Space and in studio spaces across campus, curated by Katrina Cashman.

Total visitors: **2,405**  
Days open to the public: **12**

## The Grad Show 2021

11–20 February 2022

NAS Gallery and Rayner Hoff Project Space

Also postponed from late 2021 due to Covid, *The Grad Show* featured about 1,500 artworks by 149 Bachelor of Fine Art graduates from all departments: ceramics, drawing, painting, photomedia, printmaking and sculpture. The exhibition was presented in the NAS Gallery, The Drawing Gallery, the Rayner Hoff Project Space and in studio spaces across campus, curated by Katrina Cashman. The NAS Grad Shows are always a highlight of the Sydney arts calendar and it was wonderful to see so many visitors come and celebrate these graduates for their hard work and persistence through the Covid years.

Total visitors: **6,484**  
Days open to the public: **12**



## Queer Contemporary: I want a future that lives up to my past

25 February – 12 March 2022

Rayner Hoff Project Space

Curated by artist, alumna and NAS lecturer Dr Elizabeth Bradshaw, this show was presented in partnership with the Sydney Gay and Lesbian Mardi Gras. It brought together a range of distinct LGBTQIA+ voices from within the NAS community including lecturers and alumni, presenting works in dialogue about the nature of contemporary art and politics, and possible personal, local and global futures through queer visual languages and points of view.

Total visitors: **1,163**  
Days open to the public: **17**



## 23rd Biennale of Sydney: rivus

12 March – 13 June 2022

NAS Galleries, Drawing Gallery, Chapel

Presented at NAS in partnership with Artspace, *rivus* was imagined as a subterranean river once buried that now resurfaces, the theme for the 23rd Biennale of Sydney. Across three spaces at NAS, participants explored displacement, erasure, impeded flows and stagnant waters, guiding viewers through submarine universes, both real and imagined. Language, song and storytelling were used to connect to the spirits of the land and waters. Marks made by the body called forth watery beings from the past and the future. On this fraught site, the deep well of history was no longer contained and the desire for healing and reclamation were brought to the fore.

Total visitors: **8,209**  
Days open to the public: **93**





# 2022 Exhibitions

## Colin Lanceley: Earthly Delights

24 June – 13 August 2022  
NAS Gallery

Curated by Sioux Garside, this major exhibition celebrated Colin Lanceley (1938-2015), a Modernist trailblazer who believed in celebrating the joyous qualities of life in his vibrant, three-dimensional art.

After studying at NAS in the 1950s Lanceley returned to teach here from the 1980s, then in the 1990s helped write a new chapter for the School as an independent tertiary institution offering visual art degrees, after decades of being attached to NSW's technical education sector. In the 1960s and 70s, Colin was a vigorous and adventurous spirit at a time when contemporary Australian art was discovering new forms and inspiration, as well as acknowledging the ancient country's unique and powerful Indigenous art. The exhibition celebrated Colin's life and work, confirming his creative legacy in the same year NAS celebrated 100 years since moving to the Darlinghurst Gaol site.

Total visitors: **3,998**  
Days open to the public: **51**



## NSW Visual Artists Emerging Fellowship (VAEF)

25 August – 11 September 2022  
NAS Gallery

NAS was pleased to host the 2022 VAEF exhibition in partnership with Artspace while their usual home at The Gunnerly underwent redevelopment. Presenting and encouraging the dynamism and breadth of emerging contemporary artistic practice in NSW, the exhibition featured the expansive visual art practices of the finalists: Eddie Abd, Chun Yin Rainbow Chan, Cindy Yuen-Zhe Chen, Joe Wilson and Chanelle Collier, Emily Parsons-Lord, and Genevieve Felix Reynolds. Eddie Abd was awarded the Fellowship.

Total visitors: **1,595**  
Days open to the public: **17**



## CAPTIVATE: The National Art School and Darlinghurst Gaol

23 September – 30 October 2022  
NAS Galleries, Drawing Gallery and Rayner Hoff Project Space

CAPTIVATE marked a significant double centenary: 200 years since building began in 1822 on Darlinghurst Gaol's tall sandstone walls, and 100 years since NAS moved into the site in 1922. Across campus, this exciting program of exhibitions and activities explored a rich legacy of stories, from the Gadigal Peoples here since the beginning, to the colonial-era gaol, then the art school.

Curated by a NAS curatorium of Deborah Beck, Katrina Cashman, Sonia Legge and Vivienne Webb with Joe Frost, Lorraine Kypiotis, Georgia Mokak and John Waight, the exhibition was largely drawn from the NAS Archive and Collection, as well as special loans from public and private collections. Many of these historic items and artworks had never been seen before in public, such as artworks by prisoners who showed remarkable talent and the original revolver wielded by a prison governor in the 1800s. As many people with connections to the site responded to a public call out for the exhibition, numerous new items entered the NAS Archives and Collection permanently in 2022.

Total visitors: **4,301**  
Days open to the public: **36**

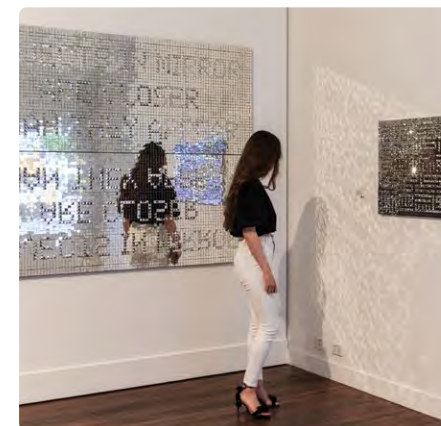


## The Postgrad Show 2022

11–20 November 2022  
NAS Galleries, Drawing Gallery and Rayner Hoff Project Space

The Postgrad Show featured 39 postgraduates including 35 Master of Fine Art and three Doctor of Fine Art graduates, representing all departments: ceramics, drawing, painting, photomedia, printmaking and sculpture. The exhibition presented about 550 works in the NAS Gallery, The Drawing Gallery and Rayner Hoff Project Space, and in studio spaces across campus, curated by Katrina Cashman. After the disruption for the 2021 Grad Shows due to Covid, it was wonderful to return to the usual schedule and welcome visitors on campus without restrictions.

Total visitors: **3,537**  
Days open to the public: **12**



## The Grad Show 2022

9–18 December 2022  
NAS Galleries, Drawing Gallery and Rayner Hoff Project Space

The Grad Show featured about 1,300 works by 150 Bachelor of Fine Art graduates, across all departments: ceramics, drawing, painting, photomedia, printmaking and sculpture. The exhibition was presented in the NAS Gallery, The Drawing Gallery and Rayner Hoff Project Space and in studio spaces across campus, curated by Katrina Cashman. At the end of this centenary year looking back at our past, the 2022 Grad Show was a great celebration of the future.

Total visitors: **5,262**  
Days open to the public: **12**

# The Drawing Gallery

## The Drawing Exchange

15 August – 11 September 2022  
Drawing Gallery

The Drawing Exchange (TDE) fosters creative exchange between artists and art institutions, through a program focusing on innovative drawing practices. TDE 2022 was the third iteration of an ongoing collaboration between Adelaide Central School of Art and NAS. In 2022, Maitland Regional Art Gallery (NSW) joined the program, expanding the national reach of TDE. This theme this year was Site. The nine selected artists responded to the locality and history of their home institution and potentially the other participating venues' sites. In several works the artists extended beyond the specificity of the art school or gallery to engage with broader concepts of site.

Total visitors: **1,452**  
Days open to the public: **28**





# NAS Galleries Offsite Programs and Touring Exhibitions

## National Art School and the NSW Landscape

9–31 March 2022  
The Fountain Court Gallery, NSW Parliament House

This exhibition explored the relationship between people, land and culture in NSW, through works by 21 significant Australian artists who studied at NAS. Curated by Katrina Cashman, Olivia Sophia and Vivienne Webb it highlighted the importance of artistic expression in informing our understanding of the environment in different state regions. The selection of artworks included the voices and experiences of First Peoples artists as well as the multiplicity of cultures represented in NSW who have shaped our sense of place over the generations. The variety of works on display across different disciplines reflected the incredible diversity of the landscape, encompassing urban, rural, coastal, desert and mountainous locations.

Total visitors **5,000**  
Days open to the public **22**

## Sydney Contemporary Art Fair

8–11 November 2022

Curated by Steven Alderton, Katrina Cashman and Olivia Sophia, NAS's presentation at the annual Sydney Contemporary Art Fair was extremely well received. In 2022 the exhibition returned to Carriageworks following two years online due to Covid restrictions. NAS showcased the work of eight emerging artists and recent MFA and BFA graduates, featuring outstanding recent examples of work across painting, drawing, ceramics and sculpture. The exhibition proved an outstanding success, attracting much attention and artwork sales and future opportunities for our graduates. Exhibiting artists were Arash Chehel Nabi, Susie Choi, Bridie Greedy, Charlotte Komsic, Dylan Newling, TC Overson, Onrie Radovic and Greg Stanford.

Total visitors: **28,000**  
Days open to the public: **6**  
including VIP previews



Margaret Olley, *Sydney Harbour from the Rocks* 2009

## Dobell Drawing Prize #22: Touring Exhibition

3 December 2021 – 15 January 2022  
Logan Art Gallery, QLD

Total visitors: **927**  
Days open to the public: **26**

18 February 2022 – 9 April 2022  
Bank Art Museum Moree, NSW

Total visitors: **1,450**  
Days open to the public: **44**

22 April 2022 – 5 June 2022  
Gosford Art Gallery, NSW

Total visitors: **4,539**  
Days open to the public: **44**

25 June 2022 – 14 August 2022  
Cowra Regional Art Gallery, NSW

Total visitors: **827**  
Days open to the public: **43**

2 September 2022 – 23 October 2022  
Griffith Regional Art Gallery, NSW

Total visitors: **930**  
Days open to the public: **38**

5 November 2022 – 22 January 2023  
Glasshouse Port Macquarie Regional Art Gallery, NSW

Total visitors: **7,388**  
Days open to the public: **79**

## National Art Part 1: Touring Exhibition

16 October 2021 – 16 January 2022  
Maitland Regional Art Gallery, NSW

Total visitors: **5,340**  
Days open to the public: **75**

## The Drawing Exchange

9 September – 29 October 2022  
Adelaide Central School of Art Gallery, SA

Total visitors: **200**  
Days open to the public: **25**

3 September – 30 October 2022  
Maitland Regional Art Gallery, NSW

Total visitors: **9,818**  
Days open to the public: **48**

## Valerie Marshall Strong Olsen: A rare sensibility

12 November 2022 – 5 March 2023  
Maitland Regional Art Gallery, NSW

Total visitors: **20,299**  
Days open to the public: **96**

## John Olsen: Goya's Dog

26 March – 15 May 2022  
Ngununggula

Total visitors: **7,839**  
Days open to the public: **51**



NAS Galleries onsite exhibitions and Gallery programs 2022 total attendance figures

**38,406**

Including:



2022 NAS Galleries exhibition program

**46 events**  
**1,593 attendees**



2022 NAS Galleries high school students

**11 groups**  
**178 students**



2022 NAS Galleries tertiary students

**19 groups**  
**415 students**



2022 NAS Galleries special interest groups

**17 groups**  
**360 students**



NAS Galleries offsite programs  
TOTAL Attendances 2022

**91,000+**

## Creative and Strategic Partnerships

The NAS Galleries gratefully acknowledge the many generous artists, galleries, private lenders and public institutions who have loaned works for our 2022 exhibitions. We also thank the curators, arts industry professionals, gallery volunteers and individuals who have contributed in a number of ways to our program. Organisations we have collaborated with include the Copyright Council, Gordon Darling Foundation, Minderoo Foundation, Sir William Dobell Art Foundation, Sydney Gay and Lesbian Mardi Gras, Art Fairs Australia, City of Sydney, Clyde and Co. and many others.



## Gallery Volunteers

The NAS Galleries gratefully acknowledge the many hard-working volunteers who assist in managing the gallery spaces. Our volunteers are crucial to our exhibitions and visitor experiences, so thank you very sincerely to these people, we couldn't do what we do without you.

