



**Government
of South Australia**

ART GALLERY OF SOUTH AUSTRALIA

2024-25 Annual Report

ART GALLERY OF SOUTH AUSTRALIA

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Acknowledgement of Country

AGSA Kurna yartangka yuwanthi.

Ngadlu Kurna miyurna parna yaitya mathanya Wama Tarntanyaku tampinhi.

Ngadlu yaitya mathanya kumarta yartanangku Tidna Wirltunangku, warrunangku kuma tampinhi.

AGSA stands on Kurna land.

We recognise Kurna people as the Owners of the Adelaide Plains.

We also recognise the Indigenous custodians from other parts of Australia and from overseas.

To:

Hon. Andrea Michaels MP

Minister for Arts

This annual report will be presented to Parliament to meet the statutory reporting requirements of the *Public Sector Act 2009* and the *Art Gallery Act 1939* and the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*.

This report is verified to be accurate for the purposes of annual reporting to the Parliament of South Australia.

Submitted on behalf of the Art Gallery of South Australia by:

Sandy Verschoor
Chair, Art Gallery Board

Date: 25 September 2025

Signature:

A handwritten signature in black ink, consisting of a series of loops and a long horizontal stroke, positioned above a solid horizontal line.

From the Director

I am pleased to serve as the eleventh Director of the Art Gallery of South Australia (AGSA), entrusted to work with the Art Gallery Board and expert staff to realise our collective vision to be the most inspiring art destination in Australia. The role of AGSA in the state and nationally is to provide an accessible and inclusive experience of art that enriches peoples' lives.

Throughout 2024-25 AGSA delivered artistic and public engagement programs that reasserted its nation-leading excellence and creativity, and that amplified the rich potential of the state's cultural assets and Adelaide and South Australia as a destination experience.

AGSA presented a popular, critically acclaimed, and inspiring artistic and audience engagement program, with exhibitions in Adelaide and regional South Australia. Ten exhibitions were held at AGSA on North Terrace. Collaborations with Carrick Hill resulted in the development of two exhibitions. AGSA is committed to Tarnanthi programming and broader representation of First Nations artists and communities. 2024-25 saw the continued regional tour of *Saltbush Country* in partnership with Country Arts SA. Developing AGSA's expansive exhibitions schedule and public programs requires several years of advance planning prior to delivery, and I acknowledge the work and support of the past and present Gallery staff and volunteers as well as artists, creative collaborators, industry and Government colleagues, partners, donors and many members of diverse communities.

AGSA prioritises the development and implementation of diverse income streams to support core operations. In the past year there has been significant enhancement in AGSA's engagement with its existing donor base and the establishment of important new stakeholder relationships aligned with major exhibition projects and audience development programs.

Every year, AGSA's collection is strengthened through the support of private philanthropy and the generosity of individuals. This year, 59 works entered the collection, spanning all curatorial areas. A detailed list of works is included as an appendix to this report.

AGSA champions the vision of contemporary First Nations and non-Indigenous artists. The year began with *Brent Harris: Surrender and Catch* (6 July to 20 October 2024) which highlighted this Melbourne-based, nationally important artist's position as one of Australia's most lauded painters and print makers.

Radical Textiles (23 November 2024 to 30 March 2025) presented the works of 150 artists, designers and activists to evaluate and celebrate the enduring relevance of textile practices in contemporary art. The exhibition featured 119 living artists, of

which 42 were from South Australia. Complemented by loans from public and private institutions and collectors in addition to newly commissioned works, the exhibition drew on the breadth and depth of AGSA's collection, with numerous light-sensitive works displayed for the first time in several years.

2024-25 concluded with the opening of *Dangerously Modern: Australian Women Artists in Europe 1890 – 1940* on 23 May and the *Ramsay Art Prize 2025* on 30 May 2025. Co-curated and co-presented with the Art Gallery of New South Wales, *Dangerously Modern* focused on the primary role played by Australian women artists in the development of Australian and international modernism. The exhibition introduced audiences to 50 trail-blazing artists, some of whose names are familiar, others whose work had been lost to history.

Unprecedented and without comparison, the biennial *Ramsay Art Prize* offers artists under 40 years of age an opportunity to take risk and create their most ambitious work, without restriction on medium or size. The exhibition is an important representation of emerging and establishing contemporary art practices from across Australia. Sydney-based artist Jack Ball was the recipient of the \$100,000 acquisitive prize for their work *Heavy Grit*, and Emma Buswell was recipient of the LK People's Choice Prize with her work *The Pool*. AGSA acknowledges and thanks the James and Diana Ramsay Foundation and LK for their longstanding support of contemporary Australian artists.

Understanding the rapidity with which digital platforms are transforming experience, we continued to enhance the digital engagement of audiences with our collection, exhibitions, and programs through the ongoing implementation of a Digital Asset Management System (DAMS) and its integration with AGSA's Content Management System (CMS). This long-term project now streamlines the process of publishing content and improves risk management by ensuring better safeguards against the publication of unauthorized content.

Throughout the year AGSA continued to work with the steering committee for the forthcoming new Cultural Institutions Storage Facility, and to prepare various parts of AGSA's collection for relocation. This relocation will also enable the productive revisioning of AGSA's existing storage facilities for its varied collection.

Delivering AGSA's artistic and audience engagement program is the undertaking of the Art Gallery Board, staff, and volunteer team, and I would like to recognise the dedication and contributions of all. I acknowledge the leadership and expertise of the Art Gallery Board, led by Chair, Sandy Verschoor. Galleries do not operate without volunteers and AGSA is indebted to its team of 180 volunteers who give over 13,500 hours in the areas of Front of House, guiding, Public Programs, Curatorial, Library research, and Image Services. I thank the Gallery's Government supporters, partners, and benefactors for their trust in and support of the Gallery and its artistic

and audience programs and look forward to AGSA's delivery of major drawcard programming in the year ahead.

A handwritten signature in black ink, appearing to read 'Jason Smith', with a stylized, flowing script.

Jason Smith
Director
Art Gallery of South Australia

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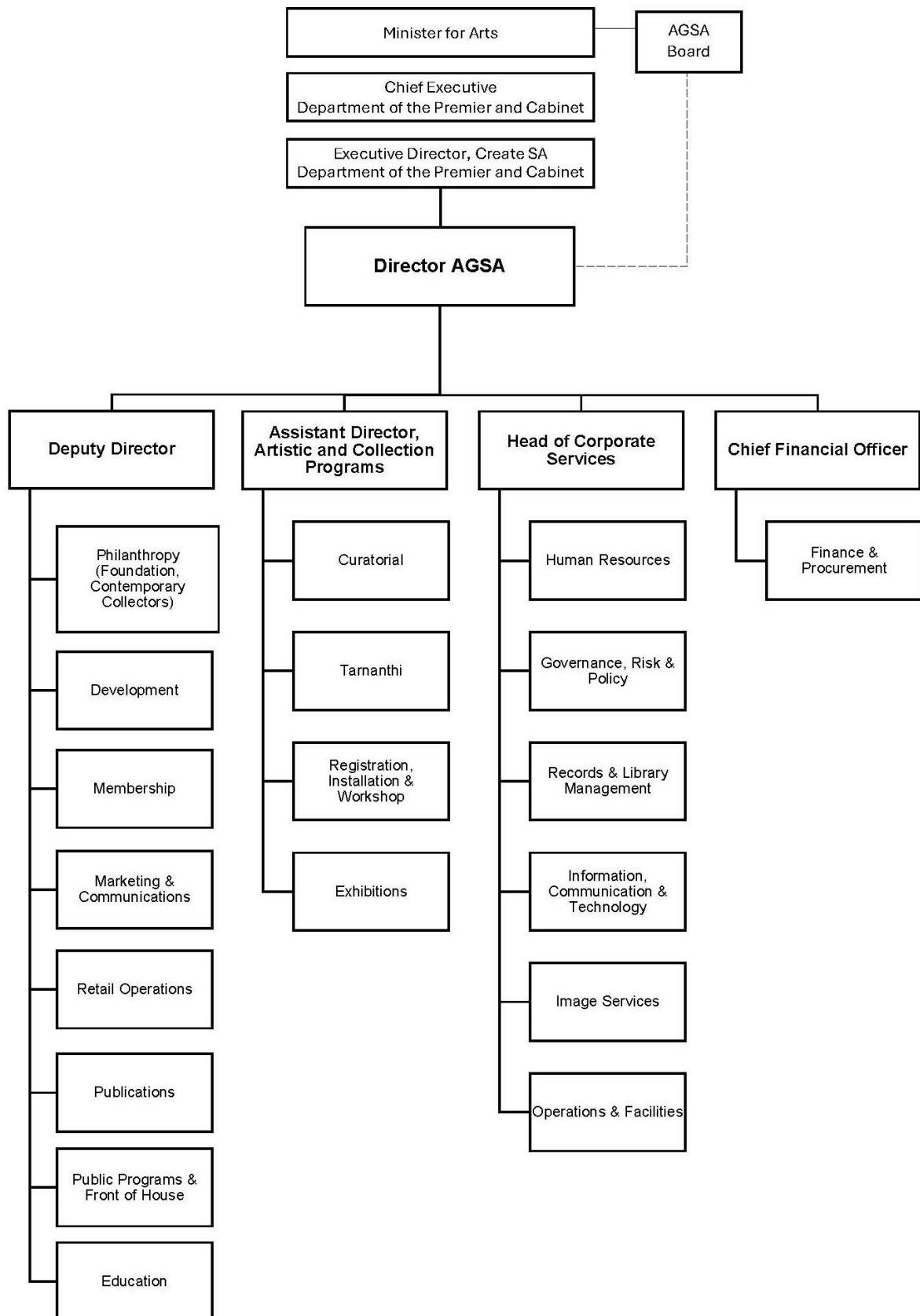
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Overview: about the agency

Our strategic focus

Our Purpose	We serve the community by transforming the lives of artists and audiences, and by enhancing the cultural richness and reputation of South Australia. We achieve this through our world-renowned art collection, the gallery building, exhibitions, festivals and events, for current and future generations.
Our Vision	To be the most inspiring art destination in Australia
Our Values	<p>Courage, Respect, Ethics and Connectedness.</p> <p>These values align with Department of the Premier and Cabinet (DPC) values of being Curious, Connected and Courageous.</p> <p>AGSA also embraces South Australian Public Sector Values:</p> <ul style="list-style-type: none"> • Service • Collaboration & Engagement • Professionalism • Honesty & Integrity • Trust • Courage & Tenacity • Respect • Sustainability
Our functions, objectives and deliverables	<p>As outlined in AGSA's Strategic Plan 2023-28, our five goals are:</p> <ol style="list-style-type: none"> 1. Transform our physical and fiscal capacity to offer exceptional experiences for all, and to acquire, and care for, and share our collection. 2. Be a national leader in the work we do with First Nations art and artists. 3. Amplify the vision of artists by presenting extraordinary art in radically inclusive ways both physically and digitally to local, national and international audiences. 4. Transform our philanthropic stakeholder and partnership relationships to elevate everything we offer. 5. Embed a culture of best practice in governance, operations, equity, diversity and sustainability.

Our organisational structure



Our Board

The Art Gallery Board met nine times in the 2024-25 financial year.

Name	Position	Term Dates	Meetings Attended
Sandy Verschoor	Board Chair	06/04/2023 – 05/04/2027	9 of 9
Dr Ali Gumillya Baker	Board Member	30/11/2023 – 29/11/2026	6 of 9
Mark Roderick	Board Member	07/09/2023 – 06/09/2026	7 of 9
Miriam Silva AM	Board Member	07/09/2023 – 06/09/2026	8 of 9
Adrian Tisato	Board Member	08/09/2022 – 07/09/2025	8 of 9
Kenneth Watkins AM	Board Member	02/12/2021 – 01/12/2024, 02/12/2024 – 01/12/2025	7 of 9
Michaela Webster	Board Member	07/09/2023 – 06/09/2026	8 of 9
Andrew Nunn	Board Member	02/12/2021 – 01/12/2024	2 of 3

Andrew Nunn concluded his appointment as an Art Gallery Board member on 1 December 2024. Kenneth Watkin AM's term as an Art Gallery Board member was renewed for one calendar year on 2 December 2024, effective to 1 December 2025.

As per the *Art Gallery Act 1939*, the Art Gallery Board can consist of a total of eight members.

Changes to the agency

Jason Smith commenced as Director on 24 February 2025.

During 2024-25 there were the following changes to the agency's structure and objectives as a result of internal reviews or machinery of government changes:

- A review was undertaken of AGSA's Artistic Programs and Collection Management Unit which resulted in a realignment of Public Programs, Front of House and Education teams from the Assistant Director, Artistic and Collection Programs portfolio to the Deputy Director's portfolio.

Our Minister (s)

The Hon Andrea Michaels MP is Minister for Arts.

Our Executive team

As at 30 June 2025, the Executive team consisted of the following roles:

- Director
- Deputy Director

- Assistant Director, Artistic and Collection Programs
- Chief Financial Officer
- Head of Corporate Services

Legislation administered by the agency

Regulations under the *Art Gallery Act 1939*

The agency's performance

Performance at a glance

In 2024-25, AGSA's artistic and public engagement programs were experienced by audiences exceeding 1.6 million people.

AGSA welcomed a total of 504,373 visitors to its North Terrace building.

Furthermore, the presentation of *Grand Mix* by INOOK featured works from AGSA's Renaissance collection, experienced by 1.1 million people as a feature of the Illuminate Festival's free *City Lights* program.

A further 28,870 visitors were engaged through AGSA's touring programs, with exhibitions presented at venues in metropolitan Adelaide and regional South Australia.

AGSA's collection is a significant state asset for the enjoyment and benefit of all, whether residing locally, around Australia or overseas.

AGSA is committed to growing the collection sustainably, with a focus on collection defining works. As at 30 June 2025, AGSA's collection comprised of 48,187 works of art.

AGSA is appreciative of the significant generosity of its community of supporters who have enabled 59 works to enter the collection.

