



NATIONAL
ART
SCHOOL

A young man with dark hair and a nose ring, wearing a dark blue work jacket over a red sweater, stands in a pottery studio with his arms crossed. He is smiling warmly at the camera. The studio is filled with various pottery items, including stacks of white ceramic blocks on shelves to the left and numerous unfinished clay pieces on a workbench to the right. A window with multiple panes is visible in the background.

2021 NAS Annual Report



Contents

Welcome

Strategy and Governance	3
Directors' Biographies	4
Year at a Glance	6
Chair's Report	8
Director's Report	10

Academic

Degree Programs and Statistics	14
The Student Experience	17
NAS Connect	18
NAS Artist Achievements	19
Staff Profile	22
Faculty Achievements	24
Art Forum	25
Fellows	26
Library	28
Staff List	29

Art, Artists and Community

NAS Site Renewal	35
Creative Precinct and Community Activation	36
Graduate Profile	39
Education Outreach	40
Public Programs	42
NAS Galleries	44
Archive and Collection	50

Commercial and Development

Venue Hire	54
Print Lab	55
Philanthropy	56
Supporter Engagement	57
Support	58
Donors	59

Financial Report

Welcome



Strategy and Governance

Vision

To become the leading fine art school in the Asia-Pacific.

Mission

Originating in 1843, the National Art School (NAS) provides outstanding visual arts education centred on learning through practice and critical enquiry under the guidance of experienced artists and educators. NAS builds on its success as Australia's leading independent fine art school to develop our international reputation at the forefront of 21st century studio-based education. Through our art school and site, we educate and inspire students and audiences by creating innovative, accessible arts programs to make lively and meaningful contributions to a global society.

Values

We honour the significant artistic and educational heritage of our institution and seek to continue that important tradition through contemporary scholarship, critical thinking and intensive practice. We value the diversity of our students and staff and the individual experiences they bring to their learning, teaching and professional aspirations; we prioritise their individual development. We value authenticity, talent and dedication. We represent many different perspectives, but share a deep commitment to art and the important role artists contribute to the world.

Context

The National Art School is Australia's leading independent fine art school; a producer of new art; a place to experience and participate in the arts; and a presentation venue. Our value proposition charts a pathway to achieving excellence in arts education and growing a vibrant arts and education precinct to contribute to NSW becoming a leading centre for arts, culture, creativity and innovation in the Asia-Pacific.

Governance

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

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

The Board of Directors operates three sub-committees: the Finance and Audit Committee, the Properties and Assets Committee, and the Fundraising and Development Committee.

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

Directors' Biographies

Ross McDiven (Chair)

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

Jennifer Byrne

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

David Kent

Formerly Managing Director and Country Head of Morgan Stanley Australia; Senior Trade & Investment Commissioner in Paris and Washington DC; member of Financial Services Advisory Council and Chief Executive of Axiss Australia; Director Stockland Capital Partners; Deputy Chairman of AGNSW Foundation; Chairman of Brett Whiteley Foundation; Chairman of the SH Ervin Gallery Committee; President of the Alliance Française de Sydney. Currently, Advisory Director to the French Australian Chamber of Commerce & Industry and Vice President of the Société des Membres de la Légion d'Honneur.

Guido Maestri

(Board member until 12 March 2021)
National Art School alumnus and winner of the 2009 Archibald Prize and 2013 NSW Parliament Plein Air Painting Prize; his works are in the collections of National Portrait Gallery, Parliament House, Art Gallery of NSW, Art Gallery of South Australia and Artbank.

Andrew Muston

Andrew is the Head of Investor Relations at Roc Partners. Prior to joining Roc Partners, Andrew held capital raising roles at Contango Asset Management, QVG Capital and Totus Capital. Andrew serves on the board of Frazis Capital, Scots College Foundation, Co-Chair of the Evolution Committee for St Vincent's Curran Foundation, Atelier Advisory Council for the Art Gallery of NSW and the New Gen Committee for Philanthropy Australia. Andrew holds a Bachelor of Commerce from the University of Sydney.

John Mitchell

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

Susan Rothwell

Practicing registered architect, visual artist and horticulturalist. Formerly Foundation Board Member of the MCA, Art Gallery of NSW, Historic Houses Trust and North Foundation. FAIA, Bachelor of Architecture and Honorary Doctorate of Architecture Sydney University.

Christina Slade

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

Jeff Weeden

Chief Executive Officer of Forager Funds Management; formerly at Bankers Trust and Executive Director at Macquarie Bank. He has a long-held interest in the visual arts, and as a long-term community member he is passionate about the NAS site.



Year at a glance



Instagram followers increased by **10%** to 38,687



NAS website page views: **1,782,414**



Facebook likes increased by **4%** to 13,511



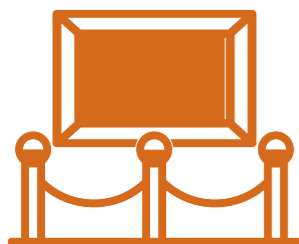
628 people visited NAS for Open Day
3,653 reached via Open Day Online



Over 4500 posts to NAS Connect



\$308,821 of artwork purchased at the Postgrad and Grad Show exhibitions

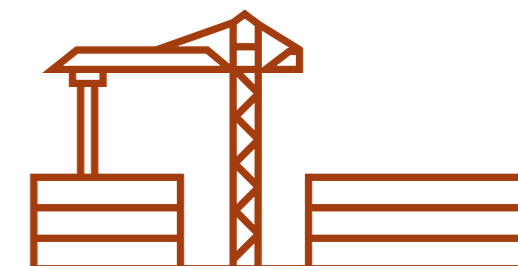


\$17,688 sold at Sydney Contemporary
14 artworks by recent NAS graduates and staff

\$829,912 raised in 2021 by philanthropic donations



\$18 million renewal the NAS site commenced



Chair's Report

It was an honour to step into the role of Chair this year following Carolyn Fletcher who did such a terrific job for the previous three years. While 2021 presented many challenges for the National Art School as the effects of the Covid pandemic continued, including a three-month lockdown, there were also many joyous occasions and much to celebrate.

A highlight was the opening in April of the new NAS Drawing Gallery with alumnus Guy Warren's stunning show *From the Mountain to the Sky: Guy Warren Drawings*. That night also happened to be Guy's 100th birthday and for those who were there, it was certainly an unforgettable evening.

Before Sydney locked down at the end of June, NAS presented a string of successful exhibitions and installations – the *2020 Postgrad Show, Skin Deep, Dobell Drawing Prize # 22* and *John Olsen: Goya's Dog*, which was extended to reopen after lockdown, along with *Valerie Marshall Strong Olsen: A rare sensibility* and *Kaye Shumack: Drawing Sydney*.

It was also very exciting to see the former Darlinghurst Gaol campus added to the NSW Heritage register in February 2021, recognising it as one of Sydney's most important historic and cultural precincts. Work also began on the Arts Maintenance and Upgrade, generously funded by the NSW government, providing urgently needed building work and renovations across the site.

I particularly want to salute the student cohort who kept to their studies through the two years of Covid disruption, working hard in their studios (and at home during lockdown), and all the wonderful NAS staff who worked equally hard to engage and guide them. The pandemic has shown how important art and creativity are to our society, and the enthusiasm of visitors returning to our galleries and events demonstrated how much these direct cultural connections were missed.

As in 2020, the figures in this year's annual report have been affected by the Covid pandemic when compared to the growth of previous years. What has not changed is the School's importance as a centre of artistic excellence and a vital community hub, providing hands-on art education and creative experiences of the highest quality and integrity.



Ross McDiven

Thanks to donors

We could not do what we do without the generosity of our longstanding donors, and we extend a very warm welcome to the many new donors who joined us in 2021 – the number of NAS Patrons donating more than \$1000 more than doubled this year. Philanthropic support is vital to ensure the ongoing viability of NAS, enabling us to strengthen our important position at the forefront of visual arts education in Australia.

Thanks to the Minister

I sincerely thank the Minister for the Arts in 2021, The Hon. Don Harwin MLC, who since taking on the portfolio in 2017 has done so much to ensure that NAS remains an independent art school based in the former Darlinghurst Gaol site with ongoing funding. His positive actions and understanding of the importance of a rigorous art education have been invaluable, not only for the present but for future generations of art students and the Australian people. This vital support for NAS is part of his legacy – Don stepped down as Minister for the Arts at the end of 2021. We would also like to thank the Hon. Ben Franklin who took over the Arts portfolio in December 2021 and has demonstrated his keen engagement with the cultural sector. It has been a pleasure to host the minister at NAS and we look forward to working closely with him in the future. My thanks also to the Premier and Government of NSW for their generous ongoing support.

Thanks to the Board

Sincere thanks to my fellow Board members Jennifer Byrne, David Kent, John Mitchell, Andrew Muston, Susan Rothwell, Christina Slade and Jeff Weeden for their hard work, dedication and support during 2021. It has been a pleasure working with you all during this unpredictable year. I would also like to warmly thank Guido Maestri for his service to the NAS board as an alumni and artist after stepping down in 2021. And to Carolyn Fletcher, who was a wonderful and dedicated Chair of the NAS Board of Directors for three years from 2018 to 2020, we give our great thanks.

Thanks to staff, students and alumni

Heartfelt thanks to Steven Alderton who since taking over as director and CEO of NAS in 2017 has overseen a remarkable transformation at the School. With its recent consolidation assisted by the NSW Government, NAS can now approach the future with new confidence and pursue its vision to be the leading fine art school in the Asia-Pacific. Sincere thanks also to the Executive and Leadership Teams for their invaluable contribution, and to NAS's amazing staff who have kept the School on track during these unsettled times. Enormous thanks to our students who proved so creative and resilient in such trying times, and supported each other to pursue their best.

Finally thank you to NAS's alumni, some of Australia's most accomplished and ground-breaking artists, who are an inspiration to our students and the wider Australian community, and each year continue to demonstrate the immeasurable value of NAS's outstanding, studio-based art education.

Ross McDiven
Chair, Board of Directors



Director's Report

After the challenges of 2020 and the Covid pandemic, NAS had a very positive start to the year in 2021. In January we welcomed more than 500 Summer School students on campus, and the return of our School Holiday program for students aged 6-16. It was wonderful to hear The House That Dan Built choir performing in The Cell Block Theatre.

Then in February the Hon. Don Harwin, NSW Arts Minister, announced that NAS and its Darlinghurst Gaol site had received a NSW Heritage listing. This officially acknowledged the great importance of our beautiful sandstone campus, and combined with the School's 45-year lease on the site and State Significant Organisation status, helped secure our future as Australia's leading independent art school.

In May a joyous double graduation ceremony took place on campus. The graduands of 2019, who had missed their ceremony in 2020 due to Covid, finally got to put on their robes and accept their degrees, followed by the graduands of 2020. We also honoured our new NAS Fellows, esteemed ceramic artist Les Blakebrough AM and iconic film maker Margaret Fink.

Then soon after the opening of *John Olsen: Goya's Dog* in June, our landmark exhibition in the NAS Gallery, Sydney went into lockdown. Students and staff were back in isolation at home, and lessons were on Zoom. Though this lockdown was far longer than 2020, we were more prepared for it in many ways, and once again I was so impressed by the resilience, energy and creativity of the NAS community.

Open Studio September was a great example, a two-week program designed by NAS staff to encourage students to keep up their studio practice while at home. They could choose from 36 different project-based Zoom workshops to complete online, and students eagerly took up the challenge, with courses booking out quickly.

Also in September our regular RU OK? Day went ahead online, and we launched Online Open Day, which allowed prospective students to learn about the NAS experience from home and how to apply for 2022. When lockdown lifted in October and we welcomed NAS students and the general public back onsite, we were able to bring visitors on campus for Open Day in November.

At the end of 2021, it was fantastic to see a record number of 148 Bachelor of Fine Art graduates, as well as 34 Master of Fine Art graduates, who all stayed the course despite two years dealing with the pandemic. We were also thrilled to celebrate our first two Doctor of Fine Art graduates, and look forward to many more.

Campus care

Work commenced in April 2021 on the Arts Maintenance Upgrade (AMU), after the NSW Government assigned NAS an \$18 million grant for restoration and improvement across the historic campus. Working with Create NSW, NAS prepared for more than 140 maintenance projects to be undertaken over 12 to 18 months. By the end of 2021, the upgrade was well underway, with scaffolding covering buildings, a construction hoarding along the outside wall on Forbes Street, and demountables providing substitute classroom spaces. Students and staff have been patient with the changes, and it's wonderful to see the site finally receive the care it deserves.



Steven Alderton

Art for everyone

NAS is always dedicated to expanding our connections with the wider community as our Education Outreach programs run on and off-campus workshops and activities across Sydney and regional NSW for students, teachers, families and community. These include campus tours, school holiday programs, collaborations with key cultural institutions, visits to schools, and long-standing high school programs such as the HSC Intensive Studio Practice and the Dobell Drawing School, as well as the Dobell Regional Teachers workshops.

Art Club was an exciting new development in 2021, a pilot program for senior high school students designed to enhance and extend their technical, conceptual and intellectual skills under the direction of experienced artists. It ran in the first half of the year before lockdown and was well-received, bringing keen students to NAS from around Sydney. Read more about Education Outreach on page 40.

In July we were also very happy to welcome Georgia Mokak, a proud Djugun woman and member of the Yawuru Nations, to NAS as First Peoples Program Coordinator. Georgia supports our Indigenous students and works with the NAS Galleries team on First Peoples' public programs, education programs and student engagement.

Short Courses records

In January 2021 the NAS Public Programs Short Courses had record enrolments for its annual Summer Schools program, and the first half of the year continued strongly for courses on-campus and online, first introduced in 2020 while the campus was closed. This innovative online learning has attracted students from across Sydney, regional NSW, interstate and even overseas. As a positive development from the pandemic, this gives students who are unable to travel to the NAS campus access to participate in art making and create their own communities.

By mid-year Short Courses had more record enrolment numbers, but then came lockdown and demand for online courses increased. Courses previously planned as on-campus were rewritten and delivered successfully online. The Public Programs team put in a huge effort to negotiate these obstacles and deliver an outstanding experience to students. Read more about Public Programs on page 42.

In the media

Our engagement across social media has continued to grow strongly, with 38,687 NAS Instagram followers by the end of 2021, up from 35,089 in 2020, a 10% increase, and a 4% increase in Facebook likes to 13,511 by the end of 2021. Our Studio Sessions hashtag on Instagram continued to be popular in 2021 after launching in 2020 to connect and encourage students and alumni in lockdown. Read more on page 18.

NAS also had significant media coverage in 2021 across diverse major media organisations including The Sydney

Morning Herald, ABC Radio, The Daily Telegraph, The Australian, Wentworth Courier, commercial and community radio, art magazines including Artist Profile, Art Monthly Australasia and Art Guide, and television. NAS alumnus Guy Warren featured on *The Project* on Channel 10 for the opening of his exhibition in the new NAS Drawing Gallery on his 100th birthday. Guy also starred in the media when his portrait by Peter Wegner won the Archibald Prize for its 100th year at the Art Gallery of NSW.

NAS on show

Despite ongoing Covid restrictions, NAS Galleries had an impressive year in 2021, starting in February with the *2020 Postgrad Show* showcasing work by Master of Fine Art graduating students. Another highlight was the launch of the new Drawing Gallery in April with Guy Warren's beautiful solo exhibition, *From the mountain to the sky: Guy Warren Drawings*.

The biennial *Dobell Drawing Prize #22* opened in March in the NAS Gallery, another significant Australian art event. It attracted more than 900 entries from across the country, with the 64 finalists judged by NAS alumna Lucy Culliton.

John Olsen: Goya's Dog was a major exhibition of 2021, a tribute to the long life and career of NAS alumnus John Olsen in the NAS Gallery. Soon after it opened in June, *Goya's Dog* was forced to close due to lockdown, however the Galleries team worked hard to negotiate an extension on most of the works on show so it could reopen in October, accompanied by the first ever solo exhibition by NAS alumna Valerie Strong, showing in the Rayner Hoff Project Space.

In association with *Goya's Dog*, NAS Galleries and Edith Cowan University in Perth collaborated on *Frame of Mind: Mental health and the arts*. Generously supported by the Minderoo Foundation, this public program explored the mental health challenges faced by artists and how their work engages with themes of mental health.

Our touring exhibitions in 2021, *National Art Part 1* and the *Dobell Drawing Prize #22*, brought NAS to a wider audience across NSW and Queensland, while the New England Regional Art Museum's *Emanate* exhibition focussed on the work of recent NAS graduates. *John Olsen: Goya's Dog* was also confirmed to tour to Ngununggula, the new Southern Highlands Regional Gallery in Bowral, in 2022. Read more on page 44.

Awards and opportunities

Each year it is wonderful to be able to acknowledge the talent and hard work of our students and staff through prizes, awards, exhibitions and residencies. These are usually presented as part of the NAS graduation exhibitions at the end of each year. Due to the four-month lockdown in 2021, the graduation shows were moved to January and February 2022 to give students adequate time to complete their final works, with the awards to be presented at that time.

In 2021 NAS continued to support our academic and professional staff with \$39,919 spent on professional development. This includes staff development grants to assist in presenting work to wider audiences and institutions, and to extend the reach of exhibitions, publications and writing/research projects.

Sydney Contemporary Art Fair was held online again in 2021, a significant opportunity for the nine recent NAS graduates selected to take part, with \$17,688 of their work sold

in total. This was the fourth year NAS has participated in this major professional art event for the commercial gallery sector.

In March, the NAS Drawing department organised and hosted the *Presence: Drawing Symposium 2021*, part of NAS's biennial Festival of Drawing. In December NAS took part in Impact, the Art Association of Australia and New Zealand online conference, with numerous lecturers from our Art History & Theory department presenting papers.

Valuable support

Enormous thanks go to all our generous supporters - each donation, large or small, makes a great difference, enabling NAS to remain at the forefront of visual art education and benefitting our students and staff. It was exciting to launch our new Patron Program and host the NAS Foundation's first Gala fundraiser in November which raised money towards our First Peoples Program and the NAS Precinct Renewal Project. Overall in 2021 we raised \$829,912 via philanthropic donations, sponsorships and fundraising events, a significant increase from 2020 and \$138,470 in artworks was donated to the Collection. We also saw a 229% increase in NAS Patrons who donated \$1,000 and over, and our annual appeal doubled in total income, raising over \$125,000.

