

Annual Report

2025

NATIONAL
ART
SCHOOL |



Cover
NAS Drawing Week student working in
the studio, 2025. Photo: Peter Morgan.
Opposite
NAS BFA Sculpture alum Kyiesha
Booth working in the studio, 2025.
Photo: Peter Morgan.

4	Welcome
6	Director's Report
8	Chair Report
10	Board of Directors
12	Year at a Glance
14	Academic
16	Degree Courses
18	Learning & Teaching
19	Student Experience
20	Faculty, Alumni & Student Highlights
22	Staff Profile
24	Prizes & Awards
26	Graduate Profile
29	Future Students
30	First Peoples Program
32	Fellows
34	Art Forum
35	Library
36	Campus
38	Community Engagement
40	Gallery
44	Archive & Collections
46	Short Courses
48	Program Partnerships
50	Marketing
52	Fundraising & Development
54	Venue Hire
56	People
58	Staff
60	Donors

The National Art School acknowledges the Gadigal people of the Eora Nation, the Traditional Owners on whose Country we meet, share and create. We pay our respects to all Gadigal Elders past and present. We celebrate the diversity, history, knowledge and creativity of all Aboriginal and Torres Strait Islander people across Australia.

First Peoples smoking ceremony of the National Art School site.
Photo: Peter Morgan.





BFA Opening Night, 2025.
Photo: Tim Connolly Photography.

Welcome

Located on Gadigal Country, the National Art School is Australia's leading independent art school and a vital part of Australia's art ecology. We shape the artists of tomorrow and strengthen the communities around them. We're here to be a catalyst, sparking ideas, leading art practices and showing the value of art in society. We play a central role in incubating generations of artists, educators and cultural leaders through our focus on immersive studio practice and critical enquiry under the guidance of experienced artist lecturers.

We're proud of our history but forever moving forward. We adapt to the needs of our students and staff, and to the changing world beyond our gates. We want to ensure our graduates continue to flourish in the arts sector once they complete their studies. As a State Significant Organisation, with a secure site lease, our stability and independence give us the freedom to stay true to our core concerns: art, artists and the culture they shape.

We are a strong beating heart that drives Sydney and NSW's creative culture. We are supported by the NSW Government and a community of private donors, trusts, foundations and corporate partners who believe in the value of artists, building capacity and generating opportunity.

Vision

We deliver exceptional art education, empowering artists to grow, experiment and thrive. Independent, proud and passionate. Our community shapes Australia's art ecology and connects globally.

Values

Our values shape the experiences we create, the culture we foster and the challenges we seek to solve.

- **Inclusivity and diversity:** We value the different qualities each person brings, creating an environment where everyone feels respected and supported.
- **Creativity and innovation:** We are curious, forward-thinking learners and generous, innovative makers.
- **Excellence and authenticity:** We are fearlessly committed to authentic art education, academic rigour, artistic integrity and professional standards.
- **Community and collaboration:** We are passionate and serious about what we do, connecting to the broader art ecology by cultivating a rich community of students, staff, alumni and supporters.

Governance

We are registered as a Higher Education Provider under the Higher Education Support Act 2003. We are a public company limited by guarantee with two members, the NSW Ministers for the Arts and Education. The members appoint a Board of Directors who oversees the school's leadership.

The Board of Directors operates the following sub-committees: the Properties and Assets Committee and the Finance and Audit Committee. The Academic Board and NAS Foundation report to the Board.

The NAS Foundation is a volunteer committee that supports the mission and objectives of the school through the generation of philanthropic and sponsorship income and by building relationships with the philanthropic community and business leaders.

The Academic Board is responsible for maintaining academic standards in accordance with the Higher Education Standards Framework.

Director's Report



NAS Director and CEO Dr Kristen Sharp.
Photo: Peter Morgan.

It is a great privilege to have joined the National Art School in 2025. A place unlike any other, the school brings together immersive studio learning, remarkable creative spaces and a vibrant gallery program, all shaped by the vision, expertise and care of outstanding artist-lecturers and professionals, our students and our community of supporters.

Darani Ngalawada, First Peoples Centre

In February we celebrated the formal opening of Darani Ngalawada, our First Peoples Centre, a space for learning, mentorship and community alongside the launch of our Innovate Reconciliation Action Plan. This marks our commitment to respectful, inclusive relationships with First Peoples, grounded in shared histories and cultural understandings. We also continued our partnership with the Campbelltown Art Centre and began important conversations with a range of organisations across the state and nationally for future partnerships. We also became signatories of the Indigenous Art Code, affirming our commitment to ethical practice.

Contemporary Learning and Innovation

We successfully received accreditation for a new BFA (Honours) course and received a record number of applicants for the 2026 intake demonstrating high demand for postgraduate study options. We also submitted our re-accreditation for the BFA and DFA degree courses alongside a proposal for a new, research-focussed MFA. The refreshed BFA ensures we continue to emphasise a breadth of studio-based approaches across a range of technical, conceptual and theoretical approaches, to ensure Drawing is offered as a core course, and to open opportunities for further specialised study and interdisciplinary practices. Through degree courses, we offer critically rigorous, and contemporary learning to ensure our graduates build a strong, sustainable contemporary art practice.

Transformative spaces: our landmark site and infrastructure

The Minister's Stoneworks Program continued conserving our iconic walls and buildings. Create NSW and the National Art School continued to invest in important upgrades to support learning, creative practice and campus life. This included energy-efficient LED lighting conversions, climate-control technologies, gallery improvements and essential safety infrastructure. These ensure the campus remains safe, functional and responsive to the needs of students, staff and visitors. We continue to open our gates and activate our site by providing opportunities for public tours through Sydney Open and for clients to host events and product launches.

NAS Gallery: Engaging audiences, shaping art

We were proud to host the blockbuster initiative *The Neighbour at the Gate*, a major commissioned exhibition curated by Clothilde Bullen OAM, Micheal Do and Zali Morgan. Centred around the long-standing connections between Aboriginal and Torres Strait Islander and Asian Australian cultural groups, the exhibition commissioned new artworks from six artists. In 2026 and 2027 it will tour to regional NSW.

NAS Short Courses and Outreach

Our short course program continues to grow, and 1707 students attended 132 on-campus and online short courses in 2025. Many courses had a waitlist which outnumbered enrolments, reflecting high demand across Sydney, interstate and even internationally for our online courses.

We hold campus tours and workshops and activities across Sydney and NSW for students, teachers, families and communities from all ages and backgrounds. Highlights include the HSC Intensive Studio Practice, completed by 165 students in 2025 and the Dobell Drawing School, attended by 82 students as well as the Dobell regional teachers' workshops.

Postgrad Show Opening Night, 2025. Photo: Nicole Anderson.



Faculty achievements

We celebrate the outstanding commitment and skill of our students and staff through a range of prizes, awards, exhibitions and residences. Academic staff highlights from our professional practice grants include:

- **Em Ingram Shute**, Cité Internationale des Arts, Paris, France.
- **Carolyn McKenzie-Craig** presented a paper at the IMPACT 13 Conference at the Université Du Québec, Canada in October 2025.
- **Genevieve Reynolds** British School at Rome (BSR) residency, Rome, Italy.

In 2025 we were honoured and delighted to announce esteemed artists and alumni Cressida Campbell AM and Guido Maestri as NAS Fellows. Our Distinguished Service Award recipients were Maryanne Coutts (Head of Drawing), Lynda Draper (Former Head of Ceramics) and Amanda Woollard (Print Lab Technician).

Alumni

Our alumni are achieving amazing outcomes in the art sector. While there are too many to capture here, we look forward to increasing our engagement with our alumni and formalising a NAS Alumni Network in 2026.

Supporters and benefactors

As a State Significant Organisation, we are grateful for the ongoing support of the NSW Government. Philanthropic support also plays a vital role, providing an exciting array of programs and activities that shape and benefit the NSW and Australian arts and cultural sector, ensuring the ongoing position of the National Art School as a vital part of this ecology.

In 2025 we raised \$1,079,647 through philanthropic donations, sponsorships and fundraising events. This included new major donations that represent the largest scholarships and international residency programs to date:

- Generously supported by the Ernest Heine Family Foundation, 2 students continued their Bachelor of Fine Art in 2025 with a full-tuition scholarship and a monthly stipend.
- National Art School graduate, Anna Mould, was the inaugural recipient of the Prudence MacLeod Prize, completing a 6-month artist residency program at Acme Studios in London between February and July 2025. Following this successful pilot program, the Lansdowne Foundation has confirmed the continuation of the Prudence MacLeod Prize in 2026, 2027, and 2028.
- Three new BFA (Honours) Scholarships were awarded at the end of 2025 for incoming students in 2026: the Alumni Advancement Scholarship, supported by Ian Neil SC - recipient: Amirah Rachwani, the Baxter Marr Scholarship, supported by Annabel Baxter and David Marr - recipient: Cristelle Cabrera, and the Perry Foundation Art

Scholarship, supported by R&J Perry Family Foundation - recipient: Ziggy Grana.

- Anonymous donor to support our participation in the 2025 Sydney Contemporary Art Fair.
- Anonymous donor to support our 2026 Outreach program.

We remain grateful for the commitment of the Gibbon Foundation in support of our First Peoples Scholarships in 2025 and the Sir William Dobell Art Foundation for their support of our Dobell Drawing School for Year 11 students and regional teachers.

Thank you

I thank our two members, the Hon. John Graham, MLC, Member of the Legislative Council, Special Minister of State, Minister for Transport, Minister for the Arts, and Minister for Music and the Night-time Economy and the Hon. Prue Car, MP, Minister for Education and Early Learning, for their ongoing support of the National Art School and advocacy for the value of art and art education.

Thank you to the NAS Executive Team comprising Simon Cooper (Deputy Director and Head of Studies) and Victoria White (Chief Operating Officer and Company Secretary), for their support in my first year, their incredibly hard work and significant contribution to the ongoing success of the National Art School. I also want to recognise the stewardship, engagement and commitment of the NAS Board and the strong and supportive leadership of our Chairs Susan Rothwell AM and Jeff Weeden.

Thank you to our dedicated and dynamic staff who make the National Art School such an outstanding place to be. Finally, thank you to our students and alumni who are the centre of the NAS community. Together, we look forward to a bright future for the National Art School and for Australian art.

Dr Kristen Sharp
Director and CEO

MFA alum Mitchel Davis preparing for the graduation ceremony, 2024. Photo: Peter Morgan.





NAS alum and Dobell Drawing Prize 24 winner, Rosemary Lee. Photo: Peter Morgan.

Chair's Report



Jeff Weeden, Chair, Board of Directors.
Photo: Peter Morgan.

It is a privilege to present the Chair's Report for the National Art School.

Before reflecting on the year's achievements, I wish to acknowledge and thank our former Chair, Susan Rothwell AM. Her strong leadership carried us through a significant period of transition that brought stability and clarity to the School, through to the end of May 2025. We are deeply grateful for her commitment and remarkable diligence.

I also want to extend my thanks to the National Art School Board for their commitment and dedicated stewardship throughout the year. They consistently offer their time, insight and expertise with great generosity. In doing this, I see them always placing students, staff, alumni and the standing of the School in the forefront of their thinking and decision making.

2025 was a year of renewed energy and strategic focus at the National Art School. I continue to be inspired by the incredible work produced by our students, faculty and alumni. Their dedication to artistic practice and critical inquiry reflects the strength of our studio-based model and ultimately the vitality of our arts and broader community. This culture is sustained by the dedication of our professional staff and strengthened by the generosity of our supporters and partners.

Among the highlights of 2025 was the major exhibition *The Neighbour at the Gate* which brought a unique perspective to our campus with its delivery of new commissions exploring the connections between Aboriginal and Torres Strait Islander and Asian Australian communities. Almost 2,500 people attended its opening week programs with more than 20 events presented across five days. The exhibition offered meaningful and profound experiences, attracting a diverse audience including Elders and respected community members, families, and our broader alumni and artist community. We were grateful to be supported by the Create NSW Blockbuster funding initiative.

It was also exciting to witness the strong endeavours of our academic team in developing an updated curriculum that remains true to the National Art School's core values and distinct identity while providing greater flexibility, interdisciplinary opportunities and professional skills development for contemporary students.

Our Short Course program achieved outstanding results in 2025 with record interest and attendance

reflecting the community's strong appetite for high-quality creative learning and reinforcing our role as an accessible and dynamic centre for lifelong artistic education.

A personal highlight for me was the NAS Gala: National Treasures, our annual fundraising event that celebrated the transformative power of art education and raised critical funds to support the next generation of Australian artists. With a record number of tickets sold, the evening was a testament to the passion and support of our community. NAS Fellows, alumni artists and partners contributed works and experiences to the raffle and live and silent auctions, helping to raise more than \$240,000 in support of the School.

I commend NAS Foundation for its extraordinary effort in delivering the Gala event and also for their work throughout the year in garnering support through engagement with donors, strategic fundraising initiatives and important advocacy for the School. I also acknowledge our stakeholders and patrons whose enduring belief in the National Art School and generous contributions enable us to pursue excellence with confidence and ambition. Donors, alongside the work of the NAS team and Foundation contributed in total more than \$1,050,000 to the school and scholarships for students in 2025.

It is most important for me to acknowledge and thank Dr Kristen Sharp who commenced her role as Director and CEO in early 2025. Her exemplary stewardship and dedication have already made a strong impact on the school and its future direction. A defining achievement of the year under her leadership has been the development of a bold and visionary five-year Strategic Plan and Business Plan. The Board fully supports the implementation of this plan to ensure the continued strength of the National Art School and to further build its standing nationally and internationally.

We are deeply grateful for the ongoing commitment of the Government of New South Wales whose support remains vital to our success and to a thriving arts and cultural sector.

In closing, I extend my heartfelt gratitude to the staff and students. Your courage, creativity and commitment to excellence continue to define the National Art School as a leading institution for art education in Australia. It is your passion, creativity and sense of purpose that help assure the ongoing growth of a vibrant arts community in NSW and Australia.

Together we look forward to building on this momentum and shaping an imaginative and inspiring future.

Jeff Weeden
Chair, Board of Directors

The NAS Board of Directors meets five times a year. Directors are appointed by the two Members and approved by Cabinet.

The Board's professional experience across diverse areas and passion for the arts provides invaluable support and encouragement.

Jeff Weeden (Chair, 1 June 2025 – 31 December 2025)

Jeff is the former CEO of Forager Funds Management and has held roles with Bankers Trust and Macquarie Bank, including as executive director. He is a Cornerstone supporter of the Pinnacle Foundation, an organisation that supports disadvantaged LGBTQIA+ students. He has a long-held interest in the visual arts and as a long-term community member he is passionate about the National Art School site.

Wendy Sharpe AM

Wendy is a winner of the Archibald Prize. She has also won the Sulman Prize, The Portia Geach Memorial Award, The Gold Award and many more. She was the first woman since World War II to be awarded a commission as an Australian Official War Artist from the Australian War Memorial. She taught in different roles at the National Art School from 1990 to 2005 and has held more than 70 solo exhibitions around Australia and internationally.

Christina Slade

Christina is Emeritus Professor at Bath Spa University and has held leadership roles at City University London, Macquarie University, University of Utrecht and University of Canberra. Christina is President of the Royal Society of NSW, Chair of PIA Higher Education and is on the Board of the Media Centre for Education Research Australia and QS Rankings.

Bruce Solomon

Bruce is the Founder and Director of Solotel Hospitality Management. He is a Trustee of the Lady Mary Fairfax Estate and a Director of the Bundanon Trust Board. Bruce has supported the National Art School since 2018. Through the Lift Off Award he supports the career development of emerging artists. He has collected art for more than 40 years.

Jess Miller

Jess is an independent councillor and Deputy Lord Mayor for the City of Sydney, the Deputy Chair of the Transport, Heritage and Planning Committee and a member of the Central Sydney Planning Panel and the City's Cycling Committee. Jess has designed and implemented strategic collective impact projects that promote sustainability and increase urban greening. She has worked with agencies such as the Republic of Everyone, The Bravery and Finding Infinity on *A New Normal Sydney*. She has served on the boards of TEDxSydney and Newtown Neighbourhood Centre.

John Mitchell

John is a commercial litigation partner and a partner of Arnold Bloch Leibler. He has acted in a variety of matters in the NSW and Victorian supreme courts, the Federal Court and the High Court. He is a former board member of Carriageworks and the Australian representative member of ICC FraudNet.

Emilya Colliver

Emilya is the Founder and Director of Art Pharmacy & Sugar Glider Digital, the world's first B-Corp certified cultural business. With over 20 years in art strategy, placemaking and cultural development she has delivered multimillion-dollar projects for governments, corporations and cultural institutions, including serving as Deloitte's Art Curator. Author of *The Art Project* and *Making Art Matter*, and creator of the Conscious Leadership Wisdom Deck. Emilya is also a Board member of Create NSW. She is expanding her consultancy into the Middle East, advancing cultural diplomacy and digital innovation, and is the founder of Flourish Women's Networking.

Helen Lochhead AO

Helen is an Emeritus Professor of architecture and urbanism at UNSW Sydney, an architect and urbanist with broad experience in government, industry, and higher education in influential roles including Dean Faculty of Built Environment and Pro Vice-Chancellor Precincts at UNSW Sydney, Deputy NSW Government Architect and President of the Australian Institute of Architects. Her career has focused on urban projects ranging from city-wide improvements programs, educational and cultural precincts, to major urban regeneration projects in Australia and internationally. She now combines advisory roles with professional practice. Helen also serves on the National Capital Authority, the Sydney Harbour Trust, NSW Architects Registration Board, Sydney Opera House Design Advisory Panel and various Planning and Design Panels across Australia



Ceramics Short Course. Photo: Ella Dreyfus.

Lucy Keeler

Lucy Keeler is the former Head of Strategy and Experiences at Luna Park Sydney where she steered growth and transformation for the heritage site in parallel with design and production of Netflix immersive experience attractions. As Curator of the Vivid Sydney Light Festival, she developed multiple light art collections and mentored artists from 19 countries. Committed to fostering emerging talent, Lucy is an Artform Board Member at Create NSW (Digital, Experimental, Immersive and Light Art). Lucy is a Master of Business Administration (Executive) candidate at the Australian Graduate School of Management, a graduate of the National Art School (MFA Painting) and the National Institute of Dramatic Art (BDA Design).

Susan Rothwell AM (Chair, 1 January 2025 – 31 May 2025)

Susan is a practising registered architect, visual artist and horticulturalist. She is a former Board Member of the MCA, Art Gallery of NSW, Historic Houses Trust and North Foundations. Susan holds a Bachelor of Architecture and an Honorary Doctorate of Architecture from the University of Sydney. She is a Life Fellow of the Australian Institute of Architects.

Ross McDiven

As the former Chairman of Multiplex Group, Ross worked on projects such as Sydney Olympics Stadium, Chifley Tower, King Street Wharf, Luna Park and Jones Bay Wharf. He holds several advisory positions in the property and construction sectors and is a former Trustee of the Museum of Applied Arts & Sciences.

Jennifer Byrne

Jennifer is a journalist, broadcaster and patron of Coastrek. She is a long-term ambassador for the Australian Indigenous Education Foundation and Chair of the Create NSW Artform Advisory Board for Literature/NSW Literature Board. Jennifer is on the Board of Bowral's Ngununggula Gallery.

A year of renewed energy — opening new centres and deepening our impact across Sydney and beyond.



BFA alum Samuel Chan. Photo: Peter Morgan.

\$1.08M
Raised through
philanthropic donations
& events.