Ten exhibitions were presented at AGSA in 2024-25, with some continuing from 2023-24 financial year, whilst others will continue into the following year:

- *Misty Mountain, Shining Moon: Japanese landscape envisioned* (28 July 2023 to 2 February 2025)
- *Julia Robinson: Sculptural storytelling* (1 August to 14 October 2024)
- *Brent Harris: Surrender and catch* (6 July to 20 October 2024)
- *Reimagining the Renaissance* (20 July 2024 to 13 April 2025)
- *Tom Philips: Running on empty* (27 July to 1 December 2024)
- *Radical Textiles* (23 November 2024 to 30 March 2025)
- *Touching the Divine: Love and devotion in Asian Art* (28 February to 23 November 2025)
- *50 years of Donald Judd's Untitled 1974-75* (9 April to 17 August 2025)
- *Dangerously Modern: Australian Women Artists in Europe 1890 – 1940* (24 May to 7 September 2025)
- *Ramsay Art Prize 2025* (31 May to 31 August 2025)

Additionally, two new displays highlighted works from AGSA's collection:

- *Country, our mother* (3 July 2024 to 25 January 2025)
- *Two Laws, One Big Spirit* (30 January to 12 May 2025)

In 2024-25, there were three exhibitions that toured to venues in metropolitan and regional South Australia.

- *Bridget Currie: Each one a world* (20 September 2024 to 5 January 2025) (Carrick Hill)
- *Tarnanthi on Tour: Saltbush Country*
 - Nautilus Arts Centre: 29 June to 26 July 2024
 - Middleback Art Centre: 12 September to 24 November 2024
 - Signal Point: 14 December 2024 to 26 January 2025
 - Murray Bridge Regional Art Gallery: 1 February to 6 April 2025
 - Walkway Gallery: 21 June to 2 August 2025
- *Morris & Co / An Adelaide Obsession* (26 March to 29 June 2025)

AGSA delivered over 100 public programs, including Start at the Gallery, First Fridays, Neo and the Tuesday Talk program.

Agency specific objectives and performance

1. Transform our physical and fiscal capacity to offer exceptional experiences for all, and to acquire, and care for, and share our collection.	
Indicators	Performance
Total Visitation	<p>In 2024-25, AGSA had total audience engagement exceeding 1.6 million people.</p> <p>North Terrace – 504,373 504,373 visitors attended exhibitions and associated events at AGSA's North Terrace site.</p> <p>As part of Illuminate City Lights (5 – 21 July 2024), AGSA presented <i>Grand Mix</i>, by INOOK. Key works from <i>Reimagining the Renaissance</i> came alive as a Renaissance choir, encouraging audiences to sing along to pop songs. This work was experienced by an audience of approximately 1.1 million people.</p> <p>Touring Venues - 28,870 AGSA collaborated with Carrick Hill to present <i>Bridget Currie: Each one a world</i> (20 September 2024 – 5 Jan 2025) and <i>Morris & Co An Adelaide Obsession</i> (26 March - 29 June 2025) which was attended by 9,937 and 8,425 visitors respectively.</p> <p>The regional tour of Tarnanthi exhibition, <i>Saltbush Country</i>, co-presented by Country Arts SA, continued with 10,508 people viewing the exhibition at five venues across the reporting period.</p>
Total Participation in Events and Public Programs	<p>Public Programs - 26,026 AGSA's public programs, comprising of Start at the Gallery, First Fridays, Neo and Tuesday Talks allow audiences of all ages to engage with the Gallery's collection and artistic program.</p> <p>These programs are offered free to audiences and with the exception of First Fridays and Tuesday Talks, are generously supported through private philanthropy.</p> <p><u>Start at the Gallery</u> Presented monthly for children 3-12 years and their caregivers, Start at the Gallery, generously supported by the James and</p>

	<p>Diana Ramsay Foundation and the Thyne Reid Foundation, welcomed 13,937 visitors across 12 events.</p> <p><u>First Fridays</u> The Gallery is open late on the first Friday of the month for audiences of all ages to enjoy a program of tours, talks, workshops and live music. This program welcomed 8,187 visitors over twelve events.</p> <p><u>Neo</u> Held six times a year on a Saturday evening, Neo provides young people aged 13-17 years with a platform to engage with art and music through workshops and live performances. 2,767 young people enjoyed these parent and teacher free events.</p> <p>AGSA would like to thank the Balnaves Foundation for their transformative and visionary support of Neo since its inception in 2015. The Gallery extends its thanks to the Lang Family Foundation for their generous support of Neo.</p>
Education initiatives	<p>Education 32,069 students and their supporting teachers visited AGSA onsite and engaged with outreach and online offerings. Among these, 4,336 students participated through virtual excursions and outreach engagement, making up 28% of AGSA's total student engagement. AGSA appreciates the support of the Government of South Australia, through the Department for Education.</p> <p>756 teachers attended a variety of professional development initiatives delivered by AGSA. This included 33 unique offerings both online and onsite.</p> <p><u>Civics and Citizenship – New initiative and collaboration</u> AGSA and Parliament House collaborated to deliver a half day workshop focused on Civics and Citizenship, a new cross-curriculum priority in the South Australian Curriculum. AGSA was pleased to welcome the Hon. Blair Boyer MP, Minister for Education, Training and Skills, to the Gallery for the Civics and Citizenship workshop for teachers.</p>
Participatory creative experiences	<p>The Studio As at 30 June 2025, 22,770 visitors participated in creative activities in the Studio, an all-ages participatory space generously</p>

	supported by the James and Diana Ramsay Foundation since its establishment in 2013. This included 19,469 members of the general public and 3,301 students and educators.
Cumulative audience reach	Cumulative audience reach of media coverage for AGSA was 128.8 million.
Strengthening the collection	<p>The current book value of AGSA's collection is \$828.5 million.</p> <p>The collection grew by 59 works, with 48,187 works in the collection at the end of 2024-25.</p>
Diversified revenue	46% revenue generated from private or external sources.

2. Be a national leader in the work we do with First Nations art and artists.

Indicators	Performance
Tarnanthi	<p>Tarnanthi is incorporated into year-round programming, encompassing exhibitions, public programs and education programs.</p> <p>AGSA would like to acknowledge the generous support of Principal Partner BHP and the Government of South Australia.</p> <p>Education</p> <p>AGSA Education offered a new program Gadla Warra for students from public schools. Gadla Warra (Fire Talks) is modelled on the Critical Response Model developed through the Perpich Centre for Arts Education (United States). 229 students participated in the program led by artist facilitators Ngarrindjeri, Ngadjuri, Narungga & Wirangu artist Sonya Rankine and supported by Gudjula & Girramay artist Kat Bell.</p> <p>With the financial support of Catholic Education, AGSA's Education Manager delivered six tailored 'Aboriginal and Torres Strait Islander Art in the Classroom' workshops for teachers. These occurred in four metro areas as well as one each in Port Pirie and Renmark.</p> <p>Of the 107 teachers who attended these sessions only two teachers had engaged with AGSA previously (through excursions or professional development). AGSA appreciates the support of Catholic Education which allowed it to engage 105 new teachers.</p> <p>Previously offered as professional development for educators, 'Aboriginal and Torres Strait Islander Art in the classroom' was presented to students for the first time this financial year. In 2024-25, 202 students participated in these workshops looking at ways to respond to First Nations art in a culturally appropriate and meaningful way.</p> <p>Exhibitions</p> <p><i>Tarnanthi on Tour: Saltbush Country</i>, curated by Port Augusta-based Wangkangurru curator and artist Marika Davies, continued its tour of regional South Australia, with presentations at six venues across the Eyre Peninsula, Fleurieu, Murraylands and South-East. The exhibition, presented in collaboration with</p>

	<p>Country Arts SA, allows the seven featured artists to share their culture, community and connection to Country.</p> <p>The outcomes presented in the exhibition were the result of a series of community workshops, mentoring and professional development opportunity for prominent regional artists and supported by Tarnanthi, through BHP, and Country Arts SA.</p> <p><i>Saltbush Country</i> was awarded the 2024 Ruby Award for Outstanding Regional Event or Project, a testament to the remarkable work of all involved.</p> <p>The impact of Tarnanthi stretches beyond an exhibition or public program and beyond AGSA, enabling artists to extend and develop their artistic practice, strengthen culture and professional development opportunities for First Nations arts workers. The impact of Tarnanthi is felt in arts communities nationwide.</p> <p>Art Fair</p> <p>The ever-popular Tarnanthi Art Fair was held online from 18 – 21 October 2024. The Art Fair is supported through the Australian Government's Indigenous Visual Arts Industry Support Program. The 2024 Art Fair resulted in more sales exceeding \$494,580, all of which directly supports artists, art centres and communities' nationwide. There were 58 participating art centres, with more than 1,250 artists represented. 12,000 people visited the online art fair over its four-day duration.</p>
Deliver a second Reconciliation Action Plan	In 2024-25, AGSA's Reconciliation Working Group undertook extensive consultation on its second Innovate Reconciliation Action Plan with the First Nations Advisory Council and AGSA Executive Management. As at 30 June 2025, feedback from this consultation was being reviewed with the intention that the new RAP will be launched in 2025-26.
Embed a First Nations Advisory Council	AGSA's First Nations Advisory Council, established in October 2023, met five times in 2024-25.

3. Amplify the vision of artists by presenting extraordinary art in radically inclusive ways both physically and digitally to local, national and international audiences.

Indicators	Performance
Inspiring art experiences	<p>AGSA inspires audiences 364 days a year, through its artistic program, public program and collection.</p> <p>In 2024-25, AGSA's Volunteer Gallery Guides provided 2,275 tours to diverse audiences of all ages.</p>
Platforms for living artists	<p>Studio</p> <p><u>Studio: Melt and Move</u> Designed by South Australian artist Emmaline Zanelli in response to <i>Brent Harris: Surrender and Catch</i>, <i>Melt and Move</i> encouraged participants to experiment with biomorphism, a key technique used by Surrealism.</p> <p>Over the fifteen-week season (6 July to 20 October 2024), <i>Melt and Move</i> welcomed a total of 8,532 participants, including 1,188 students and educators.</p> <p><u>Studio: Frida Las Vegas</u> Complementing <i>Radical Textiles</i>, South Australian artist and designer Stavroula Ademitis (aka Frida Las Vegas) transformed the Studio into playful and bold space, inspired by the artist's favourite icons of Australian popular culture.</p> <p>Over its run 23 November 2024 to 27 April 2025, 12,350 visitors (10,746 members of the general public and 1,604 students and educators) created their own Pop Art graphic to reflect their interest and identity.</p> <p><u>Studio: Way too Wild</u> Opening to coincide with <i>Dangerously Modern</i>, <i>Studio: Way too Wild</i> featured the work of SALA feature artist, Sue Kneebone. Encouraged by Kneebone's work in assemblage and montage, <i>Studio: Way too Wild</i> encourages visitors to create a montage focused on social and environmental issue. <i>Studio: Way too Wild</i> continued until 7 September 2025, with 1,888 visitors engaging in the space as at 30 June 2025.</p>

Radical Textiles

Radical Textiles celebrated the role of textiles and featured 119 living artists, of which 42 were from South Australia. The exhibition also featured key works including the Suffrage Centenary Tapestries, the AIDS quilt, the Deaf Tapestry, Union banners and Nell Anne Quilt, works that involved many contributors and makers who could not be quantified. 33 writers contributed to accompanying exhibition publication, 26 of which were from South Australia.

Brent Harris: Surrender and Catch

From July to October 2024, AGSA presented the first major retrospective of contemporary Australian artist, Brent Harris. Co-presented with TarraWarra Museum of Art, *Surrender and Catch* showcased Harris' development of his practice across printmaking, drawing and painting.

Neo

Neo provides an opportunity for teen artists and bands to play to an audience of their peers. In 2024-25, Neo engaged 90 teen artists in all aspects of its programming. Through its workshops and activations, teens are able to engage with professional artists, with 41 professional artists involved in the six events.

SALA

As part of the South Australian Living Artists Festival (SALA) 2024, AGSA presented works by Julie Robinson throughout the Gallery. The display, *Sculptural Storytelling* referenced Robinson's focus and inspiration of European folklore, mythology and gothic ritual.

Guildhouse Fellowship

Supported by the James and Diana Ramsay Foundation and presented in partnership with Guildhouse, the Guildhouse Fellowship provides a mid-career creative with an unparalleled opportunity to expand their practice. Opening to coincide with SALA, AGSA presented *Running on Empty*, the outcome for 2022 Guildhouse Fellow, Tom Philips.

In December 2024, Michelle Nikou was announced as the 2024 Guildhouse Fellow. The outcomes of Michelle's fellowship will be presented at AGSA in 2025-26.

Digital engagement	<p>Digitisation of the collection</p> <p>AGSA is committed to digitising its collection, sharing it with audiences globally. As at 30 June 2025, 65% of AGSA's collection (31,446 works) are available online through AGSA's website. Of these, 63.5% feature a corresponding image.</p> <p>This represents a total of 41% of works in the collection (19,966) digitised with a corresponding image.</p> <p>Education digital resources</p> <p>The AGSA Education team encourages inquiry-based methods, with a focus on critical thinking. The AGSA Education team produced four resources focused on AGSA's temporary exhibition and collection.</p> <ul style="list-style-type: none"> • Radical Textiles • Civics and Citizenship in the permanent Collection • Automatic Drawing (in response to <i>Brett Harris: Surrender and Catch</i>) • Dangerously Modern <p>These are designed to support educators during their visit to the Gallery as well as in the classroom.</p>
AGSA Publishing	<p>During 2024-25, AGSA published two publications:</p> <ul style="list-style-type: none"> • Radical Textiles • Dangerously Modern: Australian Women Artists in Europe 1890-1940
Extend reach regionally, nationally and internationally	<p>AGSA is committed to sharing its collection with audiences beyond its North Terrace building.</p> <p>South Australia</p> <p>AGSA was proud to collaborate with Carrick Hill in the presentation of <i>Bridget Currie: each one a world</i> (20 September 2024 to 5 January 2025) and <i>Morris & Co An Adelaide Obsession</i> (26 March to 29 June 2025). These shows welcomed 9,937 and 8,425 visitors respectively to Carrick Hill house museum.</p> <p>Presented in partnership with Country Arts SA and with support from BHP, <i>Tarnanthi on Tour: Saltbush Country</i> continued its tour</p>

	<p>of regional South Australia to Nautilus Arts Centre, Middleback Art Centre, Signal Point, Murray Bridge Regional Art Gallery and Walkway Gallery. As at 30 June 2025, Saltbush Country has been seen by 10,508 people.</p> <p>Outward Loans AGSA supported the presentation of key exhibitions at regional, national and international institutions through outward loan of works from AGSA’s collection. This included exhibitions at National Gallery of Australia, Heide Museum of Modern Art, Art Gallery of New South Wales, Riddoch Museum and Art Gallery, David Roche Gallery and Tate Modern, UK.</p>
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4. Transform our philanthropic, stakeholder and partnership relationships to elevate everything we have to offer.

