

Museum of
Contemporary
Art Australia

PERFORMANCE & FINANCIAL YEAR REPORT 2015



The MCA is Australia's Museum of Contemporary Art, dedicated to exhibiting, collecting and interpreting the work of today's artists.

Located on one of the world's most spectacular sites on the edge of Sydney Harbour, opposite the Sydney Opera House, the Museum presents vibrant and popular exhibition and learning programs that continually inspire people. With an entire floor dedicated to the MCA Collection and two floors featuring changing exhibitions showcasing Australian and international artists, the Museum offers a major national resource for education and interpretative programs.

The National Centre for Creative Learning including a library, digital and multimedia studios, a seminar room and lecture theatre, provides spaces for people of all ages to create and connect with art and artists.

Site-specific commissions take art outside the galleries, and the MCA continues to engage with audiences beyond its harbourside home through a program of touring exhibitions and C3West, a collaboration with both arts and non-arts partners in Western Sydney.

Museum of Contemporary Art



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Financial Report

Mikala Dwyer, *Spell for a Corner* (detail), 2015, installation view *Mikala Dwyer: MCA Collection*, Museum of Contemporary Art, 2015, acrylic on wall, Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, image courtesy and © the artist, photograph: Dan Boud

CHAIRMAN'S MESSAGE

DIRECTOR'S MESSAGE



Simon Mordant AM and Elizabeth Ann Macgregor OBE in front of Daniel Boyd, *Untitled*, 2014, mirrored disks, synthetic polymer paint on wall, commissioned by the Museum of Contemporary Art, 2014, supported by Veolia Environmental Services, image courtesy the artist and Roslyn Oxley9 Gallery, Sydney © the artist

Further milestones and ambitions were realised at the MCA throughout 2015, securing a position for Australian art and artists on the global stage, strengthening commitment to artist support and development and maintaining a stable and sustainable future.

A major gift from the Qantas Foundation to fund an unprecedented International Joint Acquisition Program for contemporary Australian art between the MCA and Tate was announced and will see the acquired works exhibited in Australia and the UK, commencing in 2016.

A ground-breaking Aboriginal & Torres Strait Islander policy was launched setting out detailed plans to provide support for and engagement with ATSI artists and audiences. The targets are ambitious and impactful, and are integral to all the MCA activities.

Financially the Museum excelled, delivering a strong result driven by successful commercial and retail operations, corporate partnerships and philanthropy, all adding to vital government support for the MCA's activities.

Thank you to all our supporters – your contribution and unwavering encouragement allows us to achieve our ambitions and continue to raise the bar!

Simon Mordant AM

This year has seen the MCA showcase the astounding breadth of both Australian and international art across our exhibition programs and through creative learning and event experiences, engaging audiences onsite, offsite and online with creative work and ideas.

Exhibitions featured the work of some of Australia's most well-established artists as well as the next generation of talent and again brought the very best International art and artists to Australia.

Audiences continued to grow: the MCA recorded the highest visitation numbers in its history, welcoming over one million visitors in 2015. Offsite, over 250,000 people took part in C3West activities or visited a touring exhibition and digital engagement also strengthened through the website and social media.

Nearly 150,00 people took part in learning activities with continued high demand for the Bella Programs for people with specific needs. The annual Bella Dinner fundraiser was the most successful to date, with valued donors and corporate supporters digging deep to keep these programs free, allowing the MCA to continue to strive to break down barriers, so everyone can access contemporary art.

Elizabeth Ann Macgregor OBE

2015 IN NUMBERS

1,032,394

people visited the MCA in 2015*

For the first time we welcomed more than one million visitors in a calendar year

240,000+

people visited an MCA exhibition on tour

240

artists represented

in the exhibition, display and touring programs

7

new books published

3,300

MEMBERS

a 290% increase over 2014

98,000+

Facebook followers

193%

increase in participation in Kids & Families programs

10

years of Genext

Supported by the Balnaves Foundation

OVER \$490,000

raised at the annual Bella Dinner

70

works were added to the MCA Collection

Bringing the total number of works to 4,294 (representing 1,599 artists)

OVER 76%

of total income earned from MCA's own sources

10,771

people guided through the MCA by volunteers in 801 tours

*The MCA uses a digital traffic management system, Traffic Pro, to obtain attendance figures. Thermal imaging sensors that monitor traffic are placed throughout the Museum including at the entry doors. Attendance numbers do not include visitors to Level 5 or Foundation Hall function spaces, Grass MCA Restaurant or office spaces. Only true gallery visitation is reported.

CURATORIAL AND DIGITAL

In 2015, the MCA's Curatorial and Digital Division presented:

- 2 continuing exhibitions (from late 2014)
- 9 new MCA exhibitions
- continuously refreshed MCA Collection displays including new acquisitions
- 4 touring exhibitions
- 2 major C3West projects
- 20 new artist works and commissions
- 2 major international conferences
- 7 new books published
- A completely new MCA app with bluetooth beacon infrastructure
- An upgraded MCA website
- MCA's first in-gallery virtual reality experience
- MCA's first online artist commission



Matthys Gerber, *Clouds #2*, 1995, installation view, *Matthys Gerber*, Museum of Contemporary Art Australia, 2015, oil on polyester, Art Gallery of New South Wales, Sydney, purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2001, image courtesy and © the artist, photograph: Christopher Snee

EXHIBITIONS

CHUCK CLOSE: PRINTS, PROCESS AND COLLABORATION

20 November 2014 – 15 March 2015, ticketed

Curator Terrie Sultan, Consulting Curator Glenn Barkley

This comprehensive survey of the work of one of America's foremost visual artists revealed the artist's range of invention across a breadth of printmaking techniques including etching, aquatint, lithography, handmade paper, direct gravure, silkscreen, traditional Japanese woodcut and reduction linoleum block prints.

Chuck Close: Prints, Process and Collaboration was organised by Terrie Sultan, Director of the Parrish Art Museum, Water Mill, NY, and was made possible, in part by generous underwriting by the Neuberger Berman Foundation and grants from the Lannan Foundation and the Jon and Mary Shirley Foundation.

Venue	Dates	Duration (Days)	Total Visits
MCA	20 November 2014 – 15 March 2015	115	77,727

TAKING IT ALL AWAY: MCA COLLECTION

18 December 2014 – 22 February 2015, free entry

Curator Natasha Bullock

This exhibition of works drawn from the MCA Collection questioned our relationship to time, how it might be spent and measured and also speculated upon the continued importance of minimalism and conceptual art, the processes of erasure and abstraction, and the social impact of art. Diverse in form and character, these works by Gordon Bennett, Christian Capurro, Peter Cripps, Gail Hastings, Robert Hunter, Rose Nolan and Stuart Ringholt set the dynamics of space and time against the complexities of modern existence.

The Museum of Contemporary Art Australia dedicated this exhibition to the memory of artists Gordon Bennett and Robert Hunter, who sadly passed away during its development. The Museum of Contemporary Art Australia gratefully acknowledged the MCA Foundation whose support and generosity enabled the acquisition of a number of works in this exhibition.

Venue	Dates	Duration (Days)	Total Visits
MCA	18 December 2014 to 22 February 2015	66	96,508



Chuck Close: Prints, Process and Collaboration, installation view, Museum of Contemporary Art Australia, 2014, image courtesy the artist and Pace Gallery, New York © the artist, photograph: Jessica Maurer



Rose Nolan, It's not good to worry about space (detail), 2008, installation view, *Taking it all away: MCA Collection*, Museum of Contemporary Art Australia, 2014, acrylic on hessian, Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008, image courtesy and © the artist, photograph: Maja Baska

MCA COLLECTION: LUMINOUS

9 March – 8 June 2015, free entry

Curator Natasha Bullock

Luminous, drawn from the MCA Collection, featured works created from the 1970s to the present day that revealed the astonishing effects and subtle properties of light. The exhibition showcased works by Peter Kennedy, John Mawurndjul, Sandra Selig, William Seeto and included the Museum's first Collection commission by Jonathan Jones; a large installation that mapped a star trail of the Southern skies above Circular Quay.

Venue	Dates	Duration (Days)	Total Visits
MCA	9 March – 8 June 2015	92	192,377

LIGHT SHOW

16 April – 5 July 2015, ticketed

Curator Cliff Lausen, Hayward Gallery, London

Following its sell-out season at the Hayward Gallery in London, *Light Show* created an immersive and multi-sensory family-friendly experience at the MCA. The exhibition featured illuminated installations and sculptures by 17 international artists dating from the 1960s to the present day.

Light Show was organised by the Hayward Gallery, London in association with the Museum of Contemporary Art Australia.

Venue	Dates	Duration (Days)	Total Visits
MCA	16 April – 5 July 2015	81	82,380



Jonathan Jones, *naa (to see or look)*, 2015, installation view, MCA Collection: *Luminous*, Museum of Contemporary Art Australia, 2015, fluorescent tubes, fittings, electrical cable, Museum of Contemporary Art commission purchased with funds provided by the MCA Foundation, 2015, image courtesy and © the artist, photograph: Christopher Snee



Conrad Shawcross, *Slow Arc Inside a Cube IV*, 2009, installation view, *Light Show*, Museum of Contemporary Art Australia, 2015, image courtesy and © the artist, photograph: Maja Baska

ENERGIES: HAINES & HINTERDING

25 June – 6 September 2015, free entry

Curator Anna Davis

Visitors were able to see hear and smell the unseen energies that surround us as the MCA showcased the work of Australian artists David Haines and Joyce Hinterding. Installations, videos, sound works, sculptures, photographs, stencils and drawings were brought together in this first comprehensive survey of the artists' work and included collaborative projects, solo works and the new commission, *Geology* (2015).

Energies: Haines & Hinterding won the Museums and Galleries NSW IMAGinE Exhibition Award.

Venue	Dates	Duration (Days)	Total Visits
MCA	25 June – 6 September 2015	74	118, 748

ALEKS DANKO: MY FELLOW AUS-TRA-ALIENS

30 July – 18 October 2015, free entry

Curators Glenn Barkley, The Curator's Department and Lesley Harding, Heide Museum of Modern Art

This major survey presented a rare opportunity to examine and celebrate the career of one of Australia's most prolific and provocative artists. Featuring work from the late 1960s through to recent large-scale installations, the exhibition showed how Danko had consistently drawn upon his own history in his work, including his suburban upbringing, his family's Ukranian humour and his interest in language.

Presented in association with Heide Museum of Modern Art.

Venue	Dates	Duration (Days)	Total Visits
MCA	30 July – 18 October 2015	81	87, 843
Heide Museum of Modern Art	7 November 2015 - 21 February 2016	107	13, 380



Joyce Hinterding, *Large Square Logarithmic VLF Loop Antenna* (detail), 2015, installation view, *Energies: Haines & Hinterding*, Museum of Contemporary Art Australia, 2015, graphite, custom leads, mixer, headphones, ultrasonic speaker, image courtesy the artist and Sarah Cottier Gallery, Sydney © the artist, photograph: Christopher Snee



Aleks Danko: *MY FELLOW AUS-TRA-ALIENS*, installation view, Museum of Contemporary Art Australia, 2015, image courtesy and © the artist, photograph: Jessica Maurer

PRIMAVERA 2015: YOUNG AUSTRALIAN ARTISTS

22 September – 6 December 2015, free entry

Curator Nicole Foreshew, MCA Curatorial Fellow

This annual exhibition showcasing the work of young Australian artists featured the work of seven artists from across Australia bound by a thoughtful approach to issues of identity, place and culture. The artists were Abdul Abdullah (NSW), Heather Douglas (NT), Taloi Havini (VIC), Vincent & Vaughan O'Connor (NSW), Steaphan Paton (VIC) and Lucy Simpson (NSW).

Primavera was initiated in 1992 and is the MCA's annual exhibition for Australian artists aged 35 years and under. The Primavera exhibition series was founded through the generous benefaction of Dr Edward Jackson AM and Mrs Cynthia Jackson AM and their family in memory of their daughter and sister Belinda.

MCA Curatorial Fellowship is supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Venue	Dates	Duration (Days)	Total Visits
MCA	22 September – 6 December 2015	76	96, 633

MATTHYS GERBER

22 September – 6 December 2015, free entry

Curator Natasha Bullock

Juxtaposing works from the past and the present, this first major museum exhibition of the work of Sydney artist Matthys Gerber explored how his ideas shift in time and context yet continually pushed at the traditions of painting in unexpected ways. Diverse styles and techniques including photorealism, fluid abstraction, portraits and still life were featured in a range of works drawn from across his impressive thirty-year career.

Venue	Dates	Duration (Days)	Total Visits
MCA	22 September – 6 December 2015	76	68, 559



Primavera 2015: Young Australian Artists, installation view, Museum of Contemporary Art Australia. Featured front: **Heather Douglas**, *Irititja Tjuta #1-5*, 2015, ochre, beeswax and sand on water tank panels, image courtesy and © the artist. Featured back: **Abdul Abdullah**, *Sycorax*, 2015, oil on board, image courtesy and © the artist, photograph: Leslie Liu



Matthys Gerber, *Black Mojo*, 2007, installation view, *Matthys Gerber*, Museum of Contemporary Art Australia, 2015, oil on canvas, Heide Museum of Modern Art, Melbourne, gift of Matthys Gerber and Pamela Hansford 2011, image courtesy and © the artist, photograph: Christopher Snee

GRAYSON PERRY: MY PRETTY LITTLE ART CAREER

10 December 2015 – 1 May 2016, ticketed

Curator Rachel Kent

This major exhibition of works by Grayson Perry, one of Britain's most acclaimed contemporary artists and winner of the 2003 Turner Prize, was presented as part of the 2015-16 Sydney International Art Series. Perry's first major survey in the Southern hemisphere, the exhibition introduced the full spectrum of his practice from the late 1980s to the present, and encompassed a diverse and comprehensive selection of the artist's ceramic works, sculptures in iron and bronze, prints and drawings, and his ambitious, large-scale tapestries.

Strategic Partners: NSW Government, Destination NSW; Presenting Partner: Citi; Media Partner: The Sydney Morning Herald

Venue	Dates	Duration (Days)	Total Visits
MCA	10 December 2015 – 1 May 2016	143	80,188

BEING TIWI

21 December 2015 – 21 February 2016, free entry

Curators Natasha Bullock and Keith Munro

This MCA Collection-based exhibition highlighted the dynamic work of nine contemporary artists from the Tiwi Islands. The show revealed how the expressive and experimental work being produced on the Islands continues to realise the Tiwi traditions of life and culture in different forms. A range of artworks from print media to painting were showcased, including the first prints produced at Tiwi Design, a selection of works on paper newly acquired for the MCA Collection and works commissioned especially for the exhibition.