NAS also received important assistance from other foundations. Sincere thanks to Minderoo Foundation, Major Supporter of the *John Olsen: Goya's Dog* exhibition and *Frame of Mind: Mental Health and the Arts* program, and also to the Sir William Dobell Art Foundation for their ongoing support of the Dobell Drawing Prize. We also thank the Gordon Darling Foundation for supporting the *John Olsen: Goya's Dog* exhibition publication. Read more about our supporters on page 58.

Thank you

I would like to extend my thanks to the successive NSW Premiers in 2021, the Hon. Gladys Berejiklian MP and Hon. Dominic Perrottet MP, and to the Hon. Sarah Mitchell MLC, Minister for Education and Early Childhood Learning, for their ongoing support of NAS. I particularly want to thank the Hon. Don Harwin MLC, Minister for the Arts, for his leadership and unwavering commitment to the School. Great thanks also to the Hon. Ben Franklin MLC, Minister for the Arts from December 2021, for his warm support and engagement with NAS.

Special mention to my Executive Leadership Team colleagues Simon Cooper, Victoria White, Anne-Marie McGinty, Terese Casu and Paul Ryan for their extraordinary hard work, and to the fantastic NAS Board of Directors, led by Ross McDiven. And of course I pay tribute to our exceptional staff, students and alumni.

As in 2020, the pandemic and lockdown have affected many aspects of our operation in 2021, reflected in some of the figures for this annual report. However this has also been a remarkable year, as NAS can now look forward to the future from a new position of consolidation and confidence. Thanks to everyone who has been part of our journey as we prepare to celebrate 100 years of outstanding art education in the historic Darlinghurst Gaol site in 2022.

Steven Alderton
Director and CEO

Academic



Degree programs and statistics

Academic



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

Bachelor of Fine Art

The Bachelor of Fine Art (BFA) program represents our largest student enrolment. Applications and intake for this three-year, full-time program in the 2021 academic year remained strong.

Master of Fine Art/Graduate Diploma of Fine Art

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

Doctor of Fine Art

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

Gender profile

Gender	BFA	GDFA / MFA	DFA	Percentage
Female	410	54	5	83.89%
Male	131	21	3	27.72%
Unspecified (X)	16	1	0	3.04%
TOTAL	557	76	8	

Age balance

Age	BFA	GDFA / MFA	DFA	Percentage
17-25	399	27	0	76.20%
26-59	132	39	6	30.59%
60+	26	10	2	6.80%
TOTAL	557	76	8	

Many students move to inner city Sydney following their formal enrolment acceptance. When considering the level of interest in study at the National Art School an analysis of the point of engagement for our BFA students demonstrates the reach of the School. In the 2021 academic year, 33% of applicants were from Regional NSW and Western Sydney, 63% were from the rest of Sydney and 3% were from the rest of Australia. A small number of international students enter the school via a non UAC application process.

Enrolment by degree program (headcount)

	DOMESTIC	INTL.	DOMESTIC	INTL.	DOMESTIC	INTL.	DOMESTIC	INTL.	DOMESTIC	INTL.	DOMESTIC	INTL.
Degree	2016	2016	2017	2017	2018	2018	2019	2019	2020	2020	2021	2021
BFA	417	4	480	3	502	4	528	4	478	3	555	2
BFA Hons	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
GDFA / MFA	53	1	79	0	80	0	80	1	72	1	76	0
MFA (Research)	16	0	2	0	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
DFA							7	1	9	1	7	1
TOTAL	491		561		589		615		559		641	

* All numbers are headcount figures. A headcount is the number of people enrolled in at least one unit of study at any one of the four census dates in 2021

QILT Student Experience Survey

	NAS QILT WEBSITE*	NAS 2018	NAS 2019	NAS 2020	NAS 2021
Overall Experience	71.9%	90.6%	90.4%	74.6%	69.6%
Skills Development	80.2%	86.2%	86.4%	85.2%	75.9%
Learner Engagement	80.2%	76.1%	77.3%	77.3%	61.3%
Teaching Quality	84.9%	91.7%	88.0%	88.4%	81.8%
Student Support	77.9%	80.8%	78.9%	81.1%	74.9%
Learning Resources	78%	86.5%	83.3%	78.4%	77.7%

* QILT website publicises two year aggregated data

Degree program income performance

Year	Fee Income	\$ Growth on previous year	% Growth on previous year
2021	\$7,903,740	\$877,480	12.5%
2020	\$7,026,260	-\$229,137	-3.2%
2019	\$7,255,398	\$768,270	11.84%



The Student Experience

The National Art School is proud of its long history of outstanding education however it is far more than a campus where students learn to be professional artists.

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

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

NAS's outstanding Art History & Theory department and comprehensive NAS Library give students a crucial depth of knowledge and understanding to underpin their practice, encouraging wide reading and research.

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

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

In 2021, for the fourth year in a row, NAS took part in the important industry art fair Sydney Contemporary, presenting the work of nine recent graduates. As a result of Covid, this year's event was held online but still heralded much success for our artists. "We are very much about placing our recent graduates in industry," said NAS director and CEO Steven Alderton.

The NAS campus also offers a thriving annual exhibition program across multiple spaces (which in 2021 included the *Dobell Drawing Prize #22*, *John Olsen: Goya's Dog* and *Valerie Marshall Strong Olsen: A rare sensibility*), as well as the popular NAS Public Programs Short Courses, schools and outreach programs, symposiums, artist talks, workshops and cultural events including the Sydney Festival, Biennale of Sydney and Sydney Gay and Lesbian Mardi Gras. NAS students are part of a vibrant cultural community that encourages people of all ages, backgrounds and abilities to make art, contributing to the development and promotion of art and culture in Australia and beyond.

NAS Connect

When Covid first closed the NAS campus in March 2020, the NAS Connect social media initiative was launched; it proved so popular it continued throughout 2021 and beyond.

The initial aim was to help students, staff, alumni and community engage with and support each other as they continued to work on their practice in isolation, many in improvised home studios.

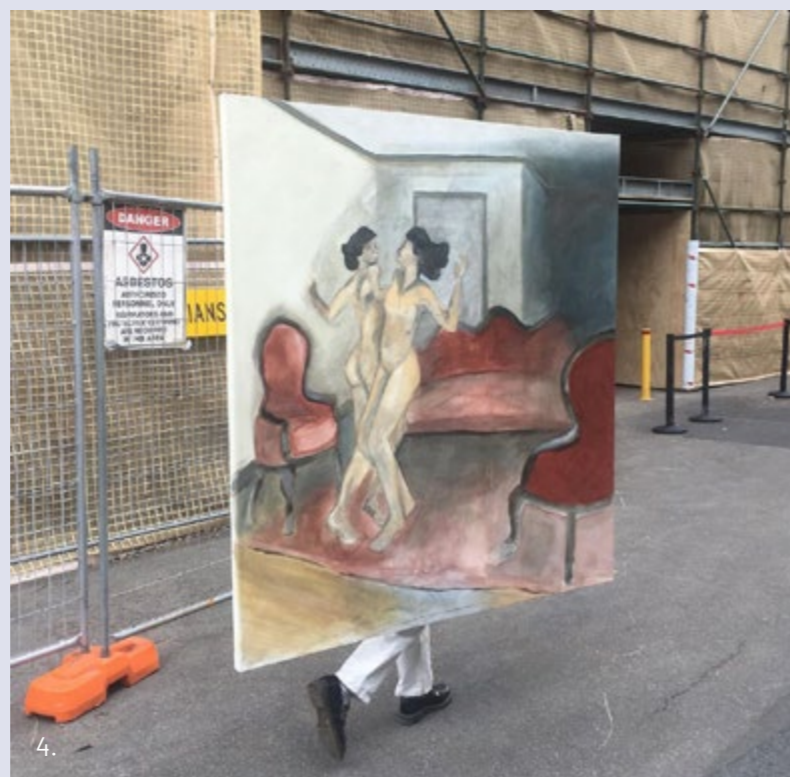
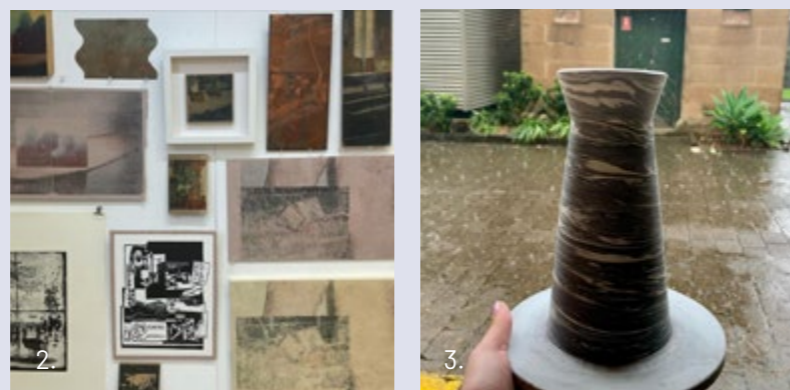
NAS Connect included the Studio Sessions hashtag on Instagram, #NASStudioSessions, which encouraged students to share scenes from their new working spaces, which included garages and kitchens, dining room tables and rooftops, even a bathroom darkroom. NAS staff and alumni also contributed their stories, the challenges and breakthroughs they experienced in lockdown.

When the campus reopened in 2020 and students returned to their studios and face-to-face classes, NAS Connect remained a popular forum to share work and encourage each other.

#NASStudioSessions came back into its own in 2021 when campus closed for the four-month lockdown from June to October. Once again, it provided a way to keep in touch and celebrate the creativity still happening in isolation. Since its launch, the hashtag has had more than 4500 posts, with new additions every day.

During the 2021 lockdown, these posts showed many NAS students moving beyond their comfort zone and creating work using mediums they had never tried before. Some expanded their practice publicly in the local community, some created drawing machines, others experimented with thermal cameras and making drawings with light.

Initially created in response to adversity, NAS Connect has become a valuable channel of positive communication used by the School and its wider community.



1. GDA student Joseph Christie Evans in his Studio. Photo: Steven Alderton.
2. MFA I student Annabelle McEwen. 3. BFA 3 student Alsi Berber 4. BFA 3 student Amy Crowther

NAS Artist Achievements

Students

2021 SPLASH Contemporary Watercolour Award – Finalist
Katika Schultz

Brett Whiteley Travelling Art Scholarship 2021 – Finalist
Owen Moyo

Dobell Drawing Prize #22 – Finalist
Anna Mould

Hazelhurst Art on Paper Award – Finalist
Belinda Yee

Smith and Singer People's Choice Award – Winner
Ali Tahayori

William and Winifred Bowness Photography Prize – Finalist and Honourable Mention
Ali Tahayori

Staff

Archibald Prize – Highly Commended
Jude Rae

2021 Doug Moran National Portrait Prize – Finalist
Rodney Pople

2021 KAAF Art Prize – Finalist
Charles Cooper

2021 M16 Drawing Prize – Finalist
Lisa Jones

2021 Paddington Art Prize – Finalist
Jennifer Keeler-Milne

2021 Waverley Art Prize – Finalist
Jacqui Driver

Dobell Drawing Prize #22 – Finalists
Maryanne Coutts
Damian Dillon

Fisher's Ghost Art Award 2021 – Finalists – Open Prize
Stephen Little
Carolyn McKenzie-Craig
Jacqui Driver

Glover Art Prize 2021 – Finalists
Steven Alderton
Rodney Pople

Gosford Art Prize 2021 – Finalist
Deborah Marks

Hazelhurst Art on Paper Award – Finalist
Stephanie Monteith

Les Sculptures Refusées 2021 – Finalist
Simon Hodgson

Lethbridge Small Scale Art Award – Finalist and Highly Commended
Deborah Marks

Mornington Peninsula Regional Gallery's National Works on Paper – Finalists
Deborah Kelly
Julia Davis
Lisa Jones

Naked & Nude Art Prize 2021 – Finalist
Deborah Marks

Ramsay Art Prize 2021 – Finalist
Dean Cross

Salon des Refusés 2021 – Finalist
Rodney Pople

Stanthorpe Art Prize – Finalist
Deborah Marks

Still: National Still Life Award 2021 – Finalist
Harley Ives

The National Photography Prize 2022 – Finalist
Dean Cross

William and Winifred Bowness Photography Prize – Finalist
Joanne Handley

Woollahra Small Sculpture Prize 2021 – Finalists
Lisa Jones
Rodney Pople

Alumni

Archibald, Wynne and Sulman – Finalists

Suzanne Archer
Nicola Bartos
Peter Berner
Karen Black
John Bokor
Ann Cape
Lucy Culliton
Ashley Frost
Paul Higgs
Ildiko Kovacs
Bronte Leighton-Dore
Fiona Lowry
Guy Maestri
Euan Mcleod
Kirsty Neilson
Chris O'Doherty (aka Reg Mombassa)
Daniel Pata
Marisa Purcell
Joan Ross
Luke Sciberras
Paul Selwood
Michael Snape
Tim Storrier
Mirra Whale
Philjames

2021 Defiance Award – Finalists

Peter Godwin
Clara Hali
Jan King
Kyle Murrell
Ann Thomson

2021 Defiance Award – Winner
Christopher Dewar

2021 Doug Moran National Portrait Prize – Finalists

Lucy O'Doherty
Craig Waddell
Madeleine Winch

2021 Doug Moran National Portrait Prize – Semi-Finalists

Natasha Walsh
Kevin McKay
Mark Rowden
Alun Rhys Jones
Margaret Ackland
Mitch Cairns
Ray Monde
Adam Norton
India Mark
James Drinkwater
Guy Morgan

NAS Artist Achievements

Alumni

2021 Greenway Art Prize – Open Art Category Finalists

Annabel Butler
Geoff Harvey
Judith Macrae
Kathryn Cowen
Ochre Lawson
Ro Murray
Tania Mason

2021 Greenway Art Prize – Photo Category Finalist

Maria Christou

2021 Greenway Art Prize – Small Sculpture Category Finalists

Hannah McKellar
Liz Bradshaw

2021 KAAF Art Prize – Finalists

Tristan Chant
Christine Druitt-Preston
Julie Harris
Kyra Henley
James Jones
Gihee Helen Lee
Kevin McKay
Catherine O'Donnell
Candice Reid-Latimer
Sally Stokes

2021 KAAF Art Prize – Semi-Finalists

Annabel Butler
Rosemary Lee

2021 M16 Drawing Prize – Finalists

Catherine O'Donnell
Todd Fuller

2021 Paddington Art Prize – Finalists

Trenna Austin
Michelle Belgiorno
Sophie Cape
Janis Clarke
Paul Connor
Annalisa Ferraris
Joanna Gambotto
Eliza Gosse
Geoff Harvey
Pollyxenia Joannou
Luke Kennedy
Dan Kyle
Bronte Leighton-Dore
Kevin McKay
Dani McKenzie
Lauren O'Connor
Ondine Seabrook
Myles Young
Zoe Young

2021 Sculpture on the Farm Prize – Finalist

Johann Tovar Carrera

2021 Sculptures in the Garden – Finalists

Hui Selwood
Ben Tooth
Paul Bacon
Liz Burcher
Jenny Herbert-Smith
Annie Herron
Sandy Bliim
Scott Ingram
Jenny James
James McCallum
Raquel Mazzina
Brett Anthony Moore
Janice Riley
Pam Dunne
Monika Scarrabelotti
Kay Bazley

2021 Sculptures in the Garden – Winner

Harrie Fasher

2021 SPLASH Contemporary Watercolour Award – Finalists

Chris Casali
Tania Mason

2021 The Rick Amor Drawing Award – Finalist

Catherine O'Donnell

2021 Waverley Art Prize – Finalists

Giles Alexander
Dean Brown
Annette Bukovinsky
Tristan Chant
Annalisa Ferraris
Aimee Gardyne
Dylan Jones
Danielle McKenzie
Brett Anthony Moore
Adrienne Overall
Zoe Young

2021 Waverley Art Prize – Winner of the Acrylic Prize and Mayor's Prize

Luke Kennedy

2021 Waverley Art Prize – Winner of the Mixed Media Prize

Annette Bukovinsky

Australia Council Award for Visual Arts 2021 – Winner

Vivienne Binns OAM

Brett Whiteley Travelling Art Scholarship 2021 – Finalists

Rosemary Lee
Alex Xerri

Churchie emerging art prize 2021 – Finalist

Jayanto Tan

Dobell Drawing Prize #22 – Finalists

John Bokor
Anthony Cahill
Mitch Cairns
Chris Casali
Joshua Charadia
Adrian De Giorgio
Mandy Francis
Todd Fuller
Alun Rhys Jones
Jumaadi
Peta Minnici
Reg Mombassa
Al Munro
Catherine O'Donnell
Noel Thurgate
Shonah Trescott
Murat Urlali
Craig Waddell

Dobell Drawing Prize #22 – Winner, People's Choice Award

Joanna Gambotto

Fisher's Ghost Art Award 2021 – Finalists – Contemporary Prize

Hyun-Hee Lee
Lisa Patroni
Jayanto Tan

Fisher's Ghost Art Award 2021 – Finalists – Open Prize

Annette Bukovinsky
Tristan Chant
Joshua Charadia
Sarah Edmondson
Rebecca Gallo
Amelia Lynch
Lisa Patroni
Justine Youssef

Fisher's Ghost Art Award 2021 – Finalists – Traditional Prize

Annabel Butler
Carmel Byrne
Maryanne Wick

Glover Art Prize 2021 – Finalists

Jane Burton Taylor
Craig Waddell
Anthony White

Gosford Art Prize 2021 – Finalists

Olivia Arnold
Chris Byrnes
Tristan Chant
Sarah Edmondson
Mandy Francis
Pamela Honeyfield
Yvonne Langshaw
Aliko Yiorkas

Gosford Ceramics Prize 2021 – Finalists

Casey Chen
Ben King
Amelia Lynch

Gradfoto 2020 Exhibition – Finalists

Jonah Ritchie
Skye Wagner

Hazelhurst Art on Paper Award – Finalists

Margaret Ackland
Christine Druitt-Preston
Todd Fuller
Geoff Harvey
Philjames
Nicole Kelly
Rosemary Lee
Kevin McKay
Catherine O'Donnell

Lake Art Prize 2020 – Finalists

Emily Portmann
Shona Trescott

Les Sculptures Refusées 2021 – Finalists

Johann Tovar Carrera
Sarah Fitzgerald
Tania McMurtry

Les Sculptures Refusées 2021 – Winner

Anna Dudek

Lethbridge Small Scale Art Award – Highly Commended

Peter Berner

Little Things Art Prize 2021 – Finalists – Ceramics

Annette Bukovinsky
Carina Capone
Debbey Watson
Isabella Edwards

Little Things Art Prize 2021 – Finalists – Wall Work

Annabel Butler
Alexandra Mills
Joanna Gambotto
Kathryn Cowen
Margaret Dix
Sarah Edmondson