Jane Alexander  
Christian Amarille  
Bridget Austin  
Stanley Begas  
Julia Bell  
Sara Blackwell  
Michael Bogle  
Frank Cannata  
Wei Chen  
Jenny Chynoweth  
Hunter Clarke  
Joanne Costanzo  
Paula Cristina Cuyutupa Garcia  
Sally de Kock  
Patrick Doab  
Emily Eden  
Sarah Edmondson  
Victoria Fabian-Buttriss  
John Fisher  
Olivia Harwood  
Jenny Herbert Smith  
Margaret (Maggie) Holles  
Oscar Jeffreson  
Margaret Jewell  
Faezeh Kheiri  
Yana Liang  
Eve Lichtnauer  
Joyce Lubotzky  
Anoushka Mahajan  
Nobuko Matsuda  
Karen McAndrew  
Paula McCambridge  
Sarah McCarthy  
Binxin (Mok) Mo  
Linda Monmouth  
Connie Nicolas  
Judith Noakes  
Lynette Occhiuto  
Sassy Park  
Svetlana Prokhorova  
Jane Randall  
Gules Saphthari  
Glynis Scowen  
Jonathan Soloman  
Aquestra Stott  
Asja Suljic  
Anna Tierney  
Phillip Whiteley  
Indra Wills  
Nancy Xia  
Zoe Xu  
Ella Yousafzai  
Susan Zhou  
Emma Zhu  
Brendan Zlatkis



# NAS Archive and Collection

The National Art School Archive and Collection is housed on the first floor of the Postgraduate Centre in Building 11. The collection of over 5,500 items plays a major role at NAS, both as a teaching resource and historical record. The Collection is managed by NAS Archivist and Collections Manager Deborah Beck with NAS Curator, Collections, Sonia Legge.

Most of 2022 was taken up working on a major exhibition project – *CAPTIVATE: The National Art School and Darlinghurst Gaol* (23 September – 30 October) which celebrated our centenary on the former Darlinghurst Gaol site. In three venues across campus, 557 items were exhibited including 455 from the NAS Collection.

Downstairs, the NAS Gallery featured archival items and artwork relating to Darlinghurst Gaol from the NAS collection with additional material borrowed from a range of institutions including the Justice & Police Museum; Old Dubbo Gaol; State Correctional Museum, Cooma; State Library of NSW; Sisters of Charity Congregational Archives, as well as private lenders including alumni. *CAPTIVATE* was the most comprehensive display of material relating to the historic gaol site ever held. Upstairs in the NAS Gallery artwork by alumni, *Heads of School* and former teachers was shown, and in the Drawing Gallery an exhibition curated by Joe Frost celebrated 100 years of drawing on this site. The Rayner Hoff Project Space was dedicated to material and artworks about the making of art. The main exhibitions in the NAS galleries received 4,301 unique visitors, and a total of 9,333 visitors went to all three gallery spaces.



Original Darlinghurst Gaol stamp c1860s, found by a student and taken offsite, now in Adelaide.



To accompany the exhibition, the book *CAPTIVATE: Stories from the National Art School and Darlinghurst Gaol* was written in record time by Deborah Beck, with additional chapters by Jennifer Byrne, Lorraine Kypiotis and Jacqui Taffel. The book, like the exhibition, marks two significant milestones: 100 years of NAS's presence on its current site in Darlinghurst, and 200 years since the first stones were quarried and laid for the walls of Darlinghurst Gaol in 1822. Twenty chapters of stories recount the life of the oldest extant gaol in NSW and the most renowned art school, two notable Sydney institutions that helped shape our penal and cultural history. The book is illustrated with over 200 images from the NAS Archive and Collection as well as other public and private collections.

Four paintings from the Collection were conserved, including an early student work, *Hospital Ship*, by Tony Tuckson and a portrait of the well-known model, Rita, by Freda Robertshaw, and 15 works on paper were sent for restoration during 2022. Among these were significant new acquisitions including Sir John Cecil Read's scrapbook, containing original artworks by Darlinghurst Gaol inmates and completed while Read was governor of Darlinghurst Gaol from 1861-1888. Also donated were two c.1940s pencil sketches by Indigenous student Shirley Martin/De Vocht. Recently donated works by John Olsen, Norman Hetherington and Lyndon Dadswell were conserved and framed for *CAPTIVATE*.

The NAS Collection received eight donations in 2022 via the Australian Government's Cultural Gifts Program of works by John Olsen, Rodney Pople, Giles Alexander, Fiona Lowry and Noel McKenna. The Archives purchased 20 artworks by BFA students and 15 artworks from MFA students during their 2021 and 2022 graduate exhibitions, and also bought artworks by Frank Norton, Jean Isherwood, Oliffe Richmond, Ron Lambert and Gunter Christmann.

The Archives' digitisation program continued during 2022. Volunteers Frank Cannata, Geirthana Nandakumaran, Jane Alexander and John Fisher photographed works on paper and uploaded them to our database, digitising 1246 items over the past year. New volunteer Michael Bogle is documenting the extensive NAS collection of photographs, which once scanned and uploaded will make the photographic collection far more accessible.

Seven institutions borrowed work from the Collection in 2022: a student work by Vivienne Binns was lent to the Museum of Contemporary Art, Sydney, for the exhibition *Vivienne Binns: On and Through the Surface*; two Joan Ross works to Manly Art Gallery and Museum for *Destination Sydney – the natural world*; one artwork by Melinda Hunt to the Queen's Club; five artworks to The Honourable Don Harwin MLC (by Eliza Gosse, Euan Macleod and Tony Tuckson); two paintings by Daniel Boyd to the Art Gallery of NSW for *Daniel Boyd: Treasure Island*; two artworks were hung in the Hon Alister Henskens SC MP's office (Ken Done and Guido Maestri) and three in the Hon Benjamin Franklin MP's office (Dorothy Napangardi and Nicola Smith).

The Archive had 222 visitors for NAS Open Day and the rooms were visited by 838 staff, students and researchers during 2022, while more than 200 artworks and archive items from the Collection were on display across campus.



Sonia Legge (Curator, Collections) in the NAS Archive and Collection, 2022 Open Day. Photo: Samuel Carvajal

NAS is grateful to all those who generously donated items in 2022: Giles Alexander; Bill Anderson; Patrick Blake; Kate Briscoe; Judy and Brian Campbell; Ann Cape; Vaughn W de Vocht and Nicole L Drake; Harrie Fasher; Belinda Fox; Julie Friedeberger; Aaron, Rosa and Samantha Hajinakitas; Stephen Henstock; Rebecca Hetherington; June Lahm; Randi Linnegar and Robert Linnegar; Fiona Lowry; Graham Mackie; Margaret McKenna; Henry Mulholland and Helen Lovelock; Elaine Norling; Terence O'Donnell; John Olsen; TC Overson; Daniel Pata; Rose Peel; Jennifer Pinson; Cassi Plate; Rodney Pople; John Read; Mary Read; Jeff Rigby; Roslyn Gail Rogers; Evan Salmon; Petre Santry; Chrissie Shaw; Imants Tillers; Belinda Vivian; Nicole Vonwiller; Tim Winters and Penny Zylstra.

As part of the campus restoration works in 2022, Archivist Deborah Beck liaised with the archaeologists and heritage stonemasons working on site, providing access to historic photographs, maps and plans from the NAS Archive. Beck continued to work closely with Urbis and Create NSW on a comprehensive Conservation Management Plan for the site, which was completed in August 2022.

In summary, 2022 was a very successful year for raising the profile of NAS and its Collection. With loans of works to major galleries and institutions, excellent media coverage and large visitor numbers to *CAPTIVATE*, more people became aware of the Collection, and many more offers of donations were received.

81  
DONORS

276  
ART COLLECTION ITEMS  
ACQUIRED

73  
ARCHIVE ITEMS  
ACQUIRED



Lyndon Dadswell  
Portrait of Travis McKie c1937  
Painted plaster on  
wooden base  
Gift of Penny Zylstra, 2022

Governor Read scrapbook page  
Sticking up the Lambing Flat Coach  
c.1861-1889  
Pen and ink on paper  
Possibly by bushranger Captain Starlight  
Gift of the Read family 2022





# Commercial and Development





# Venue Hire

After a couple of uneven years due to Covid, and a major renovation in 2021 as part of NAS’s AMU works, the Cell Block Theatre (CBT) was back in 2022, reopening in February as planned. Improved features included significant upgrades to the audio-visual infrastructure with new lighting, sound and rigging systems, a state-of-the-art projector and screen and improved kitchen equipment for catering.

From February to June, the CBT was the focal point for NAS NEO, the new Culture Up Late program funded by the NSW Government that ran across campus each Thursday, offering a different arts and entertainment program each week. The CBT proved its versatility, morphing from live and loud concert hall to intimate cabaret space to film screening cinema to TEDx talk competition venue.

In 2022 once again the space hosted a large range of outside hire events, from product launches to classical music, lavish banquets to weddings. Towards the end of the year, as building works were completed on the courtyard outside the Cell Block, a number of events took advantage of this attractive new outdoor area. One wedding party used the courtyard in the morning for a traditional Hindu ceremony, then the space was transformed, with guests returning in the evening for the western ceremony in the courtyard and reception in the CBT.

Other highlights of 2022 were the launch of ARTEXPRESS Virtual 2022 hosted by The NSW Department of Education to experience virtual reality artworks created by HSC students; *The Nightline*, the Sydney Festival immersive show installed in Building 5; the NSW Government’s Great Southern Nights live music initiative; the Gilead World AIDS Day dinner; concerts from the Song Company, Bach Akademie and Ensemble Offspring; BMW Rushcutters Bay’s Christmas Party; and the spectacular Levi’s Halloween Brand Activation which made full use of the venue’s updated lighting capabilities.

Levi’s Halloween Influencer Event in the Cell Block Theatre.



# Print Lab

Amanda Woollard in The Print Lab. Photo: Peter Morgan



The National Art School’s professional digital printing facility, Print Lab, provides large-format, premium-quality fine art prints, run onsite at NAS to the highest standards by Digital Imaging and Print Lab Coordinator Amanda Woollard.

Amanda provides printing for NAS students and alumni, businesses and the general public on premium fine art papers, general purpose papers and alternative print media such as Ulano film and Jacquard Belgian linen.

As well as processing print orders for NAS students, the Print Lab also assists with editing and printing consultations. Customers outside the art school include galleries, fine art photographers, illustrators, printmakers, painters, archivists, architects and school students.

The Print Lab re-opened on 4 January 2022 to assist our 2021 MFA and BFA students, who due to Covid lockdowns were yet to graduate. Over the course of the year, the Print Lab workflow returned to pre-Covid levels.

The system established during the 2020 lockdown has continued, with online ordering and file-receiving processes, and pre-arranged pick-up times for completed projects outside NAS’s Forbes Street entrance, allowing customers to collect their work after 5pm and on Saturdays.

In 2022 Print Lab introduced the new Ilford Galerie professional inkjet photo range. These beautiful papers are in Smooth Gloss and Metallic Gloss, perfect for those looking for a more traditional photography aesthetic through digital print output.

In 2022 Amanda continued printing for a number of metropolitan and regional high schools, assisting HSC students with their final bodies of work. In June the Print Lab also offered HSC students in Lismore a 50% print discount as part of NAS’s two-day workshop assisting students who had lost all their HSC work during the floods.

Print Lab also provided artwork for a number of exhibitions including the 23<sup>rd</sup> Biennale of Sydney: rivus in the NAS Gallery; Artspace’s 52 Actions at Penrith Regional Gallery; and NAS Head of Photomedia Geoff Kleem’s solo show at Kronenberg Mais Wright Gallery.



“I absolutely adore the prints, thank you so much! I’ll be putting in another order soon.”

Taylor, documentary travel photo series

“The prints you did for us are now happily in frames and looking fabulous, ready for our event tomorrow.”

Jeanette, new artworks for St Vincent’s Hospital

“THANK YOU. The prints look great and thank you for all the guidance in getting the files ready!”

Antonietta, prints for Etsy store



# Philanthropy



In 2022, the National Art School raised \$1,309,999 via philanthropic donations, sponsorships, and fundraising events.



The National Art School relies on the dedication and generosity of private donors, trusts, foundations and corporate partners to ensure a bright future for studio-based art education. Donations support the development of our academic, outreach, public and First Peoples programs, as well as the NAS library, studios and galleries.

Thank you to all our patrons and partners who supported NAS throughout this momentous centenary year.

## Annual Appeal

Our 2022 Annual Appeal raised a total of \$105,080. We were delighted with the public response to the campaign, which profiled eight students in their studios, talking about their experiences at NAS.

## Prizes and Awards

At our end-of-year awards ceremony in December 2022, 67 prizes, awards and scholarships were presented to students. Thanks to the generosity of our donors and partners, this was the largest prize offering to date for NAS students and a wonderful encouragement for the recipients.

Above:  
Guests at the Centenary Art Auction and Gala, Cell Block Theatre and Courtyard, October 2022; NSW Arts Minister Ben Franklin having his portrait sketched by NAS student Alice Xu.  
Left:  
Wendy Whiteley at the Centenary Art Auction and Gala. Photos: Nicole Anderson

## NAS Endowment

The NAS Endowment Program was launched in 2022 to contribute to the School's financial sustainability. Earnings from endowment investments help support the education of artists for generations to come.