Venue	Dates	Duration (Days)	Total Visits
MCA	21 December 2015 – 21 February 2016	63	109,456



Instameeters pose in front of **Grayson Perry**, *Expulsion from Number 8 Eden Close* from the series *The Vanity of Small Differences*, 2012, installation view, *Grayson Perry: My Pretty Little Art Career*, Museum of Contemporary Art, 2015, wool, cotton, acrylic, polyester and silk tapestry, edition of 6 plus 2 AP, image courtesy the Artist and Victoria Miro, London © Grayson Perry, photograph: Bella Szukilojc



Being Tiwi, installation view, Museum of Contemporary Art Australia, 2015, image courtesy and © the artists / Licensed by Viscopy 2016, photograph: Christopher Snee

MIKALA DWYER: MCA COLLECTION

21 December 2015 – 21 February 2016, free entry

Curator Natasha Bullock

Recently acquired for the MCA Collection, Sydney artist Mikala Dwyer's *Square Cloud Compound* (2010), a mysterious enclosure made from brightly coloured fabric cubes sewn into a huge canopy, was displayed alongside a gift from the artist to the MCA: a new multi-coloured wall painting, *Spell for a Corner* (2015), that references a bird, moth, bat or phoenix rising.

Venue	Dates	Duration (Days)	Total Visits
MCA	21 December 2015 – 21 February 2016	63	77, 019

MCA COLLECTION

The MCA Collection consists of nearly 4,300 works (representing 1,599 artists) accessioned since the constitution of the Museum of Contemporary Art in 1989, including photography, sculpture, painting, barks, etchings, video works, and installation. Collecting is a vital part of the MCA's support for Australian artists and is crucial in terms of endorsing the importance of preserving Australian art for future generations. In 2015, the MCA accessioned 70 works into the Collection. Acquisition highlights made possible through the MCA Foundation included Mikala Dwyer's *Square Cloud Compound* (2010) – noted above, a number of screenprints, wood cuts, etchings and paintings by Tiwi artists, two major paintings by Matthys Gerber and the striking Jonathan Jones light installation *naa (to see or look)* (2015), all of which were on display during 2015. In addition, this year 118 artists were featured in the Level 2 MCA Collection display.

	Dates	Duration (Days)	Total Visits
<i>MCA Collection: Volume One</i>	1 January – 31 December 2015	364	453, 131



Mikala Dwyer, *Square Cloud Compound*, 2010, installation view *Mikala Dwyer: MCA Collection*, Museum of Contemporary Art Australia, 2015, fabric stockings, glass, beer, champagne, plastic, ceramics, found things, wood, rocks, lights, paint, acrylic, cat and bird ornaments, Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015, image courtesy and © the artist, photograph: Jessica Maurer

TOURING

2015 was a busy year for MCA Touring with two major group exhibitions continuing tours from the previous year and two partnership exhibitions presented at offsite venues; one interstate and one overseas. Significant touring development also took place during the year, with funding successfully sourced from Visions Australia for a six-venue regional tour of the *Being Tiwi* exhibition in 2016-17; regional venues sourced for the *Primavera @ 25: MCA Collection* exhibition 2017-18; an agreement secured with Maitland Regional Art Gallery to host the David Capra, 2015, MCA Jackson Bella Room Commission in 2017 and venues in Christchurch (2016) and Perth (2017) sourced for the *Energies: Haines & Hinterding* exhibition.

REMAIN IN LIGHT: PHOTOGRAPHY FROM THE MCA COLLECTIONS

Curator Glenn Barkley

Touring to Maitland, Bendigo, Mackay and the Hawkesbury throughout 2015, this exhibition of over 70 artworks by 25 Australian and international artists collected during a period spanning more than 50 years provided a broad overview of photographic practice by artists, many who have been recognised as contributing significantly to critical debates in art from the late 1960s to the present day, exploring the influence of photographic theory and technique in contemporary art.



The vibrant public programs included talks by exhibiting artists Patricia Piccini, William Yang and Elaine Campaner and MCA Curators Natasha Bullock, Anna Davis and Rachel Kent (pictured here at Bendigo Art Gallery), image courtesy and © the artists

'Outstanding quality. Excellently curated. Offered something very different for the Mackay community.'

Artspace Mackay

Remain in Light: Photography from the MCA Collections was assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Venue	Dates	Duration (Days)	Total Visits
Maitland Regional Art Gallery	28 November 2014 – 1 February 2015	32 days	11, 795
Bendigo Art Gallery	21 February – 19 April 2015	58 days	14, 271
Artspace Mackay	22 May – 5 July 2015	45 days	3, 051
Hawkesbury Regional Gallery	7 August – 4 October 2015	59 days	821

STRING THEORY: FOCUS ON CONTEMPORARY

AUSTRALIAN ART

Curator Glenn Barkley

Works from over 30 Aboriginal artists and artist groups from across the country who work in ways that extend traditional forms of textile and craft-based practices were featured in this exhibition exploring the open-ended expansion and connection of ideas, stories and techniques. Curatorial floor talks by Glenn Barkley, Megan Robson and Shinae Stowe were complemented by artist talks and workshops.

'exceeded expectations ... accessible and interesting for all our visiting audiences both Australian and International.'

Cairns Regional Gallery

Tjanpi Desert Weavers' project was supported by Gandel Philanthropy and the Nelson Meers Foundation. Noongar Doll Makers' project was supported by CAN WA. This project was assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Curator Glenn Barkley giving a floor talk at Wollongong Art Gallery, image courtesy and © the artists

Venue	Dates	Duration (Days)	Total Visits
Cairns Regional Gallery	13 March – 10 May 2015	59 days	15, 631
Wollongong Art Gallery	6 June – 30 August 2015	86 days	16, 672
Glasshouse Port Macquarie	18 September – 15 November 2015	59 days	4, 690

NEW ROMANCE

Curators Anna Davis and Houngechol Choi, Curator, MMCA
Bringing together artists from Australia and Korea whose works encourage us to question what it means to be human today and what it might mean in the future, this exhibition drew inspiration from science fiction, biology, psychology, robotics, consumer technologies and social media. Premiering at the National Museum of Modern and Contemporary Art Korea in Seoul, this exhibition featured the work of seven Australian artists alongside Korean contemporaries and was opened by the Australian Ambassador to South Korea. The exhibition will be presented at the MCA in Sydney in 2016.

This exhibition was a partnership between the Museum of Contemporary Art Australia and the National Museum of Modern and Contemporary Art, Korea.

Supported by the Australian Government through the Australian Cultural Diplomacy Grants Program of the Department of Foreign Affairs and Trade.



Rebecca Baumann, *Reflected Glory*, 2013, installation view, *New Romance / 뉴 로맨스*, National Museum of Modern and Contemporary Art Korea, 2015, theatre spotlights, mirror, origami paper, Plexiglass, wrapping paper, image courtesy and © the artist

Venue	Dates	Duration (Days)	Total Visits
MMCA (Korea)	22 September 2015 – 24 January 2016	124 days	175,000+

BUILDING COMMISSION

JACKSON BELLA ROOM

Artist David Capra

The fourth annual Jackson Bella Room Artist Commission, *Teena's Bathtime* by Sydney-based artist David Capra, was a playful artwork that invited audiences to assist in giving Teena the artist's sausage dog a bath. Because Teena doesn't like baths, visitors were encouraged to help her through the process, using lullabies, storytelling and cuddles. Drawing on animal assisted therapies, the interactive installation encouraged physical participation and exploration using multiple senses.

Each year a different artist is commissioned to create an interactive and multi-sensory artwork for people with specific needs, including physical, intellectual, behavioural and sensory disability. This work is part of MCA's free and innovative Bella Program, created to inspire and engage people with specific needs to explore contemporary art and develop new skills through art-making experiences.

David Capra worked with filmmaker and artist Kate Blackmore to produce a 3-channel video, combining dreamlike, action-based sequences with documentary footage. In one segment, Teena and David visit the home of Dawn-joy Leong, who has autism, and her service greyhound Lucy. Through these episodic adventures, Capra explored issues of anxiety and care, as well as the experience of living with a disability.

The MCA Bella program was established in 1993 through the generosity of MCA patrons Dr Edward Jackson AM and Mrs Cynthia Jackson AM, and the Jackson family in memory of their late daughter and sister Belinda. Bella programs are free for all participants.

DIGITAL COMMISSION

Artist Marian Tubbs

In October the MCA's first online commission was unveiled. *transmission detox* (2015), a new web-based artwork by Sydney-based artist Marian Tubbs, comprises a series of interlinking websites, combining video, interactive collage and live analytic data. This major new work explores the spatial possibilities of the internet and draws on the artist's research into the global flow of currency, images and information, taking a nuanced and critical approach to the material conditions which influence the continued expansion and operation of the internet. This commission represents the Museum's commitment to artists working online and in new media. The artwork can be accessed at www.mca.com.au/transmissiondetox



A young Holdsworth student enjoying the interactive *Teena's Bathtime* in the Jackson Bella Room. Featured: **David Capra**, *Teena's Bathtime*, 2015, 3-channel video, sound, synthetic fur, vinyl, scent, bubbles, rubber flooring, cardboard, wood, foam, wire, found objects, commissioned by the Museum of Contemporary Art Australia for the Jackson Bella Room, 2015, image courtesy and © the artist



Marian Tubbs, *transmission detox* (production still), 2015, commissioned by the Museum of Contemporary Art Australia, 2015, image courtesy and © the artist

C3WEST

C3West is a program which creates situations for artists to work strategically with business and non-arts government organisations, with a focus on Western Sydney. Since 2006 C3West has developed a range of partnerships placing contemporary artists at the core of projects which give voice to local issues and actively involve the business sector in new ways of working together. Two major C3West projects were delivered in 2015.

BLACKTOWN NATIVE INSTITUTION ARTIST CAMPS

2015 saw the realisation of the Blacktown Native Institution Artist Camps project, begun in 2014, with profound impact upon participating communities, artists and the development towards a future use plan for the site.

The Blacktown Native Institution was a residential school for young Aboriginal and Maori children that operated from 1823–29. Originally located at Parramatta and later moved to what is now known as Blacktown, it is one of the first known sites where Aboriginal children were removed from their parents and institutionalised – a practice that continued until the 1970s. In 2013, the site was activated through a series of on-site artworks and an exhibition at Blacktown Arts Centre.

It gave me hope that more communities could see this project and learn from its success in getting people together to share and partake in events that are open and inclusive and to hear our shared histories and to never forget the past but to learn from it.

– Darren Bell, artist

This C3West project was a collaboration with Blacktown Arts Centre (on behalf of Blacktown City Council) and UrbanGrowth NSW. The project aimed to support Aboriginal custodianship of this uniquely significant site, to get creative input on the future permanent use of the site, to create a digital keeping place for the stories associated with the site, and to create a suite of temporary artworks honouring the children from the Native Institution and their descendants. Over three events on the site, artists Darren Bell, Karla Dickens, Steven Russell, Kristine Stewart, and Leanne Tobin came together with the community, local artists and various experts to develop a vision for the future, share and collect stories, and to create new artworks. The project began with an Artist Camp in November 2014. In March 2015 the second Camp was staged, and the project culminated in a Corroboree celebration in November 2015.

The project was distinguished by persistent and genuine community consultation, so that over time more and more local Aboriginal people became involved. From the first to the second camp to the final Corroboree, there was a growth in ceremonial activities occurring on site, and indeed more self-generated activity within the local Aboriginal community. The project was accompanied by the development of a dedicated website and an accompanying series of activities with secondary student from Plumpton High School, Nepean and Cranebrook High Schools who attended art workshops and responded to the Camp's themes and activities.

Activity	Dates	No of attendees	ATSI %
BNI Artist Camp #1	Saturday 8 November 2014	200	65%
	Sunday 9 November 2014	160	75%
BNI Artist Camp #2	Saturday 21 March 2015	175	70%
	Saturday 22 March 2015	125	75%
BNI Corroboree	Saturday 7 November 2015	550	75%

CIVIC ACTIONS: ARTISTS' PRACTICES BEYOND THE MUSEUM

2015 also saw the development and delivery of 'Civic Actions' – an international conference focused on the intersection of socially engaged and public art practice, presented in association with Parramatta City Council and Information and Cultural Exchange (ICE). It was shaped around three key questions: Does a socially engaged practice inhibit artistic excellence? What is the curatorial role in front-end community consultation? What is the role of artists in urban and social planning processes?

The dual strategies of social and public art practice have been employed in substantial projects in Australia and internationally for years. C3West is an exemplary model within this field, having produced a dozen major projects across Greater Sydney in less than a decade.

The conference was international in focus and featured a diverse range of high-profile artists, curators, academics and cultural practitioners from Australia and around the world, all recognised as thought leaders in their field. 117 delegates attended the conference, along with 25 speakers, and 6 volunteers, as well as MCA, ICE and Parramatta City Council staff. Approximately 200 people attended the after party at Parramatta Artist Studios. 36% of attendees were from interstate and overseas and 37% of NSW attendees were from Western and Greater Sydney.

Best conference I have been to in recent times in terms of discussing the issues we are facing in public art now - thank you.

– Conference participant

C3West continued its leadership role by bringing together its peers, national and international, in a context of collegiality, scholarship, debate and exchange. Featuring four keynote lectures, three panel discussions, and participatory workshops the 'Civic Actions' conference highlighted issues of art, urban planning, architecture, culture and the future of Sydney. 'Civic Actions' was an important moment for artists and arts professionals working in the region to come together to analyse and reflect upon their work, as well as share best practices and develop ideas for the future.