Indicators	Performance
Grow a community of support for identified AGSA priorities	<p>Foundation Membership of the Art Gallery Foundation remained consistent at 343 members.</p> <p>Thomas Elder Circle The Thomas Elder Circle is comprised of individuals with a notified bequest to the Gallery and enables donors to develop a closer relationship with AGSA during their lifetime. AGSA held its annual Thomas Elder Circle lunch in November 2024, providing an opportunity for the Gallery to thank and show AGSA's appreciation. AGSA would like to thank the individuals and Estates who have considered the Gallery in their Wills.</p> <p>Funded Positions The position of Vernon Roberts Associate Curator, Decorative Arts and Design continues with the support of Dr Jane Vernon Roberts.</p> <p>Adelaide Biennial of Australian Art AGSA welcomed a new Adelaide Biennial Ambassador Committee in June 2025. The Biennial Ambassador program will enter its tenth year in 2026 and AGSA would like to extend its thanks to the Adelaide Biennial Ambassador Committee for their leadership and the support and commitment of pledged Ambassadors.</p> <p>Contemporary Collectors As at 30 June 2025, there was 262 Contemporary Collectors, who generously support the growth of AGSA's contemporary art collection as well as contemporary artists.</p> <p>Exhibitions and Campaigns <u><i>Radical Textiles</i></u> AGSA expresses their gratitude to Dr Jane Vernon Roberts for her instrumental support of the <i>Radical Textiles</i> publication. AGSA also acknowledges the Contemporary Collectors for their support of the exhibition.</p>

Dangerously Modern

AGSA would like to thank the Art Gallery Foundation for their generous support of *Dangerously Modern: Australian Women Artists in Europe 1890 – 1940*. Gratitude is extended to all 50 donors of the Dangerous Women campaign for their support of the exhibition. Each donor was randomly paired with one of the 50 artists featured in the exhibition.

AGSA extends thanks to Hon. Catherine Branson AC SC and Hon. Ann Vanstone KC, for their generous support of the exhibition publication.

Acquisition of works of art

AGSA is deeply appreciative to all who generously supported the acquisition of works of art. A full list of works acquired in 2024-25 is appended at the end of the report.

Members

AGSA's membership program continues to grow. As at 30 June 2025, there are 5,209 members representing a growth of 16% compared to 2023-24.

5. Embed a culture of best practice in governance, operations, equity, diversity and sustainability.

Indicators	Performance
Visitor Feedback	<p>AGSA received 945 positive visitor comments, representing 95.6% of all feedback received.</p> <p>100% of complaints were responded to within policy timeframes.</p>
Diverse Visitors	<p>Neo</p> <p>AGSA is proud that Neo is seen as a safe space for a diverse group of young people.</p> <p>Socio Economic Index (SEI) is a measure of socio-economic advantage and disadvantage, with 1 being the most disadvantaged and 10 being the most advantaged. Neo's audience has a broad socio-economic reach.</p> <ul style="list-style-type: none"> • SEI 1-3 27% (compared to 24% in 2023-24) • SEI 4-6 27% (compared to 26% in 2023-24) • SEI 7-10 46% (compared to 50% in 2023-24) <p>Education</p> <p>Of the 26,989 students and educators who visited AGSA onsite in 2024-25, 11,821 were from a Department for Education schools or from a country school. This represents 44% of all students and educators who visited AGSA. This is an increase of 13.4% from the last financial year.</p>
Our team	<p>As at 30 June 2025:</p> <ul style="list-style-type: none"> • Women in leadership - AGSA's Executive Management Team is 80% female led. This is no change from the previous year. • Disability - 2.3%* of AGSA's staff identify as living with a disability (compared to 2.4% in 2023-24) • Aboriginal and Torres Strait Islander - 5.8%* of AGSA's staff identify as Aboriginal and Torres Strait Islander (compared to 3.5% in 2023-24) • Volunteers – AGSA is supported by a team of 180 volunteers who generously share their time and skills in the areas of Front of House, Guiding, Public Program,

	<p>including the Studio and Neo, Curatorial, Research Library and Education.</p> <p><i>* This data relies on staff to volunteer and self identify this information</i></p>
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Corporate performance summary

AGSA is committed to regularly reviewing its operational procedures to ensure maximum efficiency and effectiveness. In 2024-25, AGSA has made the following actions:

- Reviewed the Charters of the following Committees:
 - Finance, Audit and Risk Management
 - Risk and Policy
 - Investment
 - Developed and approved agency specific policies and procedures through the Risk and Policy Committee and Art Gallery Board:
 - Child Safe Environment Policy
 - Continued implementation of the Digital Asset Management System (DAMS).
 - Implemented new processes for recruitment and onboarding to improve new staff experiences and to streamline recruitments. Including inviting staff to nominate themselves for participation in recruitment panels.
 - Developed and implements new programs for staff recognition
 - Supported social and wellbeing programs for staff that increased team collaboration, connection, fostering positive relationships and promoting mental and physical wellbeing.
 - Delivered on programs to support development and skill improvement for AGSA's Line Managers including training on leave entitlements, attendance records, finance and budgets.
 - Begun critical work to support AGSA's Protection of Cultural Objects on Loan (PCOL) accreditation.
 - Updated Access bathrooms in Vestibule and Atrium to conform to regulatory standards.
 - Complete projects relating to the digitising of the collection, increasing the number of works available to view online.
 - Rolled out upgrades to our collections management database, EMu, restoring previously missing and vital functionality to staff.
 - Implemented VisitUs, a digital check in system that improves visibility of staff and contractor movements across Gallery and offsite storage sites.
 - Progressed the roll out of laptops for staff, replacing desktop computers and facilitating flexible working arrangements.
 - Cleansed the library catalogue database, GeniePlus, improving searchability of the system.
- Updated the technical configuration of meeting spaces, improving their reliability and usability.

Employment Opportunity Programs

Program name	Performance
First Nations Program	<p>AGSA utilises the EEO First Nations Program in all possible engagement opportunities.</p> <p>During 2024-25 AGSA engaged three staff members through this program. In 2024-25 AGSA staff identifying as Aboriginal or Torres Strait Islander reached 5.8%.</p>
Leadership Development	<p>One Executive staff member was supported to attend the Executive Induction Program offered through the South Australian Leadership Academy, Office of the Commissioner for Public Sector Employment.</p> <p>Two managers were supported to attend the SA Leadership Academy Manager Essentials Program hosted by the Office of the Commissioner for Public Sector Employment.</p> <p>AGSA's Line Managers program continued through 2024-2025 with a number of sessions being held to support leaders with information, knowledge and growth.</p>
Career Development and Recruitment	<p>AGSA actively promote career opportunities and encourage staff to seek out and participate in programs that support career development and personal accomplishments.</p>

Agency performance management and development systems

Performance management and development system	Performance
Performance and Staff Development Plans	<p>Occurring alongside regular meetings and conversations with their line managers, staff who are regularly engaged with AGSA have two performance development plan (PDP) conversations with their line manager each year.</p> <p>As at 30 June 2025, 81 staff (out of 89) had two PDP conversations with their line manager.</p>

Work health, safety and return to work programs

Program name	Performance
Safe work environments	<p>AGSA's Work Health and Safety team have continued to support safe work environments through regularly auditing, assessments and quarterly meetings with DPC and AGSA staff representatives.</p> <p>Strong focus is given to risk mitigation strategies relating to exhibition installation and the complex installation of works of art including completing Safe Work Method Statements and Risk Assessments all complex installations including for singular works of art and daily team meetings during exhibition build phases which help to identify and mitigate risks and to communicate solutions to staff.</p>
Wellbeing and Engagement	<p>All AGSA salaried staff are provided with flexible working arrangements as per the DPC policies. AGSA supports flexitime, part time, compressed hours and working from home arrangements wherever possible.</p> <p>As at 30 June 2025:</p> <ul style="list-style-type: none"> • 27% of staff have working from home arrangements in place • 12% of staff are working part time hours <p>In addition to the DPC and across-departmental wellbeing programs and initiatives, AGSA has introduced a series of</p>

	staff programs focused on staff wellbeing and recognition include peer to peer awards, social group gatherings, yoga group, cooking competitions and fitness challenges.
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Workplace injury claims	Current year 2024-25	Past year 2023-24	% Change (+ / -)
Total new workplace injury claims	2	0	+200%
Fatalities	0	0	-
Seriously injured workers*	0	0	-
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	1	0	+100%

*number of claimants assessed during the reporting period as having a whole person impairment meeting the relevant threshold under the Return to Work Act 2014 (Part 2 Division 5)

Work health and safety regulations	Current year 2024-25	Past year 2023-24	% Change (+ / -)
Number of notifiable incidents (<i>Work Health and Safety Act 2012, Part 3</i>)	0	0	0
0Number of provisional improvement, improvement and prohibition notices (<i>Work Health and Safety Act 2012 Sections 90, 191 and 195</i>)	0	0	0

Return to work costs**	2024-25	2023-24	% Change (+ / -)
Total gross workers compensation expenditure (\$)	\$89,474.24	\$7,395.21	+1,110%
Income support payments – gross (\$)	\$32,147.07	0	+100%

***before third party recovery*

Data for previous years is available at: <https://data.sa.gov.au/data/organization/art-gallery-of-south-australia>

Executive employment in the agency

Executive classification	Number of executives
SAES 1	2

Data for previous years is available at: <https://data.sa.gov.au/data/organization/art-gallery-of-south-australia>

The [Office of the Commissioner for Public Sector Employment](#) has a [workforce information](#) page that provides further information on the breakdown of executive gender, salary and tenure by agency.

Financial performance

Financial performance at a glance

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2024-2025 are attached to this report.

Statement of Comprehensive Income	2024-25 Budget \$000s	2024-25 Actual \$000s	Variation \$000s	2023-24 Actual \$000s
Total Income	13,592	35,790	22,198	25,093
Total Expenses	13,870	21,430	(7,560)	22,372
Net Result	(279)	14,360	14,639	2,721
Total Comprehensive Result	(279)	26,705	26,984	15,831

Statement of Financial Position	2024-25 Budget \$000s	2024-25 Actual \$000s	Variation \$000s	2023-24 Actual \$000s
Current assets	9,090	17,843	8,753	6,872
Non-current assets	900,956	935,909	34,953	920,433
Total assets	910,046	953,752	43,706	927,305
Current liabilities	2,204	1,889	315	2,070
Non-current liabilities	1,276	1,200	76	1,277
Total liabilities	3,480	3,089	391	3,347
Net assets	906,566	950,663	44,097	923,958
Equity	906,566	950,663	44,097	923,958

Consultancies disclosure

The following is a summary of external consultants that have been engaged by the agency, the nature of work undertaken, and the actual payments made for the work undertaken during the financial year.

Consultancies with a contract value below \$10,000 each

Consultancies	Purpose	\$ Actual payment
All consultancies below \$10,000 each - combined	Various	Nil

Consultancies with a contract value above \$10,000 each

Consultancies	Purpose	\$ Actual payment
Jane Crosby	Research and position paper for Cultural Precinct Project.	\$11,520

Data for previous years is available at: <https://data.sa.gov.au/data/organization/art-gallery-of-south-australia>

See also the [Consolidated Financial Report of the Department of Treasury and Finance](#) for total value of consultancy contracts across the South Australian Public Sector.

Contractors disclosure

The following is a summary of external contractors that have been engaged by the agency, the nature of work undertaken, and the actual payments made for work undertaken during the financial year.

Contractors with a contract value below \$10,000

Contractors	Purpose	\$ Actual payment
All contractors below \$10,000 each - combined	Various	\$269,612.19

Contractors with a contract value above \$10,000 each

Contractors	Purpose	\$ Actual payment
Amanda Nichols	Public programs facilitator	\$18,943.75
Brent Harris	Artist fee	\$10,000.00
Fiona Bennie	Temporary administrative support	\$27,065.62
Fraterman Financial Management	Financial services	\$34,540.00
Hays Specialist Recruitment	Temporary administrative support	\$68,870.11
Hoban Recruitment Pty Ltd	Temporary administrative support	\$97,965.06
Jamfactory Contemporary Craft	Artist fee	\$13,400.00
Judith Sweetman	Public programs facilitator	\$12,766.06
Kate Hardy Projects	Partnerships and development	\$54,000.00
Lauren Herraman Illustrations	Public programs facilitator	\$12,277.50
Leeanne Bloomfield	Temporary administrative support	\$30,175.00
N Smith Gallery	Artist fee	\$10,000.00
Sustainable Value	<i>Tarnanthi</i> outcomes and impacts measurement and reporting	\$24,600.00
Skein	Design services (<i>Tarnanthi</i> Art Fair)	\$44,322.28

Thomas Cumming	Temporary administrative support	\$29,674.37
Yuexiu Shen	Temporary administrative support	\$42,934.52
	Total	\$531,534.27

Data for previous years is available at: <https://data.sa.gov.au/data/organization/art-gallery-of-south-australia>

The details of South Australian Government-awarded contracts for goods, services, and works are displayed on the SA Tenders and Contracts website. [View the agency list of contracts](#).

The website also provides details of [across government contracts](#)

Risk management

Risk and audit at a glance

The Finance, Audit and Risk Management (FARM) Committee met four times in 2024-25. Reporting to the Art Gallery Board, the FARM Committee oversees the management, oversight and monitoring of AGSA's financial performance (including exhibitions, grant funded projects and other major initiatives) and the monitoring and management of all risks as well as internal and external audits.

The Investment Committee (overseeing investment of managed funds) and Risk and Policy Committee report through to the FARM Committee and the Art Gallery Board. The Risk and Policy Committee met four times in 2024-25 financial year, with Investment Committee also meeting quarterly.

Robert Huddy, Executive Director (Financial Audit), Audit Office of South Australia attended the Art Gallery Board meeting in October 2024. This allowed the Art Gallery Board to discuss the Gallery's response to the interim audit of the Art Gallery Board and ensured a dialogue between the Audit Office of the South Australia and the Art Gallery Board.

Fraud detected in the agency

Category/nature of fraud	Number of instances
Not applicable	0

NB: Fraud reported includes actual and reasonably suspected incidents of fraud.

Strategies implemented to control and prevent fraud

AGSA is committed to the prevention, detection and control of fraud, corruption, maladministration and misconduct and adopts a zero-tolerance approach to fraud, corruption or other criminal conduct, maladministration and misconduct.