We extend our sincere thanks to NAS alumna and Fellow Wendy Whiteley OAM for her generous donation of \$500,000 to create the Wendy and Arkie Whiteley Endowment Fund. The Fund supports female students and alumni, contributing to exhibitions, residencies and acquisitions for the NAS Collection.

We are also very grateful to Denis Savil, the inaugural supporter of our First Peoples Program Endowment Fund.



# Supporter Engagement and Events

After two years of Covid lockdowns and interruptions, we were thrilled to welcome our patrons, partners, alumni, artists and collectors back to campus for a full calendar of events in 2022.

Highlights included:



## Patron events

NAS patrons enjoyed a wide range of events in 2022. We held VIP previews and patron breakfasts for our onsite exhibitions *23<sup>rd</sup> Biennale of Sydney: rīvus*; *Queer Contemporary: I want a future that lives up to my past*; *Colin Lanceley: Earthly Delights*; *NSW Visual Arts Emerging Fellowship*; *CAPTIVATE: The National Art School and Darlinghurst Gaol*; and our Grad and Postgrad shows at the beginning and end of the year. Patrons also enjoyed a preview of Eliza Gosse's exhibition *Bumpy Roads and Tip Top Sandwiches* at Olsen Gallery, and the opportunity to view NAS's touring *John Olsen: Goya's Dog* exhibition at the newly opened Ngununggula gallery in the Southern Highlands.

NAS Director and CEO Steven Alderton hosting the 2022 Postgrad Show VIP tour. Photo: Peter Morgan

## Centenary Art Auction and Gala

NAS held its second major art auction in October to support our First Peoples and Outreach programs. Philanthropists, collectors and artists came together to celebrate a century on this site as we raised crucial funds for our future. We thank the many artists who donated works for the auction, including Guido Maestri who also generously helped in the organisation of the event. We were delighted to welcome the NAS Artist Band back on stage and host a very special performances by artist Blak Douglas on the Didgeridoo. With the help of auctioneer Justin Miller and MC Jennifer Byrne, we raised \$276,350 on the night, a fantastic result.



Artist Blak Douglas performing at the Centenary Art Auction and Gala. Photo: Nicole Anderson

## Opening of the Margaret Olley Building and the Drawing Gallery

In August 2022, we celebrated the official opening of the Margaret Olley Building and The Drawing Gallery, part of the National Centre for Drawing at NAS. Renovation of these remarkable spaces was made possible by the generous \$500,000 bequest from the Margaret Olley Art Trust in 2019. We were thrilled to welcome Philip Bacon AO and Christine France from the Trust, alongside the NAS Board, Foundation and major benefactors for a special lunch and exhibition of Margaret Olley's work.



Guests at the Margaret Olley Building opening lunch in the Drawing Gallery. Photo: Samuel Carvajal



Support



Government Partner



Major Supporters



Legal Partner

Supporters



Beverage Partners



NAS Patrons

We would like to thank our philanthropic supporters for 2022.

Aureolin

The Margaret Olley Art Trust  
Minderoo Foundation  
Susan Rothwell AM and Garry Rothwell AM  
Wendy and Arkie Whiteley Endowment Fund

Violet

Ian Darling AO  
The Gibbon Foundation  
Roslyn Packer AC  
Jeff Weeden

Cobalt

Oranges & Sardines Foundation  
Sir William Dobell Art Foundation

Turquoise

Baillie Family Foundation  
Guido and Michelle Belgiorno-Nettis  
Craig Betts  
Copyright Agency’s Cultural Fund  
Davies Family Foundation  
Gordon Darling Foundation  
Kathryn Greiner AO  
Edward and Deborah Griffin  
Belinda Hutchinson AC  
David and Angela Kent  
Kay Lanceley  
Suzanne and Tony Maple Brown  
Andrew Muston  
Mark Nelson  
The Snow Foundation  
Howard Tanner AM and Mary Tanner  
Walker Family Foundation

Vermilion

Julian Beaumont OAM  
Michael Carman  
Georgia Cleary  
Judy Crawford  
Peter and Penny Curry  
Anna Dudek  
Frazis Capital Partners  
The Hon Don Harwin  
Luke Hastings  
Robert Keldoulis  
Ross McDiven  
Hamish Murray  
Alex and Lisa Rock  
Denis Savill  
Penelope Seidler AM  
Geoff Selig

Cerulean

Kirsty Alexandrou  
Paul Bangay OAM  
Baker McKenzie  
Teresa and Andre Biet  
Annette Blinco & William Blinco  
Mattia Bondanza  
Matilde Busana and Bronwyn Guthrie  
Jennifer Byrne  
Philip Cox AO  
Mary Creixell  
Nicky and Nick Cooney  
Ken Done AM  
Blak Douglas  
Paul Ferman  
David Fleming  
Ian Fox  
Ryan Gollan  
Eliza Gosse  
Tony and Louella Grattan-Smith  
David Grayce  
Lachlan Greenbank  
Tony Grey AM  
Sung Gu Lee  
Lloyd Harris  
Melissa Higgins  
James Hill  
Herbert-Smith Family  
Mark Hughes  
Huroi Inan  
Brenton R. Kewley  
Amanda and Andrew Love  
Michael Love  
Royston Lim  
Guido Maestri  
Amanda Maple-Brown  
Julianne Maxwell  
Justin Miller  
Modena360  
Shanthini Naidoo and Adrian Churchill  
Zareh Nalbandian  
Ian Neil SC  
Margaret Nolan and Ronan Sulich  
Giles Ockenden  
Tim Olsen  
Mike & Felizitas Parr  
Dr Andrew Pethebridge  
Dr Shirley Randell AO  
Tim Robertson and Francesca Delano Davis  
Michael Rose and Jo D’Antonio  
Benjamin Jay Shand  
Professor Christina Slade  
Michael Snelling and Suhanya Raffel  
X Squared Design Pty Ltd  
Anonymous (2)

Scholarships, Prizes and Awards

Violet

Bird Holcomb Foundation  
Clitheroe Foundation  
Barbara and Bruce Solomon

Turquoise

Jennifer Dowling  
Standish & Co / Look Print  
Pamela Taylor

Vermilion

In memory of James Ballaam Elsley  
East Sydney Doctors  
Mark Tedeschi AM QC and Sharon Tofler  
Anonymous (1)

Cerulean

Peter Bonner and Mary Tonkin  
Pat Corrigan AM  
COSO Architecture  
Kirsty and James Esson  
Yves Hernot KONM, FRSN  
In memory of Matilda Kubany-Dean  
Make Your Mark  
Dr John Olsen AO OBE  
Daniel Pata  
Dr Andrew Pethebridge  
The Queens Club  
Sculpture by the Sea  
In memory of Kaye Shumack  
In memory of Brandon Trakman



# Financial Report

NATIONAL ART SCHOOL – ABN 89 140 179 111  
ANNUAL FINANCIAL REPORT  
FOR THE YEAR ENDED 31 DECEMBER 2022

## NATIONAL ART SCHOOL

ABN 89 140 179 111  
CRICOS Code 03197B

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### ANNUAL FINANCIAL REPORT

for the year ended 31 December 2022



2021 MFA Photomedia graduate Greg Stanford at Sydney Contemporary Art Fair, 2022



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CORPORATE INFORMATION

ABN 89 140 179 111

Directors of the Company

The following Directors held office during the reporting period:

Susan Rothwell AM	(01 January – 31 December 2022) (Chair 01 June – 31 December 2022)
Ross McDiven	(01 January – 31 December 2022) (Chair 01 January – 31 May 2022)
Jennifer Byrne	(01 January – 31 December 2022)
David Kent OAM	(01 January – 31 December 2022)
John Mitchell	(01 January – 31 December 2022)
Andrew Muston	(01 January – 31 December 2022)
Christina Slade	(01 January – 31 December 2022)
Wendy Sharpe	(01 January – 31 December 2022)
Jeff Weeden	(01 January – 31 December 2022)

Director and Chief Executive

Steven Alderton	(01 January – 31 December 2022)
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Company Secretary for the reporting period

Victoria White	(01 January – 31 December 2022)
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Registered office and principal place of business

156 Forbes Street, Darlinghurst NSW 2010

Auditors

The Audit Office of New South Wales

Bank

Westpac Banking Corporation

Legal representatives

Dentons



**DIRECTORS' REPORT**

The Directors of the National Art School (NAS or the Company) submit the annual financial report for the financial year ended 31 December 2022. The Directors report as follows:

**DIRECTORS DETAILS**

The names of each person who served as Director during the year and to the date of this report are:

Name of Director	Held Office during the period	Term of Office	Board Meetings		Finance & Audit Committee		Property & Assets Committee	
			A	B	A	B	A	B
Ms. Susan Rothwell AM (*Chair)	12 months	3	6	6	0	0	4	4
Mr. Ross McDiven (*Chair)	12 months	2	6	4	5	3	4	4
Ms. Jennifer Byrne	12 months	3	6	6	0	0	0	0
Mr. David Kent OAM	12 months	2	6	5	5	5	0	0
Mr. John Mitchell	12 months	2	6	4	0	0	4	3
Mr. Andrew Muston	12 months	1	6	6	0	0	0	0
Prof. Christina Slade	12 months	1	6	5	0	0	0	0
Ms. Wendy Sharpe	12 months	1	6	5	0	0	0	0
Mr. Jeffrey Weeden	12 months	2	6	6	5	5	0	0

\* Susan Rothwell was appointed Chair of the Board of Directors on 1 June 2022, Ross McDiven was Chair to 31 May 2022. Column "A": number of applicable meetings convened during the time the Director held membership in 2022. Column "B": Number of meetings attended during the time the Director held membership in 2022.

**PRINCIPAL ACTIVITIES**

The Company is a not-for-profit entity, and its principal object is to be a centre of excellence for the provision of higher education and research, scholarship and professional practice in the visual arts and related fields. The principal activities that underpin this object are delivering a fine arts tertiary degree program, improving community access to and participation in art practice, providing venues for community hire, commercial revenue raising purposes, and fundraising. There were no significant changes to the nature of activities of the Company during the year.

**REVIEW OF OPERATIONS**

The Company reported a net loss of \$582,217 in 2022; (2021: net profit of \$2,324,464). Revenues decreased by 2.2% to \$18,320,924 (2021: \$18,727,762; this included a one-off payment of \$2,000,000 for Covid relief from the NSW Government). This result includes non-cash revenues of \$350,410 (2021: \$225,754); NSW Government State Significant Organisation funding of \$5,802,000 (2021: \$5,236,000), the sale of goods and services of \$9,130,547 (2021: \$8,729,534), grants and other contributions of \$2,559,625 (2021: \$4,302,633) and other income of \$685,022 (2021: \$449,492). Expenditure increased by 12% to \$18,903,139 (2021: \$16,860,075) due mainly to increased employee related and operating expenses (see Note 2). Highlights of operations during the year were:

- Delivered a Fine Arts tertiary degree program. This degree program is accredited by the national Tertiary Education Quality Standards Agency (TEQSA). In 2022 the degree program generated revenue of \$8,051,549 (2021: \$7,903,740).
- Continued community access and participation in art practice by offering diverse short courses and art education programs, providing revenue of \$1,078,998 (2021: \$825,794)
- Commercial activities providing revenue of \$682,255 (2021: \$392,610)
- Fundraising through gifts, cash and in-kind donations, sponsorship, foundation grants, and other giving programs of \$2,239,663 (2021: \$1,055,666)
- Delivered 21 events over 21 weeks under the weekly NAS NEO program as part of the NSW Government's Culture Up Late program. The \$447,000 grant promoted the night-time economy and site activation post-lockdowns.

**STRATEGIC PLAN**

The Company's strategic vision is to be the leading fine art school in the Asia Pacific region, where we

- Build on our success as the leading independent fine art school in Australia and develop our international reputation
- Develop a vibrant arts and education precinct in Darlinghurst
- Ensure ongoing financial sustainability and operational excellence

**LONG-TERM OBJECTIVES**

The National Art School's ambition is to be the leading a fine art school in the region, where art is made, discussed and critiqued and most importantly where people can experience and participate in art.

**SHORT-TERM OBJECTIVES**

The Company's short-term objectives are to:

- Extend the curriculum and associated educational offers to reach more emerging artists, particularly those from diverse backgrounds
- Plan for the revitalisation of the Darlinghurst Gaol site to become a modern, multifaceted arts precinct
- Maximise commercial and fundraising opportunities to help sustain the institution and provide a sound foundation for future growth.