Marten Bequest Scholarship

Georgia Saxelby

Meroogal Women's Art Prize – Finalists

Vilma Bader
Deborah Beck
Jane Burton Taylor
Rosalie Duligal
Claire Gibbon
Sarah Goffman
Sassy Park
Ebony Russell

Mid-Western Regional Council Acquisition Prize – Winner

Harrie Fasher

Muswellbrook Art Prize 2021 – Finalists

Annette Bukovinsky
Joanna Gambotto
Ochre Lawson
Kiata Mason
Matilda Michell
Adam Norton
Sassy Park
Sally Stokes
Craig Waddell

Portia Geach Memorial Award – Finalists

Margaret Ackland
Michelle Belgiorno
Ann Cape
Jacqueline Hennessy
Nicole Kelly
Marie Mansfield
Matilda Michell
Justine Muller
Kirsty Neilson
Sassy Park
Zoe Young

Rydalmere Studio Artist for 2021 – 2023 – Winner

Nadia Odlum

Salon des Refusés 2021 – Finalists

Dean Brown
Chris O'Doherty (aka Reg Mombassa)
Daniel Pata
Sally Robinson
Evan Salmon
Ann Thomson

Schenberg Art Fellowship 2021 – Winner

Yul Scarf

Still: National Still Life Award 2021 – Finalists

Peter Berner
Kiata Mason
Yul Scarf

William and Winifred Bowness Photography Prize – Finalists

Joanne Handley
Justine Varga

Woollahra Small Sculpture Prize 2021 – 2021 Special Commendation Award

Mechelle Bounpraseuth

Woollahra Small Sculpture Prize 2021 – Finalists

Anne Delaney
Jenny Herbert-Smith
Ray Monde
Debbey Watson

Community

Dobell Drawing Prize #22 – Finalists

Suzanne Archer, former drawing and painting lecturer
Stephen Bird, former ceramics lecturer
David Fairbairn, former painting lecturer
Jennifer Keeler-Milne, former staff
Noel McKenna, former painting lecturer

Dobell Drawing Prize #22 – Winner

Euan Macleod, former painting lecturer

Mornington Peninsula Regional Gallery's National Works on Paper – Finalists

Noel McKenna – Former staff
Wendy Sharpe – NAS Fellow

Portia Geach Memorial Award – Finalist

Wendy Sharpe – NAS Fellow

Salon des Refusés 2021 – Finalist

Wendy Sharpe – NAS Fellow

Wynne Prize – Trustees' Watercolour Prize 2021 – Winner

Noel McKenna – Former staff

Staff Profile: Dr Georgina Cole

Georgina joined the National Art School's Art History & Theory department in 2011, after studying and teaching at the University of Sydney, then completing her PhD there in 2010. She has also worked as a curator and researcher, written numerous publications and regularly contributes lectures to the Art Gallery Society of NSW.

As a lecturer at NAS, Georgina coordinates the art history program for Bachelor of Fine Art (BFA) first-year students, which introduces a range of visual traditions from Oceania, Asia and Europe, from about 500 BCE to the early 19th century. She also teaches electives for BFA second and third year students on the Age of Enlightenment and the Artist in Art History and contributes lectures to the third- and fourth-year core programs.

For the NAS staff newsletter in August 2021, two months into Sydney's second lockdown, Georgina reflected on the challenges of teaching remotely compared to the first lockdown in 2020:

"Lockdown in 2021 has been much more manageable, and this time it started after we got to know the students so we have been able to build on that rapport and offer each other a sense of camaraderie and friendship. I have been showing them my experiments at home with natural dying and darning, now one of my students sits in class and darns socks.

"My strategy for teaching on Zoom is go hard with enthusiasm and positive energy. You have to work a lot harder, it's much more tiring than teaching face to face, but overall the vibe in the class has been fun, I really look forward to Zoom classes much more than I did last time. It has felt really positive to have a community of people you are responsible for and to encourage them to engage but I really miss my colleagues, the fun, incidental conversations you have with people."

Although NAS students returned to campus in October 2021 after lockdown lifted, Art History & Theory classes continued online until the end of the year. Looking back at the Covid years, Georgina finds this challenging time helped her think more about learning from the perspective of the student.

"Lockdowns and online teaching necessitated new kinds of teaching strategies and forms of assessment and many of these have found a permanent place in our units of study. In AHT100 (Art History & Theory 100), for example, take-home exams and pre-recorded lectures have reduced some student anxiety associated with keeping up with course material and continue to play an important role in a predominantly face-to-face teaching environment."

In the 10 years since Georgina started at NAS, she has seen many changes.

"The future of the school now looks secure, which is wonderful. NAS has also become a lot more outward-looking through involvement with other cultural organisations and events such as the Biennale of Sydney, the Sydney Gay and Lesbian Mardi Gras and the Dobell Drawing Prize."

The Art History & Theory department has also expanded its teaching over that time to include more artistic traditions and contemporary practice from Asia and Oceania, and Georgina has noticed changes among the students.

"The student body seems to have become more conscientious, especially in Art History & Theory. It may be the effect of the pandemic, but people are ready to work and learn. That said, the number of mental disorders students are dealing with alongside their studies seems to have grown, or at least become more visible ... the party atmosphere seems to have waned somewhat and there are new moral and existential anxieties being negotiated."

The greatest reward of working at NAS for Georgina is seeing students learn in the classroom - "the look of focused concentration and interest on their faces" - and their excitement when discovering a new topic or making sense of the bigger art-historical picture.

"In Art History & Theory we are always developing and expanding our material. This means I am always learning and thinking about how I might introduce or explain something. In many ways I am a perpetual student, which I think is very important for a teacher."

Georgina also enjoyed teaching herself new practical skills during 2021, including learning to dye with plants, darning and sewing: "I now obsessively make all my own clothes. This has been a fun thing to share with students."



Faculty Achievements

National Art School faculty members continued to achieve significant professional recognition throughout 2021 through the presentation of works in solo and group exhibitions nationally and internationally, and as finalists in national art prizes. In 2021 NAS faculties produced a range of significant publications including books, journal articles, catalogue essays and peer-reviewed conference papers, and delivered a broad range of artist presentations, guest lectures and floor talks in association with national and international events and institutions.

Countries

Australia, Belgium, Canada, China, England, France, Germany, Mexico, New Zealand, South Korea, UK, USA

International cities

Auckland, Berlin, Guangdong, Hoboken, Leuven, London, Munich, Newton, Oaxaca, Paris, Regina, Seoul, Toronto

Australian cities

Acton (ACT)
Adelaide (SA)
Ballarat (VIC)
Brisbane (QLD)
Campbelltown (NSW)
Camperdown (NSW)
Canberra (ACT)
Casula (NSW)
Cumberland (NSW)
Darwin (NT)
Fremantle (WA)
Gosford (NSW)
Kandos (NSW)
Katoomba (NSW)
Launceston (TAS)
Leichhardt (NSW)
Maitland (NSW)
Marrickville (NSW)
Melbourne (VIC)
Mosman (NSW)
North Sydney (NSW)
Paddington (QLD)
Stanthorpe (QLD)
Sydney (NSW)
Tamworth (NSW)
Taree (NSW)
Wollongong (NSW)

Performance Highlights

53 group exhibitions	18 external lectures given
25 solo exhibitions	21 finalists in national and international art awards
12 countries	3 external examinations and consultancies
2 art prizes won	10 curatorial projects
9 publications cited	7 publications authored
11 grants awarded	5 refereed papers
5 papers published	2 artist residencies

Art Forum

Art Forum is a popular weekly lecture program where invited guests present talks on their curatorial, artistic and research projects to NAS staff and students, usually to a packed audience.

2021 speakers included:

Richard Bell
David Capra and Anastasia Klose
Maryanne Coutts
Mimili Maku Arts
Todd McMillan
Wendy Sharpe
Leyla Stevens
Rolande Souliere
Shireen Taweel
Warwick Thornton and Leslie Rice
Guy Warren
Justine Youssef



Artwork by Roland Souliere (Painting Lecturer), *Wooden Indian Series*, 4 of 20, collage on archival Fabriano paper, 63 x 34 cm

Photo credit Peter Endersbee.



The National Art School Fellowship is an annual honorary award for exceptional achievement and/or service within the professional domain. It acknowledges eminent visual artists, arts administrators, writers, advocates and academics who have made outstanding contributions to the visual arts community in Australia.

The 2021 National Art School Fellowships were bestowed upon Les Blakebrough AM and Margaret Fink.

Since its inception in 2002, the NAS Fellowship has been awarded to:

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

Les Blakebrough AM

Les Blakebrough AM is a distinguished and ground-breaking ceramic artist. His work is held by many galleries in Australia and overseas including every Australian state gallery, the National Gallery of Australia and the Royal Palace Collection in Denmark. He has held dozens of solo exhibitions throughout Australia and is the recipient of numerous awards including a gold medal at the International Exhibition of Ceramic Art, Faenza, Italy; Senior Tasmanian of the Year in 2008; and an AM in the Queen's Birthday 2013 Honours List.

Blakebrough is an esteemed NAS alumnus who studied here from 1955 to 1957. British-born, he migrated to Australia in 1948 at the age of 18 and, after studying ceramics at NAS, went to an apprenticeship at Sturt Pottery at Mittagong. In 1963 he studied with Takeichi and Kanjiro Kawai in Japan before returning to Australia to become Director of the Sturt Workshops. From 1972 to 2010 he was Principal Research Fellow of the Ceramic Research Unit at the University of Tasmania. In 2011 he relocated his personal ceramics studio to Coledale, NSW.

Blakebrough says, "Before finding my way into the Ceramics studio at NAS I had spent three or four years unsuccessfully trying to become a painter. A chance conversation with an artist friend led to me approaching Peter Rushforth and persuading him to let me enter his course partway through the year. There I found an immediate affinity with one of my fellow students, Col Levy, and I joined forces with him in attempting to make classical Chinese glazes. As I remember it, we were the only two young men among a group of perhaps 15 female students. We would cause mayhem in the kiln room by throwing balls of naphthalene into the white-hot furnace, releasing clouds of acrid smoke, to the consternation of everyone around us: Those boys are at it again!"

Of his practice he says, "All my work since 2000 uses Southern Ice Porcelain, a material I developed and particularly value for its cool whiteness and capacity for translucency. One of the processes I have adopted to work with porcelain is that of carving back into the unglazed outer wall of the work, in this case to represent the fluid lines of the ocean.

"My local environment in Coledale informs what I do; the brooding presence of the sandstone escarpment; the energetic forces of the ocean and the beautiful lines of the waves rising and falling; the dune grasses that move against the vividness of sky."



Les Blakebrough AM

Margaret Fink

Margaret Fink first walked through the doors of the National Art School to do art classes as a child aged seven. "I have a vivid memory of going through the gate off Forbes Street to enrol in Saturday morning art classes, which had been initiated by Frank Medworth who was then running what was called East Sydney Tech."

After matriculating from Sydney Girls High School she won a Teacher Training scholarship to East Sydney Technical College which she attended from 1950-52. She taught art in Sydney high schools for ten years, and was part of the influential group of artists and thinkers known as the Push. In 1952 she saw Jean Renoir's film *The River* and decided she wanted to make films. "It wasn't the narrative, it was the medium, another visual art," she says.

Margaret was a key figure in the re-emergence of Australian cinema in the 1970s, beginning with *The Removalists* (1974), followed by *My Brilliant Career* (1979), adapted from Miles Franklin's novel, a landmark film that launched the careers of actors Judy Davis and Sam Neill and director Gillian Armstrong. In 1985 Margaret produced *For Love Alone*, based on the novel by Christina Stead, and in 1988 the television series *Edens Lost*. *Candy*, 2006, starred Heath Ledger in his final Australian film.

At NAS Margaret's lecturers included Peter Rushforth and Phyllis Shillito, and she made lifelong friends including Wallace Thornton, Patrick Russell, and Sharn Rose.

A favourite memory from her time at art school is attending Monday film nights held in The Chapel by librarian John Kaplan. "They would be foreign or art films like *Metropolis*, so that was a very important film education for me."



Margaret Fink

Library



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

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

During the Covid lockdowns that closed the campus from June 2021, the Library was able to support the NAS community with these digital materials, while also providing specialised online reference services. Library users requested **16,734** unique academic resources from our digital subscriptions during the lockdown period.

The Library also houses a dedicated NAS student exhibition space. The Library Stairwell Gallery hosted several exhibitions before lockdown, showcasing the work of 66 NAS students in 2021.

Lea Simpson was appointed Head Librarian in December 2021.

8,805
Physical loans

5,388
eBook loans

21,143
Digital journal articles accessed

376
New print books acquired

Staff List

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Simon Cooper

Chief Financial Officer and Company Secretary
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(TO JUNE 2021)

Chief Operating Officer
Victoria White
(FROM JUNE 2021)

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Anne-Marie McGinty
(FROM JUNE TO NOVEMBER 2021)

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Lecturer
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Mac Mansfield

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Head of Drawing
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Ben Denham
Joseph Frost
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Head of Painting
Dr Stephen Little

Lecturers
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John Bloomfield
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Steven Harvey
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Dr Rolande Souliere

Studio Technician
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Photomedia

Head of Photomedia
Geoff Kleem

Lecturer
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(FROM JULY 2021)

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Vincent Watson

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Head of Printmaking
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(TO JULY 2021)

Lecturers
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(TO JULY 2021)
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Studio Technician
Rebecca O'Shea

Sculpture

Head of Sculpture
Hany Armanious

Lecturers
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David Horton

Studio Technician
James Robertson

Art History & Theory

Head of Art History & Theory
Dr Michael Hill

Lecturers
Dr Georgina Cole
Dr Shane Haseman
Dr Jaime Tsai

Library and Learning Centre

Library and Learning Manager
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(TO OCTOBER 2021)

Librarian
Lana Ryles

Library Technicians
Brooke McKenzie
Janice Howie

Library Assistant
Natalie Spain
(FROM NOVEMBER 2021)

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(FROM APRIL 2021)
Upasana Papadopoulos
(TO MAY 2021)

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Student Services Officer
Marina Veg

Student Services Administrator
Jazmin Velasco
(TO OCTOBER 2021)

Receptionist/ Administrative Assistant
Claire Thomas

Casual Student Services Officers
Kirtika Kain
Bronte Gioiello

Staff List

Programs And Marketing

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Terese Casu
(TO MAY 2021)

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Dr Ella Dreyfus

Public Programs

Coordinator
Cecilia Jackson
(FROM FEBRUARY TO NOVEMBER 2021)

Public Programs

Admin Officer

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(TO AUGUST 2021)
Grace Newell
(FROM DECEMBER 2021)

Education Coordinator

Cecilia Jackson
(FROM NOVEMBER 2021)

Education Officer

Kevin Neher
(FROM APRIL TO DECEMBER 2021)

Archivist and Collections Manager

Deborah Beck

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(TO MAY 2021)
Sonia Legge
(FROM MAY 2021)

Senior Curator and Gallery Manager

Katrina Cashman
(FROM JUNE 2021)

Curator, Exhibitions

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(TO JULY 2021)

Curator, Gallery

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(FROM MARCH 2021)

First Peoples Programs Coordinator

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Venue Hire and Events Assistant

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Fundraising and Development Coordinator

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(FROM OCTOBER 2021)

Government Relations

Government Relations Manager

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Facilities and Campus Operations Manager

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(TO JUNE 2021)
Ben Demsitz
(FROM JUNE 2021)

Project Manager – Arts Maintenance Upgrade

Ben Demsitz
(FEBRUARY TO JUNE 2021)

Facilities Administrator

Alex Duskin
(TO OCTOBER 2021)

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Mal Nabogi
(TO NOVEMBER 2021)

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Marcel Delgado
(TO MARCH 2021)

Campus Grounds Assistant

Darwish Khalil

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Finance Manager

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Management Accountant

Silvana De Oliveira
(FROM JULY 2021)

Finance Consultant

Emma Murphy
(FROM JUNE 2021)

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People and Culture Manager

Juanita Hyde

People and Culture Officers

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Bridget Dunoon
(TO APRIL 2021)
Sebastian van Lieven
(FROM JUNE 2021)

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Somchai Charoen
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Molly Duggins
Bronwyn Kemp
Jenny Orchard
Madeleine Preston
Joseph Purtle
Tania Rollond
Ebony Russell
Linda Seiffert

Drawing

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Steven Cavanagh
Tango Conway
Roger Crawford
Dean Cross
Rachel Fairfax
Cameron Ferguson
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Patrick Hartigan
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Tonee Messiah
Stephanie Monteith
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Fran O'Neill
Aude Parichot
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Jude Rae
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Kim Spooner
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Noel Thurgate
Skye Wagner
Gary Warner
Siena White

Painting

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Charles Cooper
Roger Crawford
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Joanne Handley
Paul Higgs
Annelies Jahn
Anwen Keeling
Mason Kimber
Fiona Lowry
Tim Maguire
Nana Ohnesorge
Rodney Pople
Leslie Rice
Gemma Smith
Kim Spooner

Photomedia

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Benjamin Chadbond
David Manley
Todd McMillan
Caterina Pacialeo
Dr Jacqueline Redgate
Skye Wagner

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Gina Fenton
Angus Fisher
David Horton
Claude Jones
Kirtika Kain
Todd McMillan
Tonee Messiah
Wendy Murray
Esther Neate
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Priya Vaughan
Mirra Whale

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Socorro Cifuentes
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Nick Collerson
Roger Crawford
Jim Croke
Kelly-Ann Denton
Jacqui Driver
Lynne Eastaway
Rachel Fairfax
Cameron Ferguson
Angus Fisher
Damian Gascoigne
Clara Hali
Caroline Haswell
Paul Higgs
Dr Michael Hill
Paul Hopmeier
Pollyxenia Joannou Reddin
Lisa Jones
Deborah Kelly
Bronwyn Kemp
Glenn Lockitch
Deborah Marks
Paul McDonald
Kevin McKay
Tonee Messiah
Idris Murphy
Wendy Murray
Fran O'Neill
Jenny Orchard
Janet Parker-Smith
Joseph Purtle
Leslie Rice
Tania Rollond
Ebony Russell
Malcolm Smith
Kim Spooner
Sally Swain
Claire Tennant
Luke Thurgate
Noel Thurgate
Mirra Whale
Siena White
Spencer White
Maryanne Wick
Amanda Williams

Education Outreach

Christian Bonnett
Anthony Cahill
Mariah Calman
Steven Cavanagh
Denis Clarke
Michele Elliot
Rachel Fairfax
Georgina Fenton
Cameron Ferguson
Todd Fuller
Becky Gibson
Genevieve Harnett
Kirtika Kain
Tamara Lawry
Deborah Marks
Annabel Marley
Tania McMurtry
Machiko Motoi
Esther Neate
Amber Oswald
Isabella Parker
Tony Phillips
Leslie Rice
Linda Seiffert
Kim Spooner
Luke Thurgate
Brenda Tye
Mirra Whale
Siena White

Student Crew

Nima Ahmadian
Lucinda Bird
Corey Black
Rachel Boggs
Amber Bolton
Lucas Boyer
Frank Cannata
Thomas Carman
Cindy Chen
Nissa Cheong
Chris Chew
Anthea Duffy
Cailyn Forrest
Sophie Horne
Melinda Hunt
Taras Kripps
Kael Lin
Roma Lopes
Annabelle McEwen
Rose Poynter
Nina Radonja
Matthew Rochford
Wolfgang Saker
Thomas Sinclair
Alba Stephen
Susana Vasquez
Oliver Watson
Lesley Wengembo
Alice Xu

Academic Board

Steven Alderton
Mitch Cairns
(TO JUNE 2021)
Dr Georgina Cole
Simon Cooper
Alexi Glass-Kantor
Ben Griffin (SECRETARY)
Joanna Hare
(TO JUNE 2021)
Dr Michael Hill
Sophie Horne
(STUDENT REPRESENTATIVE
TO JUNE 2021)
Dr Melissa Laird
Dr Stephen Little
Madeleine Preston
(TO JUNE 2021)
Leslie Rice
(FROM JUNE 2021)
Pascal Ross
(STUDENT REPRESENTATIVE
FROM JUNE 2021)
Christina Slade

Art, Artists and Community





NAS Site Renewal Arts Maintenance and Upgrade Program

In December 2020 the NSW Government announced NAS would receive over \$18 million in upgrades, critical maintenance and stonework remediation to reinvigorate the heritage site for future generations and cement its reputation as a vibrant arts and education precinct. This was part of a \$120 million government program of works to revitalise the State's arts and cultural venues and kickstart economic recovery from the effects of Covid.