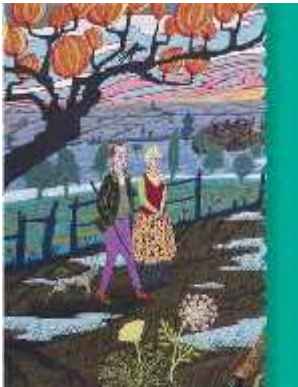


Leanne Tobin, *Start Here Now*, 2015, installation view/performance documentation/ video documentation, *Blacktown Native Institution Artist Camp #2*, 21-22 March 2015, Oakhurst NSW, gum leaves and wood chips, co-commissioned by C3West on behalf of Museum of Contemporary Art Australia, Blacktown Arts Centre on behalf of Blacktown City Council and UrbanGrowth NSW, image courtesy and © the artist



Karla Dickens, *Never Forgotten*, 2015, installation view, *Blacktown Native Institution Corroboree*, 7 November 2015, Oakhurst NSW, cloth, co-commissioned by C3West on behalf of Museum of Contemporary Art Australia, Blacktown Arts Centre on behalf of Blacktown City Council and UrbanGrowth NSW, image courtesy and © the artist

MCA PUBLICATIONS

	<p>Curator: Anne Loxley Design: Charlie Cummings Title: <i>Michel Tuffery Transforma</i> Description: 88 pages, soft cover, full colour, uncoated paper. Contributors include Emma Bugden and Anne Loxley. Print Run: 500 RRP: \$20.00</p>		<p>Curator: Anna Davis Design: Claire Orrell Title: <i>Energies: Haines & Hinterding</i> Description: 148 pages, soft cover, full colour, uncoated paper. Contributors include Anna Davis and Douglas Kahn. Print Run: 500 RRP: \$39.95</p>
	<p>Curators: Glenn Barkley and Lesley Harding Design: Tristan Main Title: <i>Aleks Danko</i> Description: 176 pages, soft cover, full colour plates, coated paper. Contributors include Glenn Barkley, Lesley Harding and Robyn Ravlich. Print Run: 1, 200 RRP: \$35.00</p>		<p>Curator: Natasha Bullock Design: Fabio Ongarato Design Title: <i>Matthys Gerber</i> Description: 260 pages, hard cover, full colour. Contributors include Natasha Bullock, Mitchel Cumming, David Pestorius, and Shaun Gladwell. Print Run: 750 RRP: \$54.95</p>
	<p>Curator: Nicole Foreshew Design: Alex Torcutti Title: <i>Primavera 2015: Young Australian Artists</i> Description: 140 pages, soft cover, full colour, uncoated paper. Contributors include Nicole Foreshew, Richard Bell, and Astrid Lorange. Print Run: 500 RRP: \$30.00</p>		<p>Curators: Natasha Bullock & Keith Munro Design: Alex Torcutti Title: <i>Being Tiwi</i> Description: 160 pages, soft cover, full colour. Contributors include Natasha Bullock, Keith Munro, Madeleine Clear, Una Rey, and Tina Baum. Print Run: 750 RRP: \$29.95</p>
	<p>Curator: Rachel Kent Design: Claire Orrell Title: <i>Grayson Perry: My Pretty Little Art Career</i> Description: 268 pages, hard cover, full colour. Contributors include Rachel Kent, Grayson Perry, Louisa Buck and Julian Baggini. Print Run: 4,000 RRP: \$59.95</p>	<p>The Grayson Perry My Pretty Little Art Career catalogue won two design awards:</p> <p>MAPDA (Museums Australia Multimedia and Publication Design Awards) Category: Exhibition Catalogue Major Award: WINNER & BEST IN SHOW - PUBLICATIONS</p> <p>D&AD (Design and Advertising) Awards Category: Book Design Sub Category: Culture, Art & Design Books Award: WOOD PENCIL</p>	

DIGITAL INTERPRETATION AND LEARNING

A number of digital interpretation projects were realised in 2015, including a series of firsts for the Museum. Projects spanned all areas of engagement, creating richer experiences and resources for teachers, students, artists, researchers and visitors of all ages onsite and online.

A completely new MCA app with bluetooth beacon infrastructure was launched. This year-long project involved intensive user testing and design and resulted in a richer app that better suits the needs of the MCA audience. The MCA website was upgraded to responsive templates that allow the same webpage to be used across desktop, tablet and mobile, providing a seamless experience for the user and facilitating less internal maintenance. The MCA Articulate platform, developed in collaboration with Telstra and launched in 2014, was used across a greater number of activities across the Museum prompting and encouraging reflections, contributions and creative responses from visitors.

The MCA's first in-gallery virtual reality experience was delivered in conjunction with artists David Haines and Joyce Hinterding in the *Energies: Haines & Hinterding* exhibition, proving popular with visitors of all ages. The MCA's first online commission designed by artist Marian Tubbs was delivered along with project and exhibition assets including microsites, and in-gallery multimedia touch screen resources.

A revitalised digital excursions program was launched in 2015 featuring new content and a significantly improved technical delivery process resulting in a much higher production standard and improving the student experience. One of the excursions, created in collaboration with artist Agatha Gothe-Snape, was the world's first artwork designed to be experienced in a video conference. This new offering gives students a first-hand encounter with a contemporary artwork designed to challenge their assumptions about what an artwork can be.

A new Learning Portal to house the MCA's digital resources was also launched. The portal allows users to filter and search for specific age ranges, topics and art mediums to discover a growing pool of high quality resources. The Learn section of the MCA website was also re-built facilitating much improved access to information about all the MCA's learning programs.

Other resources developed included audio recordings with curators and artists made available through the MCA App and in gallery; a series of audio tours by the MCA Young Guides; and Interactive touch screen experiences, providing contextual material about artists and their artworks.

Digital interpretation projects won the following awards in 2015: MAPDA (Museums Australia Multimedia and Publication and Design Awards)

Category: Best Program / Exhibition Website
Award: WINNER for Discover Chuck Close

MAGNA (Museums and Galleries National Awards)

Category: Innovation
Award: WINNER for MCA Articulate

Category: Indigenous Project or Keeping Place
Award: WINNER for Blacktown Native Institution Project website



2015 GIFTS TO THE MCA COLLECTION

Hany Armanious	<i>Sphinx</i> , 2009, cast pigmented polyurethane resin	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Mary Teague, 2015
Joan Brassil	<i>Randomly - Now and Then</i> , 1990, microphone stand, computer, diorite mining cores, gravel rock, pavement, speakers and tuning forks	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Gregory Brassil, 2015
Christian Capurro	<i>Work for Tired Eyes (figures in the landscape)</i> , 2010-11, paper, acrylic paint	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Sally Breen, 2015
Aleks Danko	<i>Untitled (BIRTH SCHOOL WORK DEATH)</i> , 2015, ink on paper	Museum of Contemporary Art, gift of the artist, 2015
Destiny Deacon	<i>Pacified</i> , 2005, light jet print from orthochromatic film negative	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Gary Sands, 2015
	<i>Travelling (from Oz Series)</i> , 1998-2003, light jet print from Polaroid	
Matthys Gerber	<i>The Supremes</i> , 1994, oil on canvas	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Matthys Gerber and Pamela Hansford, 2015
	<i>Wall Painting</i> , 2013, synthetic polymer paint on wall	
Kevin Gilbert	<i>Totality</i> , 1967, 1990, lino print	Museum of Contemporary Art, gift of Reg Richardson AM, 2015
	<i>Eaglemen legend</i> , 1967, 1990, lino print	
	<i>My father's studio</i> , 1967, 1990, lino print	
	<i>Eagles at bay</i> , 1967, 1990, lino print	
	<i>Massacre Mountain</i> , 1967, 1990, lino print	
	<i>Marbung</i> , 1967, 1990, lino print	
	<i>Boothung and Mirrigarng</i> , 1967, 1990, lino print	
	<i>Wahlo: tribal law</i> , 1967, 1990, lino print	
	<i>Corroboree spirit</i> , 1967, 1990, lino print	
<i>Christmas Eve in the land of the dispossessed</i> , 1967, 1990, lino print		
Simryn Gill	<i>Forest (Outtakes)</i> , 1996-1998, 2012, gelatine silver photographs	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Sally Breen, 2015
Patrick Hartigan	<i>Letraset Reading Room</i> , 2005-06, letraset on paper, framed	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2015
	<i>The Village Is Quiet</i> , 2005-2009, single-channel super 8 film transferred to digital video, colour, silent, 24 min 8 sec	
Emily Kame Kngwarreye	<i>Alalgura - my country in bloom</i> , 1992, synthetic polymer paint on canvas	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program in memory of Jacqueline Goodnow AC, 2015
Jan Nelson	<i>Strange Days</i> , 2013, high-density foam, MDF, leather, oil paint, plastic	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2015
Joan Ross	<i>The claiming of things</i> , 2012, single channel digital video animation, colour, sound, 7 min 36 sec	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2015
	<i>Touching other people's butterflies</i> , 2013, single channel digital video animation, colour, sound, 2min 45 sec	
	<i>Colonial Grab</i> , 2014, single-channel digital video animation, colour, sound, 7 min 32 sec	
Hiromi Tango	<i>Dance Neon</i> , 2014, neon sign, woven material, wool, acrylic, plastic, metal	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2015
Hossein Valamanesh	<i>Passing Time</i> , 2011, sculpture, single-channel digital video, sound, colour, 4min 2 sec	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by GRANTPIRRIE Private, 2015

2015 PURCHASES FOR THE MCA COLLECTION

Brown Council	<i>Performance Art (15 Actions for the Face)</i> , 2014, 2-channel HD video, colour, sound	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
Super Critical Mass	<i>Moving Collected Ambience</i> , 2014, participatory sound work	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
Daniel Boyd	<i>Untitled (PSM)</i> , 2014, oil and archival glue on linen	Museum of Contemporary Art, purchased with funds provided by Bernard Shafer, in memory of Anna Boeske-Shafer and Samuel Shafer, 2015
Timothy Cook	<i>Minga</i> , 2006, etching, sugarlift and aquatint on paper	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
	<i>Kulama</i> , 2006, etching and aquatint on paper	
	<i>Parlini Jilamara</i> , 2006, etching, sugarlift with chine colle on paper	
	<i>Kulama</i> , 2006, woodcut on Kozo Heavy paper	
Mikala Dwyer	<i>Square Cloud Compound</i> , 2010, fabric stockings, glass, beer, champagne, plastic, ceramics, wood, rocks, lights, paint, acrylic	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
	<i>Parallel Collisions</i> , 2008, performance, mixed media on paper	
Matthys Gerber	<i>Painting for Peter</i> , 2003, oil on linen	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
	<i>Jetmaster</i> , 2008, oil on linen	
Jess Johnson	<i>As Above So Below</i> , 2015, pen, collage, fibre tipped markers and gouache on paper	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation and the MCA Young Ambassadors, 2015
Jonathan Jones	<i>naa (to see or look)</i> , 2015, fluorescent tubes, fittings, electrical cable	Museum of Contemporary Art commission, purchased with funds provided by the MCA Foundation, 2015
Raelene Kerinauia	<i>Kayimwagakimi Jilamara II</i> , 2006, etching, sugarlift and aquatint	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
	<i>Pwoja</i> , 2014, etching, 3 parts	
John Mawurndjul	<i>Ngalyod</i> , 2012, natural earth pigments on stringybark	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
Angelica Mesiti	<i>The Colour of Saying</i> , 2015, multiple-channel digital video, colour, sound, 23 min 39 sec	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
Barayuwa Munungurr	<i>Yarrinya</i> , 2015, ochres on bark	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
Jan Nelson	<i>Walking in Tall Grass, Lily 2</i> , 2012, oil and liquin on linen	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
Maria Josette Orsto	<i>Nguiu</i> , 2008, lithograph	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
	<i>Miyinga</i> , 2014, lithograph	
	<i>Jarpyapini</i> , 1990, lithograph	
	<i>Kulama</i> , 2010, woodcut on paper	
Nina Puruntatameri	<i>Kulama Design</i> , 2010, woodcut on paper, 2 parts	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
	<i>Kulama Design</i> , 2005, etching	
	<i>Body Design</i> , 2005, etching	Museum of Contemporary Art commission, purchased with funds provided by the MCA Foundation, 2015
	<i>Pupuni Jilamara</i> , 2015, natural ochres on paper	
Stuart Ringholt	<i>Preceded by a tour of the show by artist Stuart Ringholt, 6-8pm. The artist will be naked. Those who wish only to join the tour must also be naked. Adults only</i> , 2011, [artist talk and drinks] framed poster	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
Cornelia Tipuamantimirri	<i>Crocodile Skin</i> , 2015, screenprint on paper	Museum of Contemporary Art commission, purchased with funds provided by the MCA Foundation, 2015
	<i>Rokini</i> , 2015, screenprint on paper	
	<i>Jilamara</i> , 2015, screenprint on paper	
Bede Tungutalum	<i>Murtangkala</i> , 2015, linocut	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
	<i>Wampaka</i> , 2015, woodcut	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
	<i>Wampaka</i> , 2015, lithograph	
	<i>Turtini</i> , 2015, woodcut	
Pedro Wonaeamirri	<i>Yirrinkrupwoja (Body Painting #3)</i> , 2004, etching	Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015
	<i>Yirrinkrupwoja (Body Painting #4)</i> , 2004, etching	
	<i>Jilamara</i> , 2015, natural ochres on paper	Museum of Contemporary Art commission, purchased with funds provided by the MCA Foundation, 2015

2015 OUTWARD LOAN SUMMARY

Bendigo Art Gallery Imagining Ned, 01 Mar 2015 - 14 Jul 2015		
Juan Davila	<i>Sentimental history of Australian art</i> , 1982, oil on canvas	Museum of Contemporary Art, gift of Loti Smorgon AO and Victor Smorgon AC, 1995
Goulburn Regional Gallery THE DAYLIGHT MOON Rosalie Gascoigne, 01 Jun 2015 - 01 Sep 2015		
Rosalie Gascoigne	<i>Piece to Walk Around</i> , 1981, saffron thistle sticks	Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the Gascoigne Family, 2011
National Museum of Modern and Contemporary Art, Korea New Romance, 01 Sep 2015 - 15 Feb 2016		
Rebecca Baumann	<i>Automated Colour Field</i> , 2011, plastic, electronics, paper	Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2011. Originally commissioned by the Australian Centre for Contemporary Art for NEW11
Hayden Fowler	<i>New World Order</i> , 2013, single-channel digital video, HD, colour, sound, 15min 17s	Museum of Contemporary Art, purchased with the assistance of MCA Young Ambassadors, 2013
Monash University Museum of Art MUMA Linda Marrinon: <i>Figure Sculpture 2005-2014</i> , 01 Jul 2015 - 30 Sep 2015		
Linda Marrinon	<i>Edwardian Lady</i> , 2008, tinted and painted plaster	Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2009
Monash University Museum of Art MUMA Technologism, 15 Sep 2015 - 30 Dec 2015		
Dennis Wilcox	<i>Proteron</i> , 1992, monitors, brass, chrome-plated steel and single-channel split video, VHS transferred to digital video, black and white, silent	Museum of Contemporary Art, gift of the artist 1993
Edward Kienholz, Nancy Reddin Kienholz	<i>The block head</i> , 1979, concrete and pumice construction block, wood, synthetic polymer lens, synthetic polymer knobs, leather, transistor radio, synthetic polymer resin, light globe	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1980
Mornington Peninsula Regional Art Gallery On the Beach, 01 Dec 2015 - 15 Mar 2016		
Daniel Boyd	<i>We Call them Pirates Out Here</i> , 2006, oil on canvas	Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2006
National Art School Gallery Rosemary Laing 10 Aug 2015 - 31 Oct 2015		
Rosemary Laing	<i>brumby mound #5</i> , 2003, type c photograph	Museum of Contemporary Art, gift of Galerie Lelong and anonymous donor, 2005
	<i>brumby mound #6</i> , 2003, type c photograph	Museum of Contemporary Art, gift of Greg Woolley, 2005
Salamanca Arts Centre Colonial Afterlives, 01 Mar 2015 - 15 May 2015		
Daniel Boyd	<i>We Call them Pirates Out Here</i> , 2006, oil on canvas	Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2006
Sherman Contemporary Art Foundation Collection+: Christian Thompson, 01 Oct 2015 - 31 Dec 2015		
Christian Thompson	<i>Gamu Mambu (Blood Song)</i> 2010, single-channel digital video, colour, sound, 2min 30s	Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2011