**KEY PERFORMANCE INDICATORS**

- Deliver the First Peoples Contemporary Academic Art Program
- Deliver the Renewal Project Development (Master Plan)
- Deliver commercial income opportunities in venue hire and short courses
- Increase site visitation
- Develop fundraising opportunities that enable ongoing support

**INFORMATION ON DIRECTORS****Susan Rothwell AM (Chair)**

Susan Rothwell is a visual artist and architect, holding a Doctor of Architecture (honoris causa) from the University of Sydney. Ms Rothwell is a former Museum of Contemporary Art Foundation member and Art Gallery of NSW Foundation Board member. Ms Rothwell was appointed Chair of the Board of the Directors on 1 June 2022 and is a member of the Company's Property and Assets Committee. Ms Rothwell was made a Member of the Order of Australia in 2022.

**Ross McDiven**

Ross McDiven is a former Chairman of the Brookfield Multiplex Group (construction) with extensive experience in managing commercial and cultural precincts and partnerships. At Brookfield, Mr. McDiven led teams across projects including the landmark (Olympic) Stadium Australia, Chifley Tower, King Street Wharf, Luna Park and Jones Bay Wharf amongst others. Mr McDiven is also a former Trustee of the Museum of Applied Arts & Sciences. Mr McDiven held the role of Chair from 1 December 2020 to 30 May 2022 and is a member of the Finance and Audit Committee and Property and Assets Committee.

**Jennifer Byrne**

Ms Jennifer Byrne is a journalist and broadcaster and is currently the Chair of the NSW Literature Board in 2019 and a Director of the Board of the Ngununggula Gallery in Bowral. Ms Byrne is a Patron of the Coastrek organization, raising funds for Beyond Blue, and has been an ambassador for the Australian Indigenous Education Foundation, providing scholarships to indigenous students, since its establishment in 2007.



#### David Kent OAM

Mr David Kent is the former Chairman of the Brett Whiteley Foundation and the former Deputy Chairman of the Art Gallery of NSW Foundation. Mr Kent was previously Managing Director and Country Head of Morgan Stanley Australia and is a member of the Advisory Council of the French Australian Chamber of Commerce and Industry. Mr Kent is the Chair of the Company's Finance and Audit Committee. Mr Kent was awarded a Medal of the Order of Australia in 2022.

#### Mr John Mitchell

Mr John Mitchell is a Partner at Arnold Bloch Leibler law firm and current non-executive director of the Board of Carriageworks, a venue renowned for its commercial and cultural enterprise and innovation. Mr Mitchell is a member of the Company's Property and Assets Committee.

#### Mr Andrew Muston

Mr Andrew Muston is the Head of Wholesale and Family Office Distribution at Roc Partners and has held capital raising roles at Contango Asset Management, QVG Capital and Totus Capital. Mr Muston serves on the Board of the Scots College Foundation, Evolution of the Foundation Committee for St Vincent's Curran Foundation and Atelier Advisory Council for the Art Gallery of NSW. Mr Muston holds a Bachelor of Commerce from the University of Sydney. Mr Muston is the Chair of the NAS Foundation.

#### Ms Wendy Sharpe

Ms Wendy Sharpe is one of Australia's most acclaimed and awarded artists and has won the Archibald prize and a finalist seven times and has also won the Sulman Prize. Ms Sharpe has received a long list of other important awards and prizes, including a commission as an Australian Official War Artist for the Australian War Memorial, the first woman to do so since World War II. Ms Sharpe was awarded a National Art School Fellowship and taught as a part time and casual lecturer from 1990-2005. Ms Sharpe has held over 60 solo exhibitions around Australia and internationally.

#### Professor Emerita Christina Slade

Professor Christina Slade is Emeritus Professor at Bath Spa University in the United Kingdom where she was Vice-Chancellor from 2012-17. Prior to that she was the Dean of Arts and Social Sciences at the City University London and Macquarie University's Dean of Humanities, Professor of Media Theory with the University of Utrecht, and the Head of the Creative Communication School at the University of Canberra. Professor Slade has a PhD in philosophy of language and logic from ANU, a Diploma of Education from the University of New England amongst many other academic achievements. Professor Slade is a non-executive member of the Company's Academic Board.

#### Mr Jeff Weeden

Mr Weeden is a former Chief Executive Officer of Forager Funds Management with experience in banking and finance, notably with Bankers Trust and later as an Executive Director at Macquarie Bank. He is a Cornerstone supporter of the Pinnacle Foundation, an organisation that provides financial assistance and mentoring to disadvantaged LGBTI students. He has a long held interest in the visual arts, and as a long-term community member he is passionate about the NAS site. Mr Weeden is a member of the Company's Finance and Audit Committee.

#### MEMBERS' GUARANTEE

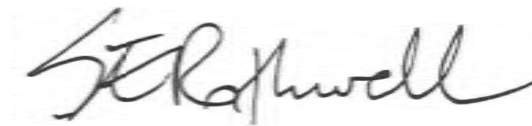
The Company is a public company limited by guarantee. If the Company is wound up, the Constitution states that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the Company.

At 31 December 2022, the number of members was two comprising the Minister for the Arts, Tourism, Aboriginal Affairs and Minister for Regional Youth and the Minister for Education and Early Learning.

#### AUDITORS' INDEPENDENCE DECLARATION

The auditor's declaration of independence has been received and can be found immediately after the Director's Report for the year ended 31 December 2022.

Signed on behalf of the Directors



**Susan Rothwell AM**

Chair

Sydney

18 April 2023



**STATEMENT OF COMPREHENSIVE INCOME**  
 for the year ended 31 December 2022

	Notes	2022 \$	2021 \$
<b>Revenue</b>			
State funding	5	5,802,000	5,236,000
Capital grant	5	-	-
Sales of goods and services from contracts with customers	6	9,130,547	8,729,534
Investment revenue	7	143,729	10,102
Grants and other contributions	8	2,559,625	4,302,633
Other income	9	685,022	449,492
<b>Total revenue</b>		<b>18,320,924</b>	<b>18,727,762</b>
<b>Expenses excluding losses</b>			
Employee related expenses	2(a)	12,856,806	11,396,733
Operating expenses	2(b)	4,780,564	4,170,728
Depreciation and amortisation	3	667,164	715,321
ROU asset lease liability interest expense	14	401,080	400,249
Other expenses	4	197,526	177,043
<b>Total expenses excluding losses</b>		<b>18,903,140</b>	<b>16,860,075</b>
<b>Operating result</b>		<b>(582,217)</b>	<b>1,867,687</b>
Other gains/ (losses)		-	-
<b>Net result</b>		<b>(582,217)</b>	<b>1,867,687</b>
<b>Other comprehensive income</b>		<b>-</b>	<b>456,577</b>
<b>TOTAL COMPREHENSIVE INCOME/ (EXPENSE)</b>		<b>(582,217)</b>	<b>2,324,264</b>

This statement should be read in conjunction with the notes to the financial report.

**STATEMENT OF FINANCIAL POSITION**  
 As at 31 December 2022

ASSETS	Notes	2022 \$	2021 \$
<b>Current assets</b>			
Cash and cash equivalents	10,11	8,605,189	8,503,631
Receivables	12	395,335	549,551
<b>Total current assets</b>		<b>9,000,524</b>	<b>9,053,182</b>
<b>Non-current assets</b>			
Property, plant and equipment	13	5,231,582	4,735,244
Intangible assets		4,184	34,862
Right of Use Assets	14	14,704,675	15,079,960
<b>Total non-current assets</b>		<b>19,940,441</b>	<b>19,850,065</b>
<b>TOTAL ASSETS</b>		<b>28,940,966</b>	<b>28,903,247</b>
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Payables	15	1,319,922	1,048,348
Contract Liabilities	16	692,621	1,500,802
Provisions	17	1,530,014	1,233,719
Lease Liabilities	14	405,852	353,311
<b>Total current liabilities</b>		<b>3,948,409</b>	<b>4,136,179</b>
<b>Non-current liabilities</b>			
Provisions	17	154,825	182,606
Contract Liabilities	16	828,101	-
Lease Liabilities	14	16,163,475	16,156,090
<b>Total Non-current liabilities</b>		<b>17,146,401</b>	<b>16,338,696</b>
<b>TOTAL LIABILITIES</b>		<b>21,094,810</b>	<b>20,474,875</b>
<b>NET ASSETS</b>		<b>7,846,155</b>	<b>8,428,372</b>
<b>EQUITY</b>			
<b>Accumulated funds</b>		<b>7,090,774</b>	<b>7,672,991</b>
<b>Asset revaluation reserve</b>		<b>755,381</b>	<b>755,381</b>
<b>TOTAL EQUITY</b>		<b>7,846,155</b>	<b>8,428,372</b>

This statement should be read in conjunction with the notes to the financial report.



## ANNUAL FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

## STATEMENT OF CHANGES IN EQUITY

for the year ended 31 December 2022

	2022			2021		
	Accumulated funds	Asset Revaluation Reserve	Total Equity	Accumulated funds	Asset Revaluation Reserve	Total Equity
	\$	\$	\$	\$	\$	\$
<b>Opening balance</b>	<b>7,672,991</b>	<b>755,381</b>	<b>8,428,372</b>	<b>5,805,304</b>	<b>298,804</b>	<b>6,104,108</b>
Net result for the year	(582,216)	-	(582,216)	1,867,687	-	1,867,687
<b>Other comprehensive income</b>						
- Gain on revaluation of Collection	-	-	-	-	456,577	456,577
<b>Other comprehensive income</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>456,577</b>	<b>456,577</b>
<b>Total comprehensive income/(expense) for the year</b>	<b>(582,216)</b>	<b>-</b>	<b>(582,216)</b>	<b>1,867,687</b>	<b>456,577</b>	<b>2,324,264</b>
<b>Balance as at 31 December 2022</b>	<b>7,090,775</b>	<b>755,381</b>	<b>7,846,156</b>	<b>7,672,991</b>	<b>755,381</b>	<b>8,428,372</b>

This statement should be read in conjunction with the notes to the financial report.

## ANNUAL FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

## STATEMENT OF CASH FLOWS

for the year ended 31 December 2022

	Notes	2022 \$	2021 \$
<b>Cash flows from operating activities</b>			
<b>Payments</b>			
Employee related		(12,588,291)	(11,606,881)
Supplier		(4,751,916)	(4,031,386)
Fee-Help 2020 Overpayment		(143,932)	
<b>Total payments</b>		<b>(17,484,139)</b>	<b>(15,638,268)</b>
<b>Receipts</b>			
Recurrent grants		5,802,000	5,236,000
Sale of goods and services		10,176,269	8,516,054
Interest received		143,729	10,102
Grants and contributions		2,335,153	4,076,879
Fee-Help 2020 Overpayment			7,281
Other		2,768	56,883
<b>Total receipts</b>		<b>18,459,919</b>	<b>17,903,200</b>
Net cash flow from operating activities	18	<b>975,780</b>	<b>2,264,932</b>
<b>Cash flows from investing activities</b>			
Purchases of collection items		(18,417)	(70,188)
Purchases of leasehold improvements		(316,867)	(182,798)
Purchases of property, plant and equipment		(213,784)	(81,566)
Purchases of software		16,000	(16,000)
Net cash flow from investing activities		<b>(533,068)</b>	<b>(350,552)</b>
<b>Cash flows from financing activities</b>			
ROU asset lease liability payments		(341,153)	(383,219)
Net cash flow from financing activities		<b>(341,153)</b>	<b>(383,219)</b>
<b>Net increase / (decrease) in cash</b>		<b>101,558</b>	<b>1,531,162</b>
Opening cash and cash equivalents		8,503,631	6,972,469
<b>CLOSING CASH AND CASH EQUIVALENTS</b>	10	<b>8,605,189</b>	<b>8,503,631</b>

This statement should be read in conjunction with the notes to the financial report.



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## NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

### A. Reporting entity

The National Art School [the Company] is a public company limited by guarantee, incorporated and domiciled in Australia. The National Art School is ultimately a NSW government owned and controlled entity. The National Art School is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units.

The nature of the operations and principal activities are described in the Directors' Report.

The financial report for the year ended 31 December 2022 was authorised for issue by the Board on 18 April 2023.

### B. Basis of preparation

The Company's financial report is a general-purpose financial statement prepared in accordance with Australian Accounting Standards (AAS) (which include Australian Interpretations) and in accordance with:

- requirements under *The Australian Charities and Not-for-profit Commission Act 2012*
- the requirements under Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013
- the requirements of the Government Sector Finance Act 2018 (GSF Act) and
- Treasurer's Directions issued under the GSF Act.

Property, collections, plant, and equipment are measured at fair value. Other financial report items are prepared in accordance with the historical cost convention, except where specified otherwise.