1,707
Short course students.

24,196
On-campus gallery
attendees.

83%
Overall educational
satisfaction — 6.7%
above national average.

581
Total degree enrolments
across BFA, MFA & DFA.

\$245K
Raised at the National
Treasures Gala.

2M+
People reached across
social media platforms.

KEY ACHIEVEMENTS

FIRST PEOPLES

Darani Ngalawada opens

The formal opening of our First Peoples Centre in March, alongside the Innovate Reconciliation Action Plan launch, marks a landmark commitment to respectful, inclusive learning.

ACADEMIC

New BFA (Honours) approved

TEQSA approved the new BFA (Honours) program for 2026 intake, drawing a record number of applicants and reinforcing demand for postgraduate pathways at NAS.

GALLERY

The Neighbour at the Gate

A major commissioned exhibition curated by Clothilde Bullen OAM, Michael Do and Zali Morgan exploring First Nations and Asian Australian connections. Nearly 2,500 people attended opening week across 20+ events.

PHILANTHROPY

Inaugural Prudence MacLeod Prize

Anna Mould became the first recipient of this new international residency at Acme Studios, London — the largest of its kind at NAS, confirmed for 2026–2028.

STUDENT RECRUITMENT

#1 preferred Fine Art institution in NSW

At peak UAC reporting, NAS recorded the highest number of first-preference BFA applications in NSW

CAMPUS

Heritage conservation & upgrades

The Minister's Stoneworks Program continued on the Burton Street wall. LED lighting, climate control, gallery floor restoration, and safety upgrades were delivered across multiple buildings.

COMMUNITY

VADEA conference hosted on campus

Over 200 Visual Arts teachers attended the sold-out VADEA 'Alchemy' conference, highlighting pathways across art education and the importance of NAS in connecting with secondary and primary educators and the upcoming NESA curriculum.

ALUMNI

National Prize success

NAS alumni and staff appeared across the Archibald, Wynne, Sulman, Dobell Drawing Prize, Adelaide Perry, and Blake Prizes — with Gene a'Hern winning the Sulman Prize outright. Sophie Cape won the Australian landscape award Hadley's Art Prize.

2025 FELLOWS

Cressida Campbell AM

One of Australia's most significant contemporary artists. Her major survey at the National Gallery of Australia became the highest-attended exhibition for a living artist in Australian history.

Guido Maestri

NAS alum and 2009 Archibald Prize winner. His expressive, materially rich works are held in the National Portrait Gallery, Art Gallery of NSW, Macquarie Bank and Parliament House collections.

DISTINGUISHED SERVICE AWARDS

Maryanne Coutts Head of Drawing
Lynda Draper Former Head of Ceramics (2016-2023)
Amanda Woollard Print Lab Technician



Drawing Week at the Sydney Opera House. Photo: Peter Morgan.



BFA alum Francis Stackpool working in the Hoff Space.
Photo: Peter Morgan.

We teach students the vital practical skills, concepts and theoretical basis essential to an arts career. This approach continues to produce internationally renowned, award-winning graduates. We offer small class sizes, generous studio footprints, extensive contact hours and an esteemed faculty of practicing artist lecturers to ensure a unique studio experience.

Bachelor of Fine Art

The Bachelor of Fine Art (BFA) is a three-year full-time course designed to develop the creative independence, knowledge and experience required for a successful career as a practicing artist or arts sector professional. The BFA represents our largest degree program intake representing over 85% of degree enrolments. Along with many in the sector we are experiencing changes in study load patterns with increased demand for part-time study options. While overall enrolments are lower than 2024, reflecting a softer national pool for fine art study, demand remains strong for the BFA course and the National Art School as the provider of choice in NSW.

Master of Fine Art/Graduate Diploma of Fine Art

The Master of Fine Art (MFA) is a 2-year full time degree designed for BFA or equivalent graduates who seek to develop their individual studio practice to a level of specialised knowledge and professional expertise. The course exemplifies our studio-based model of learning, helping to facilitate ideas and dialogue between studio practice and theory. MFA commencing enrolments in the 2025 academic year remained consistent with the previous year with a strong continuing cohort from the previous year, reflecting significant interest in postgraduate study options.

Doctor of Fine Art

The Doctor of Fine Art (DFA) is a 3-year full-time or 6-year part-time degree. It is a practice-based professional doctorate and provides the completion of an academic pathway. The DFA integrates professional expertise and scholarly enquiry within the fine arts. Graduates acquire an in-depth understanding of the technical and theoretical skills expected of a professional fine art practitioner. Commencing enrolments were a record high in 2025, including international and external candidates in addition to those progressing directly from our MFA course.

2025 Degree Programs Enrolments

Degrees Enrolments	Headcount	EFTSL	Variation on prior year
Bachelor of Fine Art (BFA)	498	452.8	-4.6%
Master of Fine Art (MFA)	74	73.4	+9.8%
Doctor of Fine Art (DFA)	9	8.1	+102%
Total	581	534.3	-2%

Headcount: individual students enrolled in at least one unit of study at any one of three enrolment census dates in the corresponding year
EFTSL: Equivalent Full Time Student Load

First Peoples enrolments

First Peoples Enrolments	Headcount	%	Variation on prior year
All Degrees	17	2.9%	+13%

Total number of students enrolled in all degrees identifying as Aboriginal and/or Torres Strait Islander

International enrolments

International Enrolments	Headcount	%	Variation on prior year
All Degrees	5	0.9%	0%

Total number of students enrolled in all degrees as International students

Age Profile

Age Range	BFA	MFA	DFA	Total	%
17 - 25	356	28	0	384	66%
26 - 59	121	39	6	166	29%
60+	20	7	3	30	5%
Total	497	74	9	580	

Source of Enrolment (Applications for admission 2025)

	#	%
Inner Metropolitan Sydney	245	71%
Outer Metropolitan Sydney	6	2%
Outer Metropolitan Sydney West/North-West	22	6%
Regional NSW	52	15%
Other	21	6%
Total	346	

Quality Indicators for Learning and Teaching (QILT) Student Experience Survey (SES) 2025

	NAS 2025	Variation on prior year	2024 National Average*	Variance from National Average
Overall Educational Experience	83.0%	+5.6%	76.3%	+6.7%
Skills Development	80.5%	+4.8%	80.8%	-0.3%
Learner/Peer Engagement	74.3%	-1.3%	57%	+17.3%
Teaching Quality and Engagement	85.8%	+5.1%	80.4%	+5.4%
Student Support and Services	57.6%	+4.5%	72.1%	-14.5%
Learning Resources	78.2%	+6.6%	83.7%	-5.5%

*2025 National Report / National Average unavailable at time of reporting

Learning & Teaching



Winter Workshop Students. Photo: Nikki McLennan

At its core, the National Art School represents a unique community of learning and teaching. We seek to achieve excellence and provide leadership in all aspects of learning and teaching within the specific context of the School's unique mission, vision, and values.

In 2025, we made significant progress in the implementation of the School's Academic Plan. Key developments included the review and update of our Academic Governance Framework, an updated academic pathway to improve articulation of our degrees with both the Australian and international sectors, and submission to TEQSA (Tertiary Education Quality and Standards Agency) for accreditation for a new BFA (Honours) degree and MFA (Research) alongside re-accreditation for an updated structure and units for the BFA and DFA degrees.

These updated courses continue our long-standing commitment to studio-centred pedagogy and reflect a renewed focus on acquiring professional knowledge — at all levels — for our students to have sustainable careers and impact in the arts sector.

A Learning and Teaching Seminar supported these developments through focussed professional development for lecturers including strategies for providing critical feedback to students, enabling productive critical discourse which led to the implementation of updated assessment feedback mechanisms.

Student Experience

In 2025, we also saw the continued expansion of international engagement and graduate opportunities. Recent MFA graduate Anna Mould undertook a 6-month residency with ACME Studios in London, as the inaugural Prudence MacLeod Prize recipient. Sessional Lecturer in Painting, Jelena Telecki undertook a 3-month residency with the British School at Rome and NAS graduates Emryn Ingram-Shute, Nigel Dobson, Tango Conway and Armando Chant undertook 3-month residencies at La Cité Internationale des Arts in Paris through the NAS Onslow Storrier Studio program. MFA student Liss Finney attended Tropical Lab, a 2-week international art camp for art academies and institutes at LASALLE College of the Arts, Singapore.

Our students benefit from the unique studio-centred teaching model that has produced generations of accomplished artists as well as the close attention and contact with dedicated lecturers - all of whom are accomplished, active practicing artists themselves.

This practical, hands-on learning model includes personal studio space for students and access to the assistance, facilities, materials and technology they need. We offer small class sizes that emphasise one-to-one interaction in all studio areas. This creates continuous opportunities for guidance, feedback and discussion with lecturers, while cultivating artistic independence. Access to multiple exhibition spaces on campus and our annual Graduate Shows of student work, attract thousands of visitors including gallerists, art collectors and artists.

Our Art History & Theory department provides a crucial depth of theoretical knowledge and understanding to underpin students' practice. The faculty is made up of PhD scholars and published authors who encourage wide reading and research.

The NAS Library plays a central role in student experience, providing a vast collection of specialised research resources, study spaces and support alongside professional mentoring through curation of student-led exhibitions in the Library Stairwell Gallery and an annual acquisitive Artist Book prize.

Student satisfaction is consistently positive. Students graduate with the knowledge, skills and confidence to pursue a successful professional career. National Art School graduates form part of an evolving alumni community and continue to benefit from our support throughout their professional lives.

Drawing Week at the Sydney Opera House. Photo: Peter Morgan.



Staff, student & alumni achievements

Faculty achievements

Our faculty members continued to receive professional recognition in 2025, with their work featured in solo and group exhibitions across Australia and internationally. They also contributed to curatorial projects around NSW and Australia and were winners and finalists in national art prizes and international film festival competitions.

Maintaining an active research and publishing profile, our faculty produced books, journal articles, catalogue essays and peer-reviewed conference papers. Other professional achievements ranged from receiving grants and residencies and serving on advisory panels, to conducting examinations and consultancies for external institutions and delivering presentations, workshops, guest lectures, tours and floor talks in association with national and international organisations.

Our NAS Professional Practice Grant Program continues to support the sharing of scholarly and professional work with new and wider audiences and institutions. The program also extends the reach of exhibition projects regionally, nationally, or internationally and supports faculty participation in residencies to develop new works.

The program distributed grants across three rounds in 2025 to the following staff:

June 2025

- Dr Carolyn Mckenzie-Craig.
- Dr Jacqueline Bradley.
- Dr Hany Armanious.

August 2025

- Genevieve Reynolds.
- Dr Jessica Priebe.
- Dr Margaret Roberts.
- Dr Michael Hill.
- Dr Molly Duggins.

October 2025

- Dr Ben Denham.
- Dr Soo-Min Shim.

Staff, student & alumni highlights

- 1301SW, *Hoist Lift Spring*, Simone Griffin solo show
- Adelaide Perry Prize for Drawing finalists: NAS alumni Susan Andrews, Fiona Currey-Billyard, Todd Fuller, Murat Urlali.
- Archibald Prize finalists: NAS staff Fiona Lowry, Jason Phu; alumni Mitch Cairns, Timothy Ferguson, Bronte Leighton-Dore, Chris O'Doherty (aka Reg Mombassa), Sassy Park, Joan Ross, Clare Thackway, Natasha Walsh, Callum Worsfold.
- The Art Gallery of New South Wales, *Pause, Turn, Touch, Reach: Bodies in Motion*, group exhibition featuring staff Stephanie nova Milne.
- The Art Gallery of New South Wales, *Making Worlds*, group exhibition featuring staff Gemma Smith.
- The Art Gallery of New South Wales, Nala Badu, *Interstitial Space*, group exhibition featuring staff Gemma Smith.
- The Art Gallery of New South Wales, public lectures by NAS staff Molly Duggins, Georgina Cole, Lorraine Kypiotis, Michael Hill.
- The Art Gallery of New South Wales, *Restless Legs*, solo exhibition by NAS alum Mitch Cairns.
- *Artist Profile* Issue 73, November 2025, "Lee's Metropolis" written by NAS staff Joe Frost.
- ABC Radio: Nightlife with Suzanne Hill, interviews featuring Lorraine Kypiotis.
- Bathurst Regional Art Gallery, Knowledge Circle partnership with NAS staff Jaime Tsai, with Wiradyuri artist Amala Groom and curator Madeleine Collie for the exhibition *One Hundred Years Since the Beginning of Time*.
- Blake Prize winner NAS alum Shireen Tawell. Finalists: alum Philjames and staff Christine Dean.
- Boomgate Gallery, Long Bay Correctional Facility, *Women in the Real World*, program artist Kim Spooner.
- Bowness Photography Prize finalists: staff Gerwyn Davies, Ella Dreyfus; alumni Ali Tahayori, Justine Varga
- Brett Whiteley Travelling Art Scholarship, Shark Island Kangaroo Valley Residency awarded to NAS student Tresor Murace and alumni Casey Chen, Gigi Malherbe. Finalist NAS alum Odine Seabrook.
- Campbelltown Arts Centre, *Glimmer*, survey exhibition by Lynda Draper.
- Casula Powerhouse, *Revealing Dress* group exhibition including Benjamin Akuila
- Dobell Drawing Prize #24 winner alum Rosemary Lee; finalists NAS staff Maryanne Coutts, Emryn Ingram-Shute, Toshiko Oiyama and alumni Artemisia Cornett, Todd Fuller, Nadia Odium.
- *Death, Disease, and Mystical Experience in Early Modern Art* (Amsterdam University Press, 2025), edited by Michael Hill and Jennifer Milam.
- Fisher's Ghost Art Award finalists: staff Carolyn Mckenzie Craig, Gary Deirmendjian, Damian Dillon; alumni Amelia Lynch, Nicola Smith, Oliver Abbott, Nic Fern, Todd Fuller, Mungo Howard.
- Gosford Art Prize finalists: staff Katy B Plummer, Jake Starr, Nick Collerson, Damian Dillon, Deborah Marks; students Lihnida Krstanoska-Blazeska, Fergus Berney-Gibson; alumni Hannah Barclay, Alex Bray, Amelia Lynch, Todd Fuller, Oliver Abbott, Juz Kitson, Stephanie Eather, Alice Martin, Tara McIntosh, Amelia Skelton.

Dr Jack Ball, NAS Photomedia Lecturer, winner of the Ramsay Art Prize. Photo: Saul Steed.



- Girra Art Awards finalist Jacqueline Bradley.
- Hazelhurst Art on Paper Award finalists: alumni Julie Edgar, Madi Feist, Freyja Fristad, Todd Fuller.
- Hornsby Art Prize finalist Angus Fisher.
- Kedumba Drawing Award finalists: staff Evan Salmon; alum Todd Fuller; students Archy Obradovic, Fiona Verity.
- Lane Cove Art Prize finalist Angus Fisher.
- MAC yapang Art Prize Acquisitive Award winner Nick Collerson; MAC yapang Art Prize finalist alum Todd Fuller.
- Mackay Artspace, *Libris Awards: Artists' Book Prize*. NAS Finalists: Isabella Kennedy and Alice Martin
- MAKE AWARD, Australian Design Centre, finalist Lynda Draper.
- Mosman Art Prize finalists: staff Karen Black, Nick Collerson; alumni Mitch Cairns, Mark Maurangi Carrol.
- Mullins Conceptual Photography Prize finalists NAS staff Carolyn Mckenzie Craig; student Lisa Stonham; alumni Mungo Howard, Annabelle McEwen, Johanna Ng, Justine Roche, Ali Tahayori, Skye Wagner.
- Museum of Contemporary Art, *The Intelligence of Painting*, curated by Susan Cotter and Manya Ginori featuring work by NAS staff Gemma Smith, Karen Black; alum Jelena Telecki.
- Museum of Contemporary Art, *Julie Rrap: Past Continuous*, solo exhibition by NAS alum Julie Rrap.
- Muswellbrook Art Prize (Ceramics) winner NAS alum Mechelle Bounpraseuth
- NASHA, *Skygarden*, Simone Griffin solo show
- National Gallery of Australia, *Know My Name: Global*, collection display featuring work by Gemma Smith.
- National Gallery of Victoria, *Robert Klippel: A Language of Forms*, solo exhibition by NAS alum Robert Klippel AO.
- Newcastle Art Space, *40+ Newcastle Art Space Anniversary Exhibition*, group exhibition including Luke Thurgate.
- Northern Beaches Environmental Art and Design Prize finalists: staff Sadhbha Cockburn, David Manley; alumni Julie Edgar, Nic Fern, Bella La Spina, Amelia Lynch.
- Olive Cotton Award for Photographic Portraiture finalist Ella Dreyfus.
- Parker Contemporary, *Between Vessel and Void*, Freyja Fristad solo show
- Penrith Regional Gallery, *Deadly Arts* group exhibition including current Masters student Mea-mei Stanbury
- Queensland College of Art, *Disruption*, curated by Caroyn Mckenzie Craig.
- Ramsay Art Prize winner NAS staff Jack Ball.
- Sulman Prize winner NAS alum Gene a'Hern. Finalists: staff Nick Collerson, Gemma Smith; student Erin Murphy; alumni Mitch Cairns, Brodie Cullen, Ildiko Kovacs, Daniel McClellan, Michael Snape.
- Sulman Prize, Judge, Elizabeth Pulie.
- Strathnairn Small Sculpture Prize finalist Jacqueline Bradley.
- Salon des Refuses (Archibald), S.H. Ervin Gallery, featuring NAS staff Noel Thurgate and Evan Salmon.
- UNSW Galleries, *A Caressing Gaze*, solo exhibition by Mason Kimber.
- University of Wollongong, *50 Artists: 50 years Art Exhibition*, group exhibition featuring work by Lynda Draper.
- Wollongong Art Prize finalists: staff Luke Thurgate, Stephanie nova Milne, Tristan Chant, Damian Dillon, Jake Starr; student Fergus Berney-Gibson; alumni Hannah Barclay, Todd Fuller, Brodie Cullen, Gareth Ernst, Freyja Fristad, Bella La Spina.
- Woollahra Small Sculpture Prize finalists: staff Jacqueline Bradley, Lynda Draper; alumni Christian Bonett, Sassy Park.
- Wynne Prize finalists: staff Joe Frost, Armando Chant; alumni Seth Birchall, Mark Maurangi Carrol, Casey Chen, Lucy Culliton, Eliza Gosse, Catherine O'Donnell, Ebony Russell, Michael Snape, Natasha Walsh.

“Drawing is no longer seen simply as preparatory. It has become an expanded form that includes installation, performance, conceptual and research-led experimentation.”

Chelsea Lehmann in front of her paintings at NotFair 2023, ALCHEMY, 8 - 13 December 2023



Chelsea Lehmann is an artist and curator whose practice engages with the legacies of history painting. Through layered painterly surfaces and disrupted forms, she considers how inherited forms persist today, particularly the fragmented body described by art historian Linda Nochlin as “a figure in pieces that signals the instability of classical ideals of wholeness”.

Lehmann brings her perspective as a practising artist and researcher to one of the School’s most distinctive areas of study. Her approach reflects the ethos that has long defined the National Art School: a commitment to intensive studio-based learning where technical skill, material understanding and critical thinking develop together.

With her own extensive education from art schools across Australia, including a PhD from UNSW Art & Design, Lehmann believes what sets The National Art School apart is a studio culture that allows students to work closely with practising artists and benefit from sustained mentorship, as well as the way in which traditional disciplines are taught as a process for thinking via materials.