Rebecca Baumann, *Automated Colour Field*, 2011, installation view, MCA Collection: Volume One, Museum of Contemporary Art Australia 2012, 100 flip-clocks, laser cut paper, batteries, Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2011, originally commissioned by the Australian Centre for Contemporary Art for NEW11, image courtesy and © the artist, photograph: Jenni Carter

University of Sydney Women in Power, 01 Nov 2015 - 01 Jun 2016		
Lindy Lee	<i>Untitled III (after Antonello da Messina)</i> , 1987, synthetic polymer paint and photocopies on paper on 16 cotton mountboards	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1987
Helen Frankenthaler	<i>Spoletto</i> , 1972, screenprint	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, gift of Andre Emmerich Gallery, 1972
Martha Boto	<i>Labyrinthe diagonal (Diagonal labyrinth)</i> , 1965, aluminium sheets, electric motor, light unit, synthetic polymer sheet, synthetic polymer paint and wood	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1967
U Ulay, Marina Abramovic	<i>Saturday</i> , 1987, colour polaroid	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1988
Marisol Escobar	<i>Self-Portrait</i> , 1973, etching	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1974
Janet Burchill	<i>Aporia</i> , 1987, vinyl and enamel paint on 9 aluminium sheets	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1987
Bridget Riley	<i>Static 3</i> , 1966, synthetic polymer paint on linen canvas	Museum of Contemporary Art, J W Power Bequest, purchased 1967
Jenny Watson	<i>Dream Palette</i> , 1981, oil, synthetic polymer paint, crayon, pastel, pencil, charcoal on 36 canvas boards	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1986
Barbara Kruger	<i>Derriere L'Etoile Studios</i> , 1985, photo-lithograph and silkscreen on paper	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1986
Hannah Wilke	<i>Drawing (Flower Collage)</i> , 1973, pencil, pastel, collage on paper	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1974
Cindy Sherman	<i>Untitled Film Still 130</i> , 1983, type c photograph	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1984
	<i>Untitled Film Still 131</i> , 1983, type c photograph	
Mary Ellen Mark	<i>Untitled (woman lying on bench)</i> , 1976/1978, silver gelatin photograph	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1978
	<i>Untitled (woman on bed/ hand behind neck)</i> , 1976/1978, silver gelatin photograph	
	<i>Untitled (woman in tub)</i> , 1976/1978, silver gelatin photograph	
	<i>Untitled (woman seated on headboard, hand on mouth)</i> , 1976/1978, silver gelatin photograph	
	<i>Untitled (woman in bed wrapped in sheet)</i> , 1976/1978, silver gelatin photograph	
	<i>Untitled (woman on bed in smock, holding arms)</i> , 1976/1978, silver gelatin photograph	
Robin White	<i>The canoe is in the bareaka [A beginner's guide to Gilbertese]</i> , 1983, woodcut	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1986
	<i>I am doing the washing in the bathroom [A beginner's guide to Gilbertese]</i> , 1983, woodcut	
	<i>Michael is sleeping on the bed [A beginner's guide to Gilbertese]</i> , 1983, woodcut	
	<i>The maneaba [A beginner's guide to Gilbertese]</i> , 1983, woodcut	
	<i>The name of this girl is Florence [A beginner's guide to Gilbertese]</i> , 1983, woodcut	
Ada Balayarra	<i>Mewana (sedge grass collecting bag)</i> , c1984, sedge grass and hand spun bark fibre string	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1984
Judy Baypungala	<i>Mewana (sedge grass collecting bag)</i> , c1984, sedge grass and hand spun bark fibre string	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1984
Julie Djelirr	<i>Mindirr (Pandanus palm collecting bag)</i> , c1984, dyed pandanus palm and hand spun bark fibre string	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1984
Rosie Rodji	<i>Mindirr (Pandanus palm collecting bag)</i> , c1984, ochres on pandanus palm, hand spun bark fibre string	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1984
	<i>Mewini (sedge grass collecting bag)</i> , c1984, sedge grass and hand spun bark fibre string, 2 parts	
Margaret Gindjimirri	<i>Mindirr (Pandanus palm collecting bag)</i> , c1984, ochres on pandanus palm, hand spun bark fibre string, 2 parts	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1984
Elizabeth Gamalanga	<i>Mewini (sedge grass collecting bag)</i> , c1984, sedge grass and hand spun bark fibre string	J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1984

AUDIENCE ENGAGEMENT

In 2015, the Audience Engagement division celebrated or contributed to the delivery of:

Over 1 million visitors in a calendar year (for the first time in the MCA's history)

189 Kids & Families programs attended by 42,036 people, an increase of 193% over 2014

10 years of the Genext program, supported by the Balnaves Foundation

Over 98,000 Facebook followers, effectively doubling the engagement rate and tripling the cumulative reach of the MCA Facebook page

801 guided tours attended by 10,771 visitors

Student and Teacher Engagement Manager Georgia Close winning an international accolade, The Marsh Award for excellence in gallery education



AUDIENCE ENGAGEMENT

The MCA's world-class exhibition, learning and outreach programs aim to inspire Australians from all backgrounds to engage directly with contemporary art and artists and participate in a variety of creative experiences which stretch the mind and inspire new ways of looking at and thinking about contemporary art.

In 2015 Audience Engagement, encompassing Public Engagement, Student and Teacher Engagement, Visitor Experience and Marketing and Communications, contributed to the success of 11 MCA exhibitions and facilitated 2,920 individual events. Visitor participation in creative learning events and services for 2015 totalled 149,944, an increase of 66% on 2014.

In 2015, the National Centre for Creative Learning (NCCL) – the Museum's dynamic and innovative learning space – saw a rise in visitation with families enjoying the new pop-up activity spaces during three exhibitions; more programs for people with access requirements and opportunity to visit the multi-sensory Bella Room and greater investment in programs around language and culture, driven by the Museum's new Aboriginal and Torres Strait Islander Policy.

We enrolled to go to the Macquarie shopping activity and really enjoyed it. I loved watching my boys being creative so we came today to MCA to have a look. For me it was a chance to do something different and I love that it isn't expensive.

Feedback from a Macquarie Centre participant

Beyond the Museum walls, the MCA expanded engagement experiences through offsite activities in Greater Western Sydney including family fun days at Macquarie Shopping Centre in Ryde, C3West artist-led student workshops in Blacktown and providing rich online content for Digital Excursions and the MCA app.



This page: Families enjoying the themed Light Lab pop-up family space in the National Centre for Creative Learning during the *Light Show* exhibition, photograph: Anna Kučera. Previous page: Zinester George Gacsay at the MCA Zine Fair 2015, photograph: Maja Baska

ABORIGINAL AND TORRES STRAIT ISLANDER POLICY

The Museum of Contemporary Art is located on the traditional lands of the Gadigal people of the Eora nation. The MCA recognises the Gadigal people as the traditional owners and ongoing custodians of the lands and waters upon which the MCA is located.

The MCA strongly supports and promotes the work of Aboriginal and Torres Strait Islander (ATSI) artists through exhibitions, education and events which attract a broad public and encourage new audiences to understand and enjoy contemporary art in all its forms.

In August 2015, the MCA launched its Aboriginal and Torres Strait Islander Policy, the first of its kind within the Australian cultural sector. The Policy builds on the long history of engagement with ATSI artists and communities and provides a framework for the Museum's future commitment aligned with the broader mission and objectives of the Museum.



'I offer congratulations to the MCA in this demonstration of commitment to not only Aboriginal and Torres Strait Islander history but also to the future of contemporary art.'

– The NSW Deputy Premier, The Hon, Troy Grant MP, Minister for Justice and Police, Minister for the Arts and Minister for Racing, August 2015.

L to R: Keith Munro, Curator – Aboriginal and Torres Strait Islander Programs, MCA; Elizabeth Ann Magregor, Director, MCA; The Hon. Troy Grant MP, Minister for Justice and Police, Minister for the Arts and Minister for Racing; Professor Michael McDaniel, Member MCA Indigenous Advisory Group. Featured: **Kumpaya Girgirba, Karnu Nancy Taylor, Ngalangka Nola Taylor, Ngamaru Bidu, Wokka Taylor, Muuki Taylor, Jakayu Biljabu, Bowya Patricia Butt, Noelene Girgirba, Kulyu** (detail), 2014, image courtesy the artists and Martumili Artists © the artists / Licensed by Viscopy 2016

The MCA continued its commitment to developing programs in relation to ATSI artists and communities through professional development initiatives, increasing engagement of contemporary art through special MCA public programs and our workshops on and off-site.

These programs in 2015 included:

- Bungawarra (To make, to do) Professional Development Programs
- Djurali (To grow) Youth Art Careers Workshop
- Primary and Secondary School Programs
- Community Workshops
- Artist talks and artist-led workshops
- NAIDOC Week Events
- Indigenous Literacy Day
- Off-site and on-site community outreach workshop
- C3West Blacktown Native Institution School Programs and online learning resources

'... we travelled the 16 hrs each way and it was well worth it Djurali is a gem of a program, designed for and by Aboriginal people as an intelligent mentoring process. And it works. I cannot speak highly enough of my experiences.'

- Rick Ball, teacher,
Menindee Central
School NSW



Top: Students participating in the Djurali program created artwork and projections inspired by their visit.
Middle: **Latai Taumoepeau**, *Shell Money*, 2015, performance documentation, ARTBAR – curated by Taloi Havini, 26 September 2015, installation view, Primavera 2015: Young Australian Artists, image courtesy and © the artist, photograph: Leslie Liu.

'ARTBAR...bends people's imagination and perceptions, and the opportunity to expand on my arts practice and that of other contemporary artists.'

- Taloi Havini,
September 2015
ARTBAR curator and
Primavera 2015:
Young Australian
Artists alumni



Left: Prints & Tungas Workshop in the MCA's National Centre for Creative Learning with *Being Tiwi* artist Maria Josette Orsto, photograph: Maja Baska

PUBLIC ENGAGEMENT

The MCA's public engagement programs encompass a range of dynamic learning opportunities including talks, conferences, mini-festivals, workshops, and panel discussions. These provide a variety of ways for different audiences to explore and learn through contemporary art. In 2015 over 95,000 participants have engaged in ARTBAR, Public Programs, ATSI, Kids and Families and Young Creatives programs with offerings as diverse as:

- the regularly sold-out ARTBAR driven by Audi – taking over all levels of the building after dark each month with immersive experiences of performance, music and video, for over 18s. 11 events were held under the direction of 15 guest artist-curators and over 80 artists and performers participated this year with nearly 8,500 attendees;
- the new pop-up family activity space in the NCCL, extending the learning and exploration of exhibition content for three exhibitions in 2015 and attracting nearly 30,000 visitors;
- regular Auslan and Audio-described tours for hearing-and vision-impaired visitors;
- the first MCA family programs at Macquarie Shopping Centre in Sydney's north-west, introducing the MCA and contemporary art and artists to new audiences;
- the weekly Lights on Later program on Thursday nights with talks, drop-in workshops and tours;
- takeovers of the Museum by teenagers during Genext, supported by the Balnaves Foundation and organised by the MCA's vigorous Youth Committee, where teenagers meet, explore and create with established artists and like-minded young people (over 3,300 young people attended in 2015);
- tours by the MCA Young Guides (22 tours for 430 people in 2015);
- two international conferences (Energies in the Arts and Civic Actions: Artist practices beyond the museum); and
- six international guest lectures including the sold-out address by Turner prize-recipient Grayson Perry, and over 25 talks and panel discussions led by Australian artists.

Program Type	No of Programs	No of participants
Adult Public Programs	292	49,388
ARTBAR	11	8,491
Kids & Families	189	42,036
Young Creatives	49	3,778
Total Public Programs	542	103,693



Children taking part in the Contemporary Kids Four Seasons activity. Featured: Joyce Hinterding, *Aura Series* (detail), 2009/15, installation view, *Energies: Haines & Hinterding*, Museum of Contemporary Art Australia, 2015, graphite, custom cables and metal contacts on Arches 100% rag watercolour paper, image courtesy the artist and Sarah Cottier Gallery, Sydney © the artist, photograph: Maja Baska



Teenagers celebrate Genex's 10th birthday with artists The Motel Sisters. Featured in the background: **Daniel Boyd**, *Untitled* (detail), 2014, mirrored disks, synthetic polymer paint on wall, commissioned by the Museum of Contemporary Art, 2014, supported by Veolia Environmental Services, image courtesy the artist and Roslyn Oxley9 Gallery, Sydney © the artist

STUDENT & TEACHER ENGAGEMENT

MCA Learning offers tailored, creative learning programs and resources that connect students and teachers in Australia to contemporary art. A range of creative learning programs explore exhibitions, artists' practice and the art world both at the Museum and remotely through digital excursions and online resources. Continued support from Education Partner Deutsche Bank enabled students to learn creatively through MCA programs.

2015 HIGHLIGHTS

- 23 students from the Smith Families Learning for Life program attended Bella Momentum workshops with MCA Artists and Artist Educators, supported by the Estate Late James Simpson Love, managed by Perpetual and the Macquarie Group Foundation.
- A collaboration with artist Agatha Gothe-Snape created the world's first artwork designed to be experienced in a video conference (via an MCA Digital Excursion!).
- Launched the MCA's new Learning Portal and Learn section of the MCA website to provide online resources and improved access to MCA Learning programs.
- Introduced the new Art Escapades program for children 3–5 years, due to increased demand from Early Learning Centre groups.
- Provided 27 professional development programs, including 5 free educator exclusive events.
- Held eight sessions for 267 students from low socio-economic areas as part of the School Subsidy Program.