The AMU program has been directed by Create NSW, and Project Manager Ben Demsitz was appointed to oversee the work on campus. More than 140 maintenance projects across the NAS site were scheduled over a 12- to 18-month period, starting in April 2021 with works to Building 24 including window and stonework repairs, sandstone cleaning and guttering maintenance.

Other major projects included repairs and upgrades to the Cell Block Theatre, and restoration and repair of the former gaol's 200-year-old sandstone walls. As work got underway, demountable classrooms were moved onto campus by crane to replace studio and classroom space under construction, scaffolding was erected on buildings, master builders began detailed stonework remediation and cleaning, and a custom-designed construction hoarding was erected along the exterior wall on Forbes Street.

The same NSW Government stimulus funding also enabled an upgrade of The Gunnery building in Woolloomooloo, home of Artspace Visual Arts Centre. During these building works Artspace moved its offices onto the NAS campus from August 2021, and the two organisations worked together on the NSW Emerging Artists Fellowship exhibition, which was postponed due to Covid.

Other major works in 2021 were funded by a \$500,000 donation from the Margaret Olley Art Trust, a legacy from the artist who studied at NAS in the 1940s. This enabled the conversion of Building 25 into the new Drawing Gallery, which was fully completed in November with new walls and lighting tracks installed and the whole space painted to create a beautiful, light and adaptable exhibition space.

The Margaret Olley donation also facilitated the upgrade of the central Chapel building, to convert the bottom floor into a drawing studio and exhibition space.

Creative Precinct and Community Activation



1.

With its prime position in inner-city Sydney, NAS has been at the heart of its local community for nearly a century. As a thriving and inclusive creative precinct and cultural hub, the School invites people inside its historic sandstone walls to enjoy and participate in art making and creativity, and takes its programs out into the local and wider community.

These activities were curtailed by Covid in 2021, but NAS remained a vital hub, providing hands-on activities and creative experiences to the public.

In January we welcomed more than 500 Summer School students on campus, and the return of our School Holiday program for students aged 6-16. It was wonderful to hear The House That Dan Built girls choir performing in The Cell Block Theatre, and to see the Australian Theatre for Young People's actors devising a theatrical work based on the history of the Darlinghurst Gaol.

We were also proud to present the 2020 Postgrad Show in February 2021, delayed due to the pandemic, and to partner with the Sydney Festival and Sydney Gay and Lesbian Mardi Gras for our Queer Contemporary program. NAS commissioned and presented *Skin Deep*, an immersive experience combining art, song, dance and installation, celebrating LGBTQI tattooed bodies in the Cell Block Theatre and other spaces around campus.



2.



3.

From March to May, NAS's National Centre for Drawing presented the biennial Drawing Festival, including the major *Dobell Drawing Prize # 22* exhibition, the Presence NAS Drawing Symposium, and Margaret Olley Drawing Week. It also celebrated the School's new Drawing Gallery with *From the Mountain to the Sky: Guy Warren Drawings*, an overview of the work and life of the NAS alumnus who turned 100 on the same day as the show opened.

In association with the major exhibition *John Olsen: Goya's Dog*, NAS Galleries and Edith Cowan University in Perth collaborated on *Frame of Mind: Mental health and the arts*, generously supported by the Minderoo Foundation. This innovative public program explored the particular mental health challenges faced by artists, and how their work engages with themes of mental health to in turn help others. The cross-country initiative helped establish connections between artists and audiences in NSW and WA.

The NAS Galleries exhibition program is always enhanced by dynamic public programs, including artist talks, lectures and art-making activities. Special events in 2021 included gallery programs with Steven Alderton, Guy Warren, Janet Laurence, Tim and Louise Olsen, Joe Frost, Jumaadi, GW Bot, Todd Fuller and many others.

When Sydney went into lockdown in June, the School continued to offer art and culture to the wider community. Though the regular Public Program Short Courses on campus were interrupted, online Short Courses continued through the second half of 2021. A number of new programs previously scheduled on campus were rewritten and successfully delivered online.

These online courses began as a response to lockdown in 2020; they were immediately popular and demand has increased since then, attracting students from across Sydney, regional NSW, interstate and even overseas. As a positive development from the pandemic, this gives students who are unable to travel to the NAS campus access to participate in courses and create their own virtual communities.

In September NAS launched Online Open Day which allowed prospective students to learn about the NAS experience from home, including chatting live with staff, seeing the work of current students and finding out how to apply for 2022. When lockdown lifted in October, NAS students returned to the campus, then the general public. *John Olsen: Goya's Dog* reopened in the NAS Gallery, extended after closing in June. *Valerie Marshall Strong Olsen: A rare sensibility* opened in the Rayner Hoff Project Space, the artist's first solo show with many previously unseen works, while the new NAS Drawing Gallery held a tribute to NAS student Kaye Shumack. In November we welcomed prospective students and their families for the on-campus Open Day. Due to visitor restrictions and social distancing, many of the usual hands-on activities were on hold, but it was a lively, fun day with good attendance.

NAS also collaborated with our beer partner NOMAD Brewing Company to give students an unusual opportunity to present their art in a different medium. Students were invited to enter their artwork to be featured on limited edition craft beers - five designs by four BFA students were selected and the results looked fantastic.

Our touring exhibitions in 2021, *National Art Part 1* and the *Dobell Drawing Prize #22*, brought NAS to a wider audience across NSW and Queensland, and the New England Regional Art Museum's *Emanate* exhibition in Armidale focussed on the work of recent NAS graduates.

NAS is also an influential member of the wider academic community. In December numerous lecturers from our Art History & Theory department presented papers at Impact, the Art Association of Australia and New Zealand online conference.

The School is proud that it was able to maintain and strengthen links to the wider community despite the difficulties of the global pandemic, providing inspiration, stimulation and connection to people far beyond our walls.



Graduate Profile: Siena White

After beginning her studies at NAS in 2011, Siena White graduated with Honours in 2014, majoring in Sculpture but with a particular focus on drawing. In 2019 she became a sessional drawing lecturer at NAS.

As an artist, teacher and curator living and working on Gadigal land in Sydney, Siena's art practice stems from her traditional life drawing background learnt at NAS, expanding into video and sculptural installation. In 2015 she co-founded Lilac City, a Sydney-based Artist Run Initiative supporting emerging artists to exhibit and sell experimental works.

After missing out on a Paris residency in 2020 due to Covid, Siena was invited by NAS to take up a residency in 2021 at Government House, located in the Royal Botanic Gardens, Sydney. It has been the official home and office of the Governor of NSW since 1845, and her Excellency the Honourable Margaret Beazley has lived there since 2019 after being appointed the 39th Governor. Siena had never been to the historic property before she first saw her new studio in mid-May 2021.

"It was very exciting to be given a private tour of the premises, to see its collections and learn its history," she says. "The studio was bigger than I anticipated, it was such an exciting feeling to have such a large space all to myself, and to be able to work in the Botanic Gardens, by the Opera House and the harbour."

Originally a tool shed and maintenance workshop, the studio did have a few issues: "There was barely any natural light and poor insulation, so it was freezing in winter and boiling in summer. The Government House staff were extremely helpful, providing me with heaters, air conditioners, carpeting, mats and lights."

It took about a fortnight to settle into the space – adding plants and furniture, building a rapport with staff at the property, and burning incense for a calming touch. Siena continued an ongoing project during her residency but the location provided plenty of inspiration and informed the direction of her work. *The Radiant Void* series could only have materialised in the Government House space, she says.

"The studio accommodated the large-scale works I was desperate to work on. The space and time afforded by the residency allowed me to push the work in so many ways. My process improved dramatically over the residency period, and gave me clarity in defining the direction I was heading in."

The four-month lockdown in 2021 was a frustrating time when Siena was unable to access the studio and continue with her larger works: "I worked on some smaller studies. It was extremely important to return to the studio after lockdown, I missed it so much!"

Overall, she says, the opportunity to participate in a residency longer term was invaluable.

"With shorter residencies there's not a lot of time to really settle in the space. The extended period allowed me to really develop and push my body of work. It also allowed me to experience more moments of inspiration from around the grounds – the Botanic Gardens informed my practice the most. I've had two exhibitions during this residency."

Siena's tip for artists doing their first residency is to build relationships with other people there, staff or other residents.

Education Outreach

We had a strong start in 2021 with the January School Holiday workshops including interdisciplinary programs with the Australian Theatre for Young People and The House That Dan Built. We debuted our Art Club program in February for senior school students, while the Dobell Drawing School and make-up HSC Intensive school programs filled April with great energy. School workshops and tours also returned to campus in the first half of 2021. With lockdown starting again in June, online workshops took centre stage in September and allowed NAS to provide creative activities for families at home.



Future Makers: NAS School Holiday Programs

NAS's School Holiday Programs provide young people aged 6–16 with opportunities to engage with artists, art making and other forms of creative production.

Mini-Makers encourages students aged 6–8 to start their art-making journey using a variety of materials and techniques. Art Adventurers allows students aged 9–12 to build on their ideas and understanding of the art world. Young Creatives enables students aged 13–16 to extend and challenge their knowledge, skills and understanding of artmaking through in-depth conceptual and technical study.

In January 2021, NAS ran 24 workshops over 10 days with a total of 191 enrolments across the three age groups. This included interdisciplinary workshops in conjunction with the Australian Theatre for Young People and The House That Dan Built. Service NSW's Creative Kids Voucher program, introduced in 2019, again proved popular. These vouchers provide a yearly financial incentive for students aged 4.5–17 to increase their capacity to engage with and participate in high-calibre creative programming.

Unfortunately, our Winter School Holiday program was cancelled at the 11th hour due to lockdown. This limitation created new opportunities for Future Makers workshops online. In September 2021, we piloted nine courses across our three age ranges. Six courses ran with four courses fully subscribed. Special thanks to Amber Oswald, Luke Thurgate, Mariah Calman, Rachel Fairfax and Siena White for taking on the challenge of online delivery during lockdown, and to our student volunteers who assisted with the workshops.

HSC Intensive Studio Practice and Dobell Programs

NAS's long-standing and prestigious high school programs, such as the HSC Intensive Studio Practice and the Dobell Drawing School, continued to attract a solid number of applicants. The 2021 Dobell Drawing School for Year 11 students took place in April 2021. The HSC Intensive was delayed until January and April 2022.

The success of these programs for high-achieving art students across NSW is reflected in a growing number of high school leavers applying to the NAS Bachelor of Fine Art degree. The Dobell Regional Teachers' Workshop took place in March 2021. An enthusiastic group of teachers participated in two one-day Experimental Drawing workshops at Glasshouse Regional Gallery, Port Macquarie, with artist and NAS alumnus Todd Fuller at the helm.

Art Club

Term One saw the pilot of a new and exciting senior high school student program for ages 15–17 on campus. Art Club is designed to enhance and extend students' technical, conceptual, and intellectual skills under the direction of experienced artists, through intensive practical study in the disciplines offered at NAS. Students develop their skill sets whilst investigating a variety of media and techniques.

Each term mirrors the NAS tertiary program, with a continued focus on drawing while rotating through the major disciplines. Our pilot Drawing Art Club in Term One and Painting in Term Two were facilitated by NAS MFA graduate Luke Thurgate. Both programs were well-received with students coming from as far as Penrith to participate in the two-hour program. While lockdown cancelled the Printmaking and Photomedia programs in the latter half of 2021, we look forward to expanding Art Club in 2022.



NAS in the classroom - Learning Resources

Learning resources are intended to build artmaking skills for teachers and students, and to devise teaching and learning strategies for the classroom as a series of lessons for units of work. Learning resources relate to NAS's site, history, studio disciplines and exhibitions. In 2021 the NAS Education team developed two new programs.

Dobell Drawing Prize #22

Written to accompany the regional tour of the *Dobell Drawing Prize #22* exhibition, this education kit provides students with the opportunity to engage in a critical and historical study of drawing that in turn informs their own artmaking practices. The kit features questions and activities students can use as a foundation to explore their understanding of drawing as a technique, as well as a concept in contemporary art practice.

John Olsen: Goya's Dog

This education kit provides students with the base to analyse the works of Olsen in relation to mental health, the art world and portraiture. In examining the works showcased in the exhibition as part of a collection, the students gain an understanding of the value of the audience as a body of critical consumers and appreciate their own position as audience members, as well as the role of the critic. The students' investigation of the expressive forms, themes and genres the works encompass also serves to inform their artmaking. To enhance the exhibition experience for families with young children, a one-page art trail activity sheet was also developed to engage with visual features of Olsen's works while walking through the NAS Gallery.

Public Programs

The first half of 2021 was phenomenal for the NAS Public Programs Short Courses as staff and students were eager to return to on-campus art education after the disruptions of the Covid pandemic in 2020. The annual Summer Schools in January drew a record 369 enrolments in 32 courses in all NAS disciplines over two weeks.



As always, I enjoyed the experience of being part of NAS for the summer school week. Ella and the team work hard to offer an inclusive sense of community and the quality of teaching is excellent, thank you!
Summer School student 2021

I came in with a very specific intention and left with a profound shift in my approach to making a painting. My intention was met within the first few hours, and I now have renewed confidence to paint with uncertainty, take risks and celebrate self-doubt as a welcome companion.
Summer School student 2021



Wonderful - collegial, supportive, vibrant. I had a great time and learned a lot from the lecturer and other group members.
Summer School student 2021



There was a palpable sense of relief and joy as students gathered in the Cell Block Theatre at the Summer School welcome meetings, to re-connect with their beloved art school, reunite with favourite lecturers such as Pollyxenia Joannou, Roger Crawford, Michelle Hiscock, Paul Hopmeier, Maryanne Wick and Leslie Rice, and immerse themselves in the intensive weeks of studio-based learning and making.

New programs were taken up with gusto, especially Damian Gascoigne's course Drawing into Animation, Amanda William's Photography, Alchemy and the Darkroom, Ebony Russell's Porcelain and Lustre, Claire Tennant's Mould Making and Casting, and Tonee Messiah's For the Love of Trees.

The Autumn Weekend Workshops in May were rebranded as the Public Programs Drawing Weekend Workshops this year as part of the NAS Festival of Drawing. Eight well-attended workshops were presented by NAS drawing lecturers including Lynne Eastaway, Janet Parker-Smith, Amanda Williams and Siena White. We were fortunate to host artist Deborah Kelly to teach her popular collage workshop Collaborations with Old Masters and New Mistresses. This course, was fully subscribed, as was Mirra Whale's Drawing on Clay.

Amazing campus, fabulous learning environment.
Summer School student 2021

Another highlight was the strong interest in our online short courses, which were introduced in 2020 when Sydney went into its first lockdown and the campus closed. Since this time, the appetite for online art education at NAS has grown and includes students from the outer suburbs of Sydney, regional NSW, interstate and even overseas. Many more short courses were developed in 2021 to cater for this interest in online learning.

The online short courses are held concurrently with the four eight-week terms of campus programs.

Public Programs Enrolment Figures 2018-2021

		Summer School	Summer School Week Two	Term One (On Campus)	Term One (Online)	Term Two (On Campus)	Term Two (Online)	Autumn Weekend Workshop	Half Year Total	Winter School	Term Three (On Campus)	Term Three (Online)	Spring Weekend Workshop	Term Four (On Campus)	Term Four (Online)	FULL YEAR TOTAL
2018	Courses	20	4	19	N/A	15	N/A	7	65	12	12	N/A	11	15	N/A	115
	Participants	251	60	228	N/A	179	N/A	93	811	152	131	N/A	128	176	N/A	1398
2019	Courses	17	9	20	N/A	16	N/A	7	69	11	15	N/A	10	13	N/A	118
	Participants	246	88	187	N/A	170	N/A	92	783	114	138	N/A	103	113	N/A	1251
2020	Courses	15	12	15	N/A	N/A	8	N/A	50	N/A	13	5	N/A	9	9	86
	Participants	198	130	157	N/A	N/A	95	N/A	580	N/A	149	54	N/A	107	90	980
2021	Courses	16	16	18	9	19	7	9	94	N/A	N/A	12	3	9	11	129
	Participants	190	179	184	79	236	64	78	1010	N/A	N/A	147	27	101	107	1392

This year online enrolments went from 79 students in Term One, to 64 in Term Two, to 147 in Term Three and 101 in Term Four, a marvellous result we are proud of. The on-campus Terms One, Two and Autumn Weekend Workshops were very well attended, especially in Term Two, which recorded the highest number of students of all time, with 236 enrolments and the introduction of new short courses lecturers Karen Black in Ceramics, Malcom Smith in Printmaking and Paul Higgs in Drawing.