“NAS does not treat tradition as something static. Students encounter both the depth of accumulative knowledge in studio practice and the expanded forms those practices take in contemporary art.”

Drawing has always been central to the curriculum as a foundational study. In recent years Lehmann has helped develop it into a dedicated specialisation that combines observational drawing with experimental approaches.

The specialisation enables students to pursue the discipline in greater conceptual and material depth, reflecting the expanded role drawing now plays in contemporary art practice as a disciplined method of seeing as well as a framework for inquiry. Recognising drawing as a specialisation acknowledges this expanded role while still maintaining its foundational importance in the first year of the degree.

Lehmann sees the National Art School’s in-depth teaching of both foundational and specialised drawing as core to the development of future artists. Creatively, specialising in drawing allows students to develop a distinctive studio language. Drawing is highly adaptable and can connect to other practices. Professionally, that flexibility is one of its strengths.

Graduates may continue into postgraduate research, develop exhibition practices or work across fields such as design, illustration and education. Perhaps most importantly, drawing cultivates a way of thinking. It trains students to look closely, analyse visual information and develop ideas through material processes, skills that are valuable across many creative contexts.

Lehmann’s teaching has been shaped by her own work investigating how images accumulate meaning over time through processes of erasure, revision and overpainting.

During her doctoral research she worked with conservation imaging technologies, including X-ray and infrared scanning, to reveal the hidden layers beneath historical paintings. This process reshaped her understanding of images as sites of material memory.

“Beyond technical skills, art schools also help students situate their work within broader cultural conversations. Artists engage with history, politics, technology and social change, and education helps them understand how their work participates in those contexts.”

Digital technologies have reshaped how art is produced and experienced, requiring students to navigate a more complex visual landscape. Lehmann’s approach to education balances this shift by integrating new technologies while maintaining the strengths of studio-based learning.

Lehmann believes strongly in the role of fine arts education as a vital space for experimentation, allowing emerging artists to develop their practice with the critical support of educators and peers. Her goal is not only to produce skilled makers but to support thoughtful, independent practitioners who can contribute meaningfully to the cultural landscape.

In the studio, Lehmann encourages students to see drawing not simply as a technique but as a form of inquiry. A way to look closely, test ideas and develop a distinctive creative voice.

2025 Prizes & Awards

Major awards

Clitheroe Foundation Scholarship	Jed Payten and Nikita Maricic
Lift Off Award	Frankie Abroon
Standish and Co. Scholarship	Harri Barnes
Fire Up Award	Lihnida Krstanoska-Blazeska
Fire Up Award Highly Commended	Cristelle Cabrera
East Sydney Doctors Scholarship	Rose Rigley
National Art School Aboriginal Art Centre Internship (10-week internship)	Indi Wolstenholme and Lucy Russell
TROPICAL LAB International Art Camp	Majlena Muecke

Art History & Theory

Brandon Trakman Memorial Prize for Art History and Theory	Sasha Hart, Emily Heath, Jack Oliver Owen
---	---

Ceramics

Australian Ceramics Association Prize	Janet Jiahui Wu and Damian Sawyers
Claypool Award	Mel Jhey
Parkers Sydney Fine Art Ceramic Award	Sophie Sheppard
Kil.n.It Award	Jasmine Greenwood (BFA) and Jessica Smith (MFA)
Gallery Lane Cove + Creative Studios Ceramics Award	Paige Hottwagner
Sabbia Mentorship and Exhibition Award	Alice Royds
Matilda Kubany-Deane Ceramics Prize	Bianca Seeto
N.E. Pethebridge Award BFA	Darcy Phelan
N.E. Pethebridge Award MFA	Lihnida Krstanoska-Blazeska

Drawing

Parkers Sydney Fine Art Drawing Award	Elodie Harmston
John Olsen Prize for Drawing (Highly Commended)	Edwina Barton
John Olsen Prize for Drawing	Alexandra Stephenson
The Bonner and Tonkin Drawing Prize	Sailor Kennard
Anne Pata Memorial Drawing Award	Dan Hull and Samantha Klein
Bettina McMahon Drawing Prize	Angus Fisher
The Kaye Shumack Sunflower Drawing Prize	Ellen McCalmont

Painting

Parkers Sydney Fine Art Painting Award	Sasha Hart
John McCaughey Prize	Marina Yang
The Derivan Acrylics Award for Excellence in Painting	Til Kathriner
Troy Quinliven Award Highly Commended	Sasha Hart
Troy Quinliven Award	India Jablonski
Bettina McMahon Painting Prize	Lexy Hunter

Photomedia

Kayell Australia Photography Award	Diane Barnetson
Photoaccess Residency Award	Ivy Riddle

Printmaking

Artscene Printmaking Prize	Lola Thompson and Marnie Tomczyk
Parkers Sydney Fine Art Printmaking Award	Josie Kearney
Jenny Robinson Print Studio Prize	Jack Oliver Owen
Gallery Lane Cove and Creative Studios Printmaking Award	Tallulah Stein
Megalo Studio and Gallery Residency Award	Fergus Berney-Gibson
Bettina McMahon Printmaking Prize	Georgia Wilkinson and Joshua McElwee

Sculpture

Parker's Sydney Fine Art Sculpture Award	Cade Aslaugh
Minerva Sculpture Prize	Milla Watts
Dr John Vallance Prize for Sculpture	Dawn McGuire



NAS Award Winners, 2025. Photo: Tim Connolly Photography

Open awards

NAVA Ignition Prize for Excellence in Professional Practice	Harri Barnes
Studio W Exhibition Prize	Edwina Barton
Schmick Contemporary Exhibition Prize	Milla Watts
The Foundations Squatters Residency	Liss Finney and Alice Martin
Harvey Galleries National Art School Exhibition Prize	Vicki Potter Tresor Murace Keely Clarke Liss Finney Lisa Stonham Danae Tsapilis Annabel Boyd Kate Hadley Olivia King Luuk Zilich
Shirley Randell Student Award	Jessie Rifkin
NAS Library Artists' Book Annual Award BFA/MFA	Edwina Barton (BFA) and Fergus Berney-Gibson (MFA)

Prix Yves Hernot Award of Merit

Lisa Stonham

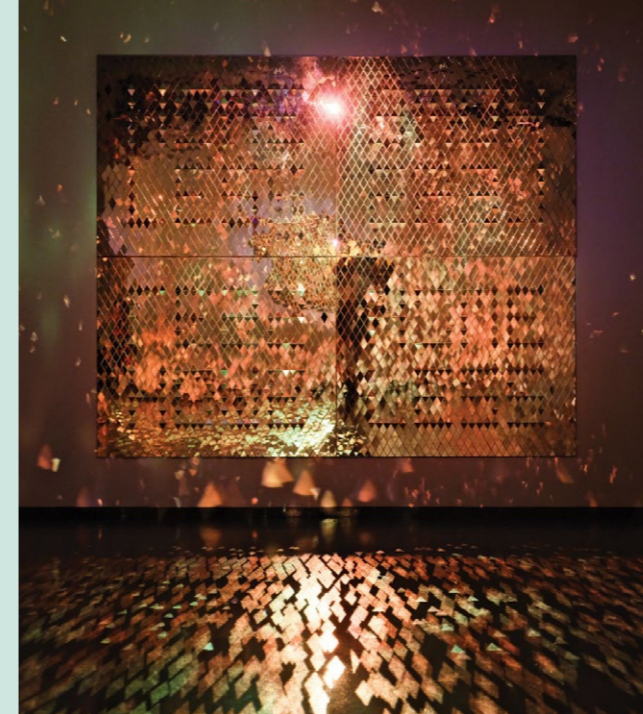
Arts-Matter's Creative Futures Awards

MFA
Omi McCurdie
Luna Gui
Beth Perry
Sadie Wheelan
Tresor Murace
Isabella Allanson
Bansi Joshi
Hayley Atkins
Aislinn Connolly
Kenya Peterson

BFA
Shaun Anderson
Annabel Sutton
Kyiesha Booth
Rose Blunt
Jade Mosca
Harri Barnes
Emily Heath
Genevieve Jobses
Til Kathriner
Elysia Vernis Ling
Abbey Vella
Alice Royds
Janet Jiahui Wu
Samantha Klein
William Potanin

“I came out twice in my life. The first time as a gay man. The second time as an artist.”

Ali Tahayori. Photo: Jeremy Weihrauch



Installation view of *Our House Is On Fire*, Casula Powerhouse Arts Centre. Photo: Chantel Bann.

The process-driven and material-oriented teaching style offered a framework that gave his instinctively conceptual and cerebral practice a physical anchor.

“MFA at NAS was a good marriage for me because I tend to get very conceptual and cerebral and heady but with NAS there was the encouragement to come back to the material, to learn the politics of material and the process.”

Born and raised in Shiraz, Iran, Tahayori grew up in a family with clear expectations. Despite being drawn toward drawing and painting from a young age, he fulfilled the expected path and graduated as a medical doctor, a career he maintains to this day.

But his creative curiosity never left him. In the early 2000s Tahayori enrolled in a photography course and built a small darkroom at home. He would disappear into it at midnight and emerge at dawn, developing film, printing photographs, and experiencing something he describes as liberation. “I really felt free,” he recalls, “creative and excited as you feel as an artist.”

Migration to Australia in 2007 brought a pause in his art-making. The cultural adjustment was immense and he had a demanding job at a major Sydney hospital. It was not until 2018 that he found his way back to art through short courses at the National Art School. It was there, in a printmaking class taught by artist Kirtika Kain, that his trajectory shifted. On the final day of the course, Kain handed him an application form for the Master of Fine Arts. Despite his own reservations as to whether he was good enough, the National Art School saw, as he puts it, “the fire” in him, and offered him a place.

Tahayori describes the National Art School as a place of rare intellectual and creative generosity. Lecturers agreed readily to studio visits, offered feedback with care and rigour, and spoke about art with a depth he found genuinely nourishing. He recorded their words and listened to them on his commute, absorbing art history and critical theory like a form of meditation. “I would eat what they say,” he recalls.

The MFA changed him. Beyond the practical and intellectual skills, it helped him grow as a person and gave him the confidence to call himself an artist. He describes it as a journey of reclamation of power, of confidence in his artistic vision. “I think there’s more layers in me than before I did that course.”

Since graduating in 2022, Tahayori’s career has moved quickly. A feature in the Sydney Morning Herald the day after the postgraduate show announced his arrival. Art prizes and international gallery interest followed. He is now represented by THIS IS NO FANTASY Gallery in Melbourne and he is about to depart for a three-month residency at the Cité Internationale des Arts in Paris, supported by the National Art School.

His practice spans photography, moving image, mirror works and installation. Drawing on the ancient Iranian craft of Ayeneh-kari (mirror-work) and its philosophical associations with light and revelation, Tahayori fractures mirrors and combines them with text and imagery to create kaleidoscopic works that are simultaneously concealing and exposing. Themes of diaspora, displacement and queerness run through everything. The experience of being othered, of belonging nowhere and everywhere at once, rendered in materials that hold and shatter identity at the same time.

In a cultural moment of extreme polarisation and pressure, where even an apolitical work risks being politicised, Tahayori holds onto a vision of art as a force for unity, “I feel like we’re becoming more and more disconnected, disembodied, disjointed and fragmented. I hope that art will make us more connected to one another but more importantly to make us connected to ourselves.”

Tahayori believes there is an identity attached to being NAS alumni. “I think NAS graduates make work that is more heartfelt, relatable, authentic. They also do well commercially because somehow their works can be accessible to a broader public.”

“Now I’m talking about it to you and I have this longing to be in that space again. I should consider a DFA”



HSC Intensive Workshop students in the Chapel. Photo: Peter Morgan.

The Neighbour at The Gate opening weekend workshops. Photo: Nicole Anderson

Future Students

Student Recruitment

In 2025, the Future Students department delivered key operational and strategic improvements across recruitment and admissions. A major achievement was the implementation of a fully paperless admissions process, which significantly streamlines interview processing and post-interview workflows, reducing manual error, strengthening data security and improving overall efficiency. The digital transition also reduced time required from academic panel members. Across the 2026 BFA intake cycle, 247 applicants were interviewed, with 130 candidates (52.6%) achieving scores above 75%, reflecting a strong and competitive cohort. In collaboration with the Postgraduate team, over 90 BFA (Honours) applicants and 12 DFA applicants were interviewed, reinforcing the demand for the undergraduate-to-postgraduate pathway.

Market demand data further demonstrates the National Art School's leadership position within NSW. At peak reporting, 193 applicants selected NAS as their first UAC preference for BFA, with 361 applicants listing NAS among their preferences overall. Under BFA or equivalent first preferences, NAS recorded the highest number in NSW, reinforcing NAS as the most preferred first-choice Fine Art institution in the state.

Outreach initiatives included the September 2025 Open Day welcoming over 1,000 visitors, multiple information sessions, portfolio reviews, BFA VIP evenings, and statewide school and expo engagement. Direct communication was maintained with more than 4,000 targeted prospective students. Collectively, these initiatives strengthened market visibility, improved applicant experience and positioned the institution strongly for the 2026 intake and future growth.

VADEA Conference

In May 2025, the National Art School hosted the annual Visual Arts and Design Educators Association (VADEA) conference themed 'Alchemy' featuring keynotes from alumni Mike Parr and Juz Kitson as well as NAS lecturer Dr Ben Denham. This event spread across the campus and showcased our offerings to one of our most critical stakeholder groups - visual arts teachers. At the sold-out conference, more than 200 teachers experienced workshops and lectures on the new NESA curriculum released for implementation in 2027.

NAS was proud to support VADEA by providing studios, workshops and logistic management, and acknowledge all our staff who assisted in the planning and delivery of this major outreach event.

High School Students

The 2025 HSC Intensive Studio Practice continued its legacy of supporting Year 11 Visual Arts students from government and non-government high schools to further develop their artistic skills. The program began in July, with 165 students completing the HSC Intensive in September.

Generously supported by the Sir William Dobell Art Foundation, the Dobell Drawing School for Year 11 students welcomed 82 students from regional NSW and Western Sydney over 4 days in April 2025.

Art Club offers 15-17-year-olds a safe space to create and nurture their skills. In 2025, 198 students took part in our Art Club Intensive and Term programs. Many students continue to attend throughout the year, building their skills and their portfolios ready to apply to the National Art School and other providers at the end of year 12.

Schools and teachers

In 2025, we ran Dobell Regional Teachers' Workshops in Tamworth (February) and Bega (June). With support from The Sir William Dobell Art Foundation, NAS alum Luke Thurgate facilitated both collaborative workshops with outstanding feedback from all participants.

Our school workshops give the opportunity to experience what we offer in studio courses. In 2025, the workshops attracted 12 schools and 381 students from the North and South Coast of NSW and across Sydney. 5% of our commencing BFA cohort had previously engaged with our Outreach programs.

First Peoples Program

In 2025, the First Peoples Program supported 17 enrolled First Nations students while strengthening institutional partnerships, expanding public programming and creating new pathways for First Nations artists and academics.

A key initiative was *The Neighbour at the Gate* exhibition, featuring artists of Aboriginal and Torres Strait Islander and Asian Australian descent: Jenna Mayilema Lee, Dennis Golding, James Tylor, James Nguyen and Elham Eshraghian-Haakansson. The First Peoples Department collaborated with the NAS Gallery to deliver associated public programs and community engagement, ensuring culturally informed dialogue and First Peoples-led perspectives.

Public programming remained central. During NAIDOC Week, we hosted a Koori Bingo and Karaoke night for mob, welcoming students, staff, artists and their families. During National Reconciliation Week, we presented, with Directors Adrian Russell Wills and Gillian Moody, a screening of *Kindred*, followed by a Q&A highlighting the importance of truth-telling and intergenerational connection within contemporary First Nations storytelling. Carmen Glynn-Braun and Dennis Golding were hosted in the Ceramics and Printmaking studios while they produced work for Sydney Biennale and Penrith Regional Gallery. We provided facilities, professional support, and opportunities for engagement with emerging First Nations artists.

The First Peoples Centre, *Darani Ngalawada*, continued to provide a culturally safe space for mentoring, academic support and professional development, while contributing to policy development and curriculum review. First Peoples knowledges are embedded in the new PRS1000 Professional Studies course commencing in BFA1 from Semester 1, 2026.

In late 2025, the National Art School became a signatory to the Indigenous Art Code, affirming our commitment to ethical practice within the Aboriginal and Torres Strait Islander arts sector. Staff attendance at DesertMob strengthened relationships with remote art centres and future internship pathways.

Reconciliation Action Plan (RAP)

2025 marked the first full year of implementation of the NAS Innovate Reconciliation Action Plan (RAP). The RAP Working Group continued to monitor progress against deliverables, achieved key milestones, and reported outcomes to staff and external partners throughout the year. The formal launch in March 2025 reaffirmed our commitment to sustained reconciliation action, accountability, and embedding First Peoples knowledges and perspectives across governance, curriculum, and community engagement.

First Nations Internship Program

The First Nations Internship Program continued to provide meaningful professional pathways for First Nations students and alumni. Early in the year, 2024 BFA graduate Grace Buckley undertook a month-long placement at Martumili Artists, an Aboriginal Art Centre in regional WA. Interns gain practical, real world experience in the arts and with community, working alongside Martu artists and arts centre staff.

This opportunity sits alongside NAS's ongoing Aboriginal Art Centre Internship Program, which supports two graduating students each year to undertake placements at Art Centres in Central Australia. Current placements are at Ernabella Arts in APY Lands. These internships provide graduating students with the opportunity to gain practical arts management experience and training within an active community-led Aboriginal art centre environment.

2025 internship recipients Indi Wolstenholme and Lucy Russell will commence their placements in mid 2026.

NAS x Campbelltown Arts Centre (CAC)

NAS First Peoples Programs and Campbelltown Arts Centre progressed planning for the next phase of their partnership with a series of Printmaking workshops scheduled for April 2026. The collaboration continues to support tertiary pathways for young First Nations, Pasifika and Culturally and Linguistically Diverse people from Western Sydney.

Scholarships and Student Outcomes

Two commencing BFA students, Dylan Maguire and Jade Brennan, were awarded the NAS First Peoples Scholarship and first-year BFA student Jessie Rifkin received the Shirley Randall Student Prize (\$1,000). Some awardees and current students contributed to professional development initiatives including Open Day and *The Neighbour at the Gate* public program. Continuing second-year students, Jade Brennan and Dylan Maguire, were awarded scholarships by the Gibbon Foundation.

The First Peoples program supported graduating and continuing students into further study and employment. 2024 alum Grace Buckley secured employment with the Art Gallery of New South Wales within the First Nations Education Team, and Mea-mei Stanbury, continued into the MFA program at NAS. Students and alumni exhibited at Penrith Regional Gallery, Parker Contemporary, New England Regional Art Museum, CBD Gallery, Sydney Contemporary, and more, reflecting strong professional momentum and sector visibility.

The Neighbour at The Gate opening weekend workshops. Photo: Nicole Anderson



Fellows

The annual National Art School Fellowship is an Honorary award. It acknowledges the achievements of eminent visual artists, arts administrators, writers, advocates and academics who have made outstanding contributions to the visual arts community in Australia, and who have contributed to significant recognition and advancement of the National Art School.

The 2025 recipients are Cressida Campbell AM and Guido Maestri.

NAS Fellows Guido Maestri and Cressida Campbell with NAS Director and CEO Dr Kristen Sharp. Photo: Peter Morgan.