Program Type	No of Programs	No of participants
Early Learning	25	716
Primary	209	8,725
Secondary	543	15,247
Tertiary	119	2,434
Digital Excursions	41	1,089
ESL	69	1,228
Community & Social Interest	66	973
Bella	95	2,392
Total Learning		32,804



Students from MacKillop Catholic College visit *Light Show*. Featured: **Carlos Cruz-Diez**, *Chromosaturation*, 1965-2015, installation view *Light Show*, Museum of Contemporary Art Australia, 2015, image courtesy and © the artist, photograph: Maja Baska

VISITORS WITH ACCESS REQUIREMENTS



The MCA offers a variety of programs and services to ensure the accessibility of the Museum and its Collection and exhibitions. The Bella and Bella Plus Programs engage people with access requirements with contemporary art through Artist Educator-led gallery tours, the interactive Bella Room, and hands-on art-making activities.

2015 HIGHLIGHTS

- Artist David Capra created the extraordinary *Teena's Bathtime* for the 2015 Bella Room commission.
- Launched Bella Plus in the House, a free full-day MCA Bella and Sydney Opera House combined excursion, tailored for adults with access requirements.
- Held a drop-in event during Mental Health Month in October, in partnership with Northern Sydney Local Health District Mental Health Drug and Alcohol Specialist Rehabilitation Service, that saw over 200 visitors participate in public programs and collaborative art-making.
- Launched Artful: Art & Dementia, a free program for people living with dementia focusing on creating new connections and providing life enriching experiences for the individual and their carer through creative engagement with contemporary art.
- Celebrated International Day of People with Disability. 100 participants joined guest artists from Studio A and the MCA's Bella team led workshops and a range of art-making activities.

Holdsworth students visit *Energies: Haines & Hinterting*, Museum of Contemporary Art Australia 2015, Featured: **David Haines**, *Slow Fast Mountains (earth aroma)*, 2014, timber, perspex, coal, aroma, sound system, table, image courtesy the artist and Sarah Cottier Gallery, Sydney © the artist, photograph: Dan Boud

VISITOR EXPERIENCE

The visitor experience at the MCA continued to mature and flourish in 2015. MCA Gallery Hosts, Volunteer Guides and Ticketing Hosts are at the forefront of delivering visitor programs and services. Through the dedication and passion of staff and volunteers the MCA continues to interpret, guide, communicate and engage with all visitors to deliver the highest quality experience.

Program Type	No of Programs	No of participants
Guided Tours	801	10,771
Art Speaks	4	18
Spotlight Talks	260	2,531
Mystery Tours	10	119
Languages Other Than English (LOTE) Tours	2	8

2015 HIGHLIGHTS

- 2015 saw attendance on guided tours increase by nearly 90% over 2014.
- For the first time the MCA welcomed over one million visitors in a calendar year in 2015. The Honourable Premier Mike Baird formalised the proceedings and the celebration featured a performance by artist Jodie Whalen.
- The MCA Gallery Hosts and Ticketing Hosts greatly contributed to the success of the supporter engagement programs – signing up over 3,000 new members during 2015.
- Eight MCA volunteers and staff members participated in the 20th Biennial Australian Association of Gallery Guiding Organisations conference at the Art Gallery of South Australia discussing techniques and strategies to improve visitor experience through interpretation.
- The MCA joined the Volunteer Network group, a cultural sector support system focusing on volunteerism in NSW. Understanding the importance of acknowledging and recognising volunteers in the cultural sector, the MCA volunteer guides, NCCL staff and librarians feel supported and are more equipped to enhance the visitor experience.



Staff gather at the MCA entrance to welcome the MCA's 1 millionth visitor for 2015. Artist Jodie Whalen (pictured front left), photograph: Anna Kučera.



MCA Volunteer Guide and MCA Ambassador Fran Meagher leads a tour of *Grayon Perry My Pretty Little Art Career*, photograph: Anna Kučera.

COMMUNICATIONS

In 2015, the MCA's Marketing and Communications team promoted the Museum's exhibitions, events, programs, accolades and milestones through a series of integrated campaigns. These efforts contributed in a meaningful way to boosting overall attendance, deepening audience engagement, building brand equity locally and internationally and further positioning the MCA as an industry thought-leader.

The integrated campaign to promote the Chuck Close exhibition – part of the Sydney International Art Series – generated significant media coverage (over 250 media clips, reaching 7M+ people for an ad value of \$1.2M); the online display campaign and YouTube clip attracted 8.4M click-throughs and 220,000 views respectively; and the social media campaign reached 5.8M people.


Digital engagement activities grew in scope and became more critical than ever across the organisation. In 2015, MCA Facebook posts increased by 60% over 2014, Facebook fans grew by 26% (98K fans), cumulative reach was multiplied by 3 (5.9M views), and the level of engagement more than doubled. MCA Instagram and Twitter followers grew 64% and 31% respectively. The number of MCA e-news subscribers grew by 70% and the cumulative reach grew by 43%.

In line with the MCA's strong focus on collaboration, a number of projects with existing and new partners were initiated to extend reach and amplify messages, including a partnership with the Museum of Modern Art (MoMA) in New York for a Yoko Ono-inspired public event in June; the launch of a free Spring Yoga Series on the MCA Sculpture Terrace in partnership with Lululemon; the unveiling of a joint international acquisition program with Qantas and Tate in the UK; a pop-up summer Gin Garden with Archie Rose and Young Henrys; a new film series for MCA Members with Screen Australia; and a collaborative family cultural guide developed with seven other Sydney cultural institutions. A comprehensive building signage scheme was also rolled out and a new Cultural Segments audience research project with Morris Hargreaves McIntyre began in October.



Spring Yoga Series on the MCA Sculpture Terrace with Lululemon Apparel. Featured: **Sangeeta Sandrasegar**, *to be carried away by the current, to be dissolved in the Other*, 2014, fibreglass, commissioned by the Museum of Contemporary Art Australia, 2014, image courtesy and © the artist, photograph: Lyndon Marceau

DEVELOPMENT AND ENTERPRISES

A photograph of two women standing together at a dinner event. The woman on the left is wearing a red and orange striped top and a patterned skirt, holding a glass of wine. The woman on the right is wearing a light-colored lace top and holding a glass of wine. In the background, large, ornate letters 'B', 'E', and 'L' are projected onto a screen. The scene is lit with purple and blue stage lights.

The MCA relies on its relationships with a range of corporate partners, private donors and commercial activities to generate funds for its exhibitions, programs and operational costs. 2015 was a very successful year with more than \$8.9 million raised through a wide range of relationships with the private and corporate sector, as well as venue hire and MCA Store sales. Strong relationships were fostered with a number of new corporate partners and we welcomed new Ambassadors and Foundation Donors to the MCA family. Membership grew exponentially in 2015 with over 3,300 Members engaged in the program. The MCA Store had its most successful year on record with sales of MCA produced merchandise and local artist designed content selling to local and international visitors, and our venues hosted 47 weddings and 500+ corporate and private events. The annual Bella Dinner fundraiser also had its strongest result ever.

Guest speaker and 2015 Sydney International Art Series Artist Grayson Perry CBE (as his alter ego Claire) with MCA Ambassador and Bella founder and patron Mrs Cynthia Jackson AM at the 2015 Bella Dinner

PHILANTHROPY

Philanthropy at the Museum continued to be a major contributor to the MCA's ability to deliver groundbreaking exhibitions and programs.

The MCA Foundation grew strongly throughout 2015 and contributed to major acquisitions for the MCA Collection, including works by Angela Mesiti, Mikala Dwyer, Stuart Ringholt, Marco Fusinato, Tiwi Prints, Brown Council, Jonathan Jones, Jan Nelson, John Mawurndjul, Daniel Boyd, Matthys Gerber and Christian Capurro.

The MCA Ambassador Program continued to support the life of the Museum and over 400 Ambassadors enjoyed special access to the Museum, its programs and curators. Private donations provided 7% of MCA's overall income.

Special fundraising campaigns and events performed very well in 2015. The 2015 Annual Appeal was the most successful to date, raising \$74,781 towards the provision of access to disadvantaged participants to attend creative learning programs at MCA by funding their transport to the Museum. The 2015 Bella Dinner was the also most successful to date with a total of \$420,000 raised on the night through donations and a live auction. Funds generated through this initiative support the delivery of Bella and Creative Learning Programs. While entry to the Museum is free, many visitors like to show their appreciation of their visit through a contribution one of the donation boxes placed throughout the Museum. Donations box income in 2015 reached almost \$30,000.

Continuing and new support from trusts and foundations enabled the Museum to tailor learning, art and professional development experiences for young people, young artists and audiences in Sydney's west. In December the MCA celebrated ten years of the Genext program, generously supported by The Balnaves Foundation. The Nelson Meers Foundation once again supported the Primavera exhibition and a range of Creative Learning programs were supported by Campbell Edwards Trust, Perpetual. Vincent Fairfax Family Foundation. The MCA's C3 West program was generously supported by Crown Resorts Foundation and Packer Family Foundation.

The MCA Young Ambassador Program, supported by Ray White, also grew steadily in 2015, welcoming 69 new Young Ambassadors to the group now totalling 158 people.

2015 saw enormous growth in the MCA Membership program with numbers reaching 3,327 by year end, a 290% increase on the previous year. Members enjoyed a diverse range of programs and other benefits such as discounts in the Store, MCA Cafe and free access to the MCA Lounge.



MCA Chairman Simon Mordant AM presents MCA Ambassadors and Genext supporters Neil and Diane Balnaves with Life Membership in recognition of their valued support and commitment to the MCA. Featured: **Helen Eager**, *Tango*, 2012, synthetic polymer paint on wall, Museum of Contemporary Art, commissioned on the occasion of the opening of the new MCA, 2012, image courtesy and © the artist



MCA Members enjoy a tour of the MCA Collection led by Artist Educator Liam Benson. Featured: **Nike Savvas**, *Showtime*, 1999, vacuum metalised acrylic and nylon wire, Museum of Contemporary Art, purchased 1999, image courtesy and © the artist

VENUES

Private and corporate hire of the MCA's spectacular venues continued to generate a strong income stream for the Museum in 2015. Highlights included the Australian launch of Netflix, Huffington Post and celebrations for the Netball World Cup, as well as special events including a night with Michael Palin, an event for the King and Queen of Norway and the NSW Australian of the Year Awards.

The MCA hosted 47 weddings in 2015, as well as many birthday and anniversary parties, conferences, product launches and conventions, breakfasts, lunches, dinners and cocktails with clients coming from all sectors, including finance, fashion, media, film, television and sport.

The MCA continued to work in close collaboration with food and beverage partners Fresh Catering and Culinary Edge to deliver exceptional catering to event guests. Audio Visual partner AV1 provided creative and responsive lighting and technical support for all events.



The Sydney Harbour Bridge and city skyline provide beautiful backdrops for stylish weddings, corporate functions and private events in the MCA's Rooftop venues.

RETAIL



Above: Photograph: Alex Torcutti. Below and right: Photographs: Dan Boud



2015 proved to be the most successful trading year on record for the MCA Store with strong merchandise sales for the Chuck Close, Light Show and Grayson Perry exhibitions. The Store also gained recognition in *The Guardian* as one of the top 10 museum stores in the world to visit.

The MCA Store continued to broaden the retail product offer with MCA collection and exhibition-based merchandise, as well as expanding the available range of Australian based designer wares. This merchandise plays a crucial role complementing the visitor experience by providing a unique take home memento of the MCA.



FOOD WITH A VIEW

The MCA's food and beverage partners Fresh Catering and Culinary Edge continued to provide visitors with fresh and innovative dining options in the MCA Cafe on Level 4 and Graze MCA on Ground Level, both overlooking the Sydney Opera House and Circular Quay.

Champagne and wines from beverage partner Pommery and Bimbadgen Hunter Valley feature in both the café and restaurant. Menu offerings took on different geographic and colourful themes during some of the temporary exhibitions, including New York-inspired dishes during *Chuck Close*, British-inspired fare during *Grayson Perry* and colourful beverages during *Light Show*.

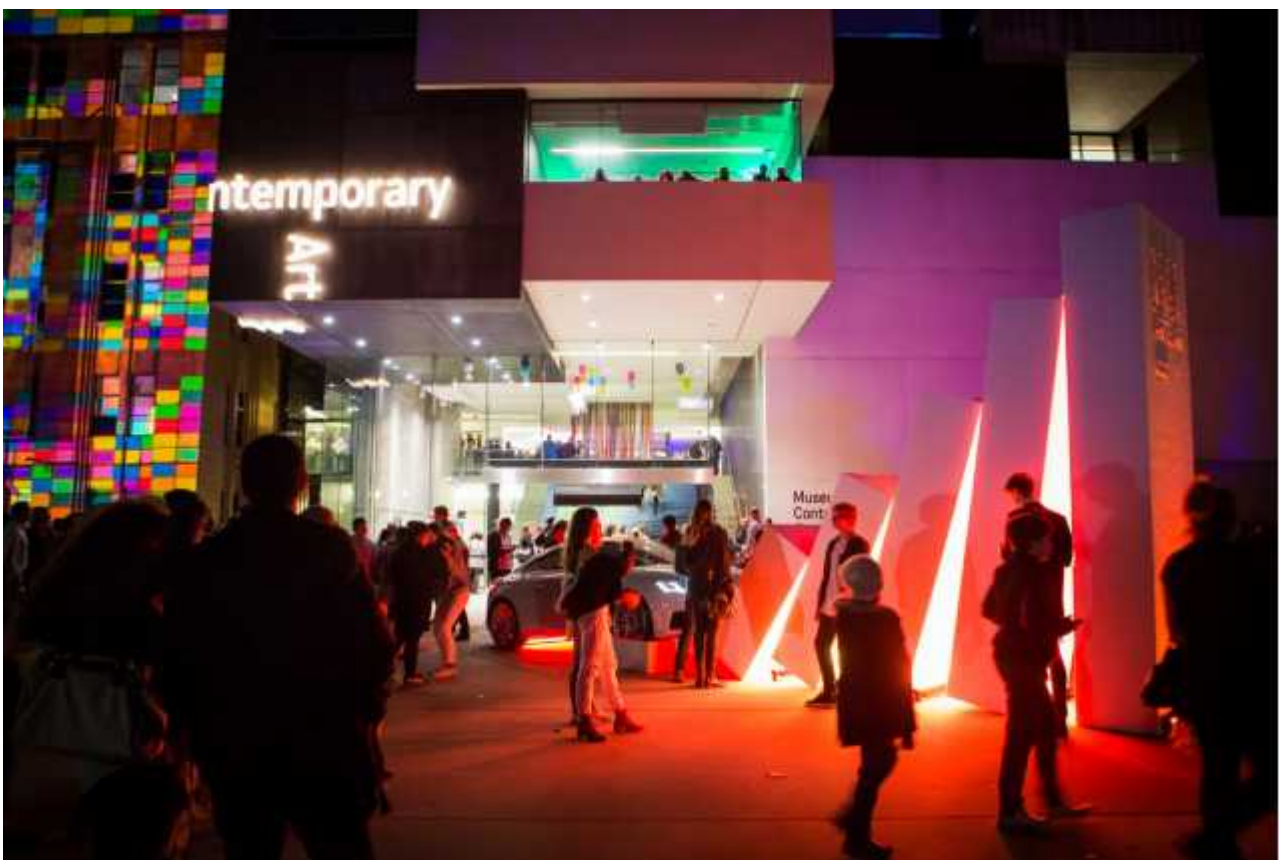
The terrace adjacent to Graze MCA was transformed into a British Gin Garden over summer and proved a popular location among CBD workers for a post-work tittle. Income from these initiatives provides valuable support for the MCA's activities.