By mid-year we achieved a record number of over 1000 students and were on track to deliver a solid Winter School program in July with 141 students enrolled. Sadly due to lockdown, Winter School and all Term Three on-campus courses were cancelled. Online courses grew in popularity during this period, and we offered exciting new programs as short courses originally planned on-campus were quickly rewritten for online delivery, including Adventures in Art History with Dr Michael Hill, Be Exhibition Ready! with Paul Macdonald, and Creative Sustenance with Sally Swain.

Thoroughly enjoyed this wonderful course. Would highly recommend.
Online course student 2021

Some online courses were delivered by lecturers outside Sydney, such as Fran O'Neill in rural Victoria, Rose Morrison in Queensland, Tanya Bailey in rural NSW and Dr David Briggs, who attracts students from the USA and Canada.

The September Spring Weekend Workshop was also cancelled, but three of its on-campus workshops were converted and delivered successfully online.

The closure of the NAS campus from June to October presented numerous challenges for Cecilia Jackson in her role as Public Programs Coordinator, during the absence of Head of Public Programs Dr Ella Dreyfus, who was on professional leave for nine months in 2021. Cecilia did a stellar job managing the expectations and disappointments of lecturers and students, while dealing with numerous course cancellations, refunds, withdrawals and associated administration and communications with internal and external stakeholders. During this period Cecilia also completed the planning for the January to June 2022 short courses, and launched the new programs.

As Covid restrictions eased, students cautiously yet enthusiastically returned to their studies. To accommodate

the needs of the undergraduate and postgraduate programs, the final term of Short Courses was modified and Term Four ran as a six rather than eight-week program. Many courses extended their hours in order to complete the full curriculum. Students and staff were very understanding of these changes, and we were thrilled to welcome everyone back to the studios and business as usual.

Term Four on-campus and online student numbers were very healthy and despite the cancellations of major elements of Public Programs, the year turned out very well, with higher than usual enrolment numbers and student satisfaction. It has been encouraging to see the strong networks students have developed, supported by their dedicated lecturers, and the re-enrolling of many students in the same courses, as they seek to develop their art practice with a community of like-minded artists.

The Public Programs team in 2021 was led by Head of Public Programs Dr Ella Dreyfus and supported by Administration Officers Kathleen Linn and Grace Newell, Education Coordinator Cecilia Jackson and Education Officer Kevin Neher to deliver short courses on campus and online. The full list of Public Programs lecturers is on page 31.

NAS Galleries

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

The NAS Gallery is one of Sydney's most well-appointed and distinctive exhibition spaces, housed in a former cell block of the historic Darlinghurst Gaol. The NAS Galleries offerings expanded in 2021 with the launch of a dedicated Drawing Gallery, developed with the School's National Centre for Drawing to focus on innovations in contemporary drawing practice. Special projects are also exhibited in the Rayner Hoff Project Space.

Despite ongoing Covid restrictions, NAS Galleries had an impressive year in 2021, starting with the *2020 Postgrad Show* showcasing work by Master of Fine Art graduating students. *The Dobell Drawing Prize #22* opened in the NAS Gallery in February, and solo exhibitions of work by Guy Warren and Kay Schumack were held in the Drawing Gallery in April and November.

An exhibition of the works of Margaret Fink and Les Blakeborough accompanied the Fellows dinner in the Rayner Hoff Project Space, which was also the venue for the first ever solo exhibition by artist and NAS alumna Valerie Strong.

NAS Galleries Team

In 2021 the Galleries team welcomed Katrina Cashman as Gallery Manager and Senior Curator, working closely with Curator of Exhibitions Vivienne Webb, Gallery Coordinator Scott Elliot, Curator of Special Projects Olivia Sophia, Curator of Public Programs Nadia Odium and Gallery Administrator Ashton Biddulph, to produce our outstanding professional program of exhibitions, offsite programs and events.

A major highlight of the 2021 exhibition calendar was the highly successful and significant exhibition *John Olsen: Goya's Dog*, featuring work by NAS alumnus John Olsen including loans from public institutions and private collections across Australia. A multimedia presentation of Olsen sketchbooks within the exhibition was funded by the Copyright Council and a substantial 150-page catalogue was produced with funding from the Gordon Darling Foundation. A smaller version of the exhibition will tour to the new Ngununggula Regional Gallery in Bowral in March – May 2022.

As always, the NAS Galleries exhibition program was enhanced by a dynamic range of public programs, including artist talks, lectures and art-making activities that provide a rich context for the participation in and understanding of art. Special events included gallery programs with Steven Alderton, Guy Warren, Janet Laurence, Tim and Louise Olsen, Joe Frost, Jumaadi, GW Bot and Todd Fuller among many others.

NAS Galleries partnered with Sydney Festival and the Sydney Gay and Lesbian Mardi Gras to produce *Skin Deep*, a major performance and dance program focussed on movement and body art.

NAS Galleries and Edith Cowan University joined forces for *Frame of Mind: Mental health and the arts*, an innovative program generously supported by the Minderoo Foundation and curated by artist Nadia Odium. Run in association with the John Olsen exhibition, *Frame of Mind* drew artists and experts from WA and NSW to explore the mental health challenges faced by artists, and how artists engage with themes of mental health within their work. Although some events were impacted by the pandemic, talks were presented online and are still available via the *Frame of Mind* microsite. Speakers included a range of mental health professionals and artists including Faustina Agolley, Professor Ian Hickey AM, Professor Katherine Boydell, Dr Debra Keenahan, and artists Tyrown Waigana and Hiromi Tango.

We also participated in many offsite activities including presenting the work of recent NAS graduates at Sydney Contemporary art fair; the *Emanate* exhibition at New England Regional Art Museum in Armidale highlighting recent NAS graduates; and our touring exhibitions *National Art – Part One* and *Dobell Drawing Prize #22*, ensuring our programs reach as wide an audience as possible. In 2021 the restrictions of Covid also allowed the Gallery and Facilities teams to spend much-needed time on maintenance and systems upgrades as well as back-of-house planning.

EXHIBITIONS



The Postgrad Show 2020

11–21 February 2021
NAS Gallery and Rayner Hoff Project Space

The Postgrad Show 2020, curated by Scott Elliot, featured the work of 34 graduating Master of Fine Art students from all departments: ceramics, drawing, painting, photomedia, printmaking and sculpture. The exhibition was presented in the NAS Gallery, the Rayner Hoff Project Space and studio spaces across campus.

Total visitors:	3,324
Days open to the public:	12



Queer Contemporary: Skin Deep

19 February – 7 March 2020
Cell Block Theatre

Curated by Terese Casu and presented in partnership with Sydney Gay and Lesbian Mardi Gras, the 2021 Queer Contemporary program explored the body and performance art. It presented a series of site-specific dance works activated by photographer Waded's cutting-edge fashion portraiture, capturing authentic but highly styled portraits of diverse tattooed bodies that told unique stories through their body art.

Total visitors:	904
Days open to the public:	17 (9 performances)

Dobell Drawing Prize #22

26 March – 22 May 2021
NAS Gallery

The highly successful *Dobell Drawing Prize #22* was the second edition of the Prize at NAS, presented in partnership with the Sir William Dobell Art Foundation (SWDAF). The judging panel included Michelle Belgiorno (artist and SWDAF trustee), Simon Cooper (artist and NAS Head of Studies) and Lucy Culliton (artist, NAS alumna and 2021 guest judge). The exhibition received a record number of more than 948 entries, shortlisted by the judging panel to 64 finalists. Curated by Scott Elliot, the exhibition was also developed into a highly successful touring program to regional galleries in Queensland and NSW through 2021–2023: Logan Art Gallery, Bank Art Museum Moree, Gosford Regional Gallery, Cowra Regional Art Gallery, Griffith Regional Art Gallery and Glasshouse Port Macquarie.

Total visitors:	6,406
Days open to the public:	49



John Olsen: Goya's Dog
11 June – 27 November 2021
NAS Gallery

John Olsen: Goya's Dog was a major exhibition for NAS Galleries in 2021. John Olsen is one of NAS's most renowned graduates and teachers, a NAS Fellow, AO and OBE. *Goya's Dog* featured over 50 major works, sketchbooks and drawings, many not seen in public for generations. The exhibition highlighted works made in Spain during the artist's formative years in the mid-1950s, when Olsen became entranced and inspired by Spanish culture and drawn to explore a darker, more vulnerable side of his personality and experience. The exhibition was accompanied by the specially curated Frame of Mind program exploring creativity and mental health.

Total visitors:	3,312
Days open to the public:	40



Valerie Marshall Strong Olsen: A rare sensibility
6–27 November 2021
Rayner Hoff Project Space

Curated by the artist's son and daughter, Sydney gallerist Tim Olsen and Louise Olsen, co-founder of Dinosaur Designs, this exhibition was a rare opportunity to discover the work of Valerie Strong (1933–2011), who was a practicing artist and teacher for most of her life but seldom showed her work in public. Many of the 70 artworks on show were curated from the family collection, never seen before in public, and included life drawings from the NAS Collection. As Valerie Froggett she graduated in painting in 1961 from NAS (then East Sydney Technical College), where two of her most influential teachers were John Passmore and Godfrey Mellor. She met John Olsen in 1960 when he briefly taught at East Sydney Tech. They married in 1962 and in 1967 founded The Bakery Art School in Paddington in an old bakery building where they both taught classes. This exhibition was a long overdue tribute to Valerie's talent and dedication as an artist.

Total visitors:	1,669
Days open to the public:	19



From the Mountain to the Sky: Guy Warren Drawings
17 April – 22 May 2021
Drawing Gallery

This exhibition launched NAS's new Drawing Gallery with an exhibition of drawings and works on paper by Guy Warren AM, NAS alumnus, Fellow and esteemed artist who celebrated his 100th birthday on the day his show opened. Curated by NAS Archivist and Collections Manager Deborah Beck, drawing is key to Guy Warren's art practice and his ongoing concern with people as an integral part of the environment, using his personal view of the world to depict our relationship with mountains, jungles, rivers, deserts and the sky. This exhibition explored the artist's primal urge to draw and the diverse ways he makes his mark. It acknowledged his great contribution to Australia's visual culture, and a lifetime of creativity based on drawing.

Total visitors:	3,460
Days open to the public:	32



Kaye Shumack: Drawing Sydney
6–27 November 2021
Drawing Gallery

Curated by NAS Galleries Manager and Senior Curator Katrina Cashman with artist and NAS drawing lecturer Joe Frost, *Kaye Shumack: Drawing Sydney* presented a selection of drawings created by NAS student Kaye Shumack over the previous five years that explored motifs and traces from the urban landscapes of Sydney's public spaces and streetscapes, revealing the beauty of the city's lesser known, ordinary locales as well as key landmarks. Her impressive body of work served as a reminder not to take our city, or its history, for granted. Kaye was a much-admired member of the NAS community who very sadly passed away in early 2021.

Total visitors:	1,442
Days open to the public:	19

NAS GALLERIES OFFSITE PROGRAMS AND TOURING EXHIBITIONS

EMANATE: Recent graduates from the National Art School 2021

15 September – 31 October 2021
New England Regional Art Museum, Armidale NSW

Presented in partnership with the New England Regional Art Museum in Armidale NSW, EMANATE offered selected NAS graduates an opportunity to exhibit their artworks in an exceptional regional gallery. The exhibition focused on the conceptual and material concerns of a new generation of creative practitioners, as they made the transition from students to emerging professional artists. Artists: Kim Bennett, Jenny Blackwell, Maria Constantinescu, Rmsina Daniel, Rose Espinosa, Aimee Gardyne, Emma Hornby, Matilda Langworthy, Alex Mills and Lauren O'Connor.

Total visitors:	1,276
Days open to the public:	40

National Art Part 1: Touring Exhibition

6 March 2021– 25 April 2021
Glasshouse Port Macquarie, NSW

Total visitors:	6,674
Days open to the public:	63

National Art Part 1: Touring Exhibition

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

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

National Art Part 1: Touring Exhibition

13 November 2020 – 13 January 2021
Tweed Regional Gallery and Margaret Olley Art Centre, NSW

Total visitors:	9,192
Days open to the public:	62

Dobell Drawing Prize #22 touring exhibition

14 December 2021 – 15 January 2022
Logan Art Gallery, Logan City, Queensland

This exhibition showcases a selection of 44 finalists' work from the 2021 Prize. It includes Euan Macleod's winning work, chosen by guest judge and acclaimed artist Lucy Culliton. Presenting a range of material approaches – from animation, collage and paper weaving, to charcoal, ink and watercolour the exhibition demonstrates the remarkable vitality and scope of contemporary Australian drawing. Logan Art Gallery was the first of the five-venue tour, travelling between regional centres in NSW and Queensland until January 2023.

Total visitors:	927
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SYDNEY CONTEMPORARY: Australasia's Premier Art Fair

11–14 November 2021
Online exhibition

Curated by Steven Alderton, Zoe Paulsen and Olivia Sophia, NAS's extraordinary presentation as part of the annual Sydney Contemporary art fair in 2021 was extremely well received. For the second year the exhibition was presented online due to Covid restrictions. NAS showcased the work of eight emerging artists who had recently graduated from our Master of Fine Art or Bachelor of Fine Art degrees, alongside the work of NAS alumnus and Painting lecturer, Leslie Rice. Exhibiting alongside major Australian and international commercial galleries, the NAS artists attracted much attention, generating artwork sales and future opportunities. Exhibiting artists: Rubyrose Bancroft, Daniel Bodey, Amelia Lynch, Lili Montefiore, Brett Anthony Moore, Lauren O'Connor, Leslie Rice, Yul Scarf and Isaac Spigelman.

Total visitors to Sydney Contemporary website:	40,000
Sales:	14 artworks totalling \$17,688
Days open to the public:	6 including VIP previews

2021 GALLERIES ATTENDANCE

NAS Galleries onsite exhibitions and programs

19,613

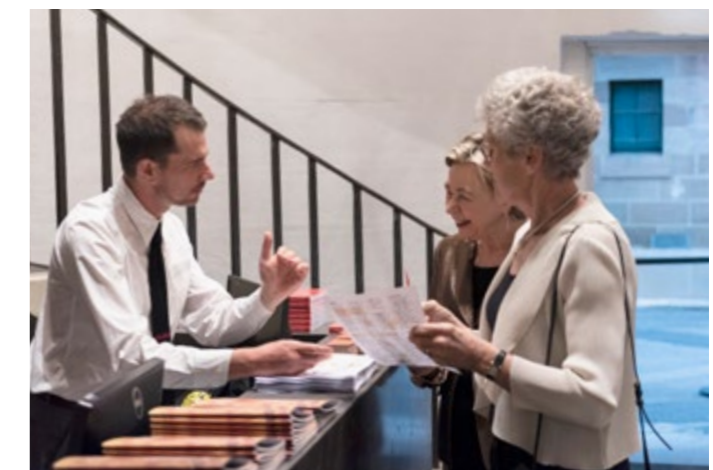
NAS Galleries offsite programs

22,482

Creative and Strategic Partnerships

The NAS Galleries gratefully acknowledge artists, galleries, private lenders and the many public institutions who have loaned works for our 2021 exhibitions. We also thank the curators, arts industry professionals, gallery volunteers and individuals who have contributed to our program. Organisations we collaborated with in 2021 include the Copyright Council, Edith Cowan University, Gordon Darling Foundation, Minderoo Foundation, Sir William Dobell Art Foundation, Sydney Gay and Lesbian Mardi Gras, Art Fairs Australia, City of Sydney, Clyde and Co. and many others.

NAS Galleries



Volunteers

- | | |
|----------------------|---------------------|
| Jane Alexander | Karen McAndrew |
| Matilda Alex-Sanders | Paula McCambridge |
| Christian Amarille | Sarah McCarthy |
| Bridget Austin | Linda Monmouth |
| Kate Baird | Connie Nicolas |
| Stanley Begas | Annie Nikolovski |
| Julia Bell | Dean O'Brien |
| Joy Bird | Sassy Park |
| Frank Cannata | Julia Phan |
| Wei Chen | Svetlana Prokhorova |
| Joanne Costanzo | Jane Randall |
| Sarah Edmondson | Gules Saphari |
| Sally de Kock | Glynis Scowen |
| Patrick Doab | Asja Suljic |
| Anna Dudek | Gabriela Utuari |
| Jenny Herbert Smith | Julie-Ann Vellios |
| Breanne Hickey | Emma Vey-Cox |
| Faye Hopkins | Tara Vlajkovic |
| Oscar Jeffreson | Marylin Walker |
| Margaret Jewell | Lewena White |
| Faezeh Kheiri | Indra Wills |
| Yana Liang | Zoe Xu |
| Eve Lichtnauer | Susan Zhou |
| Joyce Lubotzky | Emma Zhu |
| Louisa Luo | Brendan Zlatkis |

Archive and Collection

The NAS Archive and Collection is housed on the first floor of the Postgraduate Centre in Building 11. The collection of over 5,000 items plays a major role at NAS, both as a teaching resource and historical record. The Collection is managed by NAS Archivist and Collections Manager Deborah Beck with NAS Curator, Collections Sonia Legge.

Despite Covid restrictions during 2021, the significant NAS Collection Touring Exhibition Program, *National Art – Part 1*, went ahead in the three venues as planned. It was seen by 9,192 visitors at Tweed Regional Gallery (November 2020 – 3 January 2021); 6674 visitors at Glasshouse Port Macquarie (6 March – 2 May 2021) and 5340 visitors at Maitland Regional Art Gallery (scheduled for 18 September 2021 – 9 January 2022, but only open to the public for 75 days in total).

The new Drawing Gallery at NAS was launched in April 2021 with an exhibition of drawings and works on paper by esteemed NAS Alumnus and Fellow Guy Warren AM. *From the Mountain to the Sky: Guy Warren Drawings* (17 April – 22 May), curated by Deborah Beck and Isabel Hesketh, was visited by 3,460 people in just over five weeks. This exhibition was designed to coincide with Guy Warren's 100th birthday and featured many works from the NAS Collection.