Judgements, key assumptions and estimations management has made are disclosed in the relevant notes to the financial report.

All amounts are rounded to the nearest dollar and are expressed in Australian currency, which is the Company's presentation and functional currency.

### C. Statement of compliance

The financial report and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations and the requirements of Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013 and The Australian Charities and Not-for-Profit Commission Act 2012.

### D. Insurance

The Company's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self-insurance for Government entities. The expense (premium) is determined by the Fund Manager based on past claims experience.

In addition, the Company renewed Statutory Liability and WHS Insurance in 2022 following previous advice from NSW Treasury Managed Fund that the Board and Officers of the Company had potential exposure not covered under the Government self-insurance policy.



## E. Taxation

### i. Income tax

The Company is a charitable institution for the purposes of Australian taxation legislation and is therefore exempt from income tax. This exemption has been confirmed by the Australian Taxation Office. The Company holds deductible gift recipient status.

### ii. Goods and Services Tax (GST)

Income, expenses and assets are recognised net of the amount of GST, except that the:

- amount of GST incurred by the Company as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of an asset's cost of acquisition or as part of an item of expense and
- receivables and payables are stated with the amount of GST included.

Cash flows are included in the Statement of Cash Flows on a gross basis.

However, the GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the Australian Taxation Office are classified as operating cash flows.

## F. Income recognition

Income is measured at the fair value of the consideration or contribution received or receivable and in accordance with *AASB 15 Revenue from Contracts with Customers* and *AASB 1058 Income of Not-for-Profit Entities*. Comments regarding the accounting policies for the recognition of income are discussed below.

### i. State funding and government grants

Grants and contributions include amounts received from the NSW Department of Education and NSW Department of Planning and Environment as well as other government bodies other than the NSW Government. They are generally recognised as income when the Company obtains control over the assets. Control over Department of Education grant and Department of Planning and Environment grants are obtained on receipt of the cash. Controls relating to other grants and contributions are normally obtained when the contractual obligations relating to the receipt have been met.

### ii. Donations

Donations collected, including cash and in-kind goods, are recognised as revenue when the Company gains control, economic benefits are probable, and the amount of the donation can be reliably measured. These conditions are normally met on receipt of the cash, in-kind goods or services.

### iii. Sponsorship

Sponsorship commitments are brought to account as income in the year in which sponsorship benefits are bestowed.

### iv. Other Revenue

Other Revenue includes Commercial income from venue hire and space rentals; Merchandise and retail income from the sale of printing services, course materials, textbooks, publications, merchandise, and beverage sales; and Commission income from the sale of art works. Other revenue is normally obtained when the contractual obligations relating to the receipt have been met.

### v. Sale of goods and services

Revenue from the sale of goods and services is tuition fees, payable in advance, to provide educational services to students. Revenue from the sale of goods and services is recognised when the Company satisfies a performance obligation by transferring the promised goods or when the service is delivered.

### vi. Investment revenue

Interest income is recognised using the effective interest rate method. The effective interest rate is the rate that exactly discounts the estimated future cash receipts over the expected life of the financial instrument or a shorter period, where appropriate, to the net carrying amount of the financial asset.

## G. Property, plant and equipment

### i. Acquisitions of property, plant and equipment

Property, plant, and equipment are initially recognised at cost and subsequently revalued at fair value less accumulated depreciation and impairment. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or, where applicable, the amount attributed to that asset when initially recognised in accordance with the requirements of other Australian Accounting Standards.

Assets acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition. Fair value is the price that would be received to sell an asset in an orderly transaction between market participants at measurement date.

### ii. Capitalisation thresholds

Property, plant, and equipment (excluding collection assets) and intangible assets costing \$5,000 and above individually (or forming part of a network costing more than \$5,000) are capitalised.

### iii. Maintenance

Day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement of a part or component of an asset, in which case the costs are capitalised and depreciated.

### iv. Depreciation of property, plant and equipment

Except for certain non-depreciable assets, depreciation is provided for on a straight-line basis so as to write off the depreciable amount of each asset as it is consumed over its useful life to the Company.

All material identifiable components of assets are depreciated separately over their useful lives. Certain heritage assets including original artworks and collections 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.

Depreciation rates for each category of depreciable assets are as follows:

	2022	2021
Leasehold improvements	5%	5%
Plant and equipment	20%	20%
Furniture and fittings	20%	20%
Computer equipment	33.3%	33.3%



**v. Revaluation of property, plant and equipment**

Physical non-current assets are valued in accordance with the 'Valuation of Physical Non-Current Assets at Fair Value' Policy and Guidelines Paper (TPP 21-09) and Treasurer's Direction Valuation of Physical Non-Current Assets at Fair Value (TD21-05). This policy adopts fair value in accordance with TPP 21-09 and TD21-05.

Property, plant, and equipment is measured at the highest and best use by market participants that is physically possible, legally permissible and financially feasible. The highest and best use must be available at a period that is not remote and considers the characteristics of the asset being measured, including any socio-political restrictions imposed by government. In most cases, after taking into account these considerations, the highest and best use is the existing use. In limited circumstances, the highest and best use may be a feasible alternative use, where there are no restrictions on use or where there is a feasible higher restricted alternative use.

Fair value of property, plant and equipment is based on a market participants' perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs. Also refer Note 12 for further information regarding fair value.

The Company revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date.

Non-specialised assets with short useful lives are measured at depreciated historical cost as an approximation of fair value. The Company has assessed that any difference between fair value and depreciated historical cost is unlikely to be material.

For other assets valued using other valuation techniques, any balances of accumulated depreciation at the revaluation date in respect of those assets are credited to the asset accounts to which they relate. The net asset accounts are then increased or decreased by the revaluation increments or decrements.

Revaluation increments are recognised in other comprehensive income and credited to revaluation surplus in equity. However, to the extent that an increment reverses a revaluation decrement in respect of the same class of asset previously recognised as a loss in the net result, the increment is recognised immediately as a gain in the net result.

Revaluation decrements are recognised immediately as a loss in the net result, except to the extent that it offsets an existing revaluation surplus on the same class of assets, in which case, the decrement is debited directly to the revaluation surplus.

As a not-for-profit entity, revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise. When revaluing non-current assets using the cost approach, the gross amount and the related accumulated depreciation are separately restated. Where an asset that has previously been revalued is disposed of, any balance remaining in the revaluation surplus in respect of that asset is transferred to accumulated funds.

The residual values, useful lives and methods of depreciation of property, plant and equipment are reviewed at each financial year end.

**vi. Impairment of property, plant, and equipment**

As a not-for-profit entity with no cash generating units, impairment under AASB 136 *Impairment of Assets* is unlikely to arise. As property, plant and equipment is carried at fair value or an amount that approximates fair value, impairment can only arise in the rare circumstances such as where the costs of disposal are material. Specifically, impairment is unlikely for not-for-profit entities given that AASB 136 modifies the recoverable amount test for non-cash generating assets of not-for-profit entities to the higher of fair value less costs of disposal and depreciated replacement cost, where depreciated replacement cost is also fair value.

As a not-for-profit entity, an impairment loss is recognised in the net result to the extent the impairment loss exceeds the amount in the revaluation surplus for the class of asset.

**H. Lease Expenses**

The Company recognises the lease payments associated with the following types of leases as an expense on a straight-line basis:

- Leases that meet the definition of short-term. i.e., where the lease term at commencement of the lease is 12 months or less. This excludes leases with a purchase option.
- Leases of assets that are valued at \$10,000 or under when new.

**I. Collection**

Collection assets may be acquired by the Company by way of donation or by outright purchase.

Donations to the collection are recognised when accessioned at fair value as determined by a Director's valuation based on reference to the local and/or international market for works by that artist. Donations under the Cultural Gift Program are recognised when accessioned at fair value as determined by the average of two independent accredited valuers. Student works are normally recognised when accessioned at a nominal fair value.

Collection assets do 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. From time to time, works may be de-accessioned and samples of those owned by the Company are reviewed annually, with a full collection valuation every five years to ensure that the collection assets are disclosed at fair value in the financial report with the last valuation undertaken in 2021. Between intervening years of 5 years valuation of the collection, the company will maintain the collection to preserve its value over time.

The Company also acts as custodian to all artefacts, rare books and works of art accessioned prior to the date of incorporation. At the time of the report these assets remain the property of the NSW Government.

**J. Financial Instruments**

**i. Cash and term deposits**

Cash and cash equivalents include cash on hand and deposits held at call with financial institutions. Interest is earned on daily bank balances and received quarterly at the normal commercial rate.

The Company has placed funds in bank deposits 'at call' or for a fixed term. The interest rate payable is negotiated initially and fixed for the term of the deposits. These term deposits are usually held to maturity including any interest accrued as at 31 December.



The company's term deposit ranging from 3 months to one year is classified as cash and cash equivalent because it represents a short-term investment that can be readily converted into cash. The company has the option to make a full or partial withdrawal before the end of the fixed term at a reduced rate. The reduced rate is the rate that would have applied for the period closest to the commencement date of the deposit and the date of withdrawal, except if that rate is higher than the rate of the original fixed term in which case the original rate will apply.

## ii. Receivables

All receivables are measured at the transaction price and recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. An allowance for expected credit losses (ECLs) is raised when there is objective evidence that the Company will not be able to collect all amounts due. Any changes are accounted for in the Statement of Comprehensive Income when impaired or derecognised. The evidence includes past experience and current and expected changes in economic conditions. The carrying amount approximates fair value.

Short-term receivables with no stated interest rate are measured at the original invoice amount (or transaction price) where the effect of discounting is immaterial.

## K. Liabilities

### i. Payables

These amounts represent liabilities for goods and services provided to the Company and other amounts. Payables are recognised initially at fair value. Subsequent measurement is at amortised cost using the effective interest method. Short-term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

### ii. Deferred income (contract liabilities)

The liability for deferred income is the unutilised tuition fees received on the condition that specific education services are delivered. The services are usually provided within 12 months of receipt of fees. Deferred income also includes venue hire fees received in advance for delivery of the service in the following year; and Donations or Gifts where there are specific performance obligations to be met in a future period.

## L. Employee benefits

### i. Salaries and wages, annual leave and sick leave

Salaries and wages (including non-monetary benefits) and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

Annual leave that is expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service are recognised and measured at the undiscounted amounts of the benefits.

If applicable, 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*. Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

### ii. Long service leave and superannuation

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 the Commonwealth government bond rate at the reporting date.

The superannuation expense for the financial year is paid in line with the *Superannuation Guarantee (Administration) Act 1992*.

### iii. 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, and workers' compensation insurance premiums.

## M. Right of Use Assets and Liabilities

### i. Right of Use Assets

The Company recognises right-of-use assets at the commencement date of the lease (i.e., the date the underlying asset is available for use). Right-of-use assets are initially measured at the amount of initial measurement of the lease liability (refer ii below), adjusted by any lease payments made at or before the commencement date and lease incentives, any initial direct costs incurred, and estimated costs of dismantling and removing the asset or restoring the site.

Right-of-use assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets, as follows:

- Land and buildings 45 years
- Plant and machinery 5 to 10 years

If ownership of the leased asset transfers to the Company at the end of the lease term or the cost reflects the exercise of a purchase option, depreciation is calculated using the estimated useful life of the asset. The right-of-use assets are also subject to revaluation (except for those arising from leases that have significantly below-market terms and conditions principally to enable the Company to further its objectives in note iv below) and impairment. Refer to the accounting policies in property, plant and equipment in Note 1.

The Right of Use Assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets. The weighted average lessee's incremental borrowing rate applied to lease is 2.42%. The Company elected to use the practical expedient to expense lease payments for lease contracts that, at their commencement date, have a lease term of 12 months or less and do not contain a purchase option (short-term leases), and lease contracts for which the underlying asset is valued at \$10,000 or under when new (low-value assets).

### ii. Lease liabilities

At the commencement date of the lease, the Company recognises lease liabilities measured at the present value of lease payments to be made over the lease term. Lease payments include:

- fixed payments (including in substance fixed payments) less any lease incentives receivable.
- variable lease payments that depend on an index or a rate.
- amounts expected to be paid under residual value guarantees.



- exercise price of a purchase options reasonably certain to be exercised by the Company; and
- payments of penalties for terminating the lease, if the lease term reflects the Company exercising the option to terminate.

Variable lease payments that do not depend on an index or a rate are recognised as expenses (unless they are incurred to produce inventories) in the period in which the event or condition that triggers the payment occurs.

The lease payments are discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, which is generally the case for the Company's leases, the lessee's incremental borrowing rate is used, being the rate that the Company would have to pay to borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions.