Images Top: MCA Cafe, photograph: Nikki To. Middle: Graze MCA, photograph Nikki To. Bottom: The Gin Garden, photographs: Chloe Paul

PARTNERSHIPS

- Welcomed five new partners to the MCA: Macquarie Centre (Supporting Partner of *New Romance* and host to in-centre school holiday workshops); Fairfax (Media Partner); Valiant Hire, Scott Carver and Avant Card (Supporting Sponsors and Corporate Members).
- Fostered strong relationships with current partners, emphasising the importance of partners working with each other in addition to working with the MCA.
- Secured the game changing international Joint Acquisition Program partnership between Qantas, the MCA and Tate.
- Celebrated three years of world class creative learning programs in the NCCL, with the assistance of Deutsche Bank, the MCA's Education Partner.
- Celebrated 15 years partnership with Bimbadgen Estate Wines. A partnership which has seen 30 MCA Collection artworks displayed on their MCA Series label wines. Bimbadgen have donated back to the MCA over \$15,000 in sales proceeds.
- Celebrated the 3rd birthday of ARTBAR driven by Audi.



MCA ARTBAR, driven by AUDI turns three! *ARTBAR* – Curated by Rebecca Baumann, Museum of Contemporary Art Australia, 29 May 2015, image courtesy and © the artist, photograph: Jacqui Manning

MCA PARTNERS

GOVERNMENT PARTNERS



EDUCATION PARTNER



COMMUNICATION PARTNER



STRATEGIC PARTNER



LECTURE THEATRE PARTNER



OFFICIAL AIRLINE PARTNER



MAJOR PARTNERS



MEDIA PARTNERS



SUPPORTING PARTNERS

Aesop
AVI
Cafe Sydney
Culinary Edge
Valent Events

CORPORATE MEMBERS

HUGO BOSS
Jardine Lloyd Thompson
Scott Carver
Transfield Holdings

TECHNOLOGY INNOVATION PARTNERS



FOUNDATIONS

The Balnaves Foundation
Campbell Edwards Trust
Crown Resorts Foundation
The Ian Potter Foundation
Nelson Meers Foundation

Packer Family Foundation
The Estate Late James Simpson
Love, managed by Perpetual
Vincent Fairfax Family Foundation

MUSEUM OF CONTEMPORARY ART LIMITED

(ABN 15 003 765 517)

FINANCIAL REPORT FOR THE YEAR ENDED
31 DECEMBER 2015

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The financial statements were authorised for issue by the directors on 26 April 2016. The directors have the power to amend and reissue the financial statements.

The financial statements are presented in Australian currency.

DIRECTORS' REPORT

The directors of the Museum of Contemporary Art Limited (MCA or the Company) present their report for the year ended 31 December 2015.

DIRECTORS

The names and details of the Company's directors in office during the financial year and until the date of this report are as follows. Directors were in office for this entire period unless otherwise stated.

Simon Mordant AM (Chairman)

Elizabeth Ann Macgregor OBE

Doug Dean AM

Geoff Dixon

Ari Droga

Kerry Gardner (Appointed: 21 April 2015)

Michael McDaniel (Appointed: 15 December 2015)

Sarah Morgan

Lachlan Murdoch (Retired: 3 August 2015)

Susan Norrie (Retired: 15 December 2015)

Lisa Paulsen

Hetti Perkins (Retired: 28 October 2015)

Scott Perkins

Ann Sherry AO (Appointed: 27 October 2015)

Ivan When

Company Secretary: Anh Thi Do

MISSION STATEMENT

The MCA's mission is to take a leadership role in shaping an Australia that values contemporary art and artists. We exist because contemporary art matters: it stimulates the imagination, engages our aesthetic senses and has the power to transform lives. Contemporary artists address complex ideas, they challenge us to think and see the world differently to inform our outlook on life and society.

VALUES

The MCA embodies a number of key values:

- Artists are central to all our activities
- Making challenging and complex work accessible
- Fostering creativity and critical thinking
- An entrepreneurial outlook
- Collaboration is key
- Sustainable and resilient

SHORT-TERM AND LONG-TERM OBJECTIVES

Connecting a broad and diverse public with the work of living artists, the Museum of Contemporary Art Australia pursues curatorial excellence and innovation in audience engagement.

The MCA has five key goals that underpin all its activities:

- Excellence in organisation wide programming
- Deepening engagement and extending reach
- Influencing the Influencers
- Unlocking organisational potential
- Integrating Aboriginal and Torres Strait Islander perspectives

STRATEGIES

The Company has adopted a number of strategies to achieve the above objectives:

- Deliver exceptional programs through collaboration; deepen relationships with artists; develop a significant collection of contemporary Australian Art; place Australian artists in an international context and expand the museum's digital architecture.
- Establish the National Centre Creative Learning as a pioneering centre that provides enriching creative learning programs.
- Create a new model of digital engagement including partnerships with regional galleries; create a clear pathway of engagement for stakeholders; build local, national and international partnerships; build an impactful brand and create innovative marketing campaigns across all platforms.
- Implement a clear communications strategy based on solid research; identify opportunities and leverage relationships in order to position the MCA as the authoritative voice on issues around contemporary art and artists.
- Underpin all activities with a robust financial plan and highly efficient & effective business practices; implement the ICT strategy; develop an appropriate sustainability plan and secure a new storage facility for the long term care and conservation of the MCA collection.
- Organise major exhibitions of Aboriginal and Torres Strait Islander artists & acquire Aboriginal and Torres Strait Islander work; undertake targeted creative learning projects; encourage Aboriginal and Torres Strait Islander audience visitation; develop distance learning for remote schools; create employment opportunities and demonstrate active participation on Board and advisory committees.

PRINCIPAL ACTIVITIES

The principal activities of the Company undertaken during the year in pursuit of the short and long term objectives were:

- Delivery of 9 contemporary art exhibitions, with 1,032,394 on-site exhibition visitors
- Delivery of 4 touring exhibitions, with a further 60,997 visitors to MCA exhibitions on tour
- 801,685 unique users of the new responsive MCA website, removing the need for a mobile site
- 20 new projects realised comprising: Bella & Digital commissions, 3 new work commissions in exhibition programs for acquisition, 9 commissions works in exhibition programs, 2 C3West Art Projects and 2 associated C3West Projects (Book launch, Conference & Lecture)
- 139,921 participants in 2,910 public programs, including 72,890 Youth programs attendees and 31,326 students in formal schools programs.
- 247,044 people engaging with the MCA through social media (Facebook, e-news, Twitter, Instagram & YouTube)
- Over 76% of total revenue is earned by the MCA from outside government sources to support the Company's objectives.

There were no changes in the principal activities of the Company throughout the year.

KEY PERFORMANCE INDICATORS

Strategies have been developed across the MCA to ensure the organisation will deliver its goals. Each of these strategies has a number of clear Key Performance Indicators, which will be used to measure progress against the realisation of these aims. Each division within the organisation also has detailed Operational Plans with measurable outputs that clearly outline how it will contribute to achieving each of the organisation's broader KPIs. These implementation plans will consider resources, objectives, time frames, deadlines, budgets & performance targets.

A summary of activities that have Key Performance Indicators for the Company are:

- Numbers and mix of exhibitions, commissions and acquisitions to the MCA Collection, including significant and consistent representation of Australian and Aboriginal and Torres Strait Islander content within all programs
- Expansion of digital engagement with audiences through infrastructure improvements, collaborations with other organisations and targeted digital activity
- Numbers and mix of creative learning and public programs, including those embracing new technologies and their success in connecting more people with artists
- Numbers and mix of touring and innovative external projects and their success in reaching new audiences
- Strong visitor attendance figures and positive feedback of the visitor experience onsite, offsite and online
- Sustainable financial results and the continuing exploration of new income streams and deepening engagement with stakeholders
- A strong management team and Board, with clear succession arrangements in place, engagement with and of artists, positive staff satisfaction rates and low turnover
- Governance and business practices, including the ongoing identification and management of risk

DIRECTORS' QUALIFICATIONS AND EXPERIENCE

DIRECTOR	QUALIFICATIONS	EXPERIENCE
Simon Mordant AM	Fellow, Institute of Chartered Accountants	Philanthropist, Corporate adviser and member of numerous Boards and Councils locally and internationally
Elizabeth Ann Macgregor OBE	MA History of Art (Hons), Post Dip Mus and Gal Studies	Director, Museum of Contemporary Art
Doug Dean AM	Bachelor of Commerce, FCPA, FAIM	Chairman, Veolia Environment
Geoff Dixon		Company Director and Chairman of the Garvan Research Foundation
Ari Droga	BA Syd Uni, LLB Syd Uni, LLM Cambridge Uni	Head of Australasia, Global Infrastructure Partners
Kerry Gardner	MA Film & Television, UMELB & Grad Dip Marketing, RMIT	Non Executive Director
Michael McDaniel	Professor of Indigenous Education, UTS	Professor in Indigenous Education and Director of Jumbunna Indigenous House of Learning at UTS
Sarah Morgan	Bachelor of Engineering (Hons), MBA, Post Dip Cont Art	Company Director
Lachlan Murdoch	Bachelor of Arts, Philosophy Princeton University	Non executive Co Chair of News Corporation
Susan Norrie	PhD Havoc, UNSW APA, UNSW Adjunct Professor	Artist: represented Australia at the 52nd Venice Biennale, 2007
Lisa Paulsen	Bachelor of Arts, UNSW	Art collector
Hetti Perkins	Bachelor of Arts, UNSW	Resident Curator, Bangarra Dance Theatre
Scott Perkins	Bachelor of Commerce and a Bachelor of Laws (Hons)	Company Director
Ann Sherry AO	BA UQLD, Grad Dip Industrial Relations QUT, FAICD, FIPAA	Executive Chairman, Carnival Australia
Ivan Wheen	Bachelor of Commerce (Hons), UNSW	Company Director

DIRECTORS' RESPONSIBILITIES

DIRECTOR	RESPONSIBILITIES
Simon Mordant AM	Chairman of the Board, Member of the Nominations Committee
Elizabeth Ann Macgregor OBE	Member of the Board, Member of the Nominations Committee, Member of the Finance Committee
Doug Dean AM	Member of the Board, Chairman of the Finance Committee
Geoff Dixon	Member of the Board, Member of the Nominations Committee
Ari Droga	Member of the Board, Member of the Nominations Committee, Chair of the MCA Foundation Council
Kerry Gardner	Member of the Board
Michael McDaniel	Member of the Board, Chair of the Indigenous Advisory Panel
Sarah Morgan	Member of the Board, Member of the Finance Committee
Lachlan Murdoch	Member of the Board
Susan Norrie	Member of the Board, Chair of the Artist Advisory Panel
Lisa Paulsen	Member of the Board, Member of the Nominations Committee, Chair of the Director's Circle, Ambassador recruitment
Hetti Perkins	Member of the Board, Chair of the Indigenous Advisory Panel
Scott Perkins	Member of the Board, Member of the Finance Committee
Ann Sherry AO	Member of the Board
Ivan Wheen	Member of the Board, Member of the MCA Foundation Council

MEETINGS OF DIRECTORS

During 2015, six meetings of Directors were held. Attendances by each Director were as follows:

DIRECTORS' MEETINGS		
DIRECTOR	NUMBER ELIGIBLE TO ATTEND	NUMBER ATTENDED
Simon Mordant AM	6	6
Elizabeth Ann Macgregor OBE	6	6
Doug Dean AM	6	4
Geoff Dixon	6	1
Ari Droga	6	6
Kerry Gardner	5	5
Michael McDaniel	1	0
Sarah Morgan	6	4
Lachlan Murdoch	3	0
Susan Norrie	6	5
Lisa Paulsen	6	6
Hetti Perkins	5	2
Scott Perkins	6	5
Ann Sherry AO	2	1
Ivan Wheen	6	5

FINANCE COMMITTEE MEETINGS		
DIRECTOR	NUMBER ELIGIBLE TO ATTEND	NUMBER ATTENDED
Doug Dean AM	6	4
Elizabeth Ann Macgregor OBE	6	5
Sarah Morgan	6	4
Scott Perkins	6	4

INDEMNIFICATION AND INSURANCE OF DIRECTORS AND OFFICERS

During the financial year, the Company paid a premium in respect of a contract insuring the directors of the Company against a liability incurred as such a director, secretary or executive officer to the extent permitted by the Corporations Act 2001. The contract of insurance prohibits disclosure of the nature of the liability and the amount of the premium. The Company has not otherwise, during or since the financial year, indemnified or agreed to indemnify an officer or auditor of the Company against a liability incurred as such an officer or auditor.

OPERATING AND FINANCIAL REVIEW

The operations of the Company during the financial year were the exhibition, collection and interpretation of contemporary art.

The Operating Result for the year ended 31 December 2015 is a surplus of \$308,668 [2014: surplus of \$553,653].

The Comprehensive Result for the year ended 31 December 2015 is a deficit of \$736,495 [2014: deficit of \$327,232].

MEMBERS' GUARANTEE

The Company is a company limited by guarantee and as such does not have authorised or issued capital. Every member of the company undertakes to contribute to the property of the company, in the event of the Company being wound up during the time that the member is a member, or within one year of the cessation of membership, for payment of the debts and liabilities of the Company contracted before the time at which the member ceased to be a member, and of the costs, charges and expenses of winding up the same, and for the adjustment of the rights of the contributors amongst themselves, such amounts as may be required not exceeding twenty dollars (\$20.00). There were 15 members in 2015 [2014: 13 members].

AUDITOR'S INDEPENDENCE

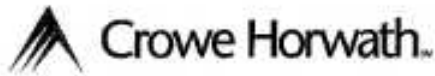
The Directors have received an independence declaration from the auditor. A copy has been included with this Annual Report.