In April and May the *Dobell Drawing Prize #22* was held in the NAS Gallery. The winning work, *Borderlands – Between NSW and Queensland*, by Euan Macleod entered the NAS Collection, and is currently included in a touring exhibition of regional NSW.

Conservation work on the Collection continued with 28 works on paper restored during 2021, including drawings and watercolours from 1890 by the bushranger and Darlinghurst Gaol prisoner Captain Starlight. Five paintings from the Collection were conserved. They included a significant large landscape from 1922 by Elioth Gruner and a 1930s painting of the NAS model Olive by Ingrid Ackland.

Along with nine purchases of artworks by alumni for the collection, the NAS Collection received five donations in 2021 via the Australian Government's Cultural Gifts Program: four works on paper by Guy Warren and one painting by John R Walker. In 2021, eight artworks were purchased from MFA students for the Collection during their graduate exhibition.

Despite the Covid lockdown, a valuation was completed of the Collection in October 2021 by Adrienne Carlson, with a total value of \$3,842,592 inclusive of GST. It was a massive undertaking with many hours of trawling through hundreds of artworks, the first time the entire NAS Collection (4925 works) had been valued.

Preparations continued during 2021 for the Centenary exhibition *Captivate* which will take place across NAS from 22 September – 29 October 2022, showcasing work from the Collection relating to Darlinghurst Gaol, NAS alumni and former teachers, and an exhibition celebrating 100 years of drawing on this site. Framing and conservation work was undertaken in preparation for this major exhibition and celebration.

The Archives' digitisation program continued during lockdown in 2021. Working once a week in teams of two, our four volunteers, Dean O'Brien, Frank Cannata, Glynis Scowen and Eve Lichtnauer, continued to photograph works on paper in the collection. Over the past two years, our volunteers have digitised 1,460 items, approximately one third of the total Collection. Therese Kenyon was also a regular volunteer, helping with a range of other activities.

Often working alongside the volunteers, NAS alumna Emily Redman, who graduated with an MFA in printmaking in 2018, completed her internship (University of Sydney) in the archives in 2021. Her major task was documenting the 160 plaster casts and moulds owned by NAS. These have now all been accessioned into the Collection.

Although smaller than usual, NAS Open Day on 13 November attracted 166 visitors to the Archive. Though the Collection and Archive rooms were closed to the public during lockdown, they were visited by 571 staff, students and researchers over the course of the year.

Six institutions borrowed work from the Collection in 2021, including the Museum of Applied Arts and Sciences, who included work by Shoji Hamada and recent graduate Maricelle Olivier in the major exhibition *Clay Dynasty* August 2021 – March 2023.

NAS is grateful to the following individuals who generously donated items to the Archive and Collection in 2021: the Anzac Memorial, Deborah Beck, Doug Bennetts, Charles Cooper, Merran Esson, Margaret Fink, Helen Fitzgerald, Sarah Furness, Chris Gentle, Kim Henry Grace, Allan Harding, David Kent, Kay Lanceley, Bruce Latimer, Alexandra Mills, Jocelyn Maughan, Robyn Mitchinson, Judy Moule, Daniel Pata, Susan Rothwell, Ebony Russell, Evan Salmon, Nick Schlieper, Warren Scott, Louise Havekes-Walker and Guy Warren.



Ingrid Ackland
Untitled (Olive with red shoes), 1938
oil on canvas, 75 x 60 cm
NAS Collection
© the Artist's Estate
Gift of Ingrid Haydon, 2019



Guy Warren
Storm in the Forest, 1987
pastel on blue Ingres paper, 49 x 64 cm
NAS Collection
Gift of Guy Warren through the Australian Government's Cultural Gifts Program, 2021



Colin Lanceley
Footbridge (Albert's Bridge), 2006
oil on carved wood and canvas
120 x 84 x 12 cm
NAS Collection
Gift of Kay Lanceley, 2021
© the Artist's Estate

2021

26
Donors

203
Art Collection items acquired

33
Archive items acquired

Commercial and Development



Venue Hire



For the historic Cell Block Theatre, 2021 was another varied year with a number of events postponed or cancelled due to Covid and lockdown. The space closed in November for extensive renovations as part of the Arts Maintenance Upgrade (AMU) funded by the NSW Government.

In February the Cell Block hosted a unique art event as part of the Sydney Gay and Lesbian Mardi Gras. *Skin Deep* was an immersive experience commissioned and produced by NAS combining art, song, dance and installation, celebrating LGBTQI tattooed bodies.

The Cell Block hosted The Song Company vocal ensemble in May for two performances of *The Burden of Truth*, directed by composer-conductor Antony Pitts.

Continuing their innovative program from 2020, Melbourne Digital Concert Hall presented a series of online classical music concerts streamed live from the Cell Block in September including performances from taiko ensemble Taikoz, cellist Daniel Yeadon and harpsichordist Neal Peres Da Costa.

The Department of Education launched their ARTEXPRESS Virtual Exhibition 2021 in May which included virtual-reality technology for guests to explore a simulated gallery environment.

Though access was limited due to lockdown and upgrades, the Cell Block hosted several notable commercial events in 2021, including the Microsoft: School of Surface presentation and banquet; a Romeo and Juliet themed private dinner function replete with a balcony; and several weddings.

In September the Cell Block Theatre, Drawing Gallery and other NAS spaces were used to film promotions

for a new TV series of the Seven Network's *Dancing with the Stars*, including live crosses to the *Sunrise* program during filming, as the various stars were announced.

Other venue hires across campus in 2021 included the filming of ABC TV production *Barons* in various locations; the book launch of *New Rural* by Ingrid Weir in the NAS Art Bar and Kitchen; and a record label launch including installations and live music in the NAS Gallery.

The Cell Block remains the core academic lecture space for NAS with some courses streamed out to students during lockdown in 2021. In November, the Cell Block welcomed visitors on campus for NAS Open Day, with prospective students and parents attending information sessions about BFA courses presented by Simon Cooper and Lorraine Kypiotis.

The space then closed for AMU works, which included significant upgrades to the audio-visual infrastructure with new lighting, sound and rigging systems, as well as a state-of-the-art projector and screen. The newly installed kitchen equipment allows for more efficient servicing of banquets. These vastly improved facilities for delivering events in the future will bring increased hire revenue and more flexibility for NAS internal events, lectures, panel talks and other programs such as live music performances. The Cell Block is scheduled to reopen in February 2022.

Print Lab



The Print Lab is a professional digital printing facility providing large-format, premium-quality fine art prints, run onsite at NAS to the highest standards by Digital Imaging and Print Lab Coordinator Amanda Hensby.

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

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

The Print Lab continued to run during 2021, including through the Covid lockdown, when Amanda remained working on campus in isolation in the Print Lab space. The system established during the 2020 lockdown continued, with online ordering and file-receiving processes, and pre-arranged pick-up times for completed projects outside NAS's Burton Street gates. This allowed the service to operate close to business as usual despite the campus being closed to staff, students and general public.

Print Lab also continued the annual HSC Secondary School mail out to metro and regional schools to notify them the regular service was available via online ordering, including providing assistance with file preparation and basic editing, with postal and courier options available for deliveries. This service was well received with several HSC students printing their final body of work at the Print Lab.

Philanthropy



In 2021, the National Art School raised \$829,912 via philanthropic donations, sponsorships, and fundraising events.

The dedication of private donors, trusts, foundations and corporate partners enables NAS to sustain our world-class, studio-based teaching model and commitment to the future of arts practice in Australia. Support is vital to ensure the ongoing success and growth of NAS, and it is through this commitment we remain at the forefront of visual arts education.

Donations contribute to the development of our studio spaces, library and academic programs, as well supporting our community and outreach initiatives, and our high-quality program of public exhibitions and events.

NAS Annual Appeal

We are extremely grateful to all those who donated to our 2021 Annual Appeal. This important campaign raised over \$125,000 in support of the School and our students. As our most successful appeal to date, we extend our heartfelt thanks to all those who contributed.

Trusts and Foundations

Trusts and Foundations continue to support the development and delivery of key NAS projects. We would like to acknowledge the extraordinary support of the Minderoo Foundation as Major Supporter of both the *John Olsen: Goya's Dog* exhibition and the innovative Frame of Mind: Mental Health and the Arts program. We would also like to thank the Sir William Dobell Art Foundation for their vital support of the *Dobell Drawing Prize #22*, and the Gordon Darling Foundation for their grant towards the *John Olsen: Goya's Dog* exhibition publication.

2021 NAS Foundation Gala

November 2021 saw the NAS Foundation host their first fundraising gala. We were delighted to welcome NSW Minister for the Arts, The Hon. Don Harwin, to share plans for the National Art School Precinct Renewal and launch our 2022 Centenary Program. Attended by NAS Board, Foundation and Patrons, the event raised \$152,250 in support of the NAS Precinct Renewal Project and NAS First Peoples Program. We would like to acknowledge all those who donated on the evening and extend our particular thanks to Ronan Sulich for leading the exciting auction and pledge.

Supporter Engagement



The NAS Development team works collaboratively across the School and with our extensive network of alumni, artists, collectors and galleries to devise a diverse program of experiences and events for partners and supporters to engage with our work.

With a full events calendar planned at the start of the year, the June lockdown due to Covid closed the campus and interrupted our event program. We were thrilled to reopen the NAS campus in November and offer NAS patrons a unique opportunity to engage with three NAS exhibitions.

Highlights from the year include:

2020 Postgrad Show

For the first event of the year, we welcomed over 3300 people to our site-wide *Postgrad Show*. It was a pleasure to start 2021 with a celebration of our 34 Master of Fine Art graduates which concluded in the sale of 168 works. NAS Patrons, supporters and industry colleagues were invited to purchase artworks at an exclusive VIP Preview the evening before the opening.

Dobell Drawing Prize #22 Preview

As part of The Festival of Drawing we hosted the *Dobell Drawing Prize #22*. NAS Patrons were invited to join the artists for an exhibition preview prior to the announcement of the \$30,000 prize. Our thanks to Lucy Culliton for guest judging the prize and congratulations to the winner Euan Macleod. We thank The Queen's Club for supporting our very first People's Choice Award, won by Joanna Gambotto.

John Olsen: Goya's Dog

NAS Patrons, exhibition supporters and lenders were invited to a variety of events associated with the *John Olsen: Goya's Dog* exhibition.

Studio tour with John Olsen AO OBE

We were privileged to be hosted by John Olsen AO OBE in his Southern Highlands home for a studio tour and intimate lunch. Held weeks before the opening of the *John Olsen: Goya's Dog* exhibition, our supporters were treated to an exclusive preview of five new paintings Olsen had prepared for the show.

John Olsen: Goya's Dog VIP Preview

NAS Patrons and exhibition lenders were invited to a special VIP Preview of the *John Olsen: Goya's Dog* exhibition. Held the night before the official opening, the event was attended by the artist.

Artist Lunch with John Olsen AO OBE

A small celebratory lunch with the artist celebrated the opening of the exhibition. We were pleased to extend the invitation to our major exhibition supporters and lenders.

NAS Patron Breakfast - John Olsen AO OBE

Following lockdown, we were able to reopen the exhibition for four weeks. NAS Patrons were offered a final opportunity to view the exhibition with a private breakfast viewing and curator talk.

NAS Patron Breakfast - Valerie Marshall Strong Olsen: A rare sensibility

As an accompaniment to *John Olsen: Goya's Dog* we presented *Valerie Marshall Strong Olsen: A rare sensibility* in the Rayner Hoff Project Space. NAS Patrons were invited to a private breakfast preview with Tim and Louise Olsen, who spoke about their mother's work as an artist and her connection to NAS. This was a special opportunity for our supporters to view rarely seen work by NAS alumna Valerie Strong.

Support

Corporate Partners and Donors

The National Art School would like to thank our supporters for their generosity and commitment throughout 2021.

Partners

We are proud to partner with local, national and global brands to support the students of NAS and to deliver significant exhibitions and engaging public programs. We are pleased to acknowledge our government and corporate partners for their invaluable support.

Government Partner



Major Supporters



Legal Partner



Supporters



Beverage Partners



BIRD
IN
HAND



NAS Patrons

We would like to thank our philanthropic supporters for 2021.

Aureolin

Minderoo Foundation
Susan and Garry Rothwell
The Margaret Olley Art Trust

Cobalt

Oranges & Sardines Foundation

Violet

Roslyn Packer AC
Sir William Dobell Art Foundation
The Gibbon Foundation
Jeff Weeden

Turquoise

Baillie Family Foundation
Guido and Michelle Belgiorno-Nettis
Craig Betts
Copyright Agency's Cultural Fund
Davies Family Foundation
Gordon Darling Foundation
Kathryn Greiner AO
Hon. Don Harwin
Ross McDiven
Andrew Muston
Mark Nelson
Howard Tanner AM and Mary Tanner
Walker Family Foundation
David and Angela Kent

Vermillion

Teresa and Andre Biet
Victor Mark Coppleson
Judy Crawford
Peter and Penny Curry
Frazis Capital Partners
Edward and Deborah Griffin
Robert Keldoulis
Hamish Murray
Olsen - Ormandy, Dinosaur Designs
Dr Andrew Pethebridge
Alex and Lisa Rock
Penelope Seidler AM
Geoff Selig
The Keir Foundation
Ben Wilson OAM

Cerulean

Sam Andersen
Paul Bangay OAM
Andrew Bennett and Jane Matthew
Andrew Cameron AM
and Cathy Cameron
Michael Carman
Mary Creixell
Ken Done
Anna Dudek
Lynne Eastaway
David Fleming
Ryan Gollan
Tony and Louella Grattan-Smith
David Grayce
Lachlan Greenbank
Tony Grey AM
Lloyd Harris
Melissa Higgins
James Hill
Mark Hughes
Daniel and Caroline Jumpertz
Sung Gu Lee
Elizabeth and Walter Lewin
Amanda and Andrew Love
Michael Love
Amanda Maple-Brown
Kim Macnaught
Julianne Maxwell
Peter Missingham
Shanthini Naidoo
and Adrian Churchill
Ian Neil QC
Dr Clinton Ng
Margaret Nolan and Ronan Sulich
Tim Olsen
Mike Parr
Kathir Ponnusamy
and Jim Alexander
Michael Rose
and Jo D'Antonio
Angela Shacklady
Paul and Karen Shadbolt
Garry and Roseanne Shead
Dr Gene Sherman AM
and Brian Sherman AM
Rebecca Silk
Professor Christina Slade
Michael Snelling
and Suhanya Raffel
Ezekiel Solomon AM
Katherine Green
Dr Martin Williams
AMBUSH Gallery
Anonymous (2)

SCHOLARSHIPS, PRIZES AND AWARDS

Violet

Bird Holcomb Foundation
Clitheroe Foundation
Jenour Foundation
Barbara and Bruce Solomon

Turquoise

Jennifer Dowling
Standish & Co / Look Print
Pamela Taylor

Vermillion

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

Cerulean

Peter Bonner and Mary Tonkin
Pat Corrigan AM
In honour of Richard Lucchese
In memory of Brandon Trakman
In memory of Matilda Kubany-Dean
In memory of Kaye Shumack
Dr John Olsen AO OBE
Daniel Pata
Dr Andrew Pethbridge
The Queens Club
Sculpture by the Sea

Support the next generation of outstanding Australian artists

Donations and bequests are vital to ensure the ongoing success of NAS.

Thanks to the generosity of philanthropic benefactors, corporate partners, trusts and foundations, NAS remains at the forefront of visual arts education in Australia.

To find out more about supporting the National Art School, please contact:

Hannah Dickson
Head of Fundraising and Development
+61 2 9339 8636
hannah.dickson@nas.edu.au

Financial Report



NATIONAL ART SCHOOL – ABN 89 140 179 111

ANNUAL FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2021

NATIONAL ART SCHOOL

ABN 89 140 179 111
CRICOS Code 03197B

ANNUAL FINANCIAL REPORT

for the year ended 31 December 2021

CONTENTS

CORPORATE INFORMATION	3
DIRECTORS' REPORT	4
AUDITORS' INDEPENDENCE DECLARATION	7
INDEPENDENT AUDITOR'S DECLARATION	8
STATEMENT OF COMPREHENSIVE INCOME	9
STATEMENT OF FINANCIAL POSITION	10
STATEMENT OF CHANGES IN EQUITY	11
STATEMENT OF CASH FLOWS	12
INDEX - NOTES TO AND FORMING PART OF THE FINANCIAL REPORT	13
INDEPENDENT AUDIT REPORT	38
STATEMENT IN ACCORDANCE WITH SECTION 7.6 OF THE GOVERNMENT SECTOR FINANCE ACT, 2018.....	42
RESPONSIBLE PERSON'S DECLARATION – PER SECTION 60.15 OF THE AUSTRALIAN CHARITIES AND NOT FOR PROFITS COMMISSION REGULATION 2013	43

CORPORATE INFORMATION

ABN 89 140 179 111

Directors of the Company

The following Directors held office during the reporting period:

Mr. Ross McDiven (Chair)	(01 January – 31 December 2021)
Ms. Jennifer Byrne	(01 January – 31 December 2021)
Mr. David Kent	(01 January – 31 December 2021)
Mr. Guido Maestri	(01 January – 12 March 2021)
Mr. John Mitchell	(01 January – 31 December 2021)
Mr. Andrew Muston	(01 January – 31 December 2021)
Prof. Christina Slade	(01 June – 31 December 2021)
Ms. Wendy Sharpe (casual appointee)	(08 October – 31 December 2021)
Ms. Susan Rothwell	(01 January – 31 December 2021)
Mr. Jeff Weeden	(01 January – 31 December 2021)

Director and Chief Executive Officer

Mr. Steven Alderton	(01 January – 31 December 2021)
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Company Secretary for the reporting period

Mr. Paul Ryan	(01 January – 31 May 2021)
Mr. Steven Alderton	(Acting 1 – 30 June 2021)
Ms. Victoria White	(1 July – 31 December 2021)

Registered office and principal place of business

254 Forbes Street, Darlinghurst NSW 2010

Auditors

The Audit Office of New South Wales

Bank

Westpac Banking Corporation

Legal representatives

Dentons

DIRECTORS' REPORT

The Directors of the National Art School (NAS or the Company) submit the annual financial report for the financial year ended 31 December 2021. 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
Mr. Ross McDiven (Chair)	12 months	2	6	5	5	5	4	4
Ms. Jennifer Byrne	12 months	2	6	6	0	0	0	0
Mr. David Kent	12 months	2	6	5	5	4	0	0
Mr. Guido Maestri	12 months	2	1	0	0	0	0	0
Mr. John Mitchell	12 months	2	6	5	0	0	4	4
Mr. Andrew Muston	12 months	1	6	6	0	0	0	0
Prof. Christina Slade	7 months	1	3	2	0	0	0	0
Ms. Wendy Sharpe [^]	^	^	0	0	0	0	0	0
Ms. Susan Rothwell	12 months	2	6	6	0	0	4	4
Mr. Jeffrey Weeden	12 months	1	6	6	5	5	0	0

[^] - casual appointee – effective 8 October 2021 with no attendance required in 2021.