After the commencement date, the amount of lease liabilities is increased to reflect the accretion of interest and reduced for the lease payments made. In addition, the carrying amount of lease liabilities is remeasured if there is a modification, a change in the lease term, a change in the lease payments (e.g., changes to future payments resulting from a change in an index or rate used to determine such lease payments) or a change in the assessment of an option to purchase the underlying asset. The Company's lease liabilities are reported separately in the Statement of Financial Position.

#### *iii. Short-term leases and leases of low-value assets*

The Company applies the short-term lease recognition exemption to its short-term leases of machinery and equipment (i.e., those leases that have a lease term of 12 months or less from the commencement date and do not contain a purchase option). It also applies the lease of low-value assets recognition exemption to leases of office equipment considered to be low value. Lease payments on short-term leases and leases of low value assets are recognised as expense on a straight-line basis over the lease term.

#### *iv. Leases that have significantly below-market terms and conditions principally to enable the Company to further its objectives.*

Right-of-use assets under leases at significantly below-market terms and conditions that are entered into principally to enable the Company to further its objectives, are measured at cost. These right-of-use assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets, subject to impairment. They are not subject to revaluation.

### **N. Equity and reserves**

#### *i. Accumulated Funds*

The category 'Accumulated Funds' includes all current and prior period retained funds.

### **O. Fair value measurement and hierarchy**

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date. The fair value measurement is based on the presumption that the transaction to sell the asset or transfer the liability takes place either in the principal market for the asset or liability or in the absence of a principal market, in the most advantageous market for the asset or liability.

A number of the Company's accounting policies and disclosures require the measurement of fair values, for both financial and non-financial assets and liabilities. When measuring fair value, the valuation technique used maximises the use of relevant observable inputs and minimises the use of unobservable inputs. Under AASB 13, the Company categorises, for disclosure purposes, the valuation techniques based on the inputs used in the valuation techniques as follows:

- **Level 1** – quoted (unadjusted) prices in active markets for identical assets / liabilities that the Company can access at the measurement date.
- **Level 2** – inputs other than quoted prices included within Level 1 that are observable, either directly or indirectly.
- **Level 3** – inputs that are not based on observable market data (unobservable inputs).

The Company recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred. There was no transfer between levels reported during the reporting period.

Refer Note 11 for further disclosures regarding fair value measurements of financial and non-financial assets.

### **P. Comparative information**

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is presented in respect of the previous period for all amounts reported in the financial report.

### **Q. Judgements, key assumptions, and estimations**

#### *i. Impact of COVID-19 pandemic on Financial Reporting for 2022 and future years*

The global pandemic, COVID-19, significantly impacted school operations throughout 2020 and 2021, and continued to impact the first three months of 2022 with minor changes to student enrolments for its short course programs and visitation to exhibitions and events. The Post-Graduate and Graduate shows for students graduating in 2021 were deferred to early 2022 and the company delivered shows for its 2021 and 2022 students in the 2022 year.

#### *ii. Impact of the Asset Maintenance Upgrade (AMU)*

The NSW Government's AMU program, to upgrade the Cell Block Theatre and landscaping inside the Forbes Street entrance, resulted in 10 months of disruptive construction and reduced commercial venue hire by around 80%. The project was completed at the end of 2022 and the organisation is well-positioned to rebuild commercial events in 2023.

#### *iii. AASB Lease exemption to not record concessional leases at fair value*

The company measures the lease liability for the Darlinghurst site at the present value of the lease payments that are not paid at that date and does not record the concessional lease component which is available to not-for-profits.

### **R. Accounting standards issued but not yet effective**

The company has not adopted any new Australian Accounting Standards during the year that have not yet been made effective.



	2022	2021
	\$	\$
<b>NOTE 2: EXPENSES EXCLUDING LOSSES</b>		
<b>(a) Employee related expenses</b>		
Salaries and wages (including annual leave)	11,089,782	9,940,814
Superannuation	1,067,545	935,719
Long service leave provision	65,295	(52,114)
Workers' compensation insurance	92,016	126,066
Payroll tax	542,168	446,248
	<u>12,856,806</u>	<u>11,396,733</u>
<b>(b) Other operating expenses include the following:</b>		
Auditor's remuneration		
- audit of the financial statements	54,200	40,450
- internal audit fees	-	-
Cost of sales	438,222	172,645
Maintenance, consumables & services	1,858,753	1,503,502
Insurance	29,105	22,055
Consultants	127,514	960,412
Other contractors	238,809	283,754
Volunteer services in-kind	100,475	61,000
Staff professional development & other costs	172,787	70,319
Academic and program costs	974,321	633,955
Marketing costs	786,376	422,637
	<u>4,780,564</u>	<u>4,170,728</u>
<b>NOTE 3: DEPRECIATION &amp; AMORTISATION</b>		
	\$	\$
<i>Depreciation</i>		
Leasehold improvements	36,736	23,550
Plant & equipment	240,465	282,726
ROU asset	375,284	383,573
<i>Amortisation</i>		
Software	14,678	25,473
	<u>667,163</u>	<u>715,322</u>
<b>NOTE 4: OTHER EXPENSES</b>		
	\$	\$
Accounting, finance & compliance costs	139,463	118,793
Communciations	51,498	54,326
Other Infrastructure Costs	6,565	3,924
	<u>197,526</u>	<u>177,043</u>

<b>NOTE 5: STATE FUNDING</b>	2022	2021
	\$	\$
<i>NSW Department of Premier and Cabinet</i>		
State Significant Organisation Funding - current year	5,802,000	5,236,000
	<u>5,802,000</u>	<u>5,236,000</u>
<b>NOTE 6: SALE OF GOODS AND SERVICES</b>	2022	2021
	\$	\$
Student fee income	8,051,549	7,903,740
Short course fee income	1,078,998	825,794
	<u>9,130,547</u>	<u>8,729,534</u>
<b>NOTE 7: INVESTMENT REVENUE</b>		
Interest income	143,729	10,102
	<u>143,729</u>	<u>10,102</u>
<b>NOTE 8: GRANTS AND OTHER CONTRIBUTIONS</b>	2022	2021
	\$	\$
<b>Cash</b>		
Other grant income	88,994	140,000
NSW Government - Events funding	490,260	-
NSW Government - Covid relief funding	-	2,000,000
NSW Government - Site Lease Funding	319,962	265,418
NSW Government - JobSaver	-	981,550
Donations	857,692	441,421
Donations - prizes/ scholarships	208,107	224,991
Fundraising and sponsorships	244,200	23,500
	<u>2,209,215</u>	<u>4,076,880</u>
<b>Non- cash</b>		
Recognised volunteer services in-kind	100,475	61,000
Donations - artwork collection	224,472	138,470
In-kind donations & sponsorships	25,463	26,284
	<u>350,410</u>	<u>225,754</u>
Total Grants and Other Contributions	<u>2,559,625</u>	<u>4,302,633</u>

Receipt of volunteer services is recognised when and only when the fair value of those services can be reliably determined and the services would have been purchased if not donated. Volunteer services are measured at fair value.



## ANNUAL FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

**NOTE 9: OTHER INCOME**

	2022	2021
	\$	\$
Commercial income	253,157	243,355
Merchandise and retail income	114,731	77,546
Commission income	314,367	71,709
Insurance claim funds	-	-
Other sundry income	2,767	56,882
	<u>685,022</u>	<u>449,492</u>

**NOTE 10: CASH AND CASH EQUIVALENTS**

	2022	2021
	\$	\$
Cash at bank and on hand	2,105,189	8,503,631
Short - term deposits	6,500,000	-
	<u>8,605,189</u>	<u>8,503,631</u>

Refer to Note 19 for details regarding credit risk, liquidity risk and market risk arising from financial instruments.

**NOTE 11: RESTRICTED ASSETS**

NAS General Fund	624,397	1,537,475
Mark Henry Cain Fund	106,452	105,118
	<u>730,849</u>	<u>1,642,593</u>

These two funds represent donations held by the Company to be used for a specific project or purpose.  
These funds are included in Note 8 Cash and Cash Equivalents.

**NOTE 12: RECEIVABLES**

	2022	2021
	\$	\$
Sale of goods and services	135,185	161,991
Interest receivable	45,042	-
GST receivables	47,476	136,661
Prepayments	167,633	250,899
	<u>395,335</u>	<u>549,551</u>

## ANNUAL FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

**NOTE 13: NON-CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT**

	Leasehold improvement	Plant and equipment	Collection	Total
	\$	\$	\$	\$
<b>At 1 January 2022</b>				
Gross carrying amount	470,681	1,794,643	3,842,591	6,107,915
Accumulated depreciation	(120,841)	(1,251,830)	-	(1,372,671)
<b>Net carrying amount</b>	<u>349,840</u>	<u>542,813</u>	<u>3,842,591</u>	<u>4,735,244</u>
<b>At 31 December 2022</b>				
Gross carrying amount	787,548	2,008,426	4,085,481	6,881,455
Accumulated depreciation	(157,578)	(1,492,295)	-	(1,649,873)
<b>Net carrying amount</b>	<u>629,970</u>	<u>516,131</u>	<u>4,085,481</u>	<u>5,231,582</u>

**Reconciliation**

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the current reporting period is set out below:

	Leasehold improvement	Plant and equipment	Collection	Total
	\$	\$	\$	\$
<b>Year ended 31 December 2022</b>				
Net carrying amount at beginning of year	349,840	542,813	3,842,591	4,735,244
Additions	316,867	213,784	242,889	773,540
Revaluation	-	-	-	-
Depreciation expense	(36,736)	(240,465)	-	(277,201)
<b>Net carrying amount at end of year</b>	<u>629,971</u>	<u>516,131</u>	<u>4,085,481</u>	<u>5,231,582</u>

	Leasehold improvement	Plant and equipment	Collection	Total
	\$	\$	\$	\$
<b>At 1 January 2021</b>				
Gross carrying amount	287,883	1,713,077	3,239,856	5,240,816
Accumulated depreciation	(97,291)	(969,104)	-	(1,066,395)
<b>Net carrying amount</b>	<u>190,592</u>	<u>743,973</u>	<u>3,239,856</u>	<u>4,174,420</u>
<b>At 31 December 2021</b>				
Gross carrying amount	470,681	1,794,643	3,842,591	6,107,915
Accumulated depreciation	(120,841)	(1,251,830)	-	(1,372,671)
<b>Net carrying amount</b>	<u>349,840</u>	<u>542,813</u>	<u>3,842,591</u>	<u>4,735,244</u>

**Reconciliation**

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the current reporting period is set out below:

	Leasehold improvement	Plant and equipment	Collection	Total
	\$	\$	\$	\$
<b>Year ended 31 December 2021</b>				
Net carrying amount at beginning of year	190,592	743,972	3,239,856	4,174,420
Additions	182,798	81,566	146,158	410,522
Revaluation	-	-	456,577	456,577
Depreciation expense	(23,550)	(282,726)	-	(306,276)
<b>Net carrying amount at end of year</b>	<u>349,840</u>	<u>542,812</u>	<u>3,842,591</u>	<u>4,735,244</u>



**NOTE 13 continued.****Fair Value Measurement of Non-Financial Assets***Fair Value Hierarchy*

<b>2022</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Total</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>fair value</b>
				<b>\$</b>
Collection	-	4,085,481	-	4,085,481
	-	4,085,481	-	4,085,481
<b>2021</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Total</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Collection	-	3,842,591	-	3,842,591
	-	3,842,591	-	3,842,591

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

**Reconciliation of recurring Level 2 fair value measurements**

<b>2022</b>	<b>Level 3</b>	<b>Level 2</b>	<b>Total Recurring</b>
	<b>\$</b>	<b>Collection</b>	<b>Level 2 &amp; 3 Fair</b>
		<b>\$</b>	<b>Value</b>
			<b>\$</b>
Fair value as at 1 January 2022	-	3,842,591	3,842,591
Additions	-	242,889	242,889
Fair value as at 31 December 2022	-	4,085,480	4,085,480

<b>2021</b>	<b>Level 3</b>	<b>Level 2</b>	<b>Total Recurring</b>
	<b>\$</b>	<b>Collection</b>	<b>Level 2 &amp; 3 Fair</b>
		<b>\$</b>	<b>Value</b>
			<b>\$</b>
Fair value as at 1 January 2021	-	3,239,856	3,239,856
Additions	-	146,158	146,158
Fair value as at 31 December 2021	-	3,386,014	3,386,014

**Valuation techniques, inputs and processes**

All level 2 assets are held primarily for their cultural importance. Specific valuation techniques for each class of asset include:

- *Collection* items – refer to Note 1 Accounting Policy. The collection is not subject to depreciation as it does not have a limited useful life because appropriate curatorial and preservation policies have been adopted. The entire collection was revalued by an independent valuer in 2021 and will be revalued every 5 years thereafter.