Policies and Procedures	<p>AGSA adopts DPC's Corruption and Maladministration Control Policy. This is complemented by agency specific policies and procedures which are developed through the Risk and Policy Committee and endorsed by the Art Gallery Board.</p> <p>These policies detail the responsible officers and the reporting mechanisms and are aligned with the principles of honesty and integrity consistent with the Code of Ethics for the South Australian Public Sector.</p>
Financial Audited Statements	<p>The financial statements are tabled by AGSA with the Art Gallery Board, where they are reviewed and approved prior to submission to the Audit Office of South Australia.</p> <p>This meeting is attended by Shared Services of South Australia.</p>
Internal Processes	<ul style="list-style-type: none"> • Reporting of gifts and benefits offered to and received by employees. • Pre-employment screening. • Stocktakes on high value works of art • Regular auditing of network and system access • Delegate approval required when employees seek to engage in outside employment • Conflict of interest declarations when employees undertake recruitments, procurements and the management of contracts
Financial Management Compliance Program	<p>AGSA completes the Finance Management Compliance Management Program as stipulated in <i>Treasurer's Instructions 28</i>.</p>
Employee training	<p>Staff must adhere to the Code of Ethics of the South Australian Public Sector. Staff are required to complete</p>

	mandatory and continuous online training through DPC's online training platform DPC Connect. Staff have access to all relevant policies and procedures through departmental and internal intranets.
Governance	AGSA has an established structure of meetings and committees which include Executive Management Team, Lead Team and the various advisory committees of the Art Gallery Board, including Finance, Audit and Risk Management Committee, Risk and Policy Committee, Investment Committee, First Nations Advisory Council and Acquisitions Committee.

Data for previous years is available at: <https://data.sa.gov.au/data/organization/art-gallery-of-south-australia>

Public interest disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of the agency under the *Public Interest Disclosure Act 2018*:

Nil

Data for previous years is available at: <https://data.sa.gov.au/data/organization/art-gallery-of-south-australia>

Note: Disclosure of public interest information was previously reported under the *Whistleblowers Protection Act 1993* and repealed by the *Public Interest Disclosure Act 2018* on 1/7/2019.

Reporting required under any other act or regulation

Act or Regulation	Requirement
Nil	N/A

Reporting required under the *Carers' Recognition Act 2005*

Not applicable.

Public complaints

Number of public complaints reported

Complaint categories	Sub-categories	Example	Number of Complaints 2024-25
Professional behaviour	Staff* attitude	Failure to demonstrate values such as empathy, respect, fairness, courtesy, extra mile; cultural competency	3
Professional behaviour	Staff* competency	Failure to action service request; poorly informed decisions; incorrect or incomplete service provided	0
Professional behaviour	Staff* knowledge	Lack of service specific knowledge; incomplete or out-of-date knowledge	0
Communication	Communication quality	Inadequate, delayed or absent communication with customer	1
Communication	Confidentiality	Customer's confidentiality or privacy not respected; information shared incorrectly	0
Service delivery	Systems/technology	System offline; inaccessible to customer; incorrect result/information provided; poor system design	1
Service delivery	Access to services	Service difficult to find; location poor; facilities/ environment poor standard; not accessible to customers with disabilities	1
Service delivery	Process	Processing error; incorrect process used; delay in processing application; process not customer responsive	0
Policy	Policy application	Incorrect policy interpretation; incorrect	0

		policy applied; conflicting policy advice given	
Policy	Policy content	Policy content difficult to understand; policy unreasonable or disadvantages customer	0
Service quality	Information	Incorrect, incomplete, out-dated or inadequate information; not fit for purpose	1
Service quality	Access to information	Information difficult to understand, hard to find or difficult to use; not plain English	0
Service quality	Timeliness	Lack of staff punctuality; excessive waiting times (outside of service standard); timelines not met	0
Service quality	Safety	Maintenance; personal or family safety; duty of care not shown; poor security service/ premises; poor cleanliness	1
Service quality	Service responsiveness	Service design doesn't meet customer needs; poor service fit with customer expectations	1
No case to answer	No case to answer	Third party; customer misunderstanding; redirected to another agency; insufficient information to investigate	1
		Total	10

Additional Metrics	Total
Number of positive feedback comments	945
Number of negative feedback comments	44
Total number of feedback comments	989

% complaints resolved within policy timeframes	100%
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Data for previous years is available at: <https://data.sa.gov.au/data/organization/art-gallery-of-south-australia>

Service Improvements

Customer complaints and feedback are received through various channels; email, telephone, the Visitor Comment Book and in person to an AGSA team member or recorded through a Visitor Feedback Form.

Visitor feedback highlighted areas of improvement, including clarity and positioning of wall text, subjective responses to art exhibitions, and interaction with security staff. These insights will inform our approach to future audience engagement strategies.

**Reference to staff also includes volunteers and contracted staff.*

Compliance Statement

Art Gallery of South Australia is compliant with Premier and Cabinet Circular 039 – complaint management in the South Australian public sector	Y
Art Gallery of South Australia has communicated the content of PC 039 and the agency's related complaints policies and procedures to employees.	Y

Appendix 1: Audited financial statements 2024-25

INDEPENDENT AUDITOR'S REPORT



Government of South Australia

Audit Office of South Australia

Level 9
State Administration Centre
200 Victoria Square
Adelaide SA 5000
Tel +618 8226 9640
ABN 53 327 061 410
enquiries@audit.sa.gov.au
www.audit.sa.gov.au

**To the Chair
Art Gallery Board**

Opinion

I have audited the financial report of the Art Gallery Board for the financial year ended 30 June 2025.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the Art Gallery Board as at 30 June 2025, its financial performance and its cash flows for the year then ended in accordance with relevant Treasurer's Instructions issued under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards – Simplified Disclosures.

The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2025
- a Statement of Financial Position as at 30 June 2025
- a Statement of Changes in Equity for the year ended 30 June 2025
- a Statement of Cash Flows for the year ended 30 June 2025
- notes, comprising material accounting policy information and other explanatory information
- a Certificate from the Chair, the Director and the Chief Financial Officer.

Basis for opinion

I conducted the audit in accordance with the *Public Finance and Audit Act 1987* and Australian Auditing Standards. My responsibilities under those standards are further described in the 'Auditor's responsibilities for the audit of the financial report' section of my report. I am independent of the Art Gallery Board. The *Public Finance and Audit Act 1987* establishes the independence of the Auditor-General. In conducting the audit, the relevant ethical requirements of APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* have been met.

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

Responsibilities of the Director and the members of the Art Gallery Board for the financial report

The Director is responsible for the preparation of the financial report that gives a true and fair view in accordance with relevant Treasurer's Instructions issued under the provisions of the *Public Finance and Audit Act 1987* and the Australian Accounting Standards – Simplified Disclosures, and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Director is responsible for assessing the entity's ability to continue as a going concern, taking into account any policy or funding decisions the government has made which affect the continued existence of the entity. The Director is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the assessment indicates that it is not appropriate.

The members of the Art Gallery Board are responsible for overseeing the entity's financial reporting process.

Auditor's responsibilities for the audit of the financial report

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987* and section 20(3) of the *Art Gallery Act 1939*, I have audited the financial report of the Art Gallery Board for the financial year ended 30 June 2025.

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, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control

- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Art Gallery Board's internal control
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Director
- conclude on the appropriateness of the Director's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify the opinion. My conclusion is based on the audit evidence obtained up to the date of the auditor's report. However, future events or conditions may cause an entity to cease to continue as a going concern
- evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

My report refers only to the financial report described above and does not provide assurance over the integrity of electronic publication by the entity on any website nor does it provide an opinion on other information which may have been hyperlinked to/from the report.

I communicate with the Director and members of the Art Gallery Board about, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during the audit.



Daniel O'Donohue
Deputy Auditor-General

29 September 2025

Art Gallery Board

Financial Statements

For the year ended 30 June 2025

Art Gallery Board
Certification of the Financial Statements
for the year ended 30 June 2025

We certify that the:

- financial statements of the Art Gallery Board:
 - are in accordance with the accounts and records of the Board;
 - comply with relevant Treasurer's Instructions;
 - comply with relevant accounting standards; and
 - present a true and fair view of the financial position of the Board at the end of the financial year and the result of its operations and cash flows for the financial year.
- internal controls employed by the Art Gallery Board for the financial year over its financial reporting and its preparation of financial statements have been effective.



Sandy Verschoor
Chair

29 September 2025



Jason Smith
Director

29 September 2025



Lisa Lew
Chief Financial Officer

29 September 2025

Art Gallery Board
Statement of Comprehensive Income
for the year ended 30 June 2025

	Note	2025 \$'000	2024 \$'000
Income			
Fees and charges	3.1	1 093	1 500
Grants and subsidies	3.2	22 501	13 661
Investment income	3.3	3 378	4 032
Resources received free of charge	3.5	6 948	3 829
Sale of goods	3.6	912	1 285
Rent and facilities hire		94	207
Other income	3.7	864	579
Total income		35 790	25 093
Expenses			
Staff related expenses	4.1	7 918	7 967
Supplies and services	4.2	8 749	9 671
Net loss from the disposal of property plant and equipment and heritage collections	3.4	39	-
Accommodation and facilities	4.3	3 310	3 500
Depreciation and amortisation	5.5, 5.7	1 414	1 234
Total expenses		21 430	22 372
Net result		14 360	2 721
Other comprehensive income			
Items that will not be reclassified to net result			
Changes in property, plant and equipment asset revaluation surplus		7 510	9 930
Gain on sale of investments classified as fair value through other comprehensive income	3.4	175	84
Changes in fair value of investments classified as fair value through other comprehensive income	5.4	4 660	3 096
Total other comprehensive income		12 345	13 110
Total comprehensive result		26 705	15 831

The accompanying notes form part of these financial statements. The net result and total comprehensive result are attributable to the SA Government as owner.

Art Gallery Board
Statement of Financial Position
as at 30 June 2025

	Note	2025 \$'000	2024 \$'000
Current assets			
Cash and cash equivalents	5.2	16 290	4 690
Receivables	5.3	1 119	1 777
Inventories		434	405
Total current assets		17 843	6 872
Non-current assets			
Receivables	5.3	5	3
Investments	5.4	60 754	55 262
Property, plant and equipment	5.5	46 692	39 992
Intangible assets	5.7	-	6
Heritage collections	5.8	828 458	825 170
Total non-current assets		935 909	920 433
Total assets		953 752	927 305
Current liabilities			
Payables	6.2	1 035	1 235
Other financial liabilities	6.3	-	4
Staff related liabilities	6.4	791	780
Provisions	6.5	46	51
Other non-financial liabilities	6.6	17	-
Total current liabilities		1 889	2 070
Non-current liabilities			
Other financial liabilities	6.3	-	6
Staff related liabilities	6.4	1 027	1 048
Provisions	6.5	173	223
Total non-current liabilities		1 200	1 277
Total liabilities		3 089	3 347
Net assets		950 663	923 958
Equity			
Asset revaluation surplus		384 173	376 663
Investment reserve		12 282	7 622
Retained earnings		554 208	539 673
Total equity		950 663	923 958

The accompanying notes form part of these financial statements. The total equity is attributable to the SA Government as owner.

Art Gallery Board
Statement of Changes in Equity
for the year ended 30 June 2025

	Asset revaluation surplus \$'000	Investment reserve \$'000	Retained earnings \$'000	Total equity \$'000
Balance at 1 July 2023	366 733	4 526	536 868	908 127
Net result for 2023-24	-	-	2 721	2 721
Gain on sale of investments classified as fair value through other comprehensive income	-	84	-	84
Transfer of revaluation gain on sale of investments from investment reserve to retained earnings	-	(84)	84	-
Fair value movement of investments classified as fair value through other comprehensive income	-	3 096	-	3 096
Gain on revaluation of property, plant and equipment during 2023-2024	9 930	-	-	9 930
Total comprehensive result for 2023-24	9 930	3 096	2 805	15 831
Balance at 30 June 2024	376 663	7 622	539 673	923 958
Net result for 2024-25	-	-	14 360	14 360
Gain on sale of investments classified as fair value through other comprehensive income	-	175	-	175
Transfer of revaluation gain on sale of investments from investment reserve to retained earnings	-	(175)	175	-
Fair value movement of investments classified as fair value through other comprehensive income	-	4 660	-	4 660
Gain on revaluation of property, plant and equipment during 2024-2025	7 510	-	-	7 510
Total comprehensive result for 2024-25	7 510	4 660	14 535	26 705
Balance at 30 June 2025	384 173	12 282	554 208	950 663

The accompanying notes form part of these financial statements. All changes in equity are attributable to the SA Government as owner.

Art Gallery Board
Statement of Cash Flows
for the year ended 30 June 2025

	Note	2025 \$'000	2024 \$'000
Cash flows from operating activities			
<u>Cash inflows</u>			
Grants and funding		22 758	13 371
Fees and charges		1 086	1 599
Investment receipts		3 446	3 473
Bequests and donations		2 373	1 110
Sale of goods		1 331	1 311
Rent and facilities hire		105	171
GST recovered		566	398
Other receipts		895	482
<u>Cash outflows</u>			
Staff related payments		(7 988)	(7 989)
Payments for supplies and services		(7 324)	(8 228)
Payments for accommodation and facilities		(3 416)	(3 614)
Net cash from operating activities		13 832	2 084
Cash flows from investing activities			
<u>Cash inflows</u>			
Proceeds from sales/maturities of investments		2 949	3 588
Proceeds from sales of property, plant and equipment		1	-
<u>Cash outflows</u>			
Purchase of heritage collections		(1 115)	(4 190)
Purchase of investments		(3 423)	(3 388)
Purchase of property, plant and equipment		(637)	(972)
Net cash from used in investing activities		(2 225)	(4 962)
Cash flows from financing activities			
<u>Cash outflows</u>			
Repayment of principal portion of lease liabilities		(7)	(3)
Net cash from used in financing activities		(7)	(3)
Net decrease in cash and cash equivalents		11 600	(2 881)
Cash and cash equivalents at the beginning of the reporting period		4 690	7 571
Cash and cash equivalents at the end of the reporting period	5.2	16 290	4 690

The accompanying notes form part of these financial statements.

Art Gallery Board

Notes to and forming part of the financial statements

For the year ended 30 June 2025

1. About the Art Gallery Board

The Art Gallery Board (the Board) is a not-for-profit statutory authority of the State of South Australia, established pursuant to section 4 of the *Art Gallery Act 1939* (the Act). The Board is charged with the management of the Art Gallery of South Australia (AGSA) under the Act.

The financial statements include all controlled activities of the Board including the AGSA Foundation.