CRESSIDA CAMPBELL AM

Cressida Campbell is among Australia's most significant contemporary artists working with painting and printmaking. Combining keen observation with a delicacy of line, Campbell's woodblock paintings and prints capture the overlooked beauty of the everyday.

Since studying painting and drawing at East Sydney Technical College (now known as the National Art School) in Sydney and woodblock printing at the Yoshida Hanga Academy in Tokyo, Cressida Campbell has exhibited extensively throughout Australia as well as in London, Berlin, Hong Kong, Norway and Poland.

She has won numerous awards and held prestigious residencies, including the Pring Prize and the Trustees' Watercolour Prize at the Art Gallery of New South Wales, as well as the Australia Council for the Arts Verdaccio Studio Residency in Italy.

A major exhibition surveying her work was held at the National Gallery of Australia in Canberra from September 2022 through to February 2023. It was the highest attended exhibition for a living artist in Australian history.

Campbell's work is held in prestigious public collections in Australia and internationally, including at the National Gallery of Australia, Art Gallery of New South Wales, Artbank and the British Museum in London. Her work is held in private collections in Australia, the UK, the USA and Monaco.

GUIDO MAESTRI

Born in Mudgee, a country town of New South Wales, Guido Maestri is known for his highly textural, expressive works that explore painted materiality, gesture, and observation. Although he is noted for his *en plein air* paintings, his recent works are solely studio-based and draw on ancient ecosystems, nature's cycles, imaginary realms, sites from his past, and his immediate physical and emotional environments to question notions of reality and explore humanity's impact on the natural world.

A graduate of The National Art School, Maestri won the prestigious Archibald Prize in 2009 and is an eight-time finalist in the Wynne Prize (2012-2017, 2020-2021) for Landscape at the Art Gallery of New South Wales (Australia). His works are collected widely, including institutions such as National Portrait Gallery (Australia), Art Gallery of New South Wales (Australia), Art Gallery of South Australia, Macquarie Bank (Australia), Parliament House (Australia) and Fubon Art Foundation (Taiwan).



NAS Fellows Guido Maestri and Cressida Campbell. Photo: Peter Morgan.

Art Forum is a lunchtime lecture series held weekly during the academic year for the benefit of students, staff and the wider community. It provides a platform for art world figures — artists, curators, writers and professionals from diverse fields — to present their work and interests or curatorial, artistic and research projects.

In 2025, there were 24 speakers with over 1,500 people attending throughout the year.

International speakers included Daan den Houter (Netherlands), David Bielander (Germany), Cao Yu (China), Dr Chiara Rostagno (Italy).

Gallery floor talks for the *Dobell Drawing Prize* and the *Neighbour at the Gate* were led by our erudite curators Katrina Cashman and Lucy Latella.

And we heard from some of our many scholarship and residency recipients: Emryn Ingram-Shute (Cité Internationale des Arts, Paris), Harry de Vries (British School in Rome), and Francis Berney Gibson (Mark Henry Cain Scholarship).



Speakers:

- Dr Elizabeth Bradshaw, Artist and Curator.
- Kate Tucker, Artist, “Hanging pockets of old and new”.
- Katrina Cashman, NAS Gallery Manager and Senior Curator, *The Dobell Drawing Prize*.
- Katrina Cashman, NAS Gallery Manager and Senior Curator, and Lucy Latella NAS Curator, *The Neighbour at the Gate*.
- Dr Andrew Frost, Arts writer, critic and educator.
- Dr Chiara Rostagno, Deputy Director, Pinacoteca di Brera, Milan.
- Francis Berney Gibson, recipient of the Mark Henry Cain Scholarship.
- Daan den Houter, artist.
- Erin Brannigan, “Dancing in the Gallery: Choreography and Visual Arts”.
- James Nguyen, artist “Non Objectivity is another word for Subjectivity”.
- Dr Yolunda Hickman, Head of Learning and Teaching, “Proposals for Awards, Projects, and Research”.
- Cao Yu, Chinese Artist in conversation with Luise Guest, Writer, “Just because..”.
- Dennis Golding, artist
- Michael Mossman and Kien Situ: Venice Architecture Biennale, “Home: Country as Creative Process”.
- German Artist David Bielander.
- Dr Kristen Sharp, Director and CEO, National Art School “Micro-acts in public spaces: Yuko Mohri’s Moré Moré (Leaky) series”.
- Tim Phillips, Director of Tilt Industrial Design and Senior Curator, Matt Cox “Making public art: What are the pathways for artists?”.
- Dr Melinda Reid, Art Historian and writer, “*Teo Ala-Ruona’s Parachorale in Helsinki: Notes on fairy floss, socks, and tattoo ink*”.
- Amber Cresswell Bell, “Navigating a career in the arts”.
- Keg de Souza, artist.
- Graham McDougal, Printmaker.
- Harry De Vries, NAS International Residencies: BSR .
- Emryn Ingram-Shute, NAS International Residencies: Cité Internationale des Arts.

The Last Resort, 2020. Performance view for the 22nd Biennale of Sydney (2020), Cockatoo Island. Photo: Zan Wimberley

Dennis Golding with his work *Bingo*, 2025, at the opening night of *The Neighbour at the Gate*, National Art School Gallery, Sydney, 2025, image courtesy and © the artist, Photo: Nicole Anderson

The National Art School Library remains the cornerstone of our unique curriculum providing specialised research materials and innovative programming that grounds our students in the practice and theory of contemporary visual art.

Our collection offers scholarly material on art, aesthetics, philosophy and cultural criticism. We manage a comprehensive selection of over 30,000 artist monographs, critical texts and exhibition catalogues, alongside leading national and international arts journals. The Library maintains a broad digital reach, providing access to peer-reviewed academic and fine arts publishing through authoritative digital portfolios. Our Special Collections, featuring rare books and artists’ books, remain a significant and unique resource for students and faculty as well as research communities across Australia and overseas.

Our team provides specialist reference and research support, facilitating workshops on research and writing, deep dives into critical and topical corners of our collection, and engaging the entire student body through object-based learning sessions across BFA, MFA, and DFA programs.

Highlighting the library’s innovative contribution to research culture, librarian Celia Brown shared her ongoing work in integrating library resources directly into creative practice with the international research community at the Art Library Society (ARLIS) conference in Limerick.

NAS Library supports the practice and research of our illustrious staff via exhibition opportunities within FRONTSPACE, and by hosting official launch events of new books in conjunction with local and international publishers.

The Library Stairwell Gallery (LSG) continues to serve as a vital exhibition platform, offering students practical experience in curating and professional practice. Throughout 2025, the LSG hosted 12 distinct exhibitions and opening events, showcasing the work of 162 students. This program remains a key site for student engagement, featuring annual highlights such as the NAS Library Artists’ Book Award and Queer Contemporary, ensuring the library is not just a place for study, but a vibrant site for making and showing work.



NAS Stairwell Gallery Artists Book Prize. Photo: Peter Morgan.

NAS Library in 2025

Library engagement:
43,024 visitations

Library Stairwell Gallery openings: 12

NAS Film Club events: 7

Curated Collections sessions: 6 (the Vegetal, the Maternal, Sound, Birds, Casts, Textiles)

Object Based Learning sessions: 3 (delivered into Studio Theory Seminars across departments)

Research and Tools Workshops: 12

FRONTSPACE installations: 3

LSG Volunteers

Lucien Aartoli
Ruby Bellinger
Timothy Iliffe
Mel Jhey
Alison Kendall
Lenny Larkin
Ron Mavin
Ellen McCalmont
Elina de Rosnay

Library Volunteer

Minghua (Henry) Xiang

NAS Film Club hosted by NAS Library

Student Volunteers

Ellen McCalmont
Elena Larkin
Angela Bateman



NAS Winter Workshop student. Photo: Ella Dreyfus.

Campus

Our campus is located in central Sydney, wholly within the historic sandstone walls of what was once the Darlinghurst Gaol, on the unceded lands of Gadigal Country. The site has deep connections and significance to the Gadigal people of the Eora Nation. The School's deep history, local culture and colonial architecture offers a unique, immersive and collaborative environment in which artists and creative ideas flourish.

For tens of thousands of years this has been a significant location. For the Gadigal people it offered sweeping views and abundant resources from nearby creeks, bays and wooded valleys. A major walking track passed down the sandstone ridge from present day Oxford Street to Rushcutters Bay. Important waterways flowed by - the Tank Stream that ran from Circular Quay to the west of present-day Hyde Park, Yurong Creek that rose from Woolloomooloo Bay to Darlinghurst and to the east Rushcutters Creek, now buried beneath Boundary Street. Proximity to the bays meant a ready supply of seafood supplemented by the various plants and animals that occupied the woodland landscape. Gadigal found natural shelters in the rocky sandstone overhangs of the nearby hills. During longer stays, they built conical bark huts and a welcoming fire burning close to the entrance, a practice continuing for generations.

The National Art School acknowledges Gadigal people's continuing connection to Country - the skies, land, water, plants, animals and people - and recognises that Aboriginal history, culture and presence in Sydney did not conclude with the arrival of Europeans in 1788. We respect Australia's diverse Aboriginal and Torres Strait Islander histories and knowledge and embed them into our curriculum and programs. We invite all non-Indigenous students, staff and visitors to develop a reflective relationship to the knowledge systems and sovereignty of Aboriginal and Torres Strait Islander people.

Following colonisation, the site became Darlinghurst Gaol, built from locally sourced sandstone in 1822 and operating between 1841 to 1914. As a site of incarceration, it held thousands of people captive within its massive walls.

For more than 100 years this has been a site of reimagining through art and education. While our deeper roots go back to the Sydney Mechanics Institute of 1843, we moved into the former gaol buildings in 1922 as part of Sydney Technical College, later East Sydney Technical College. The National Art School gained autonomy from TAFE as an educational institution in 1996 and became the sole occupant of the Darlinghurst site in 2005. In 2009 the National Art School became a company limited by guarantee with two members, the NSW Minister for Education and the Minister for the Arts. In 2019, we signed a 45-year lease to remain on the site, receiving a State Significant Organisation designation with funding from the NSW Government. In 2021 the former Darlinghurst Gaol and National Art School received NSW Heritage Listing as Sydney's oldest surviving gaol complex.

Today, we're at the heart of the East Sydney cultural precinct around Taylor Square and Oxford Street. We're a proud beacon within the broader Rainbow Precinct that celebrates Sydney's LGBTQIA+ community. This hub of energy offers the space for artists, creatives, performers and visitors to celebrate Sydney and Australia's arts and cultural life.

In 2025 the National Art School continued a program of reinvigoration across the historic campus, balancing heritage conservation with the needs of contemporary studio practice.

Restoration works were undertaken along the Burton Street façade as part of the Minister's Stoneworks Program, conserving sections of the sandstone that form the outer walls of the former Darlinghurst Gaol.

Major conservation works were also completed on Building 27, including sandstone repairs and the restoration of original windows and doors, helping preserve the architectural character of the site while improving the functionality of these teaching spaces.

At the same time, several upgrades were delivered to support learning, creative practice and campus life. Energy-efficient LED lighting conversions were completed across Buildings 1, 2, 5 and 18, with fans added in Building 18 to improve studio conditions, while air-conditioning upgrades were delivered across Buildings 3, 16, 17 and 24.

The NAS Gallery in Building 23 also received improvements to floorboards and lighting and the Gallery Workshop was refurbished to support technical production.

These projects sit alongside ongoing improvements to essential infrastructure, including hydrant and fire system upgrades, helping ensure the campus remains safe, functional and responsive to the needs of students, staff and visitors.

The Neighbour At The Gate opening weekend.
Photo: Nicole Anderson





The Neighbour at The Gate, installation view. Photo: Peter Morgan.

The National Art School Gallery presents ambitious group and solo exhibitions each year by Australian and international artists that connect to the school's academic curriculum and foster a critical appreciation of art and innovative art practice.

The Gallery sits at the heart of the campus, housed in a former cell block of the historic Darlinghurst Gaol. Exhibitions, accompanying publications and public programs such as artist talks, lectures and art-making activities provide a rich context for the participation in, appreciation and understanding of art.

Through touring exhibitions, our influence is extended nationally, strengthening the networks that connect our community to the wider art world.

In 2025 the Gallery undertook critical investment in capital works and refurbishment of the Ground Floor Gallery. This involved sanding back and repairing the beautiful tallow-wood floors as well as a full refurbishment of the top floor Gallery workroom, removing asbestos, lining the walls and producing a much more efficient workroom for ongoing gallery operations.

Exhibitions were held onsite in NAS Gallery, The Building 25 Project Space and the Rayner Hoff Project Space, as well as offsite with our many exhibition partners including regional galleries.

Exhibitions

QUEER CONTEMPORARY | Chaosophy 14 February – 8 March 2025 Building 25 Project Space

The National Art School's iconic site, located in the heart of the rainbow precinct is a part of the very fabric of Sydney's queer community, where all people are welcome and encouraged to be 'free to be'.

Presented in partnership with the Sydney Gay and Lesbian Mardi Gras, *Chaosophy*, which brought together three generations of queer artists (including recent National Art School graduates) whose artworks explored language across the intersections of art, activism, poetry and performance.

Artists:
Kika Kereru Baker, Tania Bowra & Mel Forbes, Daniel Browning, Sam Chan, Blake Griffiths, Frankie L.A, nikita lelu, r e a, Victoria Spence, Jake Starr, Ali Tahayori, Magic Young and Justine Youssef

Curator: Dr Liz Bradshaw

Total visitors: 1,783
Days open to the public: 20

24th Dobell Drawing Prize 11 April – 21 June 2025 NAS Gallery

The biennial Dobell Drawing Prize is Australia's leading prize for drawing and an unparalleled celebration of technique, innovation and expanded drawing practices. The \$30,000 acquisitive prize was presented by the National Art School in partnership with the Sir William Dobell Art Foundation and explored the enduring importance of drawing within contemporary art practice. The winning work enters the National Art School's significant collection, built over the past 120 years.

Total visitors: 7,348
Days open to the public: 57

The Neighbour at the Gate 11 July – 18 October 2025 NAS Gallery

Led by Wardandi (Nyoongar) and Badimaya (Yamatji) woman and senior curator Clothilde Bullen OAM, and a curatorium comprising Micheal Do, senior curator of contemporary art at the Sydney Opera House, and Whadjuk Balladong and Wilman Noongar artist and curator Zali Morgan, this world premiere exhibition un-knitted and unraveled the impacts of colonisation, race and ethnicity between and within First Nations and Asian Australian peoples, whilst highlighting the contemporary and historical parallels and connections between these communities.

The Neighbour at the Gate brought together three First Nations artists and three Asian Australian artists, presenting new commissions and existing works. These artists included: Dennis Golding, Jenna Mayilema Lee, James Tylor, Elham Eshraghian-Haakansson, James Nguyen and Jacky Cheng.

The Neighbour at the Gate was a commissioned exhibition project for the National Art School, proudly supported by the NSW Government through Blockbusters Funding initiative. The exhibition was accompanied by a publication, learning and education framework and public program.

Total visitors: 8,092
Days open to the public: 95

Rosemary Lee's 24-1, winning artwork of the 24th Dobell Drawing Prize.



Sydney Contemporary 2025

11 – 14 September 2025

Carriageworks

Curated by Katrina Cashman and Olivia Brownbridge, the National Art School was excited to present the next wave of Australia's artistic talent at Sydney Contemporary 2025.

We showcased the work of nine recent graduates. The diverse exhibition featured the breadth of studio practice across ceramics, drawing, painting, photomedia, printmaking and sculpture.

Artists:

Jake Bartley, Christian Bonnett, Harrison Chao, Lewis Doherty, Isabella Kennedy, Rachel McKay, Megan McKenzie, Johanna Ng, Taylor Steel

Total visitors: 26, 440

Days open to the public: 5 including VIP previews

The Postgrad Show 2025

7 – 16 November 2025

NAS Galleries, Building 25 Project Space, Rayner Hoff Project Space, artist studios

The National Art School proudly presented *The Postgrad Show*, an exhibition of works by our 2025 Master of Fine Art (MFA) graduate students.

The exhibition was opened by Kerri Glasscock, Executive Director, Create NSW and celebrated the evolution and maturation of works by the cohort, produced with a multi-disciplinary approach across the studios of ceramics, drawing, painting, photomedia, printmaking and sculpture, exhibited throughout the NAS campus.

Total visitors: 3,075

Days open to the public: 10

The Grad Show 2025

5 – 14 December 2025

NAS Galleries, Building 25 Project Space, Rayner Hoff Project Space, artist studios

The National Art School proudly presented *The Grad Show*, our major end-of-year exhibition showcasing the work of the 2025 Bachelor of Fine Art (BFA) graduate students and opened by the Hon. John Graham, MLC.

The Grad Show is always an outstanding opportunity to discover the work of Australia's emerging artists working across ceramics, drawing, painting, photomedia, printmaking and sculpture, exhibited throughout the NAS campus.

Total visitors: 3,898

Days open to the public: 10

The Neighbour at The Gate, installation view. Photo: Peter Morgan.



A visitor attending the Postgrad Show. Photo: Peter Morgan.

NAS Gallery onsite exhibitions and gallery programs

Total attendances

24,196

33 NAS Gallery exhibition public program events attended by

3,576 people

25 high school visits, totalling

521 students

25 groups of tertiary students, totalling

558 students

17 special interest tour groups, totalling

711 attendees

NAS Gallery offsite programs and touring exhibitions

Our offsite programs attracted **31,882** people including **26,400** visitors to *Sydney Contemporary Art Fair*, where NAS had a booth of alumni work and **5,482** for touring exhibitions at:

Tamworth Regional Art Gallery = 3,826

South-East Centre for Contemporary Art in Bega = 1656

Creative and strategic partnerships

Many generous artists, Gallery, private lenders and public institutions loaned works for our 2025 exhibitions and many curators, arts professionals, gallery volunteers and individuals contributed in so many ways.

We collaborated with the Sydney Gay and Lesbian Mardi Gras, Sir William Dobell Art Foundation, CREATE NSW, City of Sydney and many other private supporters throughout 2025.

Gallery volunteers

Our hard-working volunteers are crucial to our exhibitions and visitor experiences. We could not do what we do without them.

Bridget Austin
Stanley Begas
Julia Bell
Catherine Chant
Wei Chen
Joanne Costanzo
John Cumming
Inga Dalrymple
Suzanne Kennedy
Nicholas Loder
Nobuko Matsuda
Karen McAndrew
John McBride
Connie Nicolas
Jane Randall
Gules Saphari
Glynis Scowen
Alan Spackman
Hannah Stevens
Anna Tierney
Julieann Vellios
Aileen Wesson
Susan Zhou

Managed by Deborah Beck and Collections Curator Sonia Legge, our Archive and Collection of more than 8,000 items is both a valuable teaching resource and historical record. During 2025 there were 300 additions to the NAS Collection, with significant large donations from the Martin Sharp Trust, Robert Klippel's son Andrew Klippel, and Cameron Sparks daughters Catriona and Rachael Sparks.

Conservation

During 2025 we completed essential conservation work on artworks by our alumni:

Drawings by Jack Kilgour, sculpture by Jean Hallstrom, drawing by Vicki Varvaessos, watercolour by L. Roy Davies, drawings by Arthur Murch, painting by Una Foster, painting by Mary Edwards, painting by Lenore Banks, painting by Jon Molvig, painting by Tony Tuckson.