Column "A": number of applicable meetings convened during the time the Director held membership in 2021.

Column "B": Number of meetings attended during the time the Director held membership in 2021.

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 profit of \$2,324,464 in 2021; (2020: net loss of (\$432,953)). Revenues increased by 19% to \$18.728 million (2020: \$15.679 million). This result includes non-cash revenues of \$22k (2020: \$298k); NSW Government State Significant Organisation funding of \$5.236 million (2020: \$5.519 million), the sale of goods and services of \$8.729 million (2020: \$7.572 million), grants and other contributions of \$4.303 million (2020: \$743k) and other income of \$449k (2020: \$1.826 million). Expenditure increased by 4% to \$16.860 million (2020: \$16.111 million) due mainly to increased depreciation expenses (see Note 2). Highlights of operations during the year were:

- Delivered a Fine Arts tertiary degree program. This degree program is accredited by the national Tertiary Education Quality Standards Agency (TEQSA). In 2021 the degree program generated revenue of \$7.903 million (2020: \$7.026 million).
- Continued community access and participation in art practice by offering diverse short courses and art education programs, providing revenue of \$826k (2020: \$546k)
- Commercial activities providing revenue of \$392k (2020: \$262k)
- Fundraising through gifts, cash and in-kind donations, sponsorship, foundation grants, and other giving programs of \$1.055m (2020: \$559k)

STRATEGIC PLAN

The Company's strategic vision is to be the leading fine art school in the Asia Pacific region, to grow the school's activities where possible outside its Darlinghurst base, while also striving towards the vision for NAS as a revitalised cultural precinct.

LONG-TERM OBJECTIVES

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

SHORT-TERM OBJECTIVES

The Company's short-term objectives are to:

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

KEY PERFORMANCE INDICATORS

- Develop an Associate Degree (level 6 Australian Qualifications Framework approved educational achievement)
- Develop a First Peoples Contemporary Art disciplinary practice
- Contribute to the site Masterplan and Darlinghurst Cultural Precinct plan
- Develop commercial activities to improve income and site activation
- Develop fundraising opportunities that enable ongoing support

INFORMATION ON DIRECTORS**Mr Ross McDiven (Chair of the Board of Directors)**

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

Ms Jennifer Byrne

Ms Jennifer Byrne is a journalist, broadcaster, and former patron of Coastrek, which has raised \$20 Million for the Fred Hollows Foundation. Ms Byrne is a long-time ambassador for the Australian Indigenous Education Programme.

Mr David Kent

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

Mr John Mitchell

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

Mr Andrew Muston

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

Ms Susan Rothwell

Ms Susan Rothwell is a visual artist and architect, holding a Doctor of Architecture (honoris causa) from the University of Sydney. Ms Rothwell is a former Museum of Contemporary Art Foundation member and Art Gallery of NSW Foundation Board member. Ms Rothwell is also a member of the Company's Property and Assets Committee.

Ms Wendy Sharpe

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

Professor Emerita Christina Slade

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

Mr Jeff Weeden

Mr Jeff Weeden is the Chief Executive Officer of Forager Funds Management with experience in banking and finance, notably with Bankers Trust and later as an Executive Director at Macquarie Bank. He is a Cornerstone supporter of the Pinnacle Foundation, an organisation that provides financial assistance and mentoring to disadvantaged LGBTI students. Mr Weeden is also a member of the Company's Finance and Audit Committee.

MEMBERS' GUARANTEE

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

At 31 December 2021, the number of members was two comprising the Minister for Education and Early Learning and the Minister for Aboriginal Affairs, the Arts and Regional Youth.

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 2021.

Signed in accordance with a resolution of the Directors made pursuant to s. 298 (2) of the Corporations Act.

On behalf of the Directors



Ross McDiven
Chair
Sydney
23 May 2022



To the Directors
National Art School

Auditor's Independence Declaration

As auditor for the audit of the financial statements of the National Art School for the year ended 31 December 2021, I declare, to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.

Margaret Crawford
Auditor-General for New South Wales

20 May 2022
SYDNEY

NATIONAL ART SCHOOL – ABN 89 140 179 111

ANNUAL FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2021

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 31 December 2021

	Notes	2021 \$	2020 \$
Expenses excluding losses			
Employee related expenses	2(a)	11,396,733	11,442,134
Operating expenses	2(b)	4,170,728	3,743,823
Depreciation and amortisation	3	715,321	746,810
ROU asset lease liability interest expense	15	400,249	391,869
Other expenses		177,043	178,700
Total expenses excluding losses		16,860,075	16,111,467
Revenue			
State funding	4	5,236,000	5,519,000
Sales of goods and services from contracts with customers	5	8,729,534	7,572,288
Investment revenue		10,102	18,159
Grants and other contributions	6	4,302,633	743,171
Other income	7	449,492	1,825,896
Total revenue		18,727,761	15,678,515
Operating result		1,867,687	(432,953)
Net result		1,867,687	(432,953)
Other comprehensive income	17	456,577	-
TOTAL COMPREHENSIVE INCOME/ (EXPENSE)		2,324,264	(432,953)

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

STATEMENT OF FINANCIAL POSITION

as at 31 December 2021

ASSETS	Notes	Restated		Restated
		2021	2020	1 January 2020
		\$	\$	\$
Current assets				
Cash and cash equivalents	9,10	8,503,631	6,972,469	4,840,790
Receivables	10	549,551	188,017	513,818
Inventories		-	-	18,081
Total current assets		9,053,182	7,160,486	5,372,689
Non-current assets				
Property, plant and equipment	11	4,735,244	4,174,421	4,123,606
Intangible assets		34,862	44,335	41,799
Right of Use Assets	15	15,079,960	15,349,359	15,737,981
Total non-current assets		19,850,065	19,568,115	19,903,386
TOTAL ASSETS		28,903,247	26,728,601	25,276,075
LIABILITIES				
Current liabilities				
Payables	12	1,048,348	954,419	937,288
Contract Liabilities	13	1,500,802	1,665,404	369,104
Provisions	14	1,233,719	1,569,126	1,203,502
Lease Liabilities	15	353,311	397,732	328,222
Total current liabilities		4,136,179	4,586,680	2,838,115
Non-current liabilities				
Provisions	14	182,606	57,347	122,534
Lease Liabilities	15	16,156,090	15,980,466	15,778,365
Total Non-current liabilities		16,338,696	16,037,813	15,900,899
TOTAL LIABILITIES		20,474,875	20,624,493	18,739,014
NET ASSETS		8,428,372	6,104,108	6,537,061
EQUITY				
Accumulated funds		7,672,991	5,805,304	6,238,257
Asset revaluation reserve		755,381	298,804	298,804
TOTAL EQUITY		8,428,372	6,104,108	6,537,061

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 2021

	Notes	2021			2020		
		Accumulated funds	Asset Revaluation Reserve	Total Equity	Accumulated funds	Asset Revaluation Reserve	Total Equity
		\$	\$	\$	\$	\$	\$
Opening Balance		5,805,304	298,804	6,104,108	5,910,947	-	5,910,947
Correction of prior period error	17	-	-	-	327,310	298,804	626,114
Restated opening balance		5,805,304	298,804	6,104,108	6,238,257	298,804	6,537,061
Net result for the year		1,867,687	-	1,867,687	(432,953)	-	(432,953)
Other comprehensive income							
- Gain on revaluation of Collection	17	-	456,577	456,577	-	-	-
Other comprehensive income		-	456,577	456,577	-	-	-
Total comprehensive income/(expense) for the year		1,867,687	456,577	2,324,264	(432,953)	-	(432,953)
Balance as at 31 December 2020		7,672,991	755,381	8,428,372	5,805,304	298,804	6,104,108

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

STATEMENT OF CASH FLOWS

for the year ended 31 December 2021

	Notes	2021 \$	2020 \$
Cash flows from operating activities			
Payments			
Employee related		(11,606,881)	(11,141,697)
Supplier		(4,031,386)	(3,026,517)
Total payments		<u>(15,638,268)</u>	<u>(14,168,214)</u>
Receipts			
Recurrent grants		5,236,000	5,519,000
Sale of goods and services		8,516,054	8,060,419
Interest received		10,102	18,159
Grants and contributions		4,076,879	445,220
Fee-Help 2020 Overpayment		7,281	1,101,183
Other		56,883	1,592,442
Total receipts		<u>17,903,200</u>	<u>16,736,423</u>
Net cash flow from operating activities	16	<u>2,264,932</u>	<u>2,568,209</u>
Cash flows from investing activities			
Purchases of collection items		(70,188)	(10,423)
Purchases of leasehold improvements		(182,798)	-
Purchases of property, plant and equipment		(81,566)	(278,449)
Purchases of software		(16,000)	(27,400)
Net cash flow from investing activities		<u>(350,552)</u>	<u>(316,272)</u>
Cash flows from financing activities			
ROU asset lease liability payments		(383,219)	(120,258)
Net cash flow from financing activities		<u>(383,219)</u>	<u>(120,258)</u>
Net increase / (decrease) in cash		1,531,162	2,131,679
Opening cash and cash equivalents		6,972,469	4,840,790
CLOSING CASH AND CASH EQUIVALENTS	8	<u>8,503,631</u>	<u>6,972,469</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: Summary of significant accounting policies	14
Note 2: Expenses excluding losses	23
Note 3: Depreciation and amortisation	23
Note 4: State funding	23
Note 5: Sale of goods and services	23
Note 6: Grants and other contributions	24
Note 7: Other revenue	24
Note 8: Cash and cash equivalents	25
Note 9: Restricted assets	25
Note 10: Receivables	25
Note 11: Non-current assets - property, plant, and equipment	26
Note 12: Current payables	28
Note 13: Contract liabilities	28
Note 14: Provisions	28
Note 15: Right of Use Assets and Lease Liabilities	29
Note 16: Cash flow information	31
Note 17: Prior period error	32
Note 18: Financial instruments	33
Note 19: Related parties and related party transactions	36
Note 20: Disclosure under Charitable Fundraising Act 1991	37
Note 21: Economic dependency	37
Note 22: Contingent liabilities and contingent assets	37
Note 23: Events after the reporting period	37

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

A. Reporting entity

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

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

The financial report for the year ended 31 December 2021 was authorised for issue by the Board on 23 May 2022.

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 of the *Charitable Fundraising Act 1991* and *Charitable Fundraising Regulation 2021*
- the requirements of the Government Sector Finance Act 2018 (GSF Act) and
- Treasurer's Directions issued under the GSF Act.

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

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

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

C. Statement of compliance

The financial report and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations and the requirements of the Charitable Fundraising Act 1991 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 AON Insurance in 2021 following previous advice from NSW Treasury Managed Fund that the Board and Officers of the Company had potential exposure not covered under the Government self-insurance policy.

E. Taxation

i. Income tax

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

ii. Goods and Services Tax (GST)

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

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

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

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

F. Income recognition

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

i. State funding and government grants

Grants and contributions include amounts received from the NSW Department of Education and NSW Department of Planning and Environment as well as other government bodies other than the NSW Government. They are generally recognised as income when the Company obtains control over the assets. Control over Department of Education grant and Department of Planning and Environment grant are obtained on receipt of the cash. 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 or in-kind goods.

iii. Sponsorship

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

iv. Other Revenue

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

v. Sale of goods and services

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

vi. Investment revenue

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

G. Property, plant and equipment

i. Acquisitions of property, plant and equipment

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

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

ii. Capitalisation thresholds

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

iii. Maintenance

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

iv. Depreciation of property, plant and equipment

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

All material identifiable components of assets are depreciated separately over their useful lives. Certain heritage assets including original artworks and collections may not have a limited useful life because appropriate curatorial and preservation policies are adopted. Such assets are not subject to depreciation. The decision not to recognise depreciation for these assets is reviewed annually.

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

	2021	2020
Leasehold improvements	5%	5%
Plant and equipment	20%	20%
Furniture and fittings	20%	20%
Computer equipment	33.3%	33.3%

v. Revaluation of property, plant and equipment

Physical non-current assets are valued in accordance with the 'Valuation of Physical Non-Current Assets at Fair Value' Policy and Guidelines Paper (TPP 21-09). This policy adopts fair value in accordance with AASB 13 *Fair Value Measurement*, AASB 116 *Property, Plant and Equipment*, and AASB 140 *Investment Property*.

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

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

The Company revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. The last comprehensive revaluation on artwork collection was completed as at 31 December 2021 and was based on an independent valuer's assessment.

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.

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.

ii. Receivables

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

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

K. Liabilities**i. Payables**

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

ii. Deferred income (contract liabilities)

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

L. Employee benefits**i. Salaries and wages, annual leave and sick leave**

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

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

If applicable, annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such, it is required to be measured at present value in accordance with AASB 119 *Employee Benefits*. Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

ii. Long service leave and superannuation

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

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

iii. Consequential on-costs

Consequential costs to employment are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised. This includes outstanding amounts of payroll tax, and workers' compensation insurance premiums.

M. Right of Use Assets and Liabilities**i. Right of Use Assets**

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

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

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

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

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

ii. Lease liabilities

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

- fixed payments (including in substance fixed payments) less any lease incentives receivable.
- variable lease payments that depend on an index or a rate.
- amounts expected to be paid under residual value guarantees.
- exercise price of a purchase options reasonably certain to be exercised by the Company; and
- payments of penalties for terminating the lease, if the lease term reflects the Company exercising the option to terminate.

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

The lease payments are discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, which is generally the case for the Company's leases, the lessee's incremental borrowing rate is used, being the rate that the Company would have to pay to borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions. After the commencement date, the amount of lease liabilities is increased to reflect the accretion of interest and reduced for the lease payments made. In addition, the carrying amount of lease liabilities is remeasured if there is a modification, a change in the lease term, a change in the lease payments (e.g., changes to future payments resulting from a change in an index or rate used to determine such lease payments) or a change in the assessment of an option to purchase the underlying asset. The Company's lease liabilities are reported separately in the Statement of Financial Position.

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

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

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

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

N. Equity and reserves**i. Accumulated Funds**

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

O. Fair value measurement and hierarchy

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

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

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

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

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

P. Comparative information

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

Q. Judgements, key assumptions, and estimations

i. Impact of COVID-19 pandemic on Financial Reporting for 2021 and future years

The global pandemic, COVID-19, which began to impact the Company in early 2020, continued to significantly disrupt operations in 2021.

Unlike 2020, the NSW Government did not mandate that the Company close in 2021. However, lock-down requirements and restrictions (such as the inability to leave the house for long periods of time), restricted on-campus learning, venue hire, events and exhibitions were cancelled for five months. The NSW Government's Jobsaver payment, designed to retain headcount, enabled permanent and casual staff to be fully paid with no job losses. This in turn allowed the academic and operations staff to continue to engage with students and partners, limiting the number of student withdrawals consistent with pre-Covid years.

At the time of reporting, staff and visitor numbers are still being impacted, largely due to more people contracting the virus, six-day self-isolation requirements under NSW Government's Public Health Orders for close contacts, and general hesitancy to circulate in the community. There have been some negative impacts on short course numbers, venue hire and visitation, however to date they are not as severe as in 2020 and 2021.

ii. Impact of the Asset Maintenance Upgrade (AMU)

The NSW Government's AMU program continues to provide major improvements to facilities and the opportunity to increase commercial returns. At the time of preparing this report, a number of projects such as window refurbishments in Building 22 and the Cell Block Theatre refurbishment are in the defects phase and are operational. Rain, supply of materials and delays in procurement and approvals have delayed the delivery date of key projects, including landscaping, by approximately three months.

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

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

R. Accounting standards issued but not yet effective

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

	2021	2020
	\$	\$
NOTE 2: EXPENSES EXCLUDING LOSSES		
(a) Employee related expenses		
Salaries and wages (including annual leave)	9,940,814	10,058,129
Superannuation	935,719	910,273
Long service leave provision	(52,114)	9,682
Workers' compensation insurance	126,066	69,504
Payroll tax	446,248	394,546
	<u>11,396,733</u>	<u>11,442,134</u>
(b) Other operating expenses include the following:		
Auditor's remuneration		
- audit of the financial statements	40,450	39,140
Cost of sales	172,645	222,820
Maintenance, consumables & services	1,503,502	1,352,074
Insurance	22,055	41,003
Consultants	960,412	338,861
Other contractors	283,754	371,869
Volunteer services in-kind	61,000	22,170
Staff professional development & other costs	70,319	45,651
Academic and program costs	633,955	690,142
Marketing costs	422,637	228,224
	<u>4,170,728</u>	<u>3,743,823</u>

Long service leave taken in 2021 exceeded the amount accrued.

NOTE 3: DEPRECIATION & AMORTISATION

<i>Depreciation</i>		
Leasehold improvements	23,550	14,450
Plant & equipment	282,726	318,874
ROU asset	383,573	388,622
<i>Amortisation</i>		
Software	25,473	24,864
	<u>715,321</u>	<u>746,810</u>

NOTE 4: STATE FUNDING

<i>NSW Department of Premier and Cabinet</i>		
SSO Funding - current year	5,236,000	5,519,000
	<u>5,236,000</u>	<u>5,519,000</u>

NOTE 5: SALE OF GOODS AND SERVICES

Student fee income	7,903,740	7,026,260
Short course fee income	825,794	546,028
	<u>8,729,534</u>	<u>7,572,288</u>

NOTE 6: GRANTS AND OTHER CONTRIBUTIONS	2021	2020
	\$	\$
Cash		
Other grant income	140,000	67,000
NSW Government - Covid relief funding	2,000,000	-
NSW Government - Site Lease Funding	265,418	183,601
NSW Government - JobSaver	981,550	-
Donations	441,421	89,374
Donations - prizes/ scholarships	224,991	98,853
Fundraising and sponsorships	23,500	6,392
	<u>4,076,879</u>	<u>445,220</u>
Non- cash		
Recognised volunteer services in-kind	61,000	22,170
Donations - artwork collection	138,470	107,010
In-kind donations & sponsorships	26,284	168,771
	<u>225,754</u>	<u>297,951</u>
Total Grants and Other Contributions	<u>4,302,633</u>	<u>743,171</u>

Income from grants without sufficiently specific performance obligations are recognised when the entity obtains control over the granted assets (e.g., cash). NSW Government – other funding comprised a \$2,000,000 million Covid fund for impacts prior to March 2021, as a condition of the grant \$750,000 was paid to the NSW Government (Create NSW) for consulting fees to develop the NAS Masterplan. 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 REVENUE	2021	2020
	\$	\$
Commercial income	243,355	95,318
Merchandise and retail income	77,546	55,522
Commission income	71,709	111,643
Insurance claim funds	-	1,501,679
Other sundry income	56,882	61,735
	<u>449,492</u>	<u>1,825,896</u>

NOTE 8: CASH AND CASH EQUIVALENTS	2021	2020
	\$	\$
Cash at bank and on hand	8,503,631	6,972,469
	<u>8,503,631</u>	<u>6,972,469</u>

Refer to Note 18 for details regarding credit risk, liquidity risk and market risk arising from financial instruments.