**NOTE 14: RIGHT OF USE ASSETS AND LEASE LIABILITIES**

At 31 December 2022

**RIGHT OF USE LEASE ASSETS**

At 1 January 2022

Gross carrying amount	15,860,231
Accumulated Depreciation	(1,233,574)
Net Carrying Amount - 31 December 2022	14,626,657

**Reconciliation**

A reconciliation of the carrying amount of each right of use asset at the beginning and end of

Year ended 31 December 2022

Net carrying amount at beginning of year	14,979,107
Additions	-
Depreciation expense	(352,450)
Net carrying amount at end of year	14,626,657

**LEASE LIABILITIES**

Opening Balance - 1 January 2022	16,393,691
Additions during the year	-
Lease Liability Interest Expense	398,853
Lease Liability Payments	(321,119)
Closing Balance - 31 December 2022	16,471,425

represented by:

At 31 December 2022

Current Liability	381,811
Non-current liability	16,089,614

At 31 December 2021

**RIGHT OF USE LEASE ASSETS**

At 1 January 2021

Gross carrying amount	15,860,231
Accumulated Depreciation	(881,124)
Net Carrying Amount - 31 December 2021	14,979,107

**Reconciliation**

right of use asset at the beginning and end of the current reporting period is set out below:

Net carrying amount at beginning of year	15,331,557
Depreciation expense	114,173
	(352,450)
Net carrying amount at end of year	14,979,107

**LEASE LIABILITIES**

Opening Balance - 1 January 2021	16,362,277
Additions during the year	15,921
Lease Liability Interest Expense	398,617
Lease Liability Payments	(367,202)
Closing Balance - 31 December 2021	16,393,692

represented by:

At 31 December 2021

Current Liability	327,267
Non-current liability	16,066,425

	<b>\$</b>	<b>\$</b>	<b>\$</b>
	<b>Site Lease</b>	<b>Printers</b>	<b>Total</b>
Gross carrying amount	15,860,231	114,173	15,974,404
Accumulated Depreciation	(1,233,574)	(36,155)	(1,269,729)
Net Carrying Amount - 31 December 2022	14,626,657	78,018	14,704,675

	<b>Site Lease</b>	<b>Printers</b>	<b>Total</b>
Net carrying amount at beginning of year	14,979,107	100,853	15,079,960
Additions	-	-	-
Depreciation expense	(352,450)	(22,835)	(375,285)
Net carrying amount at end of year	14,626,657	78,018	14,704,675

	<b>Site Lease</b>	<b>Printers</b>	<b>Total</b>
Opening Balance - 1 January 2022	16,393,691	115,709	16,509,400
Additions during the year	-	-	-
Lease Liability Interest Expense	398,853	2,227	401,080
Lease Liability Payments	(321,119)	(20,034)	(341,153)
Closing Balance - 31 December 2022	16,471,425	97,902	16,569,327

	<b>Site Lease</b>	<b>Printers</b>	<b>Total</b>
Current Liability	381,811	24,041	405,852
Non-current liability	16,089,614	73,861	16,163,475
	16,471,425	97,902	16,569,327

	<b>Site Lease</b>	<b>Printers</b>	<b>Total</b>
Gross carrying amount	15,860,231	114,173	15,974,404
Accumulated Depreciation	(881,124)	(13,320)	(894,444)
Net Carrying Amount - 31 December 2021	14,979,107	100,853	15,079,960

	<b>Site Lease</b>	<b>Printers</b>	<b>Total</b>
Net carrying amount at beginning of year	15,331,557	17,803	15,349,360
Depreciation expense	114,173	114,173	114,173
	(352,450)	(31,123)	(383,573)
Net carrying amount at end of year	14,979,107	100,853	15,079,960

	<b>Site Lease</b>	<b>Printers</b>	<b>Total</b>
Opening Balance - 1 January 2021	16,362,277	15,921	16,378,198
Additions during the year	15,921	114,173	114,173
Lease Liability Interest Expense	398,617	1,633	400,250
Lease Liability Payments	(367,202)	(16,017)	(383,219)
Closing Balance - 31 December 2021	16,393,692	115,710	16,509,400

	<b>Site Lease</b>	<b>Printers</b>	<b>Total</b>
Current Liability	327,267	26,044	353,311
Non-current liability	16,066,425	89,665	16,156,090
	16,393,692	115,710	16,509,400



**Right-of-Use Assets acquired by lessees**

The Company leases various properties and equipment. Lease contracts are typically made for fixed periods of 5 to 45 years but may have extension options. Lease terms are negotiated on an individual basis and contain a wide range of different terms and conditions. The lease agreements do not impose any covenants, but leased assets may not be used as security for borrowing purposes. The Company does not provide residual value guarantees in relation to leases.

Extension and termination options are included in a number of property and equipment leases. These terms are used to maximise operational flexibility in terms of managing contracts. The extension and termination options held are exercisable either by the Company or by the respective lessor. In determining the lease term, management considers all facts and circumstances that create an economic incentive to exercise an extension option, or not exercise a termination option. Extension options (or periods after termination options) are only included in the lease term if the lease is reasonably certain to be extended (or not terminated). No potential future cash outflow has been included in the lease liability because it is not reasonably certain that the leases will be extended (or not terminated). The assessment is reviewed if a significant event or a significant change in circumstances occurs which affects this assessment and that is within the control of the lessee. During the current financial year, the financial effect of revising lease terms to reflect the effect of exercising extension and termination options was an increase in recognised lease liabilities and right-of-use assets of \$Nil.

The Company has elected to recognise payments for short-term leases and low value leases as expenses on a straight-line basis, instead of recognising a right-of-use asset and lease liability. Short-term leases are leases with a lease term of 12 months or less. Low value assets are assets with a fair value of \$10,000 or less when new.

**Leases at significantly below-market terms and conditions principally to enable the Company to further its objectives**

During 2019, the Company entered into a Heads of Agreement for a 45-year lease with the NSW Government for the whole of the land and buildings comprising the Old Darlinghurst Gaol site at Darlinghurst, NSW. The lease contract specifies lease payments in accordance with the Arts NSW Infrastructure Support Policy (August 2012) that limits the site rent payable up to 30% of market rental value. The leased land and buildings must be used by the Company to further the objectives of the Company in the provision of fine arts tertiary education and associated activities. The leased land and building accounts for a major portion of the similar assets the Company is using for the purpose of providing tertiary education services. The Company has a major dependence on the site lease to enable the Company to further its objectives and this lease has significantly below-market terms and conditions and therefore, the lease does have a significant impact on the Company's operation.

**NOTE 15: CURRENT PAYABLES**

	2022 \$	2021 \$
Accrued salaries, wages and on-costs	612,171	391,505
Creditors	707,751	656,843
	<u>1,319,922</u>	<u>1,048,348</u>

Details regarding credit risk, liquidity risk and market risk, including a maturity analysis of the above payables are disclosed in Note 19.

**NOTE 16: CONTRACT LIABILITIES**

Current Liabilities	2022 \$	2021 \$
Unearned revenue	556,189	392,337
Fee-Help 2020 Overpayment	136,432	1,108,464
	<u>692,621</u>	<u>1,500,801</u>
<b>Non-current Liabilities</b>	<b>2022 \$</b>	<b>2021 \$</b>
Fee-Help 2020 Overpayment	828,101	-
	<u>828,101</u>	<u>-</u>

Contract liabilities relate to consideration received in advance from customers in respect of course fee and accommodation costs. A repayment plan for the Fee-Help 2020 overpayment was implemented in 2022 with liabilities now accounted for over the next 8 years.

	2022	2021
Revenue recognised that was included in the contract liability at the beginning of the year	395,738	513,154
	<u>395,738</u>	<u>513,154</u>

**NOTE 17: PROVISIONS**

	2022	2021
<b>Current</b>		
Employee benefits and related on-costs		
Provision for annual leave	954,821	751,601
Provision for long service leave	575,194	482,118
	<u>1,530,015</u>	<u>1,233,719</u>
<b>Non-current</b>		
Employee benefits and related on-costs		
Provision for long service leave	154,825	182,606
	<u>154,825</u>	<u>182,606</u>
<b>Aggregate employee benefits and related on-costs</b>		
Provisions- current	1,530,014	1,233,719
Provisions- non-current	154,825	182,606
Accrued salaries, wages and on-costs	612,171	391,505
	<u>2,297,011</u>	<u>1,807,831</u>

All annual leave is expected to be settled within 12 months.



**NOTE 18: CASH FLOW INFORMATION**

	2022 \$	2021 \$
<b>Reconciliation of net result for the year to net cash flow from operations</b>		
Net result	(582,217)	1,867,687
<i>Non-cash flows in operating result</i>		
Depreciation of property, plant & equipment	652,486	689,848
Amortisation of intangibles	14,678	25,473
Collection assets donated	(224,470)	(138,470)
ROU asset lease liability interest expense	401,080	400,249
Other (Gains) / Losses	-	62,499
<i>Changes in net assets and liabilities</i>		
(Increase) / decrease in assets		
Receivables	115,992	(258,915)
Interest Receivable	(45,042)	(102,618)
Prepayments	83,266	-
Increase / (decrease) in liabilities		
Payables and contract liabilities	271,574	93,929
Fee-Help 2020 Overpayment	(143,932)	7,281
Unearned Revenue	163,851	(171,883)
Provisions	268,515	(210,148)
Net cash flow from operating activities	<b>975,780</b>	<b>2,264,932</b>

**NOTE 19: FINANCIAL INSTRUMENTS**

The Company's principal financial instruments are outlined below. These financial instruments arise directly from the Company's operations or are required to finance the Company's operations. The Company does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The Company's main risks arising from financial instruments are outlined below, together with the Company's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Board of Directors has overall responsibility for the establishment and oversight of risk management and reviews and agrees policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the Company, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by the Finance & Audit Committee on a continuous basis.

			2022 \$	2021 \$
<b>(a) Financial instrument categories</b>				
<b>Financial assets</b>	Notes	<b>Category</b>	<b>Carrying amount</b>	<b>Carrying amount</b>
<b>Class</b>				
Cash and cash equivalent	10	N/A	8,605,189	8,503,631
Receivables <sup>1</sup>	12	Receivables (at amortised cost)	135,185	161,991
<b>Financial Liabilities</b>				
		<b>Category</b>	<b>Carrying amount</b>	<b>Carrying amount</b>
<b>Class</b>				
Payables <sup>2</sup>	15	Financial liabilities (at amortised cost)	563,037	628,391
Lease Liabilities	14	Financial liabilities (at amortised cost)	16,569,327	16,509,400

1. Excludes statutory receivables and prepayments (i.e. not within scope of AASB 7).

2. Excludes statutory payables and unearned revenue (i.e. not within scope of AASB 7).

The Fair Value of Receivables and Financial Liabilities approximates the Carrying Amount.

**(b) Credit risk**

Credit risk arises when there is the possibility that the counterparty will default on their contractual obligations, resulting in a financial loss to the Company. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

Credit risk arises from the financial assets of the Company, including cash and receivables. No collateral is held by the Company. The Company has not granted any financial guarantees.

Credit risk associated with the Company's financial assets, other than receivables, is managed through the selection of counterparties and establishment of minimum credit rating standards.

**Cash and cash equivalents**

Cash comprises cash on hand, bank balances and term deposits within the NSW Treasury Banking System. Interest is earned on daily bank balances at the monthly average NSW Treasury Corporation (TCorp) 11am unofficial cash rate, adjusted for a management fee to NSW Treasury. Term deposits are recognised as cash equivalents in the balance sheet on the date on which the deposit was made. The interest income is recognised on an accrual basis as it is earned.

**Receivables – trade debtors**

All trade debtors are recognised as amounts receivable at balance date.

Collectability of trade debtors is reviewed on an ongoing basis. The Company applies the AASB 9 simplified approach to measuring expected credit losses, which uses a lifetime expected loss allowance for all trade receivables. To measure the expected credit losses,



trade receivables have been grouped based on shared risk characteristics and days past due date.

The expected loss rates are based on historical observed loss rates. This historical loss rates are adjusted to reflect current and forward-looking information on the macroeconomic factors affecting the ability of customers to settle the receivables. The Company has identified the unemployment rate and the GDP to be the most relevant factors, and accordingly adjusts the historical rates based on the expected changes in these factors. No interest is earned on trade debtors.

**(c) Market risk**

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes to market prices.

The Company has no exposure to foreign current risk and does not enter into commodity contracts. The Company does not have any borrowings and therefore has no exposure to interest rate risk.