1.1. Basis of preparation

These financial statements are general purpose financial statements prepared in accordance with:

- section 23 of the *Public Finance and Audit Act 1987*;
- Treasurer's Instructions and accounting policy statements issued by the Treasurer under the *Public Finance and Audit Act 1987*; and
- relevant Australian Accounting Standards, applying simplified disclosures.

The financial statements have been prepared based on a 12 month reporting period and presented in Australian currency. All amounts in the financial statements and accompanying notes have been rounded to the nearest thousand dollars (\$'000). The historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured.

Assets that are to be sold, consumed, or realised as part of the normal operating cycle have been classified as current assets. Liabilities that are due to be settled within 12 months after the end of the reporting period or for which the Board has no right to defer the settlement for at least 12 months after the end of the reporting period are classified as current liabilities. All other assets and liabilities are classified as non-current.

The Board is dependent on a State Government grant for its operations.

Material accounting policies are set out throughout the notes.

The Board is not subject to Income Tax. The Board is liable for Payroll Tax, Fringe Benefits Tax (FBT), Goods and Services Tax (GST) and the Emergency Services Levy (ESL).

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

- when the GST incurred on a purchase of goods or services is not recoverable from the Australian Taxation Office (ATO), in which case the GST is recognised as part of the cost of acquisition of the asset or as part of the expense item applicable; and
- receivables and payables, which are stated with the amount of GST included.

The Board is grouped with the Department of the Premier and Cabinet (DPC) for GST purposes, and accordingly DPC prepares the Business Activity Statement on behalf of the Board via the grouping provisions of the GST legislation. Notwithstanding the use of these grouping provisions, intercompany cash alignment occurs to ensure the Board either recovers the net amount of GST recoverable from or disburses the amount payable to the ATO from DPC.

Cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flow arising from investing and financing activities, which is recoverable from, or payable to the ATO from DPC is classified as part of operating cash flows.

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

1.2. Objectives and Programs

The objectives of the Board are to:

- collect heritage and contemporary works of art of aesthetic excellence and cultural or regional significance
- ensure the preservation and conservation of the Gallery's collections
- display the collections and to program temporary exhibitions
- research and evaluate the collections and to make the collections and documentation accessible to others for the purposes of research and as a basis for teaching and communications
- document the collections within a central cataloguing system
- provide interpretative information about collection displays and temporary exhibitions and other public programs
- promote the Gallery's collections and temporary exhibitions
- ensure that the Gallery's operations, resources and commercial programs are managed efficiently and responsibly
- advise the South Australian Government on the allocation of South Australian resources to works of art, art collections, art museums and art associations

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

2. Board and committees

2.2. Key management personnel

Key management personnel of the Board during the year include the Minister for Arts (the Minister), the Chair and seven board members, the Director, Deputy Director, Assistant Director, Artistic Programs, Head of Corporate Services, and Chief Financial Officer, who have responsibility for the strategic direction and management of the Board.

Total compensation for the key management personnel was \$738 000 (2024: \$842 000). This amount excludes salaries and other benefits the Minister for the Arts receives. The Minister's remuneration and allowances are set by the *Parliamentary Remuneration Act 1990* and the Remuneration Tribunal of SA respectively and are payable from the Consolidated Account (via the Department of Treasury and Finance) (DTF) under section 6 of the *Parliamentary Remuneration Act 1990*.

There were no transactions to disclose for key management personnel and related parties during the reporting period.

2.3. Board and committee members

Members during the 2024-25 financial year were:

Art Gallery Board

S Verschoor (Chair)

A Tisato

KW Watkins AM

M Roderick

M Webster

M Silva AM

A Baker

A Nunn (Retired 1 December 2024)

Board and committee remuneration

The number of members whose remuneration received or receivable falls within the following bands:

	2025	2024
\$0	-	-
\$1 - \$19 999	8	10
Total number of members	8	10

The total remuneration received or receivable by members was \$38 000 (2024: \$27 000). Remuneration of members includes all costs paid/payable to board members, such as sitting fees, superannuation contributions, salary sacrifice benefits, fringe benefits and any related fringe benefits tax paid.

In accordance with DPC Circular No.016, government employees did not receive any remuneration for board and committee duties during the reporting period.

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

3. Income

3.1. Fees and charges

	2025	2024
	\$'000	\$'000
Fees for services	280	152
Admissions to temporary exhibitions	813	1 348
Total fees and charges	1 093	1 500

The Board recognises revenue from:

- Admission to temporary exhibitions: General entry to the Gallery is free however charges apply for some exhibitions. Revenue from entry is recognised at a point in time when the performance obligation is discharged, which is once entry is granted.
- Fees for services include image handling fees, usage fees for film/television/internet/publication, furnishing loans, public programs, workshops and seminars. Revenue from these services is recognised on a time and material basis as services are provided.

Some revenues have been received before the services are provided and are reported as contract liabilities until revenue is recognised.

3.2. Grants and subsidies

	2025	2024
	\$'000	\$'000
Commonwealth-sourced grants		
Commonwealth Government grants	571	313
Total commonwealth-sourced grants	571	313
SA Government grants and subsidies		
Recurrent operating grant	8 421	8 544
State Government grants	3 517	401
Other once-off funding	7 412	768
Total SA Government grants and subsidies	19 350	9 713
Other grants and subsidies		
External grants	2 580	3 635
Total other grants and subsidies	2 580	3 635
Total grants and subsidies	22 501	13 661

Recurrent operating grants from DPC and other State Government grants are recognised as income on receipt. Other external grants are recognised as income when the performance obligations are satisfied. Where there are no sufficiently specific performance obligations linked to the grant, the income is recognised on receipt.

Commonwealth Government grants are recognised as income on receipt. Obligations for these grants are required to be met by the State of South Australia. For accounting purposes, the obligations under the funding arrangements do not sit with the Board. The Commonwealth has provided funding to the State for the Adelaide Biennial of Australian Art and Tarnanthi.

Other once-off funding provided in 2024-25 was from DPC to resolve the cash deficit in the Section 21 Interest Bearing Deposit account used to account for commercial activities.

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

3.3. Investment income

	2025	2024
	\$'000	\$'000
Dividends	1 597	1 683
Dividend imputation credits	536	591
Trust Distributions	736	852
Interest income	388	372
Gain on market value movement of investments held at FV through P&L	120	534
Other	1	-
Total investment income	3 378	4 032

The majority of the investment income is derived from investments acquired through bequests and donations which may have specific terms and conditions attached.

Interest income includes interest earned on the Board's interest bearing deposit account with the Treasurer. It is the Board's opinion that an additional \$853,000 is owed to the Board. While this additional amount has not been recognised in this financial report, the Board is continuing to pursue payment of the \$853,000 from the Department of Treasury and Finance. Payment of this additional interest is dependent on the approval of the Treasurer.

3.4. Net gain / (loss) from the disposal of non-current assets

	2025	2024
	\$'000	\$'000
Heritage collections		
Proceeds from disposal	-	-
Less carrying amount assets deaccessioned	(40)	-
Net gain/(loss) from heritage collections	(40)	-
Property, plant and equipment		
Proceeds from disposal	1	-
Less carrying amount assets disposed	-	-
Net gain/(loss) from disposal of property, plant and equipment	1	-
Net loss from disposal of property, plant and equipment and heritage collections	(39)	-
Investments		
Proceeds from disposal	2 949	3 588
Less value on sale of investments classified as fair value through other comprehensive income	(2 774)	(3 504)
Net gain / (loss) from the disposal of investments	175	84
Total assets		
Total proceeds from disposal	2 950	3 588
Less total carrying amount assets disposed	(2 814)	(3 504)
Total net gain / (loss) from the disposal of non-current assets	136	84

The net gain / (loss) from the disposal of investments relates to equity instruments which are designated at fair value through other comprehensive income. On disposal of these equity instruments the gain / (loss) is recognised through other comprehensive income in the investment reserve.

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

3.5. Resources received free of charge

	2025 \$'000	2024 \$'000
Bequests	839	16
Donations	1 456	897
Donations of heritage assets	2 417	804
Cash sponsorships	127	197
In-kind sponsorships	310	316
Conservation services	1 209	1 217
Audit services provided by the Audit Office of South Australia	63	-
Valuation paid for by the DPC	8	-
Services received free of charge - ICT services - DPC	100	96
Services received free of charge - Shared Services SA	182	248
Services received free of charge - Media Monitoring - DPC	39	38
Rent at Netley Commercial Park	198	-
Total resources received free of charge	6 948	3 829

Bequests and donations can only be used in accordance with the terms and conditions attributable. Therefore, depending on the terms and conditions, this income is not available for the operating activities of the Board.

Cash sponsorships are recognised on receipt and in-kind sponsorships are recognised in the period in which the services are provided.

Contributions of services are recognised only when a fair value can be determined reliably, and the services would be purchased if they had not been donated.

The Board receives Financial Accounting, Taxation, Payroll, Accounts Payable and Accounts Receivable services from Shared Services SA free of charge. ICT, media monitoring and asset valuation services were received from the DPC free of charge. The Board also receives audit services free of charge from the Audit Office of South Australia in relation to work performed under the *Public Finance and Audit Act 1987*. A corresponding expense is recognised in the financial statements. No other services were provided by the Audit Office of South Australia.

As of 1st of July 2024, the contractual commitment for the Netley off-site storage's gross rental has been transferred to the Department of the Premier and Cabinet.

Under an arrangement with Artlab Australia, a division of the DPC, Artlab Australia receives SA Government appropriation to perform conservation services on the Board's heritage collections. The value of this work performed is recognised as resources received free of charge in income and a corresponding amount has been included as conservation work expenditure in note 4.2 supplies and services.

3.6. Sale of goods

Revenue from the sale of goods related to store sales e.g. merchandise, cards, books, is recognised when the item is provided/delivered to the customer. Refunds would only be provided for faulty goods. Based on experience, no material refunds are expected to occur and therefore no related provision is made for any sale of goods.

3.7. Other income

	2025 \$'000	2024 \$'000
Other receipts	726	528
Insurance recoveries	138	51
Total other income	864	579

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

4. Expenses

4.1. Staff related expenses

	2025	2024
	\$'000	\$'000
Salaries and wages	5 853	6 017
Annual leave	541	536
Superannuation	732	726
Payroll tax	364	369
Long service leave	222	209
Other staff related expenses	81	117
Skills and experience retention leave	26	25
Workers compensation expenses	(23)	(54)
Board fees	38	22
Targeted voluntary separation payments	84	-
Total staff related expenses	7 918	7 967

Superannuation

The Board's employees are employed under Part 7 of the *Public Sector Act*. The superannuation expense represents the Board's contribution to superannuation plans in respect of current services of current staff.

Staff remuneration

The number of staff whose remuneration received or receivable falls within the following bands:

	2025	2024
	No	No
\$191 001 to \$211 000	1	-
\$291 001 to \$311 000	-	1
Total	1	1

The total remuneration received or receivable by those staff for the year was \$193 000 (2024: \$307 000).

The table includes all staff who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of staff reflects all costs of employment including salaries and wages, payments in lieu of leave, superannuation contributions, termination payments salary sacrifice benefits, fringe benefits and any related fringe benefits tax paid.

Targeted voluntary separation packages (TVSPs)

The number of staff who received a TVSP during the reporting period was 1 (2024: nil).

	2025	2024
	\$'000	\$'000
Amounts paid to separated employees:		
Targeted voluntary separation packages	70	-
Leave paid to separated employees	14	-
	84	-
Recovery from DTF	-	-
Net cost to the Board	84	-

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

4.2. Supplies and services

	2025	2024
	\$'000	\$'000
Marketing and promotion	1 308	2 015
Conservation work	1 262	1 288
Fees	904	219
Contractors	801	1 137
Administration expenses	645	644
Insurance and risk management	616	513
Information technology and communication charges	509	513
Freight, courier, postage	404	637
Cost of goods sold	342	330
Minor equipment purchases and leasing	289	293
Business services charge	182	243
Materials	169	215
Maintenance	165	227
Travel and accommodation	130	472
Storage	85	92
Audit fees	63	63
Preservation activities	56	99
Catering	49	108
Motor vehicle expenses	25	31
Consultants	12	11
Inventory written-off	(4)	1
Other	737	520
Total supplies and services	8 749	9 671

4.3. Accommodation and facilities

	2025	2024
	\$'000	\$'000
Security	1 790	1 815
Facilities	586	751
Utilities	694	719
Accommodation	240	215
Total accommodation and facilities	3 310	3 500

A part of the accommodation is provided by the Department for Infrastructure and Transport under Memoranda of Administrative Arrangement issued in accordance with Government-wide accommodation policies. These arrangements do not meet the definition of a lease and accordingly are expensed. Most of the Board's accommodation is owned. Refer note 5.5.

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

5. Assets

5.1. Financial assets

	2025	2024
	\$'000	\$'000
Financial assets measured at amortised cost		
Cash and cash equivalents	16 290	4 690
Contractual receivables	229	640
Total financial assets measured at amortised cost	16 519	5 330
Financial assets measured at fair value through profit and loss		
Debt instruments	15 312	13 591
Total financial assets measured at fair value through profit and loss	15 312	13 591
Financial assets measured at fair value through other comprehensive income		
Equity instruments	45 442	41 671
Total financial assets measured at fair value through other comprehensive income	45 442	41 671
Total financial assets	77 273	60 592

5.2. Cash and cash equivalents

	2025	2024
	\$'000	\$'000
Deposits with banks	5 351	4 803
Deposits with the Treasurer	10 935	(117)
Cash on hand	4	4
Total cash and cash equivalents	16 290	4 690

Deposits with the Treasurer

The deposits with the Treasurer are held in two bank accounts:

- Section 21 Non-Interest Bearing Deposit Account – Art Gallery of SA: This is an account for the operating activities of the Board (-\$5.077 million).
- Section 21 Interest Bearing Deposit Account – Art Gallery of SA: This is an account to record bequests, donations and commercial activities (\$16.012 million).

The majority of deposits that are held in the Section 21 Interest Bearing Deposit Account – Art Gallery of SA are for bequests and donations may have specific terms and conditions attached. Therefore, depending on the terms and conditions, the cash is not available for the operating activities of the Board.

Deposits with banks

Deposits with Macquarie Bank comprises cash related to the James and Diana Ramsay Bequest, which is managed by Knightsbridge Wealth Management, who are appointed by the James and Diana Ramsay Fund. Access is in accordance with the terms and conditions attributable to the bequest and is not available for the operating activities of the Board. Other deposits are funds held with the Bank of South Australia (Bank SA). Depending on the terms and conditions of the bequests and donations, the cash is not available for the operating activities of the Board.