Acquisitions

One of the most significant items acquired for the NAS Archive is a photograph album of the site dated c. 1885 - 1890 titled 'Sydney Gaol'. This unique album contains 33 original sepia albumen photographs of Darlinghurst Gaol, which will be an invaluable research tool for our students and researchers. The acquisition of the album was made possible through the Josef Lebovic Gallery, with generous support from Margaret Fink, Nicolle Drake, Vaughn and Matilda de Vocht, Mary Read, Leonie and James Furber, David Kent, Jocelyn Maughan, Mark Tedeschi and Sharon Tofler.

Other purchases included a drawing by Jean Appleton, drawings by Joshua Smith, paintings by Allan Waite and a map of the Darlinghurst gaol site from 1909. These works have helped fill some of the gaps in our collection.

Purchases of works included six artworks by 2025 BFA graduates and nine photographs by First Year BFA photomedia students, from their excellent exhibition *Dead Ringers*. With thanks to the 32 students who collaborated on and donated these works.

Volunteers

The Archive's digitisation project continued during 2025. Our two volunteers Frank Cannata and Michael Bogle, helped us to research and photograph artworks and archival material, and to document and scan hundreds of historic photographs, contributing 888 hours of work.

Page from Sydney Gaol album 1885-1890
Inside the front of the gaol
 Unknown photographer
 Sepia albumen photograph
 12.3 x 19.3cm
 Purchased with funds from private donors 2025



Public Access

We welcomed 813 visitors including staff, students and researchers to view the collection.

On NAS Open Day in September, we showed 183 visitors through the Archive. In November we participated in Sydney Open run by Museums of History NSW. This was a mammoth feat of organisation, with five buildings on site open, volunteers, food venues and historic slide shows available.

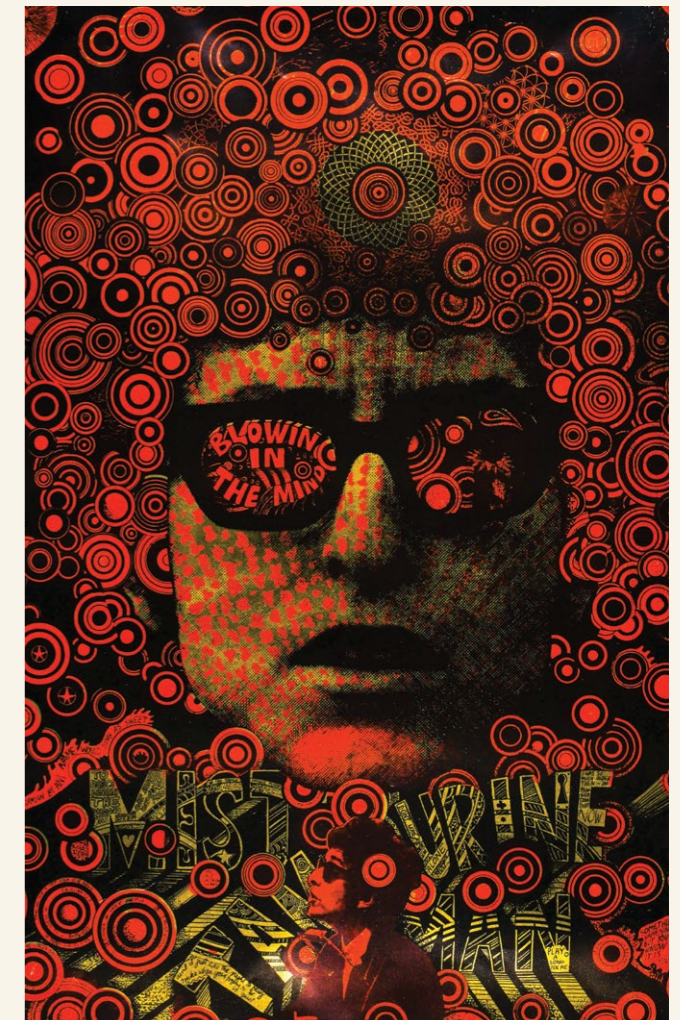
330 artworks and archive items from the National Art School Collection are on display across campus. We regularly rotate works and curate small exhibitions outside the archive area. In 2025 we displayed new acquisitions and work by William Dobell and Una Foster.

Loans and collaborations

We continued to lend works externally. From September to December Manly Art Gallery and Museum borrowed two plaster casts, paintings by Arthur Murch and Earle Backen, and drawings by Rod Shaw, Frank Hinder, Fred Jessup and John Santry, for their landmark exhibition *Maestri: Influences from Italy to Australia*. The exhibition was centred on artist Antonio Dattilo-Rubbo, who taught many of our students. Images of the works loaned were included in the exhibition catalogue.

The National Trust borrowed two sculptures, medallions, drawings, photographs and printing blocks for an exhibition in November on NAS teacher, sculptor Rayner Hoff in the Norman Lindsay Gallery in Faulconbridge. Collections Manager Deborah Beck continued her 2024 Ross Steele AM Fellowship at the State Library of New South Wales. Presenting two lectures about artists' models and publishing an article on models in the magazine *Openbook*, featuring images of artworks from the NAS Collection.

Martin Sharp (1942-2013)
 NAS student 1960-1963 NAS Fellow 2013
Mr Tambourine Man 1967
 two colour screenprint on gold foil paper
 74.5 x 49.4 cm



Donations

We were fortunate to receive a generous donation of 12 workbooks by outgoing Head of Drawing, Dr Maryanne Coutts. These books contain over 700 drawings made on site by Maryanne between 2018 and 2025, and are a valuable personal record of students, staff and the site during that period.

The National Art School was offered artworks from the estate of alum and NAS Fellow Martin Sharp (1942-2013). We were delighted to acquire 30 works, 18 of them by Martin, including some made while he was a student at the National Art School, and others by his fellow students. With thanks to the Martin Sharp Trust for facilitating this gift.

An extensive donation was also made by Catriona and Rachael Sparks, the daughters of former student and lecturer Cameron Sparks (1930-2016). While the majority of the 100 items were archival material, they also included some excellent paintings and drawings by our alumni.

Two large Robert Klippel wooden sculptures were donated via the Australian Government's Cultural Gifts Program by Klippel's son. Renowned sculptor Robert Klippel (1920-2001) was a NAS student and lecturer.

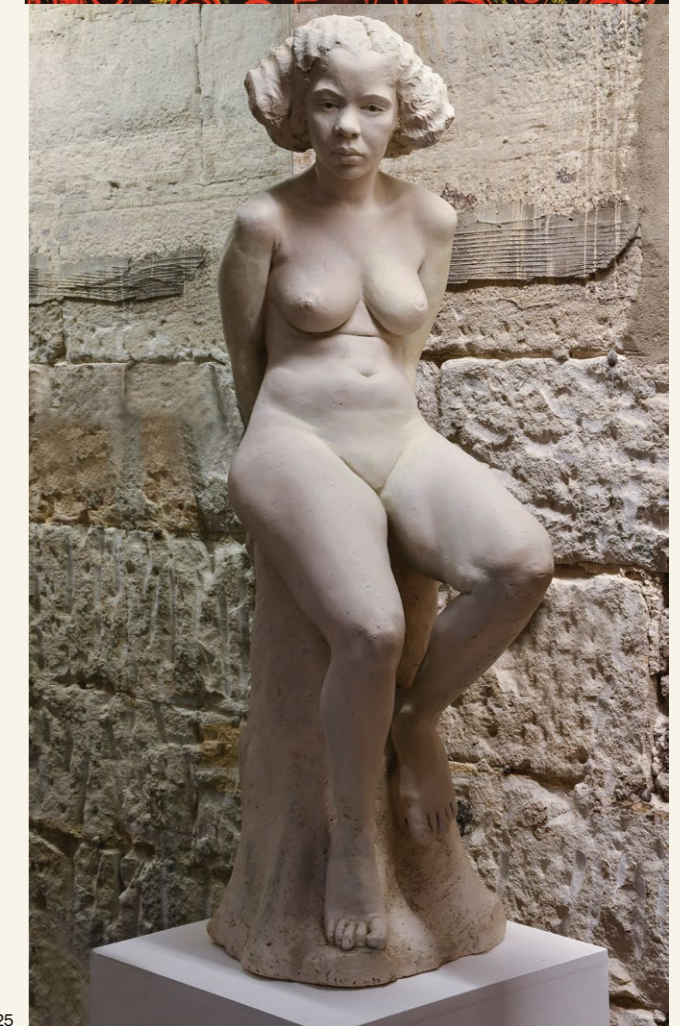
Another sculpture *Olive* c. 1935, by Rayner Hoff's student Jean Hallstrom was also donated in 2025. Thought to be lost, it was offered to the collection by a generous donor, and after restoration is now on display in the NAS Collection exhibition area, 90 years after it was made in Hoff's class.

We are grateful to the individuals who generously donated items in 2025:

John Bartley, Mechelle Bounpraseuth, Kate Briscoe, Britt Clapson, Maryanne Coutts, Jim Croke, Richard Davies, Saskia Everingham, Daisy Farnham, Margaret Fink, Darryn Hahn, Bronwyn G. Hagelaar, Geoff Harvey, Deborah Kelly, Samantha Klein, Andrew Klippel, Adrian Lawrence, Mark Levinson, Peta Minnici, Rhonda Morton, Daniel Mudie-Cunningham, Michelle Murch, Mike Parr, Catriona and Rachel Sparks, David and Narelle Spencer-Couper and Noel Thurgate.

Donors: 75
Art collection items acquired: 199
Archive items acquired: 101

Jean Hallstrom (Hill) (1916-2006)
 National Art School student 1931-1936
Olive c1935
 Painted plaster
 127 x 54 x 40cm
 Gift of David and Narelle Couper-Spencer 2025



Short Courses

Short Course programs reached a milestone in 2025 with 1707 students, the highest number on record, with a total of 132 on-campus and online short courses.

Our short courses offer quality visual arts education to adults across all studio disciplines, taught by more than 75 artist-lecturers. The courses range from 2-day workshops to 5-day intensives and weekly classes held across four, 8-week terms throughout the year.

We teach beginners, intermediate and advanced level students, with many alumni returning to further their studies in specialist disciplines. Current BFA and MFA students also enhance their studies with summer and winter school intensives.

Summer School student in the welding bay. Photo: Nicole Anderson.



Short courses are a proven recruitment pathway into full-time study, as they inspire students to enrol in undergraduate and postgraduate degrees at the National Art School. They are also a place to return for alumni who wish to continue their studies after graduation and remain in the School's community of artists.

The two weeks of January summer school intensives saw 320 students in 23 workshops across all studio disciplines. Amongst our specialist teaching staff were these artist-educators: Drawing: Dr David Briggs, Armando Chant, Rachel Fairfax, Noel Thurgate and Fran O'Neill; Painting: Dr Christine Dean, Tonee Messiah, Michelle Hiscock, Annabel Butler, Maryanne Wick, Nicole Kelly and Kim Spooner; Ceramics: Remy Pajaczkowski-Russell, Ebony Russell, Peter Dwyer, Lynda Draper, Printmaking: Janet Parker-Smith and Angus Fisher and Sculpture: Lisa Jones and Paul Hopmeier.

In the summer and winter school programs we offer extra activities including the ever-popular lunchtime lecture series, which this year included talks by Lynda Draper, Armando Chant, Noel Thurgate, Remy Pajaczkowski-Russell, Luke Thurgate and Julie Bartholomew. We also hold a mid-week, evening social event for students and staff to meet in a casual environment, plus the Open Studios on Friday afternoons where students, staff and visitors are invited to visit every studio and view the artworks.

In 2025 new courses and programs included:

- *Introduction to the Australian Art World* with Nick Vickers.
- *The Art of Throwing* with Remy Pajaczkowski-Russell.
- *Expressive Life Drawing* with Stephanie Eather.
- *Foundations of Drawing* with Sadhbha Cockburn.
- *Advanced Drawing: Observation and Perception* with Yvonne East.

The 2-day spring and autumn weekend workshops and masterclasses in May and September were very successful with 27 workshops and 356 students this year. Highlights included:

- Still Life masterclass with Jude Rae.
- Porcelain masterclass with Juz Kitson.
- drawing workshops with Armando Chant, Toshiko Oiyama and Evan Salmon.
- professional practice workshop with Paul McDonald.
- printmaking workshops with Janet Parker-Smith.
- photography workshop with Glenn Lockitch.
- painting workshops with Michelle Hiscock and Dr Christine Dean.
- ceramics workshop with Julie Bartholomew, Sassy Park and Tania Roland.



Summer School Printmaking students. Photo: Nicole Anderson.

This year's winter school enrolment was higher than the previous year with 12 courses and 144 students in the disciplines of ceramics, drawing, painting and sculpture. Student testimonial from winter school 2025:

"The lecturer has great energy, diplomatically and constructively provides feedback and is relaxed."

"My short course lecturer was one of the most knowledgeable artists I've ever come across; her attentiveness and concentration in the studio is something to aspire to!"

The on-campus courses continued steadily in 2025 with the regular four 8-week term short courses. The online short courses are limited but well-subscribed, attracting overseas, regional and interstate students. We held 15 online courses with 171 students taught by Dr David Briggs, Tanya Baily, Tonee Messiah, Rachel Fairfax and Fran O'Neill.

NAS short courses participant numbers 2020 to 2025

		Summer School Week 1	Summer School Week 2	Term 1	Term 2	Autumn weekend workshop	Winter School	Term 3	Spring weekend workshop	Term 4	Totals
2025	Courses	12	11	17	22	12	12	14	15	17	132
	Participants	169	151	211	277	157	144	175	199	224	1707

Illustrates both on-campus and online courses.

Japan Foundation Ceramics workshop with Japanese ceramicist Yukiko. Photo: Benny Tang.



Program Partnerships

Partnerships with other educational institutions and organisations are central to strengthening the local and global impact of the National Art School. These collaborations enrich learning by connecting students and faculty to diverse perspectives, specialised expertise and real-world creative opportunities.

Through joint programs, exhibitions and industry engagement, our partners help expand our position and link us to important professional and community networks. They also foster valuable knowledge exchange and interdisciplinary thinking.

Sustaining these partnerships remains key to our strategy for broadening opportunities for our students and faculty and contributing to the cultural life of our communities.

In August we hosted ceramicist Yukiko Tsuchiya from Japan for workshops in partnership with the Japan Foundation.

Japan Foundation Ceramics workshop with Japanese ceramicist Yukiko Tsuchiya. Photo: Benny Tang.



2025 saw a host of new international partnerships:

Australia China Art Residency (ACAR): ACAR is devoted to supporting a series of artist residencies between the National Art School and the Central Academy of Fine Arts in China. This partnership showcases Australia's culture and creativity, brings Chinese culture to Australian communities, and enhances the cultural exchange between Australia and China.

Central Academy of Fine Arts, Shanghai, China: National Art School faculty will undertake a residency at China's premier art academy, CAFA at the School of Arts Administration and Education in Shanghai. In collaboration, NAS will host artists and curators from CAFA, connecting them to the NAS academic and gallery program and the Sydney art community.

Sookmyung Women's University, South Korea: Sookmyung is Korea's first royal private educational institution for women and one of the world's largest female educational institutes. The aim of this program is to enable student study abroad and exchange opportunities.

We continued our partnerships with the following organisations:

Sir William Dobell Art Foundation. Our partnership includes a range of activities including the Year 11 Dobell Drawing School, Teacher Workshops, and the Dobell Drawing Prize which aims to reinforce Drawing as an important contemporary art form.

Bobby Goldsmith Foundation. We renewed our partnership with Bobby Goldsmith Foundation to develop and present a series of art workshops for people living with HIV, culminating in the Art Phoenix exhibition as part of the Sydney Gay and Lesbian Mardi Gras program.

Sydney Gay and Lesbian Mardi Gras is an important partner for the National Art School, enabling the campus to support and showcase LGBTQIA+ artists, audiences and communities. Through this partnership, NAS has presented *Queer Contemporary*, a curated exhibition celebrating contemporary queer artistic practice, alongside major public events including *Ultra Violet*, a large-scale Mardi Gras party held on the NAS campus and in 2026 *Black Cherry*. Together these programs activate the historic site with inclusive cultural events, strengthen the School's connection to the broader creative community, and affirms our commitment to supporting diverse voices in contemporary art.

Communications

Email communications expanded significantly in 2025, reflecting both audience growth and increased campaign activity:

- 1,334,332 total sends (+192%).
- 30,441 contacts (+28%).
- 24,659 subscribers (+8%).
- 16.23% open rate (+3.5%).

Audience Insights

Understanding and growing audiences is a key part of the National Art School's public engagement strategy. In 2025, the School introduced regular audience surveys across its exhibition program to gain deeper insight into visitor behaviour and how audiences discover our exhibitions.

Survey results confirmed the effectiveness of a multi-channel marketing approach. Visitors reported learning about the National Art School through a combination of media coverage, digital platforms, outdoor advertising and word-of-mouth. These insights are guiding future campaigns and strengthening the School's ability to reach diverse audiences across Sydney and beyond.

Campaign Highlights

Open Day 2025

The National Art School's Open Day campaign highlighted the diverse paths graduates take, often alongside their artistic careers. Featuring current students and recent alumni, it emphasised individual creative identity and positioned the school as an inclusive, supportive environment where creativity thrives.

The Neighbour at the Gate

The Neighbour at the Gate campaign reached over five million people through a City of Sydney funded out-of-home strategy, including four weeks of prominent banners, billboards on major roads, and a targeted pole-and-poster rollout.

Digital Reach and Cultural Impact

In 2025, the National Art School strengthened its digital presence and expanded its cultural reach.

Social Media

Digital platforms continue to play a vital role in sharing the life of the School with students, alumni, industry peers and the broader public.

Instagram

- 55,359 followers (+5.6%).
- 224,901 reach (+11.7%).
- 66,838 visits (+8.4%).
- 2,938,794 views.
- 42,711 content interactions (+100%).

Facebook

- 19,165 followers (+3%).
- 3,233,747 views.
- 21,485 visits (+5.8%).
- 22,443 link clicks (+5.1%).
- 6,679 content interactions (+1.2%).

LinkedIn

- 4,522 followers (+14%).
- 15,876 impressions.
- Campaign Highlights.

Strategic campaigns expanded awareness and reinforced cultural presence.

Paid Campaigns

- Open Day Reel — 40,000 views, reaching 114,400 people.
- Shared Skies - Neighbour at the Gate — reached 122,669 people.

Highlights

- 24th Dobell Prize People's Choice Award announcement — 40,000 views, 1,300 content interactions.
- 2025 NAS Prizes and Awards announcement — 32,000 views.

These results underscore the strength of authentic storytelling and the impact of celebrating artistic excellence.



Advertising campaign for Open Day. Photos: Peter Morgan.

Fundraising & Development



NAS National Treasures Gala. Photo: Peter Morgan

As an independent, not-for-profit art school, the National Art School relies on the generosity of individuals, corporate partners, trusts and foundations to remain at the forefront of art education in Australia.

National Art School Patrons are a connected community of art lovers who provide crucial support towards our programs and students through regular annual tax-deductible donations.

\$1,079,647
in fundraised income

132
Donors

106
Patrons

\$71,095
Annual Appeal

Major donations and grants were gratefully received from:

Ernest Heine Family Foundation
Lansdowne Foundation
Susan Rothwell AM and Garry Rothwell AM
Sir William Dobell Art Foundation

NAS Gala | National Treasures

On Friday 21 November, we welcomed 300 artists, collectors, donors and art enthusiasts to our iconic Cell Block Theatre for an evening of art and entertainment to celebrate our National Treasures, our artists.