This Directors' report is signed in accordance with a resolution of the Board of Directors.



Simon Mordant
Chair
Sydney, 26 April 2016

AUDITOR'S INDEPENDENCE DECLARATION



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Fax +61 2 8282 2190
www.crowehorwath.com.au

The Board of Directors
Museum of Contemporary Art Limited
140 George St
Sydney NSW 2000

Dear Board Members

Museum of Contemporary Art Limited

In accordance with section 60-40 of the Australian Charities and Not-For-Profit Commission Act 2012, I am pleased to provide the following declaration of independence to the Directors of Museum of Contemporary Art Limited.

As lead audit partner for the audit of the financial report of Museum of Contemporary Art Limited for the financial year ended 31 December 2015, I declare that to the best of my knowledge and belief, that there have been no contraventions of:

- (i) the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) any applicable code of professional conduct in relation to the audit.

Yours sincerely

Crowe Horwath Sydney
CROWE HORWATH SYDNEY

A handwritten signature in black ink that reads "Leah Russell".

LEAH RUSSELL
Partner

Dated this 26th day of April 2016

Crowe Horwath Sydney is a member of Crowe Horwath International, a Swiss entity. Each member of Crowe Horwath is a separate and independent legal entity. Liability limited by a scheme approved under Professional Standards Legislation other than for the acts or omissions of financial services licensees.

FINANCIAL STATEMENTS

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

For the year ended 31 December 2015	Note	2015 (\$)	2014 (\$)
REVENUE FROM OPERATING ACTIVITIES			
Exhibition and Creative Learning income		1,972,215	1,194,699
Corporate and Individual Support		4,341,541	3,594,464
Grant income	16	4,778,012	4,743,640
Commercial income		9,047,489	8,870,549
Interest received		190,856	223,145
REVENUE FROM OPERATING ACTIVITIES		20,330,113	18,626,497
EXPENSES FROM OPERATING ACTIVITIES			
Depreciation & amortisation expenses		(294,069)	(311,459)
Employee benefits expense		(7,978,727)	(7,377,465)
Exhibition, creative learning and commission project costs		(5,428,877)	(3,996,387)
Repairs & maintenance, insurance, security and utilities		(3,063,793)	(3,145,445)
Cost of goods sold		(1,157,022)	(1,148,674)
Other expenses		(2,098,957)	(2,093,414)
EXPENSES FROM OPERATING ACTIVITIES		(20,021,445)	(18,072,844)
NET SURPLUS/(DEFICIT) FROM OPERATING ACTIVITIES		308,668	553,653
REVENUE FROM OUTSIDE OPERATING ACTIVITIES			
Gifts of works of art, acquisition and foundation fund		1,049,788	1,055,361
Capital building fund		60,000	1,166,268
REVENUE FROM OUTSIDE OPERATING ACTIVITIES		1,109,788	2,221,629
EXPENSES FROM OUTSIDE OPERATING ACTIVITIES			
Building depreciation & amortisation		(2,048,310)	(2,126,643)
Write off fixed assets		-	(936,361)
Foundation costs		(106,641)	(39,510)
EXPENSES FROM OUTSIDE OPERATING ACTIVITIES		(2,154,951)	(3,102,514)
NET SURPLUS/(DEFICIT) FROM OUTSIDE OPERATING ACTIVITIES		(1,045,163)	(880,885)
TOTAL NET SURPLUS/(DEFICIT) BEFORE INCOME TAX		(736,495)	(327,232)
Income tax from operating activities	2	-	-
Income tax from outside operating activities		-	-
SURPLUS/(DEFICIT) FOR THE YEAR AFTER INCOME TAX		(736,495)	(327,232)
Other comprehensive income		-	-
TOTAL COMPREHENSIVE INCOME/(LOSS)		(736,495)	(327,232)

The above statement of comprehensive income should be read in conjunction with the accompanying notes.

STATEMENT OF FINANCIAL POSITION

As at 31 December 2015

	Note	2015 (\$)	2014 (\$)
CURRENT ASSETS			
Cash and cash equivalents	1(M)	9,078,014	5,958,161
Trade and other receivables	3	1,251,689	702,077
Inventories	4	300,405	146,155
Prepayments	5	157,420	5,423
TOTAL CURRENT ASSETS		10,787,528	6,811,816
NON-CURRENT ASSETS			
Property, plant and equipment	6	50,559,726	52,230,242
Works of Art	6	17,512,217	16,476,252
Intangibles	7	357,947	-
TOTAL NON-CURRENT ASSETS		68,429,890	68,706,494
TOTAL ASSETS		79,217,418	75,518,310

CURRENT LIABILITIES			
Trade and other payables	8	2,472,579	1,834,930
Provisions	9	335,409	315,964
Income in advance	10	5,849,162	2,033,035
TOTAL CURRENT LIABILITIES		8,657,150	4,183,929
NON-CURRENT LIABILITIES			
Provision for long service leave	11	154,616	192,234
TOTAL NON-CURRENT LIABILITIES		154,616	192,234

NET ASSETS		70,405,652	71,142,147
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MEMBERS' FUNDS			
Retained Surplus	12	70,405,652	71,142,147
TOTAL MEMBERS' FUNDS		70,405,652	71,142,147

The above statement of financial position should be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2015	Note	2015 (\$)	2014 (\$)
Total equity at the beginning of the financial year		71,142,147	71,469,379
Total comprehensive income for the year	12	(736,495)	(327,232)
TOTAL EQUITY AT THE END OF THE FINANCIAL YEAR		70,405,652	71,142,147

The above statement of changes in equity should be read in conjunction with the accompanying notes.

STATEMENT OF CASH FLOWS

For the year ended 31 December 2015

	Note	2015 (\$)	2014 (\$)
CASH FLOWS FROM OPERATING ACTIVITIES			
Funding and operational receipts (inclusive of goods and services tax)		26,249,49	21,315,231
Payments to suppliers and employees (inclusive of goods and services tax)		(21,169,267)	(19,548,542)
Interest received		152,044	186,485
NET CASH INFLOW/(OUTFLOW) FROM OPERATING ACTIVITIES		5,232,270	1,953,174

CASH FLOWS FROM INVESTING ACTIVITIES			
Capital building funding receipts in relation to the MCA redevelopment		60,000	1,166,268
Payments for Foundation costs		(106,641)	(39,510)
Payments for property, plant & equipment		(1,707,829)	(2,292,161)
Payments for intangibles		(357,947)	-
NET CASH OUTFLOW FROM INVESTING ACTIVITIES		(2,112,417)	(1,165,403)

NET DECREASE IN CASH & CASH EQUIVALENTS		3,119,853	787,771
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Cash & cash equivalents at the beginning of the year		5,958,161	5,170,390
CASH & CASH EQUIVALENTS AT THE END OF THE YEAR		9,078,014	5,958,161

The above statement of cash flows should be read in conjunction with the accompanying notes.

NOTES TO THE FINANCIAL STATEMENTS

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The principal accounting policies adopted in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

(A) BASIS OF PREPARATION

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, other authoritative pronouncements of the Australian Accounting Standards Board and the *Corporations Act 2001*. The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB) and the *Australian Charities and Not-for-profits Commission Act 2012*.

New and amended standards adopted by the Company

None of the new standards and amendments to standards that are mandatory for the first time for the financial year beginning 1 January 2015 affected any of the amounts recognised in the current period or any prior period and are not likely to affect future periods.

Early adoption of standards

The Company has not elected to apply any pronouncements before their operative date in the annual reporting period beginning 1 January 2015.

Historical cost convention

These financial statements have been prepared under the historical cost convention.

Critical accounting estimates

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the Company's accounting policies.

The Directors estimate that the residual value of works of art is at least equal to the cost. As a result, while works of art are carried at cost, they are not depreciated. The residual value and recoverable amount of work of arts is based on the Directors' view of the appreciating value of the MCA collection. The collection is revalued by a qualified valuer at periodic intervals subject to prevailing market conditions.

Gifts of works of art are recognised as income at their fair value at the time of the gift. Fair value is determined based on the average of two independent valuations from external approved valuers.

(B) FOREIGN CURRENCY TRANSLATION

(i) Functional and presentation currency

Items included in the financial statements are measured using the currency of the primary economic functional environment in which the Company operates ("the currency"). The financial statements are presented in Australian dollars, which is the Company's functional and presentation currency.

(ii) Transactions and balances

Foreign currency transactions are translated into the functional currency using the exchange rates prevailing at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at year-end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the profit and loss.

Non-monetary items that are measured at fair value in a foreign currency are translated using the exchange rates at the date when the fair value was determined. Translation differences on assets and liabilities carried at fair value are reported as part of the fair value gain or loss.

(C) REVENUE RECOGNITION

Revenue is recognised when it is probable that the economic benefit will flow into the company and the revenue can be reliably measured. Amounts disclosed as revenue are net of returns, trade allowances, duties and taxes paid. Revenue is recognised for the major business activities as follows:

(i) Government Grants

Grants from the government are recognised at their fair value where there is a reasonable assurance that the grant will be received and the Company will comply with all attached conditions.

Government grants relating to costs are deferred and recognised in the profit and loss over the period necessary to match them with the costs that they are intended to compensate.

(ii) Sponsorship and Donations

Income received is recognised as revenue when MCA obtains control of the sponsorship/donation or the right to receive the sponsorship/donation.

(iii) Function Room Hire & Fundraising Event Income

Income is recognised when services are rendered.

(iv) Rental Income

Rental income is recognised on a straight-line basis over the related lease term.

(v) Entrance Fees Income

Income from entrance fees is recognised upon the sale of the ticket as long as the ticket is not transferrable or refundable, otherwise income is recognised upon the expiry of the ticket which is generally after the date of admission on the ticket.

(D) EXHIBITION INCOME AND EXPENDITURE

The Company's core activities include organising exhibitions and other projects of contemporary art, both from Australia and overseas, and providing enriching creative learning and public programs. The Foundation fund, bequests, gifts of works of art and capital fund contributions are activities outside of the Company's normal operations.

Such exhibitions and other projects may incur costs and expenses in years prior to them being held. In addition, the Company seeks sponsorships and grants to offset those expenses and these may also be received prior to the realisation of the exhibition or other project.

The exhibition income is recognised in line with note 1(C) above. The expenditure is recognised as it is incurred.

(E) IMPAIRMENT OF ASSETS

Assets that have an indefinite useful life are not subject to amortisation and are tested annually for impairment. Assets that are subject to amortisation are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use. For the purposes of assessing impairment, assets are grouped at the lowest levels for which there are separately identifiable cash flows (cash generating units).

(F) EMPLOYEE BENEFITS

(i) Short-term obligations

Liabilities for wages and salaries, including non-monetary benefits, annual leave and accumulating sick leave expected to be settled within 12 months after the end of the period in which the employees render the related service, are recognised in respect of employees' services up to the end of the reporting period and are measured at the amounts expected to be paid when the liabilities are settled. The liability for annual leave and accumulating sick leave is recognised in the provision for employee benefits. All other short-term employee benefit obligations are presented as payables.

(ii) Long-term obligations

The liability for long service leave and annual leave which is not expected to be settled within 12 months after the end of the period in which the employees renders the related service, is recognised in the provision for employee benefits and measured as the present value of expected future payments to be made in respect of services provided by employees up to the end of the reporting period. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the end of the reporting period on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

The obligations are presented as current liabilities unless payment is not due within 12 months from the reporting date. They are recognised initially at their fair value and subsequently measured at amortised cost using the effective interest method.

(G) LEASES

Leases in which a significant portion of the risks and rewards of ownership are not transferred to the Company as lessee are classified as operating leases (note 17). Payments made under operating leases (net of any incentives received from the lessor) are charged to profit or loss on a straight-line basis over the period of the lease.

Lease income from operating leases where the Company is a lessor is recognised in income on a straight-line basis over the lease term (note 17).

(H) DEPRECIATION & AMORTISATION

Depreciation is calculated using the straight-line basis to allocate the cost of assets net of their residual values, over their estimated useful lives, as follows:

Plant and Equipment	3 - 5 Years
Motor Vehicles	5 Years
Books and Publications	5 Years
Furniture and Fittings	2 - 9 Years
Computer Equipment	3 - 5 Years
Works of Art	Refer 1 (J)
Building	40 Years

Amortisation of the leasehold improvements is calculated on the straight line basis so as to write off the net cost over the shorter of its useful life or the remainder of the lease term ending in 2039.

(I) LEASEHOLD IMPROVEMENTS

The MCA entered into a lease agreement with Sydney Harbour Foreshore Authority for a term of thirty-three years, seven months and fifteen days from 1 August 2005 to 15 March 2039. The expenditure on Leasehold Improvements has been recognised as an asset of the Company. Leasehold Improvements are amortised over the shorter of their useful life or the remaining period of the lease.

The MCA entered into an agreement to lease storage facilities with Arts NSW for a term of ten years from 1 August 2003 to 31 July 2013. The Company is currently leasing the premises on a casual month-to-month basis, while negotiation for the next term progress.

The expenditure on Leasehold Improvements was recognised as an asset of the Company, now at a zero balance. Leasehold Improvements are amortised over the shorter of their useful life or the remaining period of the lease.

(J) WORKS OF ART

The Company acquires and is gifted art from time to time. Such works when acquired are capitalised at their acquisition cost. Works of Art gifted to the Museum have been recognised at fair value at the time of

the gift. Expenses relating to the acquisition, including freight and packaging where applicable, are written off in the year in which they are incurred.

The Company also, from time to time, holds on trust, works of art belonging to various other bodies. These works are not reflected within the financial statements of the Company.

(K) BOOKS AND PUBLICATIONS

Books and Publications acquired for the Library are capitalised at their acquisition cost. Books and Publications gifted to the Museum are brought to account if of value. The books and publications are depreciated in accordance with (H) above.

(L) PROPERTY, PLANT AND EQUIPMENT

All other property, plant and equipment is stated at historical cost less depreciation. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the Company and the cost of the item can be measured reliably. The carrying amount of any component accounted for as a separate asset is derecognised when replaced. All other repairs and maintenance are charged to profit or loss during the reporting period in which they are incurred.

(M) CASH AND CASH EQUIVALENTS

For the purpose of presentation in the statement of cash flow, cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, and other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

(N) INVENTORIES

Inventories are valued at the lower of cost and net realisable value. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs necessary to make the sale.

(O) TRADE RECEIVABLES

Trade receivables are recognised initially at fair value and subsequently measured at amortised cost using the effective interest method, less provision for impairment. Trade receivables are generally due for settlement within 30 days. They are presented as current assets unless collection is not expected for more than 12 months after the reporting date.