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

5.2. Cash and cash equivalent (continued)

Interest rate risk

Interest is calculated based on the average daily balances of the interest-bearing funds. The interest-bearing funds of the Board are held in the section 21 interest bearing account titled the Art Gallery Board Account, the Macquarie Bank account related to the James and Diana Ramsay Bequest and the Bank SA account related to the AGSA Foundation.

5.3. Receivables

	2025	2024
	\$'000	\$'000
Current		
Contractual receivables		
Trade receivables	229	640
Total contractual receivables	229	640
Statutory receivables		
Workers compensation recoveries	1	1
GST input tax recoverable from DPC	60	125
Total statutory receivables	61	126
Prepayments	43	36
Accrued investment income	786	975
Total current receivables	1 119	1 777
Non-current		
Statutory receivables		
Workers compensation recoveries	5	3
Total non-current receivables	5	3
Total receivables	1 124	1 780

All receivables are non-interest bearing. They are held with the objective of collecting the contractual cash flows.

Contractual receivables

Contractual receivables arise in the normal course of selling goods and services to other government agencies and to the public. Contractual receivables are normally settled within 30 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement.

Impairment losses relate to contracts with customers external to SA Government.

Statutory receivables

Statutory receivables do not arise from contracts with customers. They are related to taxes and tax equivalents as well as statutory fees and charges. Statutory receivables are recognised and measured similarly to contractual receivables. Statutory receivables are not financial assets.

Workers compensation recoveries are related to the interim benefits receivable from employees pursuant to Section 32(3) of *Return to Work Act 2014*. This receivable is recognised when the relevant employees' claims are rejected.

Allowance for impairment loss on receivables

No allowance for impairment losses has been recognised in 2024-25.

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

5.4. Investments

	2025 \$'000	2024 \$'000
Investments classified as fair value through other comprehensive income		
Listed equity instruments designated at fair value through other comprehensive income	45 442	41 671
Investments classified as fair value through profit and loss		
Listed debt instruments mandatorily measured at fair value through profit and loss	15 312	13 591
Total non-current investments	60 754	55 262
Total investments	60 754	55 262

Equity instruments are designated at fair value through other comprehensive income (FV through OCI) with all changes in fair value being taken to the investment reserve. On disposal of these equity investments, any related balance within the investment reserve is reclassified to retained earnings. The debt instruments are designated at fair value through profit and loss (FV through P&L) with all changes in fair value going through profit and loss. On disposal of these debt instruments, any gains or losses are recognised in profit and loss.

Dividends arising from all investments are recognised in the statement of comprehensive income.

The majority of investments are acquired through bequests and donations which may have specific terms and conditions attached. Therefore, depending on the terms and conditions, the investments are not available for the operating activities of the Board.

Investment reconciliation

	2025 \$'000	2024 \$'000
Shares and other direct investments in companies		
Carrying amount at the beginning of period	55 262	51 747
Additions at cost	3 486	3 388
Disposals at fair value	(2 774)	(3 504)
Revaluation of investments classified as FV through OCI	4 660	3 096
Revaluation of investments classified as FV through P&L	120	534
Other	-	1
Total non-current investments	60 754	55 262
Total investments	60 754	55 262

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

5.5. Property, plant and equipment

Reconciliation 2024-25

Carrying amount at the beginning of the period

	Land	Buildings and improvements	Plant and equipment	Work in Progress	Computer equipment	Right of Use Vehicles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Additions	14 240	24 388	216	1 098	41	9	39 992
Depreciation	-	88	28	486	-	35	637
Transfer to/(from) capital works in progress	-	(1 331)	(69)	-	(4)	(7)	(1 411)
Disposals	-	1 559	15	(1 571)	-	-	3
Revaluation	7 810	-	-	-	-	(37)	(37)
Other	-	(300)	-	-	-	-	7 510
	-	(2)	-	-	-	-	(2)
Carrying amount at the end of the period	22 050	24 402	190	13	37	-	46 692

Gross carrying amount

Gross carrying amount	22 050	77 035	1 032	13	54	-	100 184
Accumulated depreciation	-	(52 633)	(842)	-	(17)	-	(53 492)
Carrying amount at the end of the period	22 050	24 402	190	13	37	-	46 692

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

5.5. Property, plant and equipment (continued)

Property, plant and equipment with a value equal to or in excess of \$10 000 is capitalised, otherwise it is expensed. Property, plant and equipment is recorded at fair value.

Revaluation is undertaken on a regular cycle as detailed below. If at any time management considers that the carrying amount of an asset materially differs from its fair value, then the asset will be revalued regardless of when the last valuation took place.

Land and buildings

An independent valuation of land, buildings and improvements was performed as at 30 June 2025 by a Certified Practising Valuer from Liquid Pacific Asset Consultants.

Fair value of land has been determined using the market approach. The valuation was based on recent market transactions for similar land in the area and includes adjustment for factors specific to the land such as size and location. For land classified as restricted in use, fair value was determined by applying an adjustment to reflect the restriction.

The fair value of buildings was determined using current replacement cost, due to there not being an active market. The current replacement cost considered the need for ongoing provision of government services, specialised nature and restricted use of the assets, their size, condition and location.

The valuation used estimates about construction materials that would be required to replace the buildings, information about current construction costs were derived from building costs guides / internal records such as recent tender documents, construction invoices etc. and the estimated useful life due to age and condition of the building.

Plant and equipment

All items of plant and equipment that had a fair value at the time of acquisition less than \$1.5 million or had an estimated useful life of no less than three years have not been revalued in accordance with APS 116.D. The carrying value of these items is deemed to approximate fair value.

Review of accounting estimates

Assets' residual values, useful lives and depreciation/amortisation methods are reviewed and adjusted if appropriate, on an annual basis. Changes in the expected useful life or the expected pattern of consumption of future economic benefits embodied in the asset are accounted for prospectively by changing the time period or method, as appropriate.

Useful Life

Depreciation and amortisation are calculated on a straight-line basis over the estimated useful life of the following classes of assets as follows:

Class of asset	Useful life (years)
Buildings and improvements	20 to 100
Plant and equipment	3 to 20
Right-of-use vehicles	Lease term
Intangibles	5

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

5.6. Property, plant and equipment leased by the Board

Right-of-use assets leased by the Board as lessee are measured at cost and there were no indications of impairment.

The Board has two motor vehicle leases with SAFA. The motor vehicle leases are non-cancellable, with rental payments monthly in arrears. The motor vehicle lease terms can range from three years (60,000km) up to five years (100,000km) and no variable lease payments are provided for in the lease agreements. A maturity analysis of lease liabilities related to the right-of-use assets are disclosed in note 6.3.

Effective 1 April 2025, motor vehicle lease contractual arrangements with the South Australian Government Financing Authority (SAFA) Fleet are no longer accounted for under AASB 16 Leases. From 1 April 2025, SAFA Fleet motor vehicle lease payments were recorded directly in the Income Statement. All related right-of-use assets (ROU) and liabilities up to 31 March 2025 were derecognised in accordance with the changes.

5.7. Intangible assets

Intangible assets are initially measured at cost and are tested for indications of impairment at each reporting date. Following initial recognition, intangible assets are carried at cost less accumulated amortisation and any accumulated impairment losses.

The acquisition of or internal development of software is capitalised only when the expenditure meets the definition and recognition criteria and when the amount of expenditure is greater than or equal to \$10 000.

Reconciliation 2024-25

	Computer software	Work in progress	Total
	\$'000	\$'000	\$'000
Carrying amount at the beginning of the period	3	3	6
Transfers	-	(3)	(3)
Amortisation	(3)	-	(3)
Carrying amount at the end of the period	-	-	-
Gross carrying amount			
Gross carrying amount	218	-	218
Accumulated amortisation	(218)	-	(218)
Carrying amount at the end of the period	-	-	-

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

5.8. Heritage collections

	2025			2024		
	At	At cost	Total	At	At cost	Total
	valuation			valuation		
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Australian Art	237 919	1 671	239 590	237 919	1 546	239 465
Decorative Arts and Design	44 875	967	45 842	44 875	898	45 773
Asian Art	27 248	908	28 156	27 248	673	27 921
Aboriginal and Torres Strait Islander Art	28 142	800	28 942	28 142	457	28 599
Contemporary Art	47 652	4 953	52 605	47 652	2 525	50 177
International Art Pre-1980	360 468	1 612	362 080	360 468	1 612	362 080
Prints, drawings and photographs	54 540	693	55 233	54 540	622	55 162
Numismatics (coins)	11 620	-	11 620	11 620	-	11 620
Philatelic material (stamps)	1 007	-	1 007	1 007	-	1 007
Library	3 329	54	3 383	3 329	37	3 366
Total heritage collections	816 800	11 658	828 458	816 800	8 370	825 170

Reconciliation 2024-25

	Opening	Additions	Deaccession	Closing
	balance			balance
	\$'000	\$'000	\$'000	\$'000
Australian Art	239 465	125	-	239 590
Decorative Arts and Design	45 773	69	-	45 842
Asian Art	27 921	235	-	28 156
Aboriginal and Torres Strait Islander Art	28 599	383	(40)	28 942
Contemporary Art	50 177	2 428	-	52 605
International Art Pre-1980	362 080	-	-	362 080
Prints, drawings and photographs	55 162	71	-	55 233
Numismatics (coins)	11 620	-	-	11 620
Philatelic material (stamps)	1 007	-	-	1 007
Library	3 366	17	-	3 383
Total as at 30 June 2025	825 170	3 328	(40)	828 458

Heritage collections are not depreciated

Heritage collections are kept under special conditions to reduce physical deterioration, and they are anticipated to have very long and indeterminate useful lives. No amount for depreciation has been recognised, as their service potential has not, in any material sense, been consumed during the reporting period.

Valuation of heritage collections

The heritage collections are large and diverse. They include many items for which valuations are complex, given considerations of market value and their uniqueness. The heritage collections are independently valued every six years. The collections were last valued as at 30 June 2022.

Due to the size and nature of the art collection all high value assets (greater than \$350 000) were valued individually with the remainder of the art collection valued by establishing an average value through the random sampling of items in each collection.

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

5.8. Heritage collections (continued)

The valuation was prepared on the basis of fair value. The valuation was carried out in accordance with the International Valuation Standards Framework and the relevant Australian Accounting Standards. The valuers also took into account the relevant guidelines set out in the Australian Framework for the Valuation of Public Sector Collections for General Purpose Financial Reporting issued in November 2018 by the Council of Australasian Museum Directors.

The fair values placed on the heritage items were an estimate of what those items would achieve if they were to be sold in a commercial secondary market environment. The resources used were both secondary market (auction) prices and retail prices (where a secondary market was not available) from within Australia and internationally. The Art Gallery provenance that is associated with each object was also taken into account, giving it greater appeal and validity to the commercial market.

In determining fair value, the Board has taken into account the characteristic of the asset (for example, condition and location of the asset and any restrictions on the sale or use of the asset).

6. Liabilities

6.1. Financial liabilities

	2025 \$'000	2024 \$'000
Financial liabilities measured at amortised cost		
Contractual payables	134	70
Lease liabilities	-	10
Total financial liabilities	134	80

6.2. Payables

	2025 \$'000	2024 \$'000
Current		
Contractual payables	134	70
Accrued expenses	901	1 165
Total current payables	1 035	1 235
Total payables	1 035	1 235

Payables and accrued expenses are recognised for all amounts owing but unpaid. All payables are non-interest bearing.

Contractual payables

Contractual payables are normally settled within 15 days from the date the invoice is received.

Statutory payables

Statutory payables do not arise from contracts. Statutory payables include government taxes and equivalents as well as, statutory fees and charges.

Statutory payables are carried at cost. They are not financial liabilities.

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

6.3. Other financial liabilities

All other financial liabilities are lease liabilities. Lease liabilities have been measured via discounting lease payments using the interest rate implicit in the lease.

Right-of-use assets are disclosed in note 5.6.

A maturity analysis of lease liabilities based on undiscounted gross cash flows is reported in the table below:

	2025	2024
	\$'000	\$'000
Within one year	-	4
Later than one year but not longer than five years	-	6
Total lease liabilities (undiscounted)	-	10

6.4. Staff related liabilities

	2025	2024
	\$'000	\$'000
Current		
Annual leave	458	495
Long service leave	167	140
Skills and experience retention leave	30	28
Accrued salaries and wages	28	12
Staff on-costs	108	105
Total current staff related benefits	791	780
Non-current		
Long service leave	930	951
Staff on-costs	97	97
Total non-current staff related benefits	1 027	1 048
Total staff related liabilities	1 818	1 828

Staff related liabilities are accrued as a result of services provided up to the reporting date that remain unpaid. Apart from long service leave liability, staff related liabilities are measured at nominal amounts.

Salaries and wages, annual leave, skills and experience retention leave (SERL) and sick leave

The liability for salary and wages is measured as the amount unpaid at the reporting date at remuneration rates current at the reporting date.

The annual leave liability and the SERL liability in full are expected to be paid within 12 months and is measured at the undiscounted amount expected to be paid.

Salary inflation rate for annual leave, and skills, experience and retention leave liability changed to 3.2% (2024: 2.4%).

No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by staff is estimated to be less than the annual entitlement for sick leave.

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

6.4. Staff related liabilities (continued)

Long service leave liability

The liability for long service leave is measured as the present value of expected future payments to be made in respect of services provided by staff up to the end of the reporting period using the projected unit credit method.

AASB 119 Employee Benefits (AASB 119) contains the calculation methodology for long service leave liability.

The expected timing and amount of long service leave payments is determined through whole-of-government actuarial calculations, which are based on actuarial assumptions on expected future salary and wage levels, experience of staff departures and periods of service.

The discount rate used in measuring the liability is reflective of the yield on long-term Commonwealth Government bonds. The yield on long-term Commonwealth Government bonds remained unchanged at 4.25% in 2025.

The impact on future periods is impracticable to estimate as the long service leave liability is calculated using a number of demographical and financial assumptions – including the long-term discount rate.

The actuarial assessment performed by DTF resulted in the salary inflation rate remaining unchanged at 3.5% in 2025 for long service leave liability.

Employment on-costs liabilities

Employment on-costs liabilities include payroll tax, Fringe Benefits Tax, Pay As You Go Withholding, ReturnToWorkSA levies and superannuation contributions. They are settled when the respective staff benefits that they relate to are discharged. These on-costs liabilities primarily relate to the balance of leave owing to staff. The estimated proportion of long service leave to be taken as leave, rather than to be paid on termination, affects the amount of on-costs liabilities are recognised as a consequence of long service leave liabilities.