**(d) Liquidity risk**

Liquidity risk is the risk that the Company will be unable to meet its payment obligations when they fall due. The Company continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets.

During the current and prior year, there were no defaults of loans payable. No assets have been pledged as collateral. The Company's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled not later than 30 days from date of receipt of a correctly rendered invoice.

The table below summarises the maturity profile of the Company's financial liabilities, together with the interest rate exposure.

	Weighted average effective Interest Rate	Interest Rate Exposure				Maturity Dates		
		Nominal Amount	Fixed Interest Rate	Variable Interest Rate	Non-Interest Bearing	< 1 year	1 - 5 years	> 5 years
<b>2022</b>								
Payables	n/a	563,037	-	-	563,037	563,037	-	-
Lease Liabilities	2.42%	16,569,327	-	16,569,327	-	405,852	2,146,551	14,016,925
<b>2021</b>								
Payables	n/a	628,391	-	-	628,391	628,391	-	-
Lease Liabilities	2.42%	16,509,400	-	16,509,400	-	353,311	1,944,176	14,211,914

**NOTE 20: RELATED PARTIES AND RELATED PARTY TRANSACTIONS**

**a) Directors' compensation**

No remuneration was paid to the Chair, or the independent Directors. Further, all other non-executive Directors received no remuneration from the Company for their membership of the Board.

Director sitting fees are paid from the Department of Premier and Cabinet, not the Company. The key management personnel compensation excludes the Directors of the Company.

**b) Key management personnel compensation**

The remuneration paid to the Executive Team for the period consists of salaries and superannuation paid under individual contracts. No other kind of remuneration was received by the Executive Team.

	2022 \$	2021 \$
Short-term employee benefits	885,154	951,995
Other long-term employment benefits	82,978	68,406
	<b>968,132</b>	<b>1,020,401</b>

During the year, the Company did not enter into transactions with key management personnel, their close family members and controlled or jointly controlled entities.

Ministerial compensation is paid by legislature, not the Company. The KMP compensation excludes the Minister for Education and the Minister for Arts.

**c) Transactions with other NSW government entities**

The Company also entered into transactions with other entities that are controlled/jointly controlled/significantly influenced by NSW Government. These transactions are conducted at arm's length and are individually significant.

The Company received \$5,802,000 (2021: 5,236,000) in State Significant Organisation funding from Department of Premier and Cabinet in 2022.

The Company has a Heads of Agreement for a 45-year site lease with NSW Minister of Arts, Department of Planning and Environment (now Department of Premier and Cabinet) in 2019 at significantly below-market terms and conditions – see Note 14.

**NOTE 21: DISCLOSURE UNDER CHARITABLE FUNDRAISING ACT 1991**

The Company conducts fundraising appeals to support the school's students and artists by way of scholarships, academic and artistic awards; enhancing the studio spaces; contributing to the library and research centre; contributing to the school's art collection; restoration of collection artworks; supporting HSC art students; the participation of students and alumni in professional development opportunities; and contributing to the unique studio-based teaching model that is training the next generation of artists.



	Notes	2022 \$	2021 \$
<b>Result of fundraising appeals</b>			
Aggregate gross income from appeals	8	1,599,409	854,666
Less total direct distributions of appeals		(1,226,226)	(502,705)
<b>Net surplus from appeals</b>		373,183	351,961
represented by:-			
Additions to the art collection		224,472	138,470
Funds set aside for future distributions		148,711	213,491

**NOTE 22: ECONOMIC DEPENDENCY**

The Company is dependent upon the ongoing receipt of grants from the NSW Government to ensure the continuance of its delivery of tertiary degree and public programs in visual arts along with the delivery of the key performance indicators set by NSW Government as a State Significant Organisation (SSO). In 2021, the NSW Government committed to annual SSO funding until 2025.

**NOTE 23: CONTINGENT LIABILITIES AND CONTINGENT ASSETS**

The Company does not have any contingent liabilities or contingent assets (2021: nil).

**NOTE 24: EVENTS AFTER THE REPORTING PERIOD**

The financial report was authorised by the Board for signing and issue on 18 April 2023. The Company is not aware of any after-balance date events which would have a material impact on the financial report.

**STATEMENT IN ACCORDANCE WITH SECTION 7.6 OF THE GOVERNMENT SECTOR FINANCE ACT, 2018**

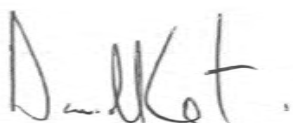
Pursuant to Section 7.6 of the Government Sector Finance Act 2018, and in accordance with a resolution of the Board of Directors, I state that:

- a) The accompanying financial report has been prepared in accordance with applicable Australian Accounting Standards (which include Australian Accounting Interpretations), Government Sector Finance Act 2018 (NSW), the Government Sector Finance Regulation 2018 (NSW), and the requirements of the Financial Reporting Directions published in the Financial Reporting Code for NSW General Government Sector Entities and the Treasurer's Directions under the Government Sector Finance Act 2018 (NSW).
- b) In our opinion the financial report and notes thereto exhibit a true and fair view of the financial position as at 31 December 2022 and the financial performance for the year then ended.

Further, we are not aware of any circumstances which would render any particulars included in the financial report misleading or inaccurate.



**Susan Rothwell AM**  
Chair  
Sydney  
18 April 2023



**David Kent OAM**  
Director  
Sydney  
18 April 2023



**CHAIR’S DECLARATION**

I, Susan Rothwell, Chair of the National Art School declare that in my opinion:

- (a) the financial report (accounts) exhibits a true and fair view of the financial position as at 31 December 2022 and the financial performance for the year then ended for National Art School;
- (b) the Statement of Financial Position (balance sheet) gives a true and fair view of the state of affairs with respect to fundraising appeals;
- (c) the provisions of the Charitable Fundraising Act 1999 and Charitable Fundraising Regulation 2021 have been complied with and
- (d) the internal controls exercised by the National Art School are appropriate and effective in accounting for all income received and applied by the National Art School from any of its fundraising appeals.



**Susan Rothwell AM**  
Chair  
Sydney  
18 April 2023

**RESPONSIBLE PERSON’S DECLARATION – PER SECTION 60.15 OF THE AUSTRALIAN CHARITIES AND NOT FOR PROFITS COMMISSION REGULATION 2013**

The responsible persons declare that in the responsible persons’ opinion:

- (a) there are reasonable grounds to believe that the National Art School is able to pay all of its debts, as and when they become due and payable; and
- (b) the financial report and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012.

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



**Susan Rothwell AM**  
Chair  
Sydney  
18 April 2023





## INDEPENDENT AUDITOR'S REPORT

### National Art School

To Members of the New South Wales Parliament

#### Opinion

I have audited the accompanying financial report of the National Art School (the School), which comprises the:

- Statement of Comprehensive Income for the year ended 31 December 2022
- Statement of Financial Position as at 31 December 2022
- Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, and notes comprising a summary of significant accounting policies and other explanatory information
- Statement in accordance with section 7.6 of the *Government Sector Finance Act 2018*
- Responsible Person's Declaration per Section 60.15 of the Australian Charities and Not-for-Profits Commission Regulation 2013.

In my opinion, the financial report:

- has 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 2018 (GSF Regulation) and the Treasurer's Directions
- presents fairly the School's financial position, financial performance and cash flows
- has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012* (ACNC Act) and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC Regulation).

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 Report' section of my report.

I am independent of the School 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.

#### Other Information

The School's annual report for the year ended 31 December 2022 includes other information in addition to the financial report and my Independent Auditor's Report thereon. The Directors of the School is responsible for the other information. At the date of this Independent Auditor's Report, the other information I have received comprise the Directors' report.

My opinion on the financial report does not cover the other information. Accordingly, I do not express any form of assurance conclusion on the other information.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude there is a material misstatement of the other information, I must report that fact.

I have nothing to report in this regard.

#### Directors' Responsibilities for the Financial Report

The directors of the School are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, the GSF Act, GSF Regulation and Treasurer's Directions, the ACNC Act and the ACNC Regulation. The directors' responsibility also includes such internal control as the directors determine is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the School's ability 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 Report

My objectives are to:

- obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error
- 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 report.

A description of my responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: [www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf). The description forms part of my auditor's report.



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

- that the School carried out its activities effectively, efficiently and economically
- about the security and controls over the electronic publication of the audited financial report on any website where it may be presented
- about any other information which may have been hyperlinked to/from the financial report.

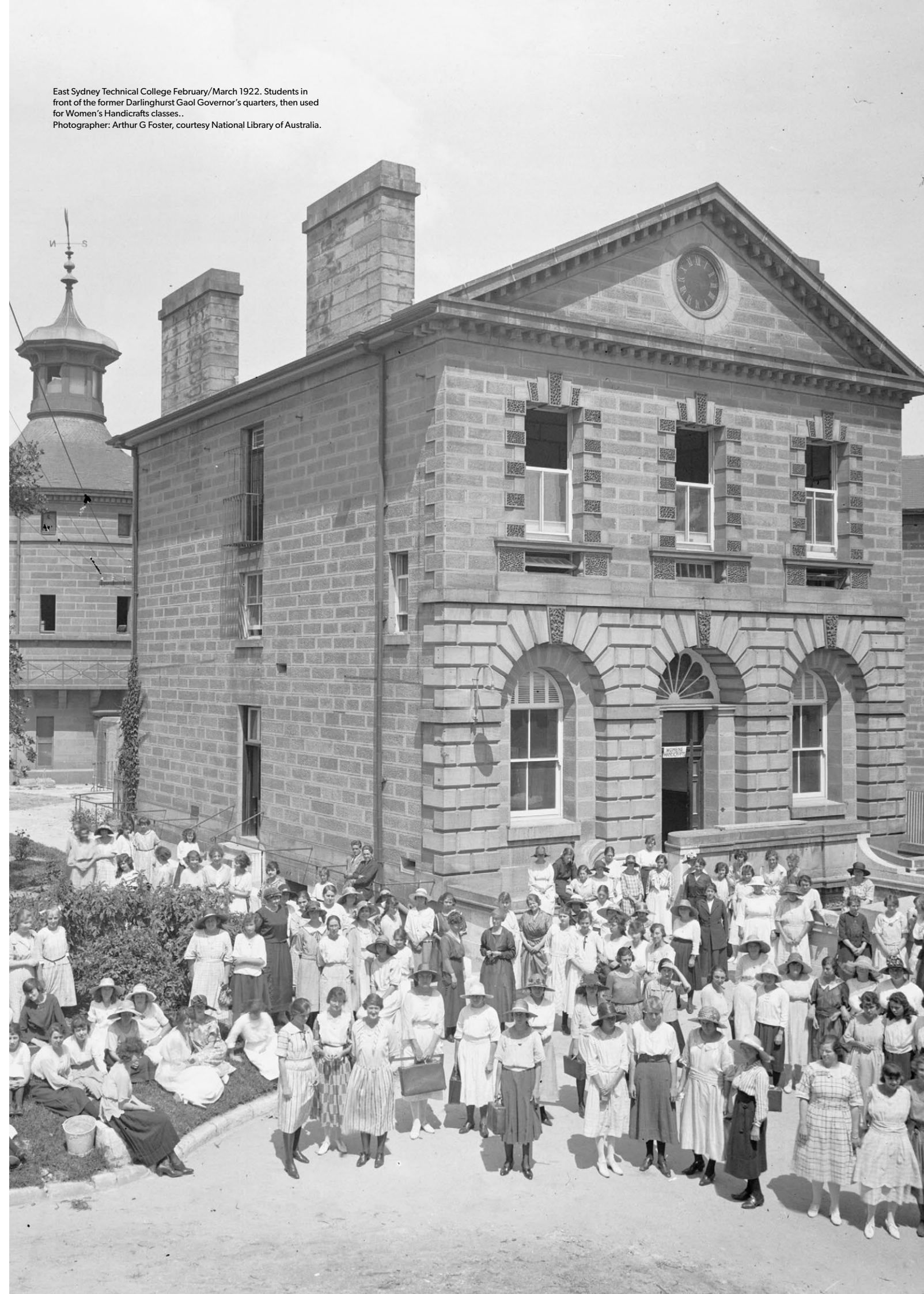
Nirupama Mani

Nirupama Mani  
Director, Financial Audit

Delegate of the Auditor-General for New South Wales

24 April 2023  
SYDNEY

East Sydney Technical College February/March 1922. Students in front of the former Darlinghurst Gaol Governor's quarters, then used for Women's Handicrafts classes..  
Photographer: Arthur G Foster, courtesy National Library of Australia.





Samantha Jade, 2021 BFA Photomedia graduate.  
Photo: Peter Morgan