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off by reducing the carrying amount directly within other expenses. An allowance account (provision for impairment of trade receivables) is used when there is objective evidence that the Company will

not be able to collect all amounts due according to the original terms of receivables. Significant financial difficulties of the debtor, probability that the debtor will enter bankruptcy or financial reorganisation, and default or delinquency in payments (more than 30 days overdue) are considered indicators that the trade receivable is impaired. The amount of the impairment allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate. Cash flows relating to short-term receivables are not discounted if the effect of discounting is immaterial.

The amount of the impairment loss is recognised in profit or loss within Other Expenses. When a trade receivable for which an impairment allowance had been recognised becomes uncollectible in a subsequent period, it is written off against the allowance account. Subsequent recoveries of amounts previously written off are credited against other expenses in profit or loss.

(P) TRADE AND OTHER PAYABLES

These amounts represent liabilities for goods and services provided to the Company prior to the end of the financial year and which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition. Trade and other payables are presented as current liabilities unless payment is not due within 12 months from the reporting date. They are recognised initially at their fair value and subsequently measured at amortised cost using the effective interest method.

(Q) BORROWINGS

The MCA has no outstanding loans payable to any parties for the 2015 financial year

(R) J W POWER BEQUEST AND THE UNIVERSITY OF SYDNEY

The MCA entered into a management agreement with the University of Sydney on 31 December 2001, in which the University appointed the Museum as manager of the Collection. At that time the University also waived all outstanding loans and interest owed by the Museum to the Bequest in return for an on-going agreement to provide Services to the Collection. The value of those works is not reflected in the financial statements.

(S) OTHER FINANCIAL ASSETS

Other financial assets are classified in the following categories: financial assets at fair value through profit or loss, loans and receivables, held-to-maturity investments, and available-for-sale financial assets. The classification depends on the purpose for which the assets were acquired. The Company has only financial assets falling into the category of loans and receivables.

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They arise when the Company provides goods or services directly to a debtor with no intention of selling the receivable. They are included in current assets, except for those with maturities greater than 12 months after the balance date which are classified as non-current assets. Loans and receivables are included in receivables in the statement of financial position (note 3).

(T) GOODS AND SERVICES TAX (GST)

Revenues, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the taxation authority. In this case it is recognised as part of the cost of acquisition of the asset or as part of the expense. Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the taxation authority is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the taxation authority, are presented as operating cash flows.

(U) INKIND/PRO-BONO SERVICES

Some services may be received by the organisation for no cost in the form of pro-bono services and contra agreements with suppliers and sponsors. The value of such contributions are not recognised in the financial report as the fair value for these contributions cannot be reliably measured.

2 INCOME TAX

The Company has been granted an exemption from paying income tax under section 50-5 of the Income Tax Assessment Act (1997).

3 CURRENT ASSETS - TRADE AND OTHER RECEIVABLES

	Note	2015 (\$)	2014 (\$)
Trade Receivables		938,857	444,243
Other Receivables		312,832	257,834
		1,251,689	702,077

4 CURRENT ASSETS - INVENTORIES

	Note	2015 (\$)	2014 (\$)
Finished goods	1(N)	450,405	296,155
Less: Provision for Stock Write-down and Obsolescence		(150,000)	(150,000)
		300,405	146,155

5 CURRENT ASSETS - PREPAYMENTS

	Note	2015 (\$)	2014 (\$)
Other		157,420	5,423
		157,420	5,423

6 NON-CURRENT ASSETS - PROPERTY, PLANT & EQUIPMENT AND WORKS OF ART

	Note	2015 (\$)	2014 (\$)
Leasehold Improvements, at cost - (see note 1 above)	1(I)	2,232,663	1,628,265
Less: Accumulated Depreciation	1(H)	(795,617)	(142,739)
NET BOOK VALUE		1,437,046	1,485,526
Plant & Equipment, at cost		973,778	1,009,550
Less: Accumulated Depreciation		(809,832)	(739,246)
NET BOOK VALUE		163,946	270,304
Books & Publications, at cost	1(K)	113,822	113,822
Less: Accumulated Depreciation	1(H)	(113,822)	(113,822)
NET BOOK VALUE		-	-
Furniture & Fittings, at cost		1,143,852	991,600
Less: Accumulated Depreciation		(777,736)	(715,029)
NET BOOK VALUE		366,116	276,571
Computer Equipment, at cost		774,280	535,423
Less: Accumulated Depreciation		(498,749)	(418,767)
NET BOOK VALUE		275,531	116,656
Motor Vehicle, at cost		73,936	73,936
Less: Accumulated Depreciation		(73,936)	(73,936)
NET BOOK VALUE		-	-
PP & E - Building Development		55,998,106	55,766,226
Less: Accumulated Depreciation		(7,681,019)	(5,685,041)
NET BOOK VALUE		48,317,087	50,081,185
TOTAL PROPERTY, PLANT & EQUIPMENT		50,559,726	52,230,242
Works of Art, at cost	1(J)	17,512,217	16,476,252
Less: Accumulated Depreciation	1(H)	-	-
NET BOOK VALUE		17,512,217	16,476,252
TOTAL PROPERTY, PLANT & EQUIPMENT AND WORKS OF ART		68,071,943	68,706,494

Reconciliations of the carrying amounts of each class of plant & equipment at the beginning and end of the current financial year are set out below:

	Leasehold Improvements	Plant & Equipment	Books & Publications	Furniture & Fittings	Computer Equipment	Motor Vehicle	PP & E - Building Development	Works of Art	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Balance at the beginning of the year	1,485,526	270,304	-	276,571	116,656	-	50,081,185	16,476,252	68,706,494
Additions at cost	14,000	34,873	-	152,252	238,858	-	231,880	1,035,965	1,707,828
Disposal	-	-	-	-	-	-	-	-	-
Depreciation/ Amortisation expense	(62,480)	(141,231)	-	(62,707)	(79,983)	-	(1,995,978)	-	(2,342,378)
Carrying amount at the end of the year	1,437,046	163,946	-	366,116	275,531	-	48,317,087	17,512,217	68,071,943

7 NON-CURRENT ASSETS – INTANGIBLE ASSETS

	Note	2015 (\$)	2014 (\$)
IT Project, at cost – in progress		357,947	-
Less: Accumulated Depreciation		-	-
Net Book Value		357,947	-

Reconciliations of the carrying amounts of intangible asset at the beginning and end of the current financial year are set out below:

	IT Project	Total
	\$	\$
Balance at the beginning of the year	-	-
Additions at cost	357,947	357,947
Disposal	-	-
Depreciation/Amortisation expense	-	-
Carrying amount at the end of the year	357,947	357,947

8 CURRENT LIABILITIES – TRADE AND OTHER PAYABLES

	Note	2015 (\$)	2014 (\$)
Trade Payables		1,492,288	978,324
Other Payables		442,654	388,084
Provision for annual leave		537,637	468,522
		2,472,579	1,834,930

9 CURRENT LIABILITIES – PROVISIONS

	Note	2015 (\$)	2014 (\$)
Provision for sponsor benefits		10,000	10,000
Provision for long service leave	1(F)	325,409	305,964
		335,409	315,964

EMPLOYEE NUMBERS

Average number of employees during the financial year		115	105
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10 CURRENT LIABILITIES - INCOME IN ADVANCE

	Note	2015 (\$)	2014 (\$)
Income in Advance: other	16 (a)	5,639,178	1,587,985
Income in Advance: grant	16 (b)	209,984	445,050
		5,849,162	2,033,035

11 NON CURRENT LIABILITIES

	Note	2015 (\$)	2014 (\$)
Provision for long service leave		154,616	192,234
		154,616	192,234

12 RETAINED SURPLUS

	Note	2015 (\$)	2014 (\$)
Retained surplus at the beginning of the financial year		71,142,147	71,469,379
Total comprehensive income/(loss) for the year		(736,495)	(327,232)
RETAINED SURPLUS AT THE END OF THE FINANCIAL YEAR		70,405,652	71,142,147

13 RELATED PARTIES TRANSACTIONS

(a) Directors

The names of persons who were directors of the Company at any time during the financial year are as follows: Simon Mordant AM, Elizabeth Ann Macgregor OBE, Doug Dean AM, Geoff Dixon, Ari Droga, Sarah Morgan, Lisa Paulsen, Scott Perkins and Ivan Wheen. Kerry Gardner, Ann Sherry AO and Michael McDaniel were appointed as directors on 21 April 2015, 27 October 2015 and 15 December 2015 respectively. Lachlan Murdoch, Hetti Perkins and Susan Norrie were directors until their retirement on 3 August 2015, 28 October 2015 and 15 December 2015 respectively.

(b) Key management personnel

Key management personnel compensation for the years ended 31 December 2015 and 2014 is set out below. The key management personnel are the Executive Director of the Company and the five executives with the greatest authority for the strategic direction and management of the Company.

	Note	2015 (\$)	2014 (\$)
Key management personnel compensation		1,056,660	1,036,855

There were no other transactions with key management personnel during the year ended 31 December 2015 (2014: nil).

14 ECONOMIC DEPENDENCY

The MCA is partially funded by the NSW Government through Arts NSW.

15 SUBSEQUENT EVENTS

There has not been any matter of circumstance that has arisen since the end of the financial year that has significantly affected or may significantly affect the operations of the Company, the results of those operations or the state of affairs of the Company in subsequent years.

16 INCOME IN ADVANCE

(a) Income in advance: other

In 2015, MCA received a significant donation from the Qantas Foundation for the International Joint Acquisition Program with Tate in the UK. Other amounts include Trust & Foundation income and private support for 2016 projects; rental, capital building fund, sponsorship and venue income in advance.

(c) Income in advance: grants

GRANT	DETAILS	UNEXPENDED GRANTS ROUGHT FORWARD FROM 2014 (\$)	GRANT INCOME RECEIVED IN 2015 (\$)	GRANT EXPENDITURE IN 2015 (NET GRANT INCOME) (\$)	UNEXPENDED GRANTS CARRIED FORWARD TO 2016 (\$)
Arts NSW	Core Funding	-	3,563,090	3,563,090	-
Arts NSW	Other grants	113,981	65,000	106,092	72,889
Australia Council	Core Funding - Key Organisations & VACS	-	577,864	577,864	-
Australia Council	Other grants	151,023	102,000	190,089	62,934
Visions	Visions of Australia	180,046	-	180,046	-
Department of Foreign Affairs & Trade		-	75,000	55,000	20,000
Local Council grants		-	26,500	26,500	-
Trusts & Foundations		-	118,614	64,453	54,161
International Foundations		-	14,878	14,878	-
TOTAL: INCOME IN ADVANCE GRANTS		445,050	4,542,946	4,778,012	209,984

See note 10(b)

16 CONTINGENT LIABILITIES

The Company does not have any contingent liabilities at 31 December 2015.

17 LEASING ARRANGEMENT

(a) Company as lessee

Operating leases

Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:

	Note	2015 (\$)	2014 (\$)
Within one year		-	-
Later than one year but not later than 5 years		-	-
Later than 5 years		-	-
		-	-

(b) Company as lessor

Operating leases

Future minimum lease payments expected to be received in relation to non-cancellable operating leases are as follows:

	Note	2015 (\$)	2014 (\$)
Within one year		3,659,996	3,580,116
Later than one year but not later than 5 years		9,804,078	11,165,675
Later than 5 years		35,391,611	37,690,010
		48,855,685	52,435,801

18 FINANCIAL RISK MANAGEMENT

The Company's financial instruments consist mainly of deposits with banks, accounts receivable and payable.

	Note	2015 (\$)	2014 (\$)
FINANCIAL ASSETS			
Cash and cash equivalents	1(M)	9,078,014	5,958,161
Loans and receivables	3	1,251,689	702,077
TOTAL FINANCIAL ASSETS		10,329,703	6,660,238
FINANCIAL LIABILITIES			
Financial liabilities at amortised cost:			
- Trade and other payables - current	8	2,472,579	1,834,930
- Trade and other payables - provisions	9	335,409	315,964
- Trade and other payables - non-current	11	154,616	192,234
TOTAL FINANCIAL LIABILITIES		2,962,604	2,343,128

DIRECTORS' DECLARATION

For the year ended 31 December 2015

In accordance with a resolution of the directors of the Museum of Contemporary Art, I state that:

In the opinion of the directors:

1. The financial statements and notes, as set out on pages 10 to 25, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and:

(a) comply with Australian Accounting Standards - Reduced Disclosure Requirements; and

(b) give a true and fair view of the financial position of the Company as at 31 December 2015 and of its performance for the year ended on that date.

2. In the directors' opinion there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

On behalf of the Board



Simon Mordant
Chair

Sydney, 26 April 2016

INDEPENDENT AUDITOR'S REPORT



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Museum of Contemporary Art Limited

Independent Auditor's Report to the Members of Museum of Contemporary Art Limited

Report on the Financial Report

We have audited the accompanying financial report of the Museum of Contemporary Art Limited, which comprises the statement of financial position as at 31 December 2015, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration of the company.

Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the *Australian Charities and Not-For-Profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the company's preparation and fair presentation of the financial report 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 company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.



Independence

In conducting our audit, we have complied with the independence requirements of the *Australian Charities and Not-For-Profits Commission Act 2012*. We confirm that the independence declaration required by the *Australian Charities and Not-For-Profits Commission Act 2012*, which has been given to the directors of the Museum of Contemporary Art Limited, would be in the same terms if given to the directors as at the time of this auditor's report.

Auditor's Opinion

In our opinion the financial report of the Museum of Contemporary Art Limited is in accordance with the *Australian Charities and Not-For-Profits Commission Act 2012*, including:

- a. giving a true and fair view of the company's financial position as at 31 December 2015 and of its performance for the year ended on that date; and
- b. complying with Australian Accounting Standards – Reduced Disclosure Requirements (including Australian Accounting Interpretations) and the *Australian Charities and Not-For-Profits Commission Regulation 2013*.

We also report that:

- (a) the financial statements show a true and fair view of the financial result of fundraising appeals conducted during the year;
- (b) the accounting and associated records have been properly kept during the year in accordance with the Charitable Fundraising Act 1991 and the Regulations;
- (c) money received as a result of fundraising appeals conducted during the year has been properly accounted for and applied in accordance with the Charitable Fundraising Act 1991 and the Regulations; and
- (d) at the date of this report, there are reasonable grounds to believe that the company will be able to pay its debts as and when they fall due.

Crowe Horwath Sydney

CROWE HORWATH SYDNEY

A handwritten signature in black ink, appearing to read "Leah Russell".

LEAH RUSSELL

Partner

Dated this 27th day of April 2016

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Museum of Contemporary Art Australia

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