The Board contributes to several State Government and externally managed superannuation schemes. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the respective superannuation schemes. The only liability outstanding at reporting date relates to any contributions due but not yet paid to the respective superannuation schemes.

As a result of an actuarial assessment performed by DTF, the proportion of long service leave taken as leave has remained unchanged at 44% in 2025 and the average factor for the calculation of employer superannuation on-costs has increased from the 2024 rate (11.5%) to 12% in 2025. These rates are used in the employment on-cost calculation. The net financial effect of the changes in the current financial year is immaterial. The impact on future periods is impracticable to estimate.

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

6.5. Provisions

All provisions relate to workers compensation.

	2025	2024
	\$'000	\$'000
<i>Movement in provisions</i>		
Carrying amount at the beginning of the period	274	344
Re-measurement	(55)	(70)
Carrying amount at the end of the period	219	274

A provision has been reported to reflect unsettled workers compensation claims. The workers compensation provision is based on an actuarial assessment of the outstanding liability as at 30 June 2025 provided by a consulting actuary engaged through the Office of the Commissioner of Public Sector Employment. The provision is for the estimated cost of ongoing payments to employees as required under current legislation.

The Board is responsible for the payment of workers compensation claims. However, the Board is able to seek reimbursement for and payment of workers compensation medical redemption costs from DPC that may arise in the future to resolve claims.

6.6. Other non-financial liabilities

	2025	2024
	\$'000	\$'000
Current		
Revenue received in advance	17	-
Total other non-financial liabilities	17	-

Art Gallery Board
Notes to and forming part of the financial statements
For the year ended 30 June 2025

7. Outlook

7.1. Unrecognised commitments

Commitments include operating and outsourcing commitments arising from contractual sources and are disclosed at their nominal value.

The Board's expenditure commitments are for agreements for:

- Security and cleaning

Contractual commitments to acquire property, plant and equipment

	2025	2024
	\$'000	\$'000
Within one year	-	55
Total contractual commitments to acquire property, plant and equipment	-	55

Other contractual commitments

	2025	2024
	\$'000	\$'000
Within one year	2 029	1 951
Later than one year but not longer than five years	2 202	4 245
Total other contractual commitments	4 231	6 196

Contingent rental provisions within the security and cleaning contracts requires the minimum contract payments to be increased by variable operating costs and wage rises. Options exist to renew the contracts for another 12 months.

7.2. Contingent assets and liabilities

Contingent assets and contingent liabilities are not recognised in the Statement of Financial Position, but are disclosed by way of a note and, if quantifiable, are measured at nominal value.

The Board has been named as beneficiary in a number of testamentary bequests. By their nature it is not possible to accurately estimate the amount and timing of these bequests. Amounts paid to the Board as a result of these bequests will be recognised as revenue when revenue recognition criteria are met.

The Board does not have any contingent liabilities as at 30 June 2025.

7.3. Events after the reporting period

There were no events that occurred after the reporting period for the year ended 30 June 2025.

Appendix 2: Works of art acquired in 2024-25

C.L. Allport

born Hobart 1860

died Hobart 1949

The paddlers

1908, London

colour lithograph on grey paper

16.6 x 26.0 cm (image)

25.7 x 31.8 cm (sheet)

Gift of the Allport Library and Museum of Fine Arts, State Library and Archives of Tasmania 2025

Art Gallery of South Australia, Adelaide

photo: Tasmanian Archive and Heritage Office

20252G1



Wendy Hubert

Yindjibarndi people, Western Australia

born Red Hill Station, Guruma Country, Western Australia 1954

Stockmen and the first plane over the Pilbara

2024, Ieramagadu (Roebourne), Western Australia

synthetic polymer paint on canvas

97.0 x 78.0 cm

Acquisition through Tarnanthi: Festival of Contemporary Aboriginal & Torres Strait

Islander Art supported by BHP 2025

Art Gallery of South Australia, Adelaide

© Wendy Hubert, courtesy of Juluwarlu

20252P1



Wendy Hubert

Yindjibarndi people, Western Australia

born Red Hill Station, Guruma Country, Western Australia 1954

Nyun-nhuu-nha

2024, Ieramagadu (Roebourne), Western Australia

synthetic polymer paint on canvas

98.0 x 79.0 cm

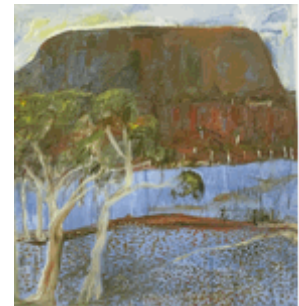
Acquisition through Tarnanthi: Festival of Contemporary Aboriginal & Torres Strait

Islander Art supported by BHP 2025

Art Gallery of South Australia, Adelaide

© Wendy Hubert, courtesy of Juluwarlu

20252P2



Samuel Sweet

born Portsea, Britain 1 May 1825

died Riverton, South Australia, Australia 1886

Panorama of Stanley Street and lower North Adelaide, with the city of Adelaide in the background

c.1877,

albumen-silver photograph

16.3 x 120.5 cm (overall)

J.C. Earl Bequest Fund 2025

Art Gallery of South Australia, Adelaide

20252Ph1



Kamisaka Sekka

Japanese

born Kyoto 1866

died 1942

A thousand butterflies (Chō senshu)

1908, Kyoto, Kyoto prefecture, Japan

woodblock printed book; ink and colour on paper

25.0 x 18.0 cm (overall)

Gift of Scott Johnson through the Art Gallery of South Australia Foundation 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253A1



Giuliana Camerino

born Venice, Italy 1920

died Italy 2010

Trompe l'oeil dress

c.1970's,

polyester and elastane, metal

76.0 cm (diam) (bust)

90.0 cm (diam) (hips)

111.0 cm (centre back)

35.0 cm (shoulder to shoulder)

Gift of Alexandra Hamilton and Airlie Hamilton 2025

Art Gallery of South Australia, Adelaide

20253A10



Emilio Pucci, designer

born Naples, Italy 1914

died Florence, Italy 1992

Pucci, fashion house

operating 1950

Bathers and terry towel shirt, pink pattern design

c.1965-1975, Florence, Italy

cotton, nylon, metal

93.0 cm (diam) (a bust)

65.0 cm (a)

70.0 cm (diam) (b waist)

94.0 cm (diam) (b hips)

62.0 cm (b)

88.0 x 88.0 cm (c)

72.0 (d)

(e)

Gift of Alexandra Hamilton and Airlie Hamilton 2025

Art Gallery of South Australia, Adelaide

20253A11(a&b)



Emilio Pucci, designer

born Naples, Italy 1914

died Florence, Italy 1992

Pucci, fashion house

operating 1950

Cotton set, black and green floral design

c.1965-1975, Florence, Italy

cotton, metal

88.0 cm (diam) (a bust circumference)

64.5 cm (a overall)

70.0 cm (diam) (b waist circumference)

94.0 cm (diam) (b hips)

68.0 cm (b overall)

Gift of Alexandra Hamilton and Airlie Hamilton 2025

Art Gallery of South Australia, Adelaide

20253A12(a&b)



Emilio Pucci, designer
 born Naples, Italy 1914
 died Florence, Italy 1992
 Pucci, fashion house
 operating 1950
Silk set, brown and cream design
 c.1965-1975, Florence, Italy
 silk, cotton, metal
 93.0 cm (diam) (a bust)
 68.0 cm (diam) (b waist)
 90.0 cm (diam) (b hips)
 90.0 x 90.0 (c)
 Gift of Alexandra Hamilton and Airlie Hamilton 2025
 Art Gallery of South Australia, Adelaide
 20253A13(a-c)



Emilio Pucci, designer
 born Naples, Italy 1914
 died Florence, Italy 1992
 Pucci, fashion house
 operating 1950
Cotton set, blue green design
 c.1965-75, Florence, Italy
 cotton, metal
 88.0 cm (diam) (a bust)
 (a)
 70.0 cm (diam) (b waist)
 90.0 cm (diam) (b hips)
 64.0 cm (b)
 Gift of Alexandra Hamilton and Airlie Hamilton 2025
 Art Gallery of South Australia, Adelaide
 20253A14(a&b)



Emilio Pucci, designer
 born Naples, Italy 1914
 died Florence, Italy 1992
 Pucci, fashion house
 operating 1950
Cotton set, yellow and pink flowers design
 c.1965-1975, Florence, Italy
 cotton, metal
 88.0 cm (diam) (a bust)
 64.5 cm (a)
 70.0 cm (diam) (b waist)
 94.0 cm (diam) (b hips)
 68.0 cm (b)
 Gift of Alexandra Hamilton and Airlie Hamilton 2025
 Art Gallery of South Australia, Adelaide
 20253A15(a&b)



Emilio Pucci, designer
 born Naples, Italy 1914
 died Florence, Italy 1992
 Pucci, fashion house
 operating 1950
Jersey dress
 c.1965-1975, Florence, Italy
 silk, metal
 90.0 cm (diam) (bust)
 74.0 cm (diam) (waist)
 137.0 cm (centre back)
 40.5 cm (shoulder to shoulder)
 Gift of Alexandra Hamilton and Airlie Hamilton 2025
 Art Gallery of South Australia, Adelaide
 20253A16



Emilio Pucci, designer
 born Naples, Italy 1914
 died Florence, Italy 1992
 Pucci, fashion house
 operating 1950
Cotton set and scarf, pink pattern design
 c.1965-1975, Florence, Italy
 cotton, metal
 88.0 cm (diam) (a bust)
 70.0 cm (diam) (b waist)
 90.0 cm (diam) (b hips)
 64.0 cm (b)
 Gift of Alexandra Hamilton and Airlie Hamilton 2025
 Art Gallery of South Australia, Adelaide
 20253A17(a-c)



Ki Baitei
 born Kyoto 1734
 died Otsu 1810
Kyūrō's picture album (Kyūrō gafu)
 1797, Kyoto, Kyoto prefecture, Japan
 woodblock printed book; ink on paper
 26.0 x 18.0 cm (overall)
 Gift of Scott Johnson through the Art Gallery of South Australia Foundation 2025
 Art Gallery of South Australia, Adelaide
 photo:Stewart Adams
 20253A2



Ruri Mitsuo
 born Tokyo 1992
Utsutsu kimono: Layered silver (Utsutsu ni kimono: Shirogane kasane)
 2021, Fukuoka, Fukuoka prefecture, Japan
 dyed silk
 147 x 114 cm (overall)
 Gift of Joan Beer through the Art Gallery of South Australia Foundation 2025
 Art Gallery of South Australia, Adelaide
 20253A3



Maggie Hensel-Brown
 born Newcastle, New South Wales 1990
January 24th
 2024, Newcastle, New South Wales
 silk, cotton, linen threads, glass beads
 39.0 x 28.0 cm
 Gift of Alex Hurford, Lucy MacDonald, Kate Jordan-Moore and Tim Potter through the
 Art Gallery of South Australia Foundation 2025
 Art Gallery of South Australia, Adelaide
 © the artist
 20253A4



Pierre Mukeba
 born Bukavu, Democratic Republic of the Congo 1995
For Sale
 2017, Adelaide
 fibre-tipped pen, synthetic polymer paint, cotton and appliqué on canvas
 500.0 x 235.0 cm
 Gift of Tiffany Wood and Matthias Arndt, ARNT Collection and the Art Gallery of South
 Australia Contemporary Collectors 2025
 Art Gallery of South Australia, Adelaide
 20253A5



Nicol & Ford , fashion house

born Sydney operating 2014-

Lilian Nicol-Ford, designer

born Kogarah, New South Wales 1992

Katie-Louise Nicol-Ford, designer

born Eureka, New South Wales 1988

James Harvey, leather maker

born Gold Coast, Queensland 1992

Matea Glušćević, designer of shoes

born Auckland, New Zealand 1988

C'est Jeanne, designer of gloves

operating 2017

Look 2, Caged Girl, Thorn, Australian Fashion Week collection

2024, Newtown, New South Wales

a Corset: chrome tanned 1.5mm cow outer, chrome tanned 0.5mm sheep inner,
vegetable tanned kangaroo lace, two part edge paint

b Skirt: solid brass hardware, Italian vegetable tanned 3.0mm leather, vegetable
tanned kangaroo lace

c G-String: Italian vegetable tanned 3.0mm leather, Indian round lace

d shoes: Bovine leather upper, pigskin lining, chrome-plated single claw stud, NZ pine
heel, stained and polished, screws, steel shank, cellulose insole

e whip:leather

f gloves: latex

115.0 x 25.0 cm (a)

68.0 x 50.0 cm (b)

17.4 x 18.4 cm (c)

23.5 x 25.4 x 10.0 cm (d)

97.5 x 4.3 cm (e)

(f)

June Porter Fashion Fund 2025

Art Gallery of South Australia, Adelaide

© the artists

photo:Anne Thu Pham

20253A6



Nicol & Ford , fashion house

born Sydney operating 2014-

Lilian Nicol-Ford, designer

born Kogarah, New South Wales 1992

Katie-Louise Nicol-Ford, designer

born Eureka, New South Wales 1988

Tobias Sangkuhl, dressmaker

born Camperdown, New South Wales 1994

Phoebe Hyles, choker maker

born Canberra, Australian Capital Territory 1986

Matea Glušćević, designer of shoes

born Auckland, New Zealand 1988

Look 24, Joan Bound, Thorn, Australian Fashion Week collection

2024, Newtown, New South Wales

a Dress: hand-linked steel chain-mail

b Choker: cast steel links with over-woven steel chain, leather ties

cG-string:

d Shoes: Bovine patent leather upper, pigskin lining, chrome plated rivets, rhinestone
buckles, NZ Pine platform covered in bovine patent leather

e: headress hand-linked steel chain-mail

(a)

58.5 x 23.2 cm (b)

36.3 x 23.2 cm (c)

19.0 x 10.0 x 27.0 cm (d)

June Porter Fashion Fund 2025

Art Gallery of South Australia, Adelaide

© the artists

photo:Anne Thu Pham

20253A7



Christian Dior Models Limited, London

operating 1952, London
Marc Bohan

born Paris 1926
died France 2023

Purple wool suit

c.1970s, London

wool, silk, metal

90.0 cm (diam) (a bust)

84.0 cm (diam) (a waist)

100.0 cm (diam) (a hips)

70.0 cm (diam) (b waist)

74.0 cm (b)