The evening was led by our Mistresses of Ceremonies, Nell Schofield and Romany Brooks and included live performances by DJ Sveta, Aimée Elizabeth, and the NAS Artist Band featuring Simon Cooper, Mitch Cairns, Dave Horton and Rob Woolf.

We thank the event partners, guest speakers, alumni artists and local businesses who supported our fundraising efforts. Finally, we'd like to thank all the generous attendees and supporters who contributed to the \$245,000 raised on the night.

Inaugural Prudence MacLeod Prize

Generously supported by the Lansdowne Foundation, 2025 marked the inaugural Prudence MacLeod Prize, a recurring international artist residency program at Acme Fire Station Studios in London for NAS alumni. Anna Mould, was the first recipient of this prestigious prize, taking up the residency between February - July 2025.

NAS Partners

2025 marked the continuation of several long-standing partnerships that provide direct support to operations at the National Art School. We extend our sincere gratitude to Dentons, Bird in Hand Winery and Archie Rose Distillery Co. for their ongoing dedication and valued support.

Bequests

We would like to thank the generous supporters who pledged a gift to the National Art School in their Will this year. Bequests are vital to ensure the continuing success of the National Art School and their legacy will directly help the next generation of Australian artists to receive an outstanding visual arts education.

Gala brochure. Photo: Peter Morgan.



Engagement and Events

Our community of patrons and partners connect with artists, collectors, gallerists, curators and educators through exhibition previews, curator-led tours, artist talks, studio visits, and our legendary artist parties.

In grateful recognition of the dedication of our supporters, the National Art School programmed a series of events throughout 2025:

13 February

VIP Exhibition Preview: *Queer Contemporary - Chaosophy*

20 February

Buon Gusto Studio Tour

6 March

Cocktail Party: Meet our new Director and CEO, Dr Kristen Sharp

10 April

VIP Exhibition Preview: *24th Dobell Drawing Prize*

22 May

Cocktail Party: NAS Fellows Celebration

19 June

Patron Breakfast: *24th Dobell Drawing Prize*

9 July

Cocktail Party and Artist Talk:
The Neighbour at the Gate

10 July

VIP Exhibition Preview: *The Neighbour at the Gate*

Attendees at NAS National Treasures Gala. Photo: Peter Morgan.



4 September

NAS Postgraduate Studio Tour

10 September

Sydney Contemporary Art Fair | NAS Artists Q&A with NAS Director and CEO

25 September

Patron Breakfast: *The Neighbour at the Gate*

5 November

VIP Exhibition Preview: *NAS Postgrad Show*

3 December

VIP Exhibition Preview: *NAS Gradshow*

Special thanks to the National Art School Foundation for their support in 2025:

Susan Rothwell AM, Acting Chair (to May 2025)

Jeff Weeden, Acting Chair (from June 2025)

Peter Curry

Eliza Gosse

Ameila Liveris

Blainey North

Barry Sechos (to May 2025)

Support NAS

To find out more, please contact:

NAS Fundraising and Development Team

philanthropy@nas.edu.au

Venue hire

Event held in the Cell Block Theatre.



The Cell Block Theatre and courtyard is our main venue hire facility, with a state of the art audio and lighting fit-out, an outdoor courtyard with cobblestones, decking and lighting of the historic buildings. It's a stunning venue. During the year, we hosted 34 external events, including major brand product launches (Spotify x Aria), corporate events, weddings, parties and film previews.

The National Art School is an integral part of the Oxford Street creative precinct, involving the local community and broader Sydney community. We partnered with Sydney Gay and Lesbian Mardi Gras in February to deliver their Ultra Violet program, which was a site-wide event with around 1500 attendees.

More and more people are appreciating the site's history and the part it plays within the creative precinct of Darlinghurst. We're continually seeing the campus come to life and generate a real sense of excitement as people discover it for the first time.

Postgrad Show opening night. Photo: Nicole Anderson.





Student during Drawing Week outside the NAS Library. Photo: Peter Morgan.

Executive

Director and CEO:
Dr Kristen Sharp
Deputy Director and Head of Studies: Simon Cooper
Chief Operating Officer and Company Secretary:
Victoria White

Academic Faculty

Acting Head of Learning and Teaching:
Dr Yolunda Hickman
Head of Postgraduate Studies: Dr Yolunda Hickman
Head of Undergraduate Studies: Dr Lorraine Kypiotis

Directorate

Executive Assistant:
Aimee Skinner

People and Culture

Head of People and Culture:
Juanita Hyde
People and Culture Coordinator:
Apeksha Halasagi
Payroll and People and Culture Coordinator:
Jack Polglase (to June)
Ekta Kakkar (from August)

Academic Services

Head of Academic Services:
Benedict Griffin
Academic Governance Officer: Ashanti Fogden
Academic Administrator:
Dr Shanti Shea An
Student Services Manager:
Brad Herbert (to November)
Student Wellbeing Officer:
Jennifer Puth (to October)
Emily Boerma (to July)
Benel Lee (from August)
Student Counsellor:
Debbie Navara (from November)
Academic English Coordinator:
Dr Molly Duggins
International Residencies Coordinator:
Lily Fenwicke (to August)

Student Services Admin

Officer: Alice Stokes
Receptionist/Admin Assistant: Rose Copping (to July)
Bridget Austin
Arden Skinner (from July)
Julia Norton (from November)

Art History & Theory

Head of Art History & Theory:
Dr Michael Hill
Lecturers:
Dr Georgina Cole
Dr Jaime Tsai
Dr Molly Duggins
Dr Shane Haseman
Sessional Lecturers:
Akala Newman
Dr Christine Dean
Dr Jessica Priebe
Dr Melinda Reid
Dr Olivier Krischer
Soo-Min Shim

First Peoples

Head of First Peoples Programs: John Waight
First Peoples Program Officer: Isabella Kennedy

Ceramics

Head of Ceramics:
Dr Louise Boscacci
Lecturers:
Dr Alma Studholme
Paul Williams
Sessional Lecturers:
Alexandra Standen
Bronwyn Kemp
Ebony Russell
Gary Deirmendjian
Karen Black
Linda Seiffert
Lynda Draper
Machiko Motoi
Dr Mason Kimber
Dr Melinda Reid
Somchai Charoen
Studio Technician:
Joseph Purtle
Casual Technical Assistant:
Giacomo Crosilla

Drawing

Head of Drawing:
Dr Maryanne Coutts (to August)
Acting Head of Drawing:
Dr Chelsea Lehmann (from August)
Studio Technician:
John Stanfield
Lecturers:
Dr Ben Denham
Dr Chelsea Lehmann
Dr Margaret Roberts
Joe Frost
Osvaldo Budet
Sessional Lecturers:
Amelia Skelton
Annelies Jahn
Anthony Cahill
Armando Chant
Cameron Ferguson
Catherine O'Donnell
Charles Cooper
David Horton
Deborah Marks
Dr Emma Wise
Evan Salmon
Gary Warner
Genevieve Reynolds
Katy B Plummer
Kenneth Lambert
Kim Spooner
Luke Thurgate
Margaret Seymour
Melinda Reid
Nick Collerson
Nicole Fern
Noel Thurgate
Dr Patrick Hartigan
Paul Higgs
Peter Blamey
Pollyxenia Joannou-Reddin
Rachel Fairfax
Sadhbha Cockburn
Sarah Eddowes
Stephanie Eather
Stephanie Monteith
Stephen Bird
Tango Conway
Toshiko Oiyama
Yvonne East

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Printmaking
Head of Printmaking:
Dr Carolyn Mckenzie-Craig
Studio Technician:
Rebecca O'Shea
Casual Technician Assistants:
Isabella Allanson
Marcus Dyer-Harrison
Lecturers:
Stephanie Nova Milne
Sessional Lecturers:
Angus Fisher
Armando Chant
Caroline Rothwell
Christopher Dolman
Dr Daniel Mudie Cunningham
Dr Elizabeth Bradshaw
Emma-Jane Ingram-Shute
Esther Neate
Genevieve Reynolds
Graham McDougal
Isabella Kennedy
Janet Parker-Smith
Jason Phu
Dr Jessica Priebe
Joan Ross
Justine Youssef
Luke Thurgate
Malcolm Smith
Mason Kimber
Mirra Whale
Nicola Smith
Patrick Hartigan
Richard Nova Milne
Samuel Hodge
Sarah Contos
Therese Keogh
Todd McMillan
Tristan Chant

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Printmaking
Head of Printmaking:
Dr Carolyn Mckenzie-Craig
Studio Technician:
Rebecca O'Shea
Casual Technician Assistants:
Isabella Allanson
Marcus Dyer-Harrison
Lecturers:
Stephanie Nova Milne
Sessional Lecturers:
Angus Fisher
Armando Chant
Caroline Rothwell
Christopher Dolman
Dr Daniel Mudie Cunningham
Dr Elizabeth Bradshaw
Emma-Jane Ingram-Shute
Esther Neate
Genevieve Reynolds
Graham McDougal
Isabella Kennedy
Janet Parker-Smith
Jason Phu
Dr Jessica Priebe
Joan Ross
Justine Youssef
Luke Thurgate
Malcolm Smith
Mason Kimber
Mirra Whale
Nicola Smith
Patrick Hartigan
Richard Nova Milne
Samuel Hodge
Sarah Contos
Therese Keogh
Todd McMillan
Tristan Chant

Painting
Head of Painting:
Dr Stephen Little
Studio Technician:
Simon Wheeldon (from October)
Studio Technician:
Paolo Iarossi (to June)
Lecturers:
Dr Elizabeth Pulie
Steven Harvey
Sessional Lecturers:
Dr Andrew Frost
Dr Christine Dean
Dr Elizabeth Bradshaw
Fiona Lowry
Gemma Smith
Jacqueline Redgate

Painting
Head of Painting:
Dr Stephen Little
Studio Technician:
Simon Wheeldon (from October)
Studio Technician:
Paolo Iarossi (to June)
Lecturers:
Dr Elizabeth Pulie
Steven Harvey
Sessional Lecturers:
Dr Andrew Frost
Dr Christine Dean
Dr Elizabeth Bradshaw
Fiona Lowry
Gemma Smith
Jacqueline Redgate

Painting
Head of Painting:
Dr Stephen Little
Studio Technician:
Simon Wheeldon (from October)
Studio Technician:
Paolo Iarossi (to June)
Lecturers:
Dr Elizabeth Pulie
Steven Harvey
Sessional Lecturers:
Dr Andrew Frost
Dr Christine Dean
Dr Elizabeth Bradshaw
Fiona Lowry
Gemma Smith
Jacqueline Redgate

Painting
Head of Painting:
Dr Stephen Little
Studio Technician:
Simon Wheeldon (from October)
Studio Technician:
Paolo Iarossi (to June)
Lecturers:
Dr Elizabeth Pulie
Steven Harvey
Sessional Lecturers:
Dr Andrew Frost
Dr Christine Dean
Dr Elizabeth Bradshaw
Fiona Lowry
Gemma Smith
Jacqueline Redgate

Painting
Head of Painting:
Dr Stephen Little
Studio Technician:
Simon Wheeldon (from October)
Studio Technician:
Paolo Iarossi (to June)
Lecturers:
Dr Elizabeth Pulie
Steven Harvey
Sessional Lecturers:
Dr Andrew Frost
Dr Christine Dean
Dr Elizabeth Bradshaw
Fiona Lowry
Gemma Smith
Jacqueline Redgate

Painting
Head of Painting:
Dr Stephen Little
Studio Technician:
Simon Wheeldon (from October)
Studio Technician:
Paolo Iarossi (to June)
Lecturers:
Dr Elizabeth Pulie
Steven Harvey
Sessional Lecturers:
Dr Andrew Frost
Dr Christine Dean
Dr Elizabeth Bradshaw
Fiona Lowry
Gemma Smith
Jacqueline Redgate

Jelena Telecki-Starcevic
Kim Spooner
Leslie Rice
Mason Kimber
Nick Collerson
Paul Higgs
Rodney Pople
Susan Andrews
Timothy Maguire
Victoria Wynne-Jones

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Photomedia
Acting Head of Photomedia:
Dr Alex Kershaw
Studio Technicians:
Damian Dillon
Vincent Watson
Lecturers:
Dr Alex Kershaw
Denis Beaubois
Sessional Lecturers:
Cailyn Forrest
Dr David Manley
Dr Ellen Dahl
Genevieve Reynolds
Jack Ball
Dr Jacky Redgate
Richard Nova Milne
Samantha Gregory
Steven Cavanagh

Sculpture

Head of Sculpture:
Dr Hany Armanious
Studio Technician:
Rosy Adldinger
Lecturers:
Dr Jacqueline Bradley
David Horton
Sessional Lecturers:
Bridie Lunney
Dr Elizabeth Bradshaw
Emma-Jane Ingram-Shute
Gary Deirmendjian
Thomas Isaacs

Professional Studies

Sessional Lecturers:
Dr Andrew Frost

Library and Learning Centre

Head Librarian: Lea Simpson
Librarian: Celia Brown
Library Technician:
Brooke McKenzie
Library Assistants:
Elizabeth Nagy
Pascal Ross

Public Programs

Head of Public Programs:
Dr Ella Dreyfus
Administrative Officer:
Laura McDougall
Public Programs Tutors:
Angus Fisher
Annabel Butler
Armando Chant
Brenda Tye
Bronwyn Kemp
Clara Hali
David Horton
Deborah Kelly
Dr Christine Dean
Dr David Briggs
Ebony Russell
Evan Salmon
Fran O'Neill
Glenn Lockitch
Holly Macdonald
Janet Parker-Smith
Joseph Purtle
Jude Rae
Julie Bartholomew
Juz Kitson
Kevin McKay
Kim Spooner
Lisa Jones
Luke Thurgate
Lynda Draper
Maryanne Wick
Michelle Hiscock
Nick Vickers
Nicole Kelly
Noel Thurgate
Paul Hopmeier
Paul McDonald
Peter Dwyer
Trisha Dean
Rachael Fairfax
Remy Pajaczkowski-Russell
Renata Pari-Lewis
Sadhbha Cockburn
Sassy Park

Public Programs

Head of Public Programs:
Dr Ella Dreyfus
Administrative Officer:
Laura McDougall
Public Programs Tutors:
Angus Fisher
Annabel Butler
Armando Chant
Brenda Tye
Bronwyn Kemp
Clara Hali
David Horton
Deborah Kelly
Dr Christine Dean
Dr David Briggs
Ebony Russell
Evan Salmon
Fran O'Neill
Glenn Lockitch
Holly Macdonald
Janet Parker-Smith
Joseph Purtle
Jude Rae
Julie Bartholomew
Juz Kitson
Kevin McKay
Kim Spooner
Lisa Jones
Luke Thurgate
Lynda Draper
Maryanne Wick
Michelle Hiscock
Nick Vickers
Nicole Kelly
Noel Thurgate
Paul Hopmeier
Paul McDonald
Peter Dwyer
Trisha Dean
Rachael Fairfax
Remy Pajaczkowski-Russell
Renata Pari-Lewis
Sadhbha Cockburn
Sassy Park

Public Programs

Head of Public Programs:
Dr Ella Dreyfus
Administrative Officer:
Laura McDougall
Public Programs Tutors:
Angus Fisher
Annabel Butler
Armando Chant
Brenda Tye
Bronwyn Kemp
Clara Hali
David Horton
Deborah Kelly
Dr Christine Dean
Dr David Briggs
Ebony Russell
Evan Salmon
Fran O'Neill
Glenn Lockitch
Holly Macdonald
Janet Parker-Smith
Joseph Purtle
Jude Rae
Julie Bartholomew
Juz Kitson
Kevin McKay
Kim Spooner
Lisa Jones
Luke Thurgate
Lynda Draper
Maryanne Wick
Michelle Hiscock
Nick Vickers
Nicole Kelly
Noel Thurgate
Paul Hopmeier
Paul McDonald
Peter Dwyer
Trisha Dean
Rachael Fairfax
Remy Pajaczkowski-Russell
Renata Pari-Lewis
Sadhbha Cockburn
Sassy Park

Recruitment / Student Outreach

Future Students Advisor:
Jeffrey Wang
Education Coordinator:
Cecilia Jackson
Education Outreach Tutors:
Amelia Lynch
Annabella La Spina
Annabel Marley
Anthony Cahil
Brenda Tye
Cameron Ferguson
Dr David Manley
Deborah Marks
Elyssa Sykes-Smith
Elizabeth Bradshaw
Emma-Jane Ingram-Shute
Genevieve Reynolds
Grant Bellamy
Isabella Parker
Janet Parker-Smith
Johanna Ng
Liss Finney
Luke Thurgate
Melinda Hunt
Nicole Fern
Rachel Fairfax
Tahlia McGuinness
Tamara Lawry
Sarah Park
Sophie Horne
Stephanie Eather
Steven Cavanagh
Student Crew and Gallery Assistant:
Karim Fares
Student Crew - Gallery:
Jasmine Greenwood
Sasha Rose
Student Crew - Open Day:
Dylan Maguire

Archive and Collections

Archivist and Collections Manager: Deborah Beck
Curator, Archives and Collections: Sonia Legge

Marketing

Marketing Manager:
Beatrice Spence
Photographer: Peter Morgan (to November)
Digital Marketer: Hayley Kim (to October)
Marketing Assistant:
Alanna O'Riley (to October)
Corey Black (from November)
Harry de Vries (from November)

Events and production

Sales and Event Coordinator:
Conor Parsons (from October)
AV Technician: Paul Owen
Event Coordinator:
Brigitte Kuhn (to May)
Event Coordinator:
Brett Reynolds
Event Coordinator:
Sophia Gellibrand



NAS Service Awards. Photo: Peter Morgan

Development

Head of Fundraising and Development:
Hannah Dickson
Fundraising and Development Coordinator:
Caitlin Casey

Gallery

Senior Curator and Gallery Manager: Katrina Cashman
Gallery Curator: Lucy Latella
Exhibitions officer:
Ashton Biddulph (to September)
Ruby Goldman (from October)
Exhibitions Project Officer:
Benjamin Akuila

Facilities and security

Facilities and Risk Manager:
David Llach (from August)
Facilities Assistants:
Zachary Bush
Cameron Baker
Dylan Butler
Max Perkins
Workshop Technicians:
John Daly
Simon Hodgson

Print Lab Technician:

Amanda Woollard (to May)
Ben Storrer (from August)
Cleaner:
Amm Jamornwan
Security:
Mike Scott

Finance and IT

Head of Finance & IT:
Violet Lim
Finance Officer:
Fern Bhuvawatcharapisut (to November)
Finance and Business Support Administrator:
Arton Pan (from August)
Accounts Assistant:
Cheryl West (to June)

Business Planning

Business Planning Manager:
Silvana De Oliveira

NAS Patrons

Aureolin

Goldman Sachs Gives
Lansdowne Foundation
Susan Rothwell AM and Garry Rothwell AM
Sir William Dobell Art Foundation
The Margaret Olley Art Trust
Wendy and Arkie Whiteley Endowment Fund

Cobalt

Ernest Heine Family Foundation
Oranges & Sardines Foundation
The Gibbon Foundation

Violet

Annabel Baxter and David Marr
Bird Holcomb Foundation
Jennifer Byrne
Clitheroe Foundation
Ian Darling AO
Ian Neil SC
In memory of David Burwood
R&J Perry Family Foundation
Barbara and Bruce Solomon
Sam Watkins, PIMCO Australia
Jeff Weeden
Anonymous (1)