NOTE 9: RESTRICTED ASSETS	2021	2020
	\$	\$
NAS General Fund	1,537,475	1,105,774
Mark Henry Cain Fund	105,118	105,013
	<u>1,642,593</u>	<u>1,210,787</u>

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

	2021	2020
	\$	\$
NOTE 10: RECEIVABLES		
Sale of goods and services	161,991	26,754
GST receivables	136,660	12,982
Prepayments	250,899	148,281
	<u>549,551</u>	<u>188,017</u>

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

	Leasehold improvement	Plant and equipment	Collection	Total
	\$	\$	\$	\$
At 1 January 2021				
Gross carrying amount	287,883	1,713,077	3,239,856	5,240,816
Accumulated depreciation	(97,291)	(969,104)	-	(1,066,395)
Net carrying amount	190,592	743,972	3,239,856	4,174,421
At 31 December 2021				
Gross carrying amount	470,681	1,794,643	3,842,591	6,107,915
Accumulated depreciation	(120,841)	(1,251,830)	-	(1,372,671)
Net carrying amount	349,840	542,813	3,842,591	4,735,244

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 2021				
Net carrying amount at beginning of year	190,592	743,972	3,239,856	4,174,421
Additions	182,798	81,566	146,158	410,522
Revaluation	-	-	456,577	456,577
Depreciation expense	(23,550)	(282,726)	-	(306,276)
Net carrying amount at end of year	349,840	542,813	3,842,591	4,735,244

	Leasehold improvement	Plant and equipment	Collection Restated	Total
	\$	\$	\$	\$
At 1 January 2020				
Gross carrying amount	571,277	1,592,273	3,122,691	4,660,109
Accumulated depreciation	(366,235)	(796,381)	-	(1,162,617)
Net carrying amount	205,042	795,892	3,122,691	3,497,492
At 31 December 2020				
Gross carrying amount	287,883	1,713,077	3,239,874	4,614,702
Accumulated depreciation	(97,291)	(969,104)	-	(1,066,395)
Net carrying amount	190,592	743,972	3,239,874	3,548,307

Reconciliation

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

	Leasehold improvement	Plant and equipment	Collection Restated	Total
	\$	\$	\$	\$
Year ended 31 December 2020				
Net carrying amount at start of year	205,042	795,892	3,122,691	3,497,492
Additions	-	278,449	117,184	395,633
Disposals	-	(11,494)	-	(11,494)
Depreciation expense	(14,450)	(318,874)	-	(333,324)
Net carrying amount at end of year	190,592	743,973	3,239,875	3,548,307

NOTE 11 continued.

Fair Value Measurement of Non-Financial Assets

Fair Value Hierarchy

	Level 1	Level 2	Level 3	Total fair value
	\$	\$	\$	\$
2021				
Plant and equipment	-	-	-	-
Leasehold improvements	-	-	-	-
Collection	-	3,842,591	-	3,842,591
	-	3,842,591	-	3,842,591
2020 (Restated)				
Plant and equipment	-	-	-	-
Leasehold improvements	-	-	-	-
Collection	-	3,239,874	-	3,239,874
	-	3,239,874	-	3,239,874

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

Reconciliation of recurring Level 2 fair value measurements

	Level 3	Level 2 Collection	Total Recurring Level 2 & 3 Fair Value
	\$	\$	\$
2021			
Fair value as at 1 January 2021	-	3,239,856	3,239,856
Additions	-	146,158	146,158
Fair value as at 31 December 2021	-	3,386,014	3,386,014
2020 (Restated)			
Fair value as at 1 January 2020	-	3,122,691	3,122,691
Additions	-	117,184	117,184
Depreciation & impairment	-	-	-
Fair value as at 31 December 2020	-	3,239,874	3,239,874

Valuation techniques, inputs and processes

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

- *Collection* items – refer to Note 1 Accounting Policy. The collection is not subject to depreciation as it does not have a limited useful life because appropriate curatorial and preservation policies have been adopted. The entire collection was revalued by an independent valuer in 2021 and will be revalued every 5 years thereafter.
- Changes to the collection value are the result of revaluation of the existing collection, which was undertaken by a verified valuer. The 2021 revaluation is the most comprehensive that the Company has undertaken to date, with the valuer viewing all artworks that were deemed greater than \$5,000 and for those less than \$5,000, approximately 80% were individually viewed and the remaining was valued based on photographs and catalogue descriptions.

NOTE 12: CURRENT PAYABLES

	2021 \$	2020 \$
Accrued salaries, wages and on-costs	391,505	307,468
Creditors	656,843	646,951
	<u>1,048,348</u>	<u>954,419</u>

Details regarding credit risk, liquidity risk and market risk, including a maturity analysis of the above payables are disclosed in Note 18.

NOTE 13: CONTRACT LIABILITIES

	2021	2020
Unearned revenue	392,337	564,220
Fee-Help 2020 Overpayment	1,108,464	1,101,183
	<u>1,500,802</u>	<u>1,665,404</u>

Contract liabilities relate to consideration received in advance from customers in respect of course fee and accommodation costs. Unearned revenue on 31 December 2021 included the deferral of short courses and education outreach programs, such as HSC and school holiday workshops that were deferred from 2021 to be delivered in 2022.

	2021	2020
Revenue recognised that was included in the contract liability at the beginning of the year	513,154	364,005
	<u>513,154</u>	<u>364,005</u>

NOTE 14: PROVISIONS

Current

	2021	2020
Employee benefits and related on-costs		
Provision for annual leave	751,601	909,635
Provision for long service leave	482,118	659,491
	<u>1,233,719</u>	<u>1,569,126</u>

Non-current

	2021	2020
Employee benefits and related on-costs		
Provision for long service leave	182,606	57,347
	<u>182,606</u>	<u>57,347</u>

Aggregate employee benefits and related on-costs

	2021	2020
Provisions- current	1,233,719	1,569,126
Provisions- non-current	182,606	57,347
Accrued salaries, wages and on-costs	391,505	307,468
	<u>1,807,831</u>	<u>1,933,941</u>

Annual leave is expected to be settled within 12 months.

NOTE 15: RIGHT OF USE ASSETS AND LEASE LIABILITIES

At 31 December 2021	\$	\$	\$
RIGHT OF USE LEASE ASSETS			
At 1 January 2021	Site Lease	Printers	Total
Gross carrying amount	15,860,231	114,173	15,974,404
Accumulated Depreciation	(881,124)	(13,320)	(894,444)
Net Carrying Amount - 31 December 2021	<u>14,979,107</u>	<u>100,853</u>	<u>15,079,959</u>

Reconciliation

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

	Site Lease	Printers	Total
Year ended 31 December 2021			
Net carrying amount at beginning of year	15,331,557	17,803	15,349,359
Additions		114,173	114,173
Depreciation expense	(352,450)	(31,123)	(383,573)
Net carrying amount at end of year	<u>14,979,107</u>	<u>100,853</u>	<u>15,079,960</u>

LEASE LIABILITIES

	Site Lease	Printers	Total
Opening Balance - 1 January 2021	16,362,277	15,921	16,378,197
Additions during the year		114,173	114,173
Lease Liability Interest Expense	398,617	1,633	400,249
Lease Liability Payments	(367,202)	(16,017)	(383,219)
Closing Balance - 31 December 2021	<u>16,393,691</u>	<u>115,709</u>	<u>16,509,400</u>

represented by:

At 31 December 2021	Site Lease	Printers	Total
Current Liability	327,267	26,044	353,311
Non-current liability	16,066,425	89,665	16,156,090
	<u>16,393,691</u>	<u>115,709</u>	<u>16,509,400</u>

At 31 December 2020

At 31 December 2020	Site Lease	Printers	Total
RIGHT OF USE LEASE ASSETS			
At 1 January 2020	Site Lease	Printers	Total
Gross carrying amount	15,860,231	90,148	15,950,379
Accumulated Depreciation	(528,674)	(72,345)	(601,019)
Net Carrying Amount - 31 December 2020	<u>15,331,557</u>	<u>17,803</u>	<u>15,349,360</u>

Reconciliation

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 2020			
Net carrying amount at beginning of year	15,331,557	53,975	15,385,532
Depreciation expense	(352,450)	(36,173)	(388,622)
Net carrying amount at end of year	<u>14,979,107</u>	<u>17,803</u>	<u>14,996,910</u>

LEASE LIABILITIES

	Site Lease	Printers	Total
Opening Balance - 1 January 2020	16,053,103	53,483	16,106,586
Lease Liability Interest Expense	390,990	879	391,869
Lease Liability Payments	(81,817)	(38,442)	(120,258)
Closing Balance - 31 December 2020	<u>16,362,277</u>	<u>15,921</u>	<u>16,378,197</u>

represented by:

At 31 December 2020	Site Lease	Printers	Total
Current Liability	381,811	15,921	397,732
Non-current liability	15,980,465	-	15,980,465
	<u>16,362,276</u>	<u>15,921</u>	<u>16,378,197</u>

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). Potential future cash outflows of \$Nil have not been included in the lease liability because it is not reasonably certain that the leases will be extended (or not terminated). The assessment is reviewed if a significant event or a significant change in circumstances occurs which affects this assessment and that is within the control of the lessee. During the current financial year, the financial effect of revising lease terms to reflect the effect of exercising extension and termination options was an increase in recognised lease liabilities and right-of-use assets of \$Nil.

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

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

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

NOTE 16: CASH FLOW INFORMATION

	2021	2020
	\$	\$
Reconciliation of net result for the year to net cash flow from operations		
Net result	1,867,687	(432,953)
<i>Non-cash flows in operating result</i>		
Depreciation of property, plant & equipment	689,848	721,946
Amortisation of intangibles	25,473	24,864
Allowance for impairment of receivables	-	(48,128)
Collection assets donated	(138,470)	(107,010)
ROU asset lease liability interest expense	400,249	391,869
Other (Gains) / Losses	62,499	11,744
<i>Changes in net assets and liabilities</i>		
(Increase) / decrease in assets		
Receivables	(258,915)	122,262
Inventories	-	18,081
Prepayments	(102,618)	251,667
Increase / (decrease) in liabilities		
Payables and accruals	93,929	17,040
Fee-Help 2020 Overpayment	7,281	1,101,183
Unearned Revenue	(171,883)	195,207
Provisions	(210,148)	300,437
Net cash flow from operating activities	2,264,932	2,568,209

NOTE 17: PRIOR PERIOD ERROR**Adjustments to the comparative figures for the year ended 31 December 2020****Statement of Financial Position**

	Original Balance 31/12/2020	Impact Increase/ (decrease)	Restated Balance 31/12/2020
Property, plant and equipment	3,548,307	626,114	4,174,421
Total Assets	26,102,487	626,114	26,728,601
Net Assets	5,477,994	626,114	6,104,108
<i>Accumulated Funds</i>	5,477,994	327,210	5,805,304
Revaluation reserves	-	298,804	298,804
Balance as at 31 December 2020	5,477,994	626,014	6,104,108

Adjustments to the comparative figures for the year ended 31 December 2019**Statement of Financial Position**

	Original Balance 31/12/2019	Impact Increase/ (decrease)	Restated Balance 31/12/2019
Property, plant and equipment	3,497,492	626,114	4,123,606
Total Assets	24,649,961	626,114	25,276,075
Net Assets	5,910,947	626,114	6,537,061
Accumulated Funds	5,911,047	327,210	6,238,257
Revaluation reserves	-	298,804	298,804
Total Equity as at 31 December 2019	5,911,047	626,014	6,537,061

The Company's collection was last revalued in 2016. At that time all items acquired prior to 2009 were assumed to be the property of the NSW Government. In 2017, the NSW advised that the pre-2009 collection was the property of the Company, however these assets were not disclosed at the time but have been included in the 2021 financial report. The Company has recognised a prior period error in accordance with AASB 108, Accounting Policies, Changes in Accounting Estimates and Errors. Corrections have been made for:

- The amount of the error for each of the financial line affected
- The amount of the error as at 1 January 2020

NOTE 18: 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.

			2021 \$	2020 \$
(a) Financial instrument categories				
Financial assets	Notes	Category	Carrying amount	Carrying amount
Class				
Cash and cash equivalent	10	N/A	8,503,631	6,972,469
Receivables ¹	12	Receivables (at amortised cost)	161,991	26,754
Financial Liabilities				
Class				
Payables ²	12	Financial liabilities (at amortised cost)	628,391	1,614,123
Lease Liabilities	15	Financial liabilities (at amortised cost)	16,509,400	16,378,197

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 and bank balances 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.

Receivables – trade debtors

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

Collectability of trade debtors is reviewed on an ongoing basis. The Company applies the AASB 9 simplified approach to measuring expected credit losses, which uses a lifetime expected loss allowance for all trade receivables. To measure the expected credit losses, trade receivables have been grouped based on shared risk characteristics and days past due date.

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

(c) Market risk

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

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

(d) Liquidity risk

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

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

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

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

	Weighted average effective Interest Rate	Interest Rate Exposure			Maturity Dates			
		Nominal Amount	Fixed Interest Rate	Variable Interest Rate	Non-Interest Bearing	< 1 year	1 - 5 years	> 5 years
2021								
Payables	n/a	628,391	-	-	628,391	628,391	-	-
Lease Liabilities	2.42%	16,509,400	-	16,509,400	-	353,311	1,944,176	14,211,914
2020								
Payables	n/a	512,940	-	-	1,614,123	512,940	-	-
Lease Liabilities	2.42%	16,378,197	-	16,378,197	-	397,732	2,181,788	13,798,677

NOTE 19: RELATED PARTIES AND RELATED PARTY TRANSACTIONS**a) Directors' compensation**

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

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

b) Key management personnel compensation

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

	2021	2020
	\$	\$
Short-term employee benefits	951,995	1,075,643
Other long-term employment benefits	68,406	70,936
	1,020,401	1,146,579

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 \$5.236 million (2020: \$5.519 million) in State Significant Organisation funding from Department of Premier and Cabinet in 2021.

The Company has a Heads of Agreement for a 45-year site lease with NSW Minister of Arts, Department of Planning and Environment (now Department of Premier and Cabinet) in 2019 at significantly below-market terms and conditions – see Note 17.

NOTE 20: DISCLOSURE UNDER CHARITABLE FUNDRAISING ACT 1991

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

	Notes	2021	2020
		\$	\$
Result of fundraising appeals			
Aggregate gross income from appeals	6	854,666	743,171
Less total direct distributions of appeals		(502,705)	(537,308)
Net surplus from appeals		351,961	205,863
represented by:-			
Additions to the art collection		138,470	107,010
Funds set aside for future distributions		213,491	282,453

NOTE 21: ECONOMIC DEPENDENCY

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

NOTE 22: CONTINGENT LIABILITIES AND CONTINGENT ASSETS

The Company does not have any contingent liabilities or contingent assets (2020: nil).

NOTE 23: EVENTS AFTER THE REPORTING PERIOD

The financial report was authorised by the Board for signing and issue on 23 May 2022. The Company is not aware of any after-balance date events which would have a material impact on the financial report.



INDEPENDENT AUDITOR'S REPORT

National Art School

To Members of the New South Wales Parliament

Opinion

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

- Statement of Comprehensive Income for the year ended 31 December 2021
- Statement of Financial Position as at 31 December 2021
- Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, and notes comprising a summary of significant accounting policies and other explanatory information
- Statement in accordance with section 7.6 of the *Government Sector Finance Act 2018*
- Responsible Person's Declaration per Section 60.15 of the Australian Charities and Not-for-Profits Commission Regulation 2013.

In my opinion, the financial report:

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

My opinion should be read in conjunction with the rest of this report.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the 'Auditor's Responsibilities for the Audit of the Financial Report' section of my report.

I am independent of the School in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants (including Independence Standards)' (APES 110).

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

Parliament promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies
- precluding the Auditor-General from providing non-audit services.

Other Information

The School's annual report for the year ended 31 December 2021 includes other information in addition to the financial report and my Independent Auditor's Report thereon. The directors of the School are responsible for the other information. At the date of this Independent Auditor's Report, the other information I have received comprises the Directors' report

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

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

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

I have nothing to report in this regard.

Directors' Responsibilities for the Financial Report

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

In preparing the financial report, the directors are responsible for assessing the School's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting.

Auditor's Responsibilities for the Audit of the Financial Report

My objectives are to:

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

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements.

Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial report.

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

INDEPENDENT AUDIT REPORT

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

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



Margaret Crawford
Auditor-General for New South Wales

25 May 2022
SYDNEY

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

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

- a) The accompanying financial report has been prepared in accordance with applicable Australian Accounting Standards (which include Australian Accounting Interpretations), Government Sector Finance Act 2018 (NSW), the Government Sector Finance Regulation 2018 (NSW), and the requirements of the Financial Reporting Directions published in the Financial Reporting Code for NSW General Government Sector Entities and the Treasurer's Directions under the Government Sector Finance Act 2018 (NSW).
- b) In our opinion the financial report and notes thereto exhibit a true and fair view of the financial position as at 31 December 2021 and the financial performance for the year then ended.

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



Ross McDiven
Chair
Sydney
23 May 2022



David Kent
Director
Sydney
23 May 2022

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

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

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

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



Ross McDiven
Chair
Sydney
23 May 2022





NATIONAL
ART
SCHOOL



National Art School
Forbes Street, Darlinghurst
Sydney, Australia
nas.edu.au

CRICOS 03197B