Gift of Alexandra Hamilton and Airlie Hamilton 2025

Art Gallery of South Australia, Adelaide

20253A8(a-c)



Giuliana Camerino, designer

born Venice, Italy 1920

died Italy 2010

Roberta di Camerino, fashion house

operating 1945

Trompe l'oeil dress

c.1970's,

polyester and elastane, metal

76.0 cm (diam) (bust)

90.0 cm (diam) (hips)

111.0 cm (centre back)

35.0 cm (shoulder to shoulder)

Gift of Alexandra Hamilton and Airlie Hamilton 2025

Art Gallery of South Australia, Adelaide

20253A9



Akiyama Yō

born Shimonoseki, Yamaguchi prefecture 1953

Metavoid 32

2016, Kyoto, Kyoto prefecture, Japan

stoneware

36.5 x 104.0 x 37.5 cm (overall)

Gift of Raphy Star through the Art Gallery of South Australia Foundation 2025

Art Gallery of South Australia, Adelaide

photo:Stuart Burford

20253C1



Kunihiro Akinaga

Japanese

born Osaka 1978

Oboroge (deer)

2022, Osaka, Osaka prefecture, Japan

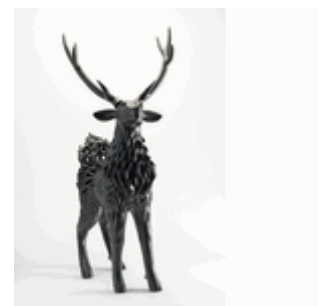
stoneware, overglaze

100.0 x 20.0 x 80.0 cm (overall)

Gift of Raphy Star through the Art Gallery of South Australia Foundation 2025

Art Gallery of South Australia, Adelaide

20253C2(a-d)



Brent Harris

born Palmerston North, New Zealand 4 October 1956

Study for Appalling Moment #1

1994, Melbourne

pencil, gouache, collage of paper, on paper

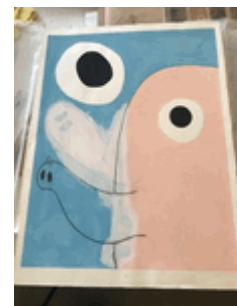
66.0 x 57.0 cm (sheet)

Gift of the artist through the Art Gallery of South Australia Contemporary Collectors

2025

Art Gallery of South Australia, Adelaide

© Brent Harris



20253D1

Pamela Harris

born 1946

died 1992

1. Unknown photographer recording Unknown subject 2. Attack and recoil 3. Mother and Child

1981, Adelaide

colour screenprint on paper

57.0 x 75.0 cm (image)

70.0 x 100.0 cm (sheet)

A. R. Ragless Fund 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253G10



Pamela Harris

born 1946

died 1992

Whores No.2

1961-1992, Adelaide

colour screenprint on paper

65.0 x 46.0 cm (image)

100.0 x 70.0 cm (sheet)

A. R. Ragless Fund 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253G11



Pamela Harris

born 1946

died 1992

1. Unknown photographer recording Unknown Subject 2. Attack and recoil 3. Mother and Child

1981, Adelaide

colour screenprint, collage of colour photograph, on paper

50.0 x 71.0 cm (image)

70.0 x 100.0 cm (sheet)

A. R. Ragless Fund 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253G12



Pamela Harris

born 1946

died 1992

The media not only exploits women it is largely responsible for her continuing degradation

c. 1981, Adelaide

poster: screenprint printed in purple ink on paper

43.3 x 29.5 cm (image)

53.0 x 37.0 cm (sheet)

A.R. Ragless Fund 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253G13



Pamela Harris

born 1946

died 1992

Process

1984, Adelaide

colour screenprint on paper

69.8 x 49.6 cm (sheet)

48.3 x 32.4 cm (image)

A. R. Ragless Fund 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253G14



Brent Harris

born Palmerston North, New Zealand 4 October 1956

Sad Magdalene

2022, Melbourne; printed by Trent Walter at Negative Press, Melbourne

colour screeprint on paper

60.0 x 48.0 cm (image)

Gift of the artist through the Art Gallery of South Australia Contemporary Collectors

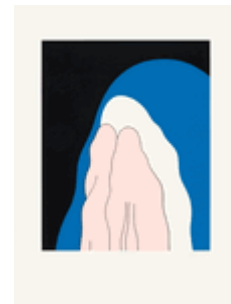
2025

Art Gallery of South Australia, Adelaide

© Brent Harris

photo:Stewart Adams

20253G15



Brent Harris

born Palmerston North, New Zealand 4 October 1956

Grotesquerie

2002/2023, Melbourne; printed by John Loane, Viridian Press, Benella, Victoria

colour woodcut on paper

63.2 x 50.0 cm (image)

Gift of the Art Gallery of South Australia Contemporary Collectors 2025

Art Gallery of South Australia, Adelaide

© Brent Harris

photo:Stewart Adams

20253G16



Katherine Hattam

born Melbourne 1950

The Pinch

2022, Melbourne; printed by Martin King and Simon White at Australian Print Workshop, Melbourne

colour woodcut on paper

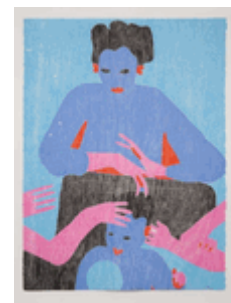
76.0 x 57.0 cm (image & sheet)

Gift of the Art Gallery of South Australia Contemporary Collectors 2025

Art Gallery of South Australia, Adelaide

Courtesy of Katherine Hattam

20253G17



Katherine Hattam

born Melbourne 1950

Strange Country

2022, Melbourne; printed by Martin King and Simon White at Australian Print Workshop, Melbourne

colour woodcut on paper

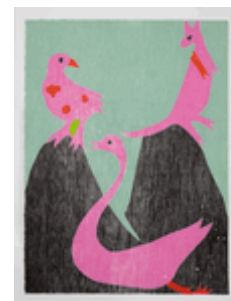
76.0 x 57.0 cm (sheet)

Gift of the Art Gallery of South Australia Contemporary Collectors 2025

Art Gallery of South Australia, Adelaide

Courtesy of Katherine Hattam

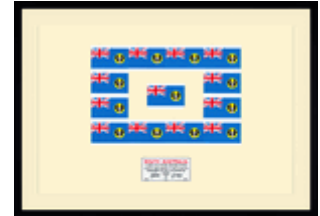
20253G18



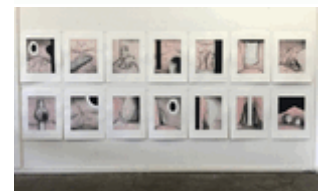
Katherine Hattam
 born Melbourne 1950
I am Me
 2022, Melbourne; printed at the Australian Print Workshop, Melbourne
 hand-coloured lithograph on paper
 76.0 x 57.0 cm (sheet)
 Gift of the Art Gallery of South Australia Contemporary Collectors 2025
 Art Gallery of South Australia, Adelaide
 Courtesy of Katherine Hattam
 20253G19



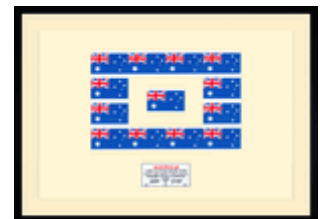
Gilbert & George
South Australia
 from the series *A Union Jack Picture Postcard Picture*
 2009, London
 mixed media (screenprint on paper on board)
 88.0 x 123.0 cm
 Gift of Diane Balnaves through the Art Gallery of South Australia Foundation 2025
 Art Gallery of South Australia, Adelaide
 20253G2



Brent Harris
 born Palmerston North, New Zealand 4 October 1956
The Stations
 2021, Melbourne; printed by John Loane at Viridian Press, Benalla, Victoria
 portfolio of 14 polymer gravure etchings handcoloured with watercolour on paper
 71.5 x 56 cm (sheet)
 47.5 x 37.5 cm (image)
 Gift of the artist through the Art Gallery of South Australia Contemporary Collectors
 2025. Donated through the Australian Government's Cultural Gifts Program
 Art Gallery of South Australia, Adelaide
 © Brent Harris
 20253G20(1-14)



Gilbert & George
Australia
 from the series *A Union Jack Picture Postcard Picture*
 2009, London
 mixed media (screenprint on paper on board)
 88.0 x 123.0 cm
 Gift of Diane Balnaves through the Art Gallery of South Australia Foundation 2025
 Art Gallery of South Australia, Adelaide
 20253G3



Utagawa Kunitaru Ii
 born Edo (Tokyo) 1808
 died Tokyo 1876
 Utagawa Hiroshige Iii
 born Edo (Tokyo) 1843
 died Tokyo 1894
Priest Gennyō Shōnin's (1852-1923) mission to Hokkaido (Gennyō Shōnin Hokkaido junkyō no zu)
 1871, Tokyo
 one triptych and fifteen single sheet woodblock prints; ink and colour on paper
 36.9 x 25.0 cm (each)
 Gift of Lindsay Harris, Leo Mahar, Judith Archer, and Kerri James through the Art
 Gallery of South Australia Foundation 2025.
 Art Gallery of South Australia, Adelaide
 20253G4(1-16)



Pamela Harris

born 1946

died 1992

Working woman and child

1981, Adelaide

colour screenprint on paper

45.0 x 50.0 cm (image)

52.0 x 69.3 cm (sheet)

A. R. Ragless Fund 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253G5



Pamela Harris

born 1946

died 1992

Anorexia Nervosa

1982, Adelaide

colour screenprint on grey paper

83.0 x 50.0 cm (image)

100.0 x 66.2 cm (sheet)

A. R. Ragless Fund 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253G6



Pamela Harris

born 1946

died 1992

Living doll

1981, Adelaide

colour screenprint on paper

63.0 x 40.0 cm (image)

75.5 x 53.0 cm (sheet)

A. R. Ragless Fund 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253G7



Pamela Harris

born 1946

died 1992

Let us all resolve to take all possible practical steps

1981, Adelaide

colour screenprint on paper

65.0 x 46.0 cm (image)

100.0 x 70.0 cm (sheet)

A. R. Ragless Fund 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253G8



Pamela Harris

born 1946

died 1992

Whores No. 1

1981, Adelaide

colour screenprint on paper

82.0 x 41.0 cm (image)

100.0 x 70.0 cm (sheet)

A. R. Ragless Fund 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253G9



Japan

Death of the Historical Buddha (Nehan zu)

1839 (Tenpo 10),

hanging scroll; ink and colour on paper, silk

211.0 x 116.0 cm (overall)

135.5 x 96.0 cm (image)

8.5 x 10.0 x 128.0 cm (box)

Gift of Raphy Star through the Art Gallery of South Australia Foundation 2025

Art Gallery of South Australia, Adelaide

20253P3



Byōzan Hirasawa

Japanese

born Hakodate 1822

died Hokkaido 1876

Ainu mother and child

c.1870, Hokkaido, Japan

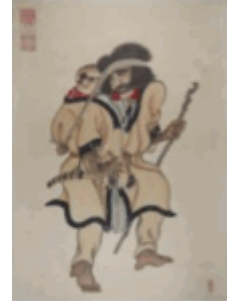
ink and pigments on paper

73.2 x 54.6 cm (overall)

Gift of the Gwinnett Family and Tom Pearce through the Art Gallery of South Australia Foundation 2025

Art Gallery of South Australia, Adelaide

20253P4



Wim Delvoye

born Wervik, Belgium 1965

Untitled (Truck Tyre)

2009, Yunnan province, China

rubber

122.0 x 122.0 x 38.0 cm

Gift of the Mordant Family through the Art Gallery of South Australia Contemporary Collectors 2025. Donated through the Australian Government's Cultural Gifts Program

Art Gallery of South Australia, Adelaide

20253S1



César Baldaccini

born Marseille, France 1921

died Paris 1998

Portrait de Compression

n.d., Paris, France

pencil and metal on board

101.0 x 91.5 cm

Gift of the Mordant Family through the Art Gallery of South Australia Contemporary Collectors 2025. Donated through the Australian Government's Cultural Gifts Program

Art Gallery of South Australia, Adelaide

20253S2



Isaac Julien

born London, Britain 1960

Mai ra ano: Kia whakamana i a Tuhoe / Long Ago: Homage to Tuhoe

2009, Auckland, New Zealand and London, Britain

lightbox

120.0 x 120.0 cm

Gift of the Mordant Family through the Art Gallery of South Australia Contemporary Collectors 2025. Donated through the Australian Government's Cultural Gifts Program

Art Gallery of South Australia, Adelaide

20253S3



Dani Marti

born Barcelona, Spain 1963

Variation in a serious black dress, number 2

2002-2003,

polypropylene, polyester, nylon and wood

203.0 x 206.0 x 11.0 cm

Gift of the Mordant Family through the Art Gallery of South Australia Contemporary Collectors 2025. Donated through the Australian Government's Cultural Gifts Program Art Gallery of South Australia, Adelaide

20253S4



Yoko Ono

born Tokyo, Japan 1933

Play it by Trust, A Design for Sydney

1966/2013,

synthetic polymer paint on wood and MDF, adhesive vinyl

76.0 x 70.0 x 50.0 cm (each)

Gift of the Mordant Family through the Art Gallery of South Australia Contemporary Collectors 2025. Donated through the Australian Government's Cultural Gifts Program Art Gallery of South Australia, Adelaide

20253S5



Pamela Harris

born 1946

died 1992

Kelly's shelter

1976/77, Adelaide

poster: colour screenprint on paper

46.0 x 65.0 cm (image)

50.0 x 70.5 cm (sheet)

Gift of the family of Ann Newmarch 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253V1



Pamela Harris

born 1946

died 1992

Bowden Brompton Community Group

c. 1981, Adelaide

poster: colour screenprint on paper

49.0 x 34.5 cm (image)

58.0 x 45.5 cm (sheet)

Gift of the family of Ann Newmarch 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253V2



Pamela Harris

born 1946

died 1992

Australian women's education coalition

1979, Adelaide

poster: colour off-set lithograph on paper

43.3 x 29.5 cm (image)

53.0 x 37.0 cm (sheet)

Gift of the family of Ann Newmarch 2025

Art Gallery of South Australia, Adelaide

photo:Stewart Adams

20253V3





Brent Harris

born Palmerston North, New Zealand 4 October 1956

Grotesquerie woodblock

2002/2022, Melbourne

woodblock in four parts

63.5 x 50.0 cm (overall)

Gift of the artist through the Art Gallery of South Australia Contemporary Collectors
2025

Art Gallery of South Australia, Adelaide

© Brent Harris

20253V9