Turquoise

Davies Family Foundation
Jennifer Dowling
Gordon Darling Foundation
Miffy and Andrew Lau
Howard Tanner AM and Mary Tanner
In memory of Pamela Taylor
The Cuffley Foundation
The Griffin Foundation
The Snow Foundation

Vermilion

East Sydney Doctors
Hawkesbury Art Prize
In memory of Bettina McMahon
In memory of Eloise Morton
Luke Hastings
Erica Jacobson
Josef Lebovic
Dr Andrew Pethebridge
Mary Read
Tim Robertson and Francesca Delano Davis
Penelope Seidler AO
Standish & Co / Look Print
Mark Tedeschi AM KC and Sharon Toffer
Jonathan Watkinson-Hall
Anonymous (1)

Cerulean

Antoinette Albert
Teresa and Andre Biet
Annette Blinco and William Blinco
Julius Bokor
Peter Bonner and Mary Tonkin
Peter Braithwaite
Deborah Burdett
Romany Brooks
Curtis Chi
Georgia Cleary
Pat Corrigan AM
Mary Creixell
Peter and Penny Curry
Katarina Cvitkovic
Ken Done AM
Anna Dudek
Leonie and James Furber
Margaret Fink
David Fleming
Farinne and Alexander Georgeopoulos
Anne Graham
David Grayce
Lloyd Harris
Hon Don Harwin
Jenny and Jeff Herbert-Smith
Yves Hernot KONM, FRSN
Hurol Inan
In memory of Matilda Kubany-Dean
In memory of Dr John Olsen AO OBE
In memory of Kaye Shumack
In memory of Brandon Trakman
Nicholas Johnson
David Kent OAM
Robert Laidlaw
Royston Lim
Ria Manguray and Douglas Daley
Dawn and Mark McGuire
Justin Miller AM
D Minnici
Kathie Najar
Mike and Felizitas Parr
Daniel Pata
Brad Pillinger
Dr Shirley Randell AO
Michael Rose AM and Jo D'Antonio
Denis Savill
Michael Snelling and Suhanya Raffel
Ezekiel Solomon AM
Margie Sullivan and Dr Stephen Morris
Trevor and Christine Tappenden
The Queen's Club
Ursula Tompkins
Dr John Vallance AM
Ben Wilson
Chris & Sally Woodforde Fund
X Squared Design P/L
Anonymous (2)

NAS Partners

Government Partner



Major Supporters



Susan Rothwell AM
and Garry Rothwell AM

The Margaret Olley
Art Trust

Supporters



Legal Partner



Beverage Partners



Proud member of



NATIONAL ART SCHOOL

ABN 89 140 179 111
CRICOS Code 03197B

NATIONAL ART SCHOOL – ABN 89 140 179 111

ANNUAL FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2025

ANNUAL FINANCIAL REPORT for the year ended 31 December 2025

CORPORATE INFORMATION

ABN 89 140 179 111

Directors of the Company

The following Directors held office during the reporting period:

Mr. Jeff Weeden	(01 January – 31 May 2025, Chair 01 June – 31 December 2025)
Ms. Jennifer Byrne	(01 January – 31 May 2025)
Mr. Ross McDiven	(01 January – 31 May 2025)
Mr. John Mitchell	(01 January – 31 December 2025)
Prof. Christina Slade	(01 January – 31 December 2025)
Ms. Wendy Sharpe	(01 January – 31 December 2025)
Mr. Bruce Solomon	(01 January – 31 December 2025)
Ms. Jess Miller	(01 January – 31 December 2025)
Ms. Helen Lochhead	(03 September – 31 December 2025)
Ms. Emily Colliver	(03 September – 31 December 2025)
Ms. Lucy Keeler	(03 September – 31 December 2025)
Ms. Susan Rothwell	(Chair 01 January – 31 May 2025)

Director and Chief Executive Officer

Dr Kristen Sharp (24 February – 31 December 2025)

Interim Director and Chief Executive Officer

Mr. Simon Cooper (01 January – 23 February 2025)

Company Secretary for the reporting period

Ms. Victoria White (01 January – 31 December 2025)

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

CONTENTS

CORPORATE INFORMATION	3
DIRECTORS' REPORT	4
PRINCIPAL ACTIVITIES	4
REVIEW OF OPERATIONS	4
AUDITORS' INDEPENDENCE DECLARATION	8
STATEMENT OF COMPREHENSIVE INCOME	10
STATEMENT OF FINANCIAL POSITION	11
STATEMENT OF CHANGES IN EQUITY	12
STATEMENT OF CASH FLOWS	13
INDEX – NOTES TO AND FORMING PART OF THE FINANCIAL REPORT	15
STATEMENT IN ACCORDANCE WITH SECTION 7.6 OF THE GOVERNMENT SECTOR FINANCE ACT, 2018	38
CHAIR'S DECLARATION	39
RESPONSIBLE PERSON'S DECLARATION	40
INDEPENDENT AUDITOR REPORT	42

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 2025. 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 (Chair: Jan - May)	6 months	3	3	3	2	2	2	2
Ms. Jennifer Byrne	6 months	3	3	2	-	-	-	-
Mr. Ross McDiven	6 months	3	2	1	1	1	1	1
Mr. John Mitchell	12 months	3	6	3	3	1	4	3
Prof. Christina Slade	12 months	3	6	6	-	-	-	-
Ms. Wendy Sharpe	12 months	2	6	3	-	-	-	-
Mr. Jeffrey Weeden (Chair: June - Dec)	12 months	3	6	6	5	5	2	2
Mr. Bruce Solomon	12 months	1	6	6	2	2	2	1
Ms. Jess Miller	12 months	1	6	5	3	3	2	2
Ms Emilyya Colliver	4 months	Casual	2	2	-	-	-	-
Ms Helen Lochhead	4 months	Casual	2	1	-	-	1	1
Ms Lucy Keeler	4 months	Casual	2	2	-	-	-	-

*Ms. Susan Rothwell and Ms. Jennifer Byrne's terms expired on 31 May 2025. Mr Ross McDiven resigned on 12 April 2025.

Column "A": number of applicable meetings convened during the time the Director held membership in 2025.

Column "B": Number of meetings attended during the time the Director held membership in 2025.

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 \$757,037 in 2025 (2024: net loss of \$876,408). The total revenue for 2025 was \$18,872,187, reflecting an increase of \$633k (3%) from 2024 (2024: \$18,239,211).

Revenue includes non-cash revenues of \$418,571 (2024: \$200,655); NSW Government State Significant Organisation funding of \$6,002,396 (2024: \$5,948,051), the sale of goods and services of \$10,000,139 (2024: \$9,586,995), grants and other contributions of \$1,471,361 (2024: \$1,295,713) and other income of \$1,025,990 (2024: \$892,575).

Total expenditure increased to \$19,629,225 in 2025 (2024: \$19,115,619). The increase primarily relates to costs incurred in delivering the Neighbour of the Gate exhibition, which opened during the year, and higher employment costs including fulfillment of a number of vacancies. Funding for the exhibition was received and recognised as income in 2023, while the related costs were recognised in 2025 when the exhibition was delivered. As a result, expenditure increased in 2025 without a corresponding increase in revenue.

Highlights of operations during the year were:

- Delivered three Fine Arts tertiary degree courses. These degree courses are accredited by the national Tertiary Education Quality Standards Agency (TEQSA). In 2025 the degree program generated revenue of \$8,652,948 (2024: \$8,455,373).
- Continued community access and participation in art practice by offering diverse short courses and art education programs, providing revenue of \$1,347,191 (2024: \$1,131,622).
- Commercial activities providing revenue of \$1,023,609 (2024: \$879,439).
- Fundraising through gifts, cash and in-kind donations, sponsorship, foundation grants, and other giving programs of \$1,471,361 (2024: \$1,295,713).

STRATEGIC PLAN 2026-2030

The Company launched a new strategic vision to strengthen our role as the National Art School and as a vital part of Australia's art ecology. We will sharpen our education focus, open our doors wider and extend our reach to connect more deeply across NSW, Australia and globally.

Our key priorities are:

- Deliver outstanding studio-based art education across all our programs
- Continue to strengthen our First Peoples program
- Represent the diversity of Australia in all NAS activities
- Establish and activate a formal alumni network
- Strengthen our national profile and reputation
- Expand our global connections and opportunities
- Deepen and broaden our community connections
- Uplift our site to meet the needs of contemporary art education
- Foster a strong and sustainable organisation

SHORT-TERM OBJECTIVES

The Company's short-term objectives are to:

- Delivered a refreshed curricula and new educational offerings to support more emerging artists, embracing diverse cultures, practices, and ideas.
- Continue to invest in our First Peoples program and enable access through new scholarships and high school workshops.
- Deliver meaningful and impactful outcomes from our commitment to Reconciliation
- Activate the international student recruitment strategy
- Launch and activate a NAS alumni network
- Activate the site as a dynamic attraction for exhibitions, student shows, short courses, and events, strengthening the community's engagement with art practice.
- Foster a culture of collaboration, communication and continuous improvement
- Maximise commercial and fundraising opportunities to sustain the institution and build a strong foundation for future growth.
- Enhance the site and facilities to create a more inspiring and functional learning environment.

Key Performance Indicators

- Launch of 2026-2030 Strategic Plan
- New Multi-Year Funding Agreement with NSW Government 2026-2030 for SSO funding
- Delivery of NAS's Reconciliation Action Plan
- Launch International Student Recruitment Strategy
- Launch the NAS Alumni Network
- Deliver commercial activities to improve income and site activation
- Develop fundraising opportunities that enable ongoing benefaction and support

INFORMATION ON DIRECTORS

Jeff Weeden (Chair, 1 June 2025 – 31 December 2025)

Jeff is the former CEO of Forager Funds Management and has held roles with Bankers Trust and Macquarie Bank, including as executive director. He is a Cornerstone supporter of the Pinnacle Foundation, an organisation that supports disadvantaged LGBTQIA+ students. He has a long-held interest in the visual arts, and as a long-term community member, he is passionate about the National Art School site.

Wendy Sharpe AM

Wendy is a winner of the Archibald Prize. She has also won the Sulman Prize, The Portia Geach Memorial Award, The Gold Award and many more. She was the first woman since World War Two to be awarded a commission as an Australian Official War Artist from the Australian War Memorial. She taught in different roles at the National Art School from 1990 to 2005 and has held more than 70 solo exhibitions around Australia and internationally.

Christina Slade

Christina is Emeritus Professor at Bath Spa University and has held leadership roles at City University London, Macquarie University, University of Utrecht and University of Canberra. Christina is President of the Royal Society of NSW, Chair of PIA Higher Education is and on the Board of the Media Centre for Education Research Australia and QS Rankings.

Bruce Solomon

Bruce is the founder and Director of Solotel Hospitality Management. He is a Trustee of the Lady Mary Fairfax Estate and a director of the Bundanon Trust Board. Bruce has supported the National Art School since 2018. Through the Lift Off Award, he supports the career development of emerging artists. He has collected art for more than 40 years.

Jess Miller

Jess is an independent councillor and Deputy Lord Mayor for the City of Sydney, the Deputy Chair of the Transport, Heritage and Planning Committee and a member of the Central Sydney Planning Panel and the City's Cycling Committee. Jess has designed and implemented strategic collective impact projects that promote sustainability, increase urban greening. She has worked with agencies such as the Republic of Everyone, The Bravery and Finding Infinity on A New Normal Sydney. She has served on the TEDxSydney and Newtown Neighbourhood Centre.

John Mitchell

John is a commercial litigation partner and a partner of Arnold Bloch Leibler. He has acted in a variety of matters in the NSW and Victorian supreme courts, the Federal Court and the High Court. He is a former board member of Carriageworks and the Australian representative member of ICC FraudNet.

Emilya Colliver

Emilya is the Founder and Director of Art Pharmacy & Sugar Glider Digital, the world's first B-Corp certified cultural business. With over 20 years in art strategy, placemaking and cultural development, she has delivered multimillion-dollar projects for governments, corporations and cultural institutions, including serving as Deloitte's Art Curator. Author of The Art Project and Making Art Matter, and creator of the Conscious Leadership Wisdom Deck. Emilya is also a Board member of Create NSW.

She is expanding her consultancy into the Middle East, advancing cultural diplomacy and digital innovation, and is the founder of Flourish Women's Networking.

Helen Lochhead AO

Helen is an emeritus professor of architecture and urbanism at UNSW Sydney, an architect and urbanist with broad experience in government, industry, and higher education in influential roles including Dean, Faculty of Built Environment and Pro Vice-Chancellor Precincts at UNSW Sydney, Deputy NSW Government Architect and President of the Australian Institute of Architects. Her career has focused on urban projects ranging from city-wide improvements programs, educational and cultural precincts, to major urban regeneration projects in Australia and internationally. She now combines advisory roles with professional practice. Helen also serves on the National Capital Authority, the Sydney Harbour Trust, NSW Architects Registration Board, Sydney Opera House Design Advisory Panel and various Planning and Design Panels across Australia

Lucy Keeler

Lucy Keeler is the former Head of Strategy & Experiences at Luna Park Sydney, where she steered growth and transformation for the heritage site, in parallel with design and production of Netflix immersive experience attractions. As Curator of the Vivid Sydney Light Festival, she developed multiple light art collections and mentored artists from 19 countries. Committed to fostering emerging talent, Lucy is an Artform Board Member at Create NSW (Digital, Experimental, Immersive and Light Art). Lucy is a Master of Business Administration (Executive) candidate at the Australian Graduate School of Management, a graduate of the National Art School (MFA Painting) and the National Institute of Dramatic Art (BDA Design).

Susan Rothwell AM (Chair, 1 January 2025 – 31 May 2025)

Susan is a practising registered architect, visual artist and horticulturalist. She is a former board member of the MCA, Art Gallery of NSW, Historic Houses Trust and North Foundations. Susan holds a Bachelor of Architecture and an Honorary Doctorate of Architecture from the University of Sydney. She is a Life Fellow of the Australian Institute of Architects.

Ross McDiven

As the former Chairman of Multiplex Group, Ross worked on projects such as Sydney Olympics Stadium, Chifley Tower, King Street Wharf, Luna Park and Jones Bay Wharf. He holds several advisory positions in the property and construction sectors and is a former Trustee of the Museum of Applied Arts & Sciences.

Jennifer Byrne

Jennifer is a journalist, broadcaster and patron of Coastrek. She is a long-term ambassador for the Australian Indigenous Education Foundation and Chair of the Create NSW Artform Advisory Board for Literature/NSW Literature Board. Jennifer is on the Board of Bowral's Ngununggula Gallery.

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.

As of 31 December 2025, the members were Minister for the Arts and 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 2025.

Signed on behalf of the Directors



Jeff Weeden

Chair
Sydney
30 April 2026

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 31 December 2025

		2025	2024
	Notes	\$	\$
Revenue			
State funding	4	6,002,396	5,948,051
Sales of goods and services	5	10,000,139	9,586,995
Investment revenue		372,302	515,877
Grants and other contributions	6	1,471,361	1,295,713
Other income	7	1,025,990	892,575
Total revenue		18,872,187	18,239,211
Expenses excluding losses			
Employee related expenses	2(a)	13,477,444	12,740,218
Operating expenses	2(b)	4,893,603	5,050,076
Depreciation and amortisation	3	639,953	632,590
ROU asset lease liability interest expense	12	399,277	401,009
Other expenses		218,947	291,725
Total expenses excluding losses		19,629,225	19,115,619
Operating result		(757,037)	(876,408)
Net result		(757,037)	(876,408)
Other comprehensive income		-	-
TOTAL COMPREHENSIVE INCOME/ (EXPENSE)		(757,037)	(876,408)

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

STATEMENT OF FINANCIAL POSITION

As at 31 December 2025

ASSETS	Notes	2025	2024
		\$	\$
Current assets			
Cash and cash equivalents	8,9	6,701,981	7,847,102
Receivables	10	360,215	309,638
Prepayment		256,661	123,017
Total current assets		7,318,856	8,279,758
Non-current assets			
Property, plant and equipment	11	5,891,508	5,576,309
Right of Use Assets	12	13,578,350	13,954,107
Total non-current assets		19,469,857	19,530,416
TOTAL ASSETS		26,788,713	27,810,174
LIABILITIES			
Current liabilities			
Payables	13	1,231,850	1,171,189
Contract Liabilities	14	736,322	625,305
Provisions	15	1,173,172	1,374,505
Lease Liabilities	12	175,375	123,104
Total current liabilities		3,316,719	3,294,103
Non-current liabilities			
Provisions	15	178,803	154,823
Contract Liabilities	14	416,576	553,008
Lease Liabilities	12	16,181,451	16,356,037
Total Non-current liabilities		16,776,830	17,063,867
TOTAL LIABILITIES		20,093,549	20,357,971
NET ASSETS		6,695,166	7,452,204
EQUITY			
Accumulated funds		5,939,785	6,696,823
Asset revaluation reserve		755,381	755,381
TOTAL EQUITY		6,695,166	7,452,204

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

STATEMENT OF CHANGES IN EQUITY

for the year ended 31 December 2025

	2025			2024		
	Accumulated funds	Asset Revaluation Reserve	Total Equity	Accumulated funds	Asset Revaluation Reserve	Total Equity
Notes	\$	\$	\$	\$	\$	\$
Opening balance	6,696,823	755,381	7,452,204	7,573,231	755,381	8,328,612
Net result for the year	(757,037)	-	(757,037)	(876,408)	-	(876,408)
Total comprehensive income/(expense) for the year	(757,037)	-	(757,037)	(876,408)	-	(876,408)
Balance as at 31 December	5,939,785	755,381	6,695,166	6,696,823	755,381	7,452,204

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

STATEMENT OF CASH FLOWS

for the year ended 31 December 2025

	Notes	2025 \$	2024 \$
Cash flows from operating activities			
Payments			
Employee related		(13,654,795)	(12,833,387)
Supplier		(5,032,005)	(5,239,332)
Fee-Help 2020 Overpayment		(136,432)	(136,432)
Total payments		<u>(18,823,232)</u>	<u>(18,209,151)</u>
Receipts			
Recurrent grants		6,002,396	5,948,051
Sale of goods and services		10,950,545	10,438,186
Interest received		372,302	515,877
Grants and contributions		1,108,159	1,188,528
Other		2,381	13,136
Total receipts		<u>18,435,784</u>	<u>18,103,778</u>
Net cash flow (used)/from in operating activities	16	<u>(387,448)</u>	<u>(105,373)</u>
Cash flows from investing activities			
Purchases of collection items		(24,585)	(2,868)
Purchases of leasehold improvements		(45,260)	(23,540)
Purchases of property, plant and equipment		(166,234)	(276,905)
Net cash flow used in investing activities		<u>(236,079)</u>	<u>(303,313)</u>
Cash flows from financing activities			
ROU asset lease liability payments		(521,593)	(299,629)
Net cash flow used in financing activities		<u>(521,593)</u>	<u>(299,629)</u>
Net increase / (decrease) in cash		(1,145,122)	(708,316)
Opening cash and cash equivalents		7,847,102	8,555,418
CLOSING CASH AND CASH EQUIVALENTS	8	<u>6,701,981</u>	<u>7,847,102</u>

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

INDEX- NOTES to and forming part of the financial Report

NOTES	PAGE
NOTE 1: MATERIAL ACCOUNTING POLICY INFORMATION	15
NOTE 2: EXPENSES.....	24
NOTE 3: DEPRECIATION & AMORTISATION.....	24
NOTE 4: STATE FUNDING.....	24
NOTE 5: SALE OF GOODS AND SERVICES.....	24
NOTE 6: GRANTS AND OTHER CONTRIBUTIONS	25
NOTE 7: OTHER INCOME	25
NOTE 8: CASH AND CASH EQUIVALENTS.....	25
NOTE 9: RESTRICTED ASSETS	25
NOTE 10: RECEIVABLES.....	26
NOTE 11: NON-CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT.....	27
NOTE 12: RIGHT OF USE ASSETS AND LEASE LIABILITIES.....	30
NOTE 13: CURRENT PAYABLES	32
NOTE 14: CONTRACT LIABILITIES.....	32
NOTE 15: PROVISIONS.....	33
NOTE 16: CASH FLOW INFORMATION.....	33
NOTE 17: FINANCIAL INSTRUMENTS.....	34
NOTE 18: RELATED PARTIES AND RELATED PARTY TRANSACTIONS.....	36
NOTE 19: DISCLOSURE UNDER CHARITABLE FUNDRAISING ACT 1991	37
NOTE 20: ECONOMIC DEPENDENCY.....	37
NOTE 21: CONTINGENT LIABILITIES AND CONTINGENT ASSETS	37
NOTE 22: EVENTS AFTER THE REPORTING PERIOD	37
INDEPENDENT AUDITOR REPORT.....	41

NOTE 1: MATERIAL ACCOUNTING POLICY INFORMATION**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 2025 was authorised for issue by the Board on 29 April 2026.

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 2022
- the requirements of the Government Sector Financial Act 2018 (GSF Act) and
- Treasurer's Directions issued under the GSF Act.

Property, collections, plant, and equipment are measured at cost. 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 2022 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 with iCare Insurance in 2025 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.

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 Department of Creative Industries, Tourism, Hospitality and Sport 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 Creative Industries, Tourism, Hospitality and Sport 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.

G. Property, plant and equipment*i. Acquisitions of property, plant and equipment*

Property, plant, and equipment are initially recognised at cost and subsequently measured at depreciated historical cost which approximates fair value. 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:

	2025	2024
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 (art Collection)

Physical non-current assets are valued in accordance with the 'Valuation of Physical Non-Current Assets at Fair Value' Policy and Guidelines Paper (TPG25-11). TPG25-11 adopt fair value in accordance with AASB 13, AASB 116 and AASB 140 Investment Property.

Property, plant, and equipment (art collection) 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 13 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. In intervening years between 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*.

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 1G.

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. Judgements, key assumptions, and estimations

i. 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.

O. Changes in accounting policies, including new or revised AAS

i. Effective for the first time in 2024-25

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

ii. 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.

NOTE 2: EXPENSES

	2025	2024
	\$	\$
(a) Employee related expenses		
Salaries and wages (including annual leave)	11,496,477	10,984,795
Superannuation	1,300,171	1,194,109
Long service leave provision	(51,850)	(116,679)
Workers' compensation insurance	95,965	83,077
Payroll tax	636,684	594,919
	<u>13,477,444</u>	<u>12,740,218</u>
(b) Other operating expenses include the following:		
Auditor's remuneration		
- audit of the financial statements	49,200	50,945
Cost of sales	317,253	254,687
Maintenance, consumables & services	2,009,475	2,183,329
Insurance	41,625	30,947
Consultants	137,257	286,680
Other contractors	241,193	189,067
Volunteer services in-kind	55,370	77,787
Staff professional development & other costs	299,381	314,590
Academic and program costs	1,012,802	1,013,741
Marketing costs	730,047	648,305
	<u>4,893,603</u>	<u>5,050,076</u>

NOTE 3: DEPRECIATION & AMORTISATION

<i>Depreciation</i>		
Leasehold improvements	43,673	41,964
Plant & equipment	220,522	215,342
ROU asset	375,757	375,284
	<u>639,953</u>	<u>632,590</u>

NOTE 4: STATE FUNDING

	2025	2024
	\$	\$
<i>Department of Creative Industries, Tourism, Hospitality and Sport</i>		
State Significant Organisation Funding	5,519,000	5,519,000
Site Lease Funding	483,396	429,051
	<u>6,002,396</u>	<u>5,948,051</u>

NOTE 5: SALE OF GOODS AND SERVICES

Student fee income	8,652,948	8,455,373
Short course fee income	1,347,191	1,131,622
	<u>10,000,139</u>	<u>9,586,995</u>

NOTE 6: GRANTS AND OTHER CONTRIBUTIONS

Cash		
Other grant income	-	28,942
Donations	333,087	373,877
Donations - prizes/ scholarships	317,540	374,784
Fundraising and sponsorships	402,162	317,455
	<u>1,052,789</u>	<u>1,095,058</u>
Non- cash		
Recognised volunteer services in-kind	55,370	77,787
Donations - artwork collection	343,315	107,185
In-kind donations & sponsorships	19,887	15,683
	<u>418,571</u>	<u>200,655</u>
Total Grants and Other Contributions	<u>1,471,361</u>	<u>1,295,713</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.

NOTE 7: OTHER INCOME

	2025	2024
	\$	\$
Commercial income	699,611	529,121
Merchandise and retail income	77,180	111,113
Commission income	246,818	239,205
Insurance claim funds	-	12,023
Other sundry income	2,381	1,113
	<u>1,025,990</u>	<u>892,575</u>

NOTE 8: CASH AND CASH EQUIVALENTS

	2025	2024
	\$	\$
Cash at bank and on hand	2,201,981	647,102
Short - term deposits	4,500,000	7,200,000
	<u>6,701,981</u>	<u>7,847,102</u>

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

NOTE 9: RESTRICTED ASSETS

NAS General Fund	337,758	203,878
Mark Henry Cain Fund	42,718	52,718
	<u>380,477</u>	<u>256,596</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 10 Cash and Cash Equivalents.

NOTE 10: RECEIVABLES

Sale of goods and services	290,658	176,142
Interest receivable	34,557	98,725
GST receivables	35,000	34,771
	<u>360,215</u>	<u>309,638</u>

NOTE 11: NON-CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT

	Leasehold improvement	Plant and equipment	Collection	Total
	\$	\$	\$	\$
At 1 January 2025				
Gross carrying amount	840,993	2,489,537	4,422,971	7,753,501
Accumulated depreciation	(239,465)	(1,937,727)	-	(2,177,192)
<i>Net carrying amount</i>	<u>601,528</u>	<u>551,810</u>	<u>4,422,971</u>	<u>5,576,309</u>
At 31 December 2025				
Gross carrying amount	886,253	2,655,771	4,790,871	8,332,895
Accumulated depreciation	(283,138)	(2,158,249)	-	(2,441,387)
<i>Net carrying amount</i>	<u>603,115</u>	<u>497,522</u>	<u>4,790,871</u>	<u>5,891,508</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
	\$	\$	\$	\$
Year ended 31 December 2025				
Net carrying amount at beginning of year	601,528	551,810	4,422,971	5,576,309
Additions	45,260	166,234	367,900	579,394
Depreciation expense	(43,673)	(220,522)	-	(264,195)
<i>Net carrying amount at end of year</i>	<u>603,114</u>	<u>497,523</u>	<u>4,790,871</u>	<u>5,891,508</u>

	Leasehold improvement	Plant and equipment	Collection	Total
	\$	\$	\$	\$
At 1 January 2024				
Gross carrying amount	817,453	2,212,632	4,312,918	7,343,003
Accumulated depreciation	(197,501)	(1,722,385)	-	(1,919,886)
<i>Net carrying amount</i>	<u>619,952</u>	<u>490,247</u>	<u>4,312,918</u>	<u>5,423,117</u>
At 31 December 2024				
Gross carrying amount	840,993	2,489,537	4,422,971	7,753,501
Accumulated depreciation	(239,465)	(1,937,727)	-	(2,177,192)
<i>Net carrying amount</i>	<u>601,528</u>	<u>551,810</u>	<u>4,422,971</u>	<u>5,576,309</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
	\$	\$	\$	\$
Year ended 31 December 2024				
Net carrying amount at beginning of year	619,952	490,247	4,312,918	5,423,117
Additions	23,540	276,905	110,053	410,498
Depreciation expense	(41,964)	(215,342)	-	(257,306)
<i>Net carrying amount at end of year</i>	<u>601,528</u>	<u>551,810</u>	<u>4,422,971</u>	<u>5,576,309</u>

NOTE 11 continued.**Reconciliation of Level 3 fair value measurements**

	Level 3	Level 2	Total Recurring Level 2 & 3 Fair Value
	\$	\$	\$
2025			
Fair value as at 1 January 2025	4,422,971	-	4,422,971
Additions	367,900	-	367,900
Fair value as at 31 December 2025	<u>4,790,871</u>	<u>-</u>	<u>4,790,871</u>

	Level 3	Level 2	Total Recurring Level 2 & 3 Fair Value
	\$	\$	\$
2024			
Fair value as at 1 January 2024	4,312,918	-	4,312,918
Additions	110,053	-	110,053
Fair value as at 31 December 2024	<u>4,422,971</u>	<u>-</u>	<u>4,422,971</u>

Valuation techniques, inputs and processes

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.

All level 3 assets are held primarily for their cultural importance. Specific valuation techniques for each class of asset include:

- *Collection* items – The Company obtains independent valuation advice annually of the collection and every five years the independent valuers undertake a full revaluation (last undertaken in 2021). At the end of each reporting period the Company updates the assessment of fair value for the collection based on the advice of the most recent independent valuation if the revaluation increment or decrement is considered material to the financial statements. The valuation method adopted for the Company is the market approach. This approach provides an indication of value by comparing the subject asset with similar assets for which price information is available. The valuation of the Company's collection is subject to a high level of estimation uncertainty. This uncertainty arises from a number of factors including many of the collection items are unique and there are few comparable transactions; there is a limited market for most of the items in the collection; the Company does not sell assets and therefore has no history of testing the market price. These uncertainties mean that the valuation is an estimation process and that there may be significant variation year on year in the overall valuation. To address the high level of estimation uncertainty the Company engages professional qualified independent valuers to undertake desktop valuations annually and full valuations at least every five years so that their carrying amount does not differ materially from the fair value at each reporting date

NOTE 12: RIGHT OF USE ASSETS AND LEASE LIABILITIES

At 31 December 2025	\$	\$	\$
RIGHT OF USE LEASE ASSETS			
At 1 January 2025	Site Lease	Printers	Total
Gross carrying amount	15,860,231	114,173	15,974,404
Accumulated Depreciation	(2,291,195)	(104,859)	(2,396,054)
Net Carrying Amount - 31 December 2025	13,569,036	9,313	13,578,350

Reconciliation

A reconciliation of the carrying amount of each right of use asset at the beginning and end of the current reporting period is set out below:

	Site Lease	Printers	Total
Year ended 31 December 2025			
Net carrying amount at beginning of year	13,921,758	32,349	13,954,107
Depreciation expense	(352,722)	(23,036)	(375,757)
Net carrying amount at end of year	13,569,036	9,312	13,578,350

LEASE LIABILITIES

	Site Lease	Printers	Total
Opening Balance - 1 January 2025	16,426,478	52,663	16,479,141
Lease Liability Interest Expense	398,699	578	399,277
Lease Liability Payments	(496,337)	(25,255)	(521,593)
Closing Balance - 31 December 2025	16,328,840	27,986	16,356,826

represented by:

At 31 December 2025	Site Lease	Printers	Total
Current Liability	151,770	23,605	175,375
Non-current liability	16,177,071	4,381	16,181,452
	16,328,841	27,986	16,356,826

RIGHT OF USE LEASE ASSETS

At 1 January 2024	Site Lease	Printers	Total
Gross carrying amount	15,860,231	114,173	15,974,404
Accumulated Depreciation	(1,938,473)	(81,824)	(2,020,297)
Net Carrying Amount - 31 December 2024	13,921,758	32,349	13,954,107

Reconciliation

A reconciliation of the carrying amount of each right of use asset at the beginning and end of the current reporting period is set out below:

	Site Lease	Printers	Total
Year ended 31 December 2024			
Net carrying amount at beginning of year	14,274,208	55,183	14,329,391
	(352,450)	(22,835)	(375,285)
Net carrying amount at end of year	13,921,758	32,348	13,954,107

LEASE LIABILITIES

	Site Lease	Printers	Total
Opening Balance - 1 January 2024	16,302,200	75,561	16,377,761
Lease Liability Interest Expense	399,866	1,143	401,009
Lease Liability Payments	(275,588)	(24,041)	(299,629)
Closing Balance - 31 December 2024	16,426,478	52,663	16,479,141

represented by:

At 31 December 2024	Site Lease	Printers	Total
Current Liability	94,309	28,795	123,104
Non-current liability	16,332,997	23,041	16,356,038
	16,427,306	51,836	16,479,141

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 Company has elected to measure right-of-use assets arising from concessionary leases at cost in accordance with AASB 16 and AASB 1058. No fair value adjustments have been recognised and the right-of-use assets are depreciated over the lease term in line with the Company's depreciation policy.

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 13: CURRENT PAYABLES

	2025	2024
	\$	\$
Accrued salaries, wages and on-costs	433,815	162,202
Creditors	798,035	1,008,987
	<u>1,231,850</u>	<u>1,171,189</u>

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

NOTE 14: CONTRACT LIABILITIES

Current Liabilities

Unearned revenue	599,890	488,873
Fee-Help Overpayment	136,432	136,432
	<u>736,322</u>	<u>625,305</u>

Non-current Liabilities

Fee-Help Overpayment	416,576	553,008
	<u>416,576</u>	<u>553,008</u>

Contract liabilities represent consideration received in advance from students for course fees and venue hire.

Fee-Help overpayment represents funding received in advance based on expected student enrolments that did not eventuate. In 2020, COVID-19 significantly reduced enrolments, resulting in an overpayment of \$1,091,454. This amount is now being repaid to the Department in instalments of \$136,431.75 over the agreed period.

NOTE 15: PROVISIONS

	2025	2024
Current		
Employee benefits and related on-costs		
Provision for annual leave	787,261	912,763
Provision for long service leave	385,910	461,741
	<u>1,173,171</u>	<u>1,374,504</u>
Non-current		
Employee benefits and related on-costs		
Provision for long service leave	178,803	154,823
	<u>178,803</u>	<u>154,823</u>
Aggregate employee benefits and related on-costs		
Provisions- current	1,173,171	1,374,504
Provisions- non-current	178,803	154,823
Accrued salaries, wages and on-costs	15 433,815	162,202
	<u>1,785,790</u>	<u>1,691,529</u>

NOTE 16: CASH FLOW INFORMATION**Reconciliation of net result for the year to net cash flow from operations**

Net result	(757,037)	(876,408)
<i>Non-cash flows in operating result</i>		
Depreciation of property, plant & equipment	639,953	632,590
Collection assets donated	(343,315)	(107,185)
ROU asset lease liability interest expense	399,277	401,009
<i>Changes in net assets and liabilities</i>		
(Increase) / decrease in assets		
Receivables	(114,745)	194,750
Interest Receivable	64,169	(48,417)
Prepayments	(133,644)	(39,320)
Increase / (decrease) in liabilities		
Payables and contract liabilities	60,660	137,243
Fee-Help 2020 Overpayment	(136,432)	(278,677)
Unearned Revenue	111,017	(27,788)
Provisions	(177,352)	(93,171)
Net cash flow from operating activities	<u>(387,448)</u>	<u>(105,373)</u>

NOTE 17: 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.

			2025	2024
			\$	\$
(a) Financial instrument categories				
Financial assets	Notes	Category	Carrying amount	Carrying amount
Class				
Cash and cash equivalent	8,9	N/A	6,701,981	7,847,102
Receivables ¹	10	Receivables (at amortised cost)	325,214	274,867
Financial Liabilities				
Class				
Payables ²		Financial liabilities (at amortised cost)	770,203	971,240
Lease Liabilities	12	Financial liabilities (at amortised cost)	16,356,826	16,479,141

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			Non-Interest Bearing	Maturity Dates		
		Nominal Amount	Fixed Interest Rate	Variable Interest Rate		< 1 year	1 - 5 years	> 5 years
2025								
Payables	n/a	770,203	-	-	770,203	770,203	-	-
Lease Liabilities	2.42%	16,356,826	-	16,356,826	-	555,462	3,236,093	12,565,271
2024								
Payables	n/a	971,240	-	-	971,240	971,240	-	-
Lease Liabilities	2.42%	16,479,141	-	16,479,141	-	514,941	2,101,311	13,862,889

NOTE 18: 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 Creative Industries, Tourism, Hospitality and Sport (DCITHS), 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.

	2025	2024
	\$	\$
Short-term employee benefits	951,091	1,027,779
Other long-term employment benefits	90,648	74,690
	1,041,740	1,102,469

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 \$5,519,000 (2024: \$5,519,000) in State Significant Organisation funding from Department of Creative Industries, Tourism, Hospitality and Sport (DCITHS) in 2025.

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 Creative Industries, Tourism, Hospitality and Sport) in 2019 at significantly below-market terms and conditions – see Note 14.

NOTE 19: 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.

	2025	2024
	\$	\$
Result of fundraising appeals		
Aggregate gross income from appeals	1,411,787	1,188,984
Less total direct distributions of appeals	(426,461)	(551,596)
Net surplus from appeals	985,326	637,388
represented by:-		
Additions to the art collection	343,315	107,185
Funds set aside for future distributions	642,011	530,203

NOTE 20: 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 2026, the NSW Government committed to annual SSO funding until 2030.

NOTE 21: CONTINGENT LIABILITIES AND CONTINGENT ASSETS

The Company does not have any contingent liabilities or contingent assets (2025: nil).

NOTE 22: EVENTS AFTER THE REPORTING PERIOD

The financial report was authorised by the Board for signing and issue on 29 April 2026. 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 2024(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, financial performance and cash flows of the Company as at 31 December 2025.

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



Jeff Weeden
Chair
Sydney
30 April 2026



Kristen Sharp
Director
Sydney
30 April 2026

CHAIR'S DECLARATION

I, Jeff Weeden, 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 2025 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 Government Sector Finance Act 2018 and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2022 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.



Jeff Weeden
Chair
Sydney
30 April 2026

RESPONSIBLE PERSON'S DECLARATION – PER SECTION 60.15 OF THE AUSTRALIAN CHARITIES AND NOT FOR PROFITS COMMISSION REGULATION 2022

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 2022.



Jeff Weeden
Chair
Sydney
30 April 2026



INDEPENDENT AUDITOR'S REPORT

National Art School

To Members of the New South Wales Parliament and Members of National Art School

Opinion

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

- the Statement of Comprehensive Income for the year ended 31 December 2025
- the Statement of Financial Position as at 31 December 2025
- the Statement of Changes in Equity and the Statement of Cash Flows, for the year then ended, and notes to the financial statements, including material accounting policy information, 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 2022.

In my opinion, the financial report:

- have been prepared in accordance with Australian Accounting Standards and the applicable financial reporting requirements of the *Government Sector Finance Act 2018* (GSF Act), the *Government Sector Finance Regulation 2024* (GSF Regulation) and the Treasurer's Directions
- presents fairly the 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 2022* (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.

Director's Responsibilities for the Financial Report

The Directors 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, ACNC Act and the ACNC Regulation. The Directors' responsibility also includes such internal control as the Directors determines is necessary to enable the preparation and fair presentation of the financial report that are 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 Statements

My objectives are to:

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

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

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: www.auasb.gov.au/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 statements on any website where they may be presented
- about any other information which may have been hyperlinked to/from the financial statements.

Min Ellis
Director, Financial Audit

Delegate of the Auditor-General for New South Wales

30 April 2026
SYDNEY

