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Cover: **Phuong Ngo**, *Article 14.1 (Boat Burning Ceremony)*, 2019, installation view, Museum of Contemporary Art Australia, Sydney, 2019, performance, mixed media, presented in association with Sydney Festival, image courtesy and © the artist, photograph: Jacquie Manning

Left: **Lauren Brincat**, *The Plant Library*, 2019, installation view, Rouse Hill, NSW, co-commissioned as part of Sydney Metro Northwest Places by Landcom and C3West on behalf of the Museum of Contemporary Art Australia, image courtesy and © the artist, photograph: Romello Pereira



Who we are

Taking a leadership role in shaping an Australia that values contemporary art and artists. The MCA is Australia's Museum of Contemporary Art, dedicated to exhibiting, collecting and interpreting the work of today's artists.

The MCA exists 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. 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 exhibitions 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.

Shaun Gladwell, *Approach to Mundi Mundi*, 2007, installation view, *Shaun Gladwell: Pacific Undertow*, Museum of Contemporary Art Australia, Sydney, 2019, 2-channel digital video, colour, silent, 3:50 minutes (Dawn), 4:40 minutes (Day), edition 2/4, image courtesy and © the artist, photograph: Anna Kučera

Our Values

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 embodies the following 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

The Museum of Contemporary Art Australia acknowledges the Gadigal people of the Eora Nation, the traditional owners of the land and waters upon which the MCA stands



Year in Review

1,014,021

total onsite visitors

870,962

unique users of the MCA website

84,737

participants across Audience Engagement programs

432,260

followers across social media channels

78%

revenue generated from non-government sources

3,664

attended inaugural access weekend

20 years

support from major partners Qantas and Telstra

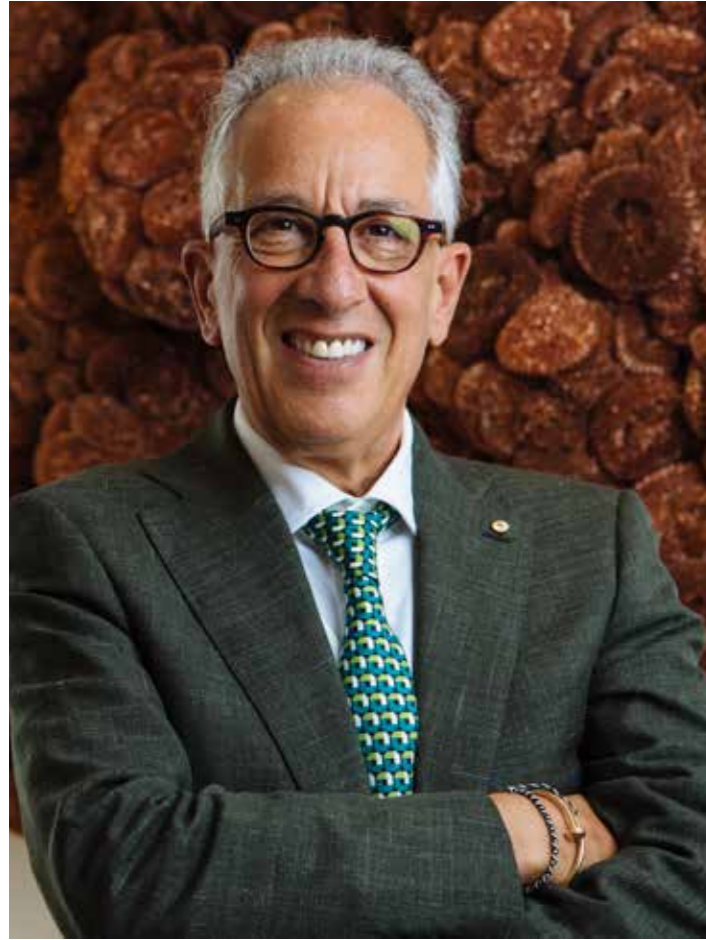
20 years

leadership from Director Elizabeth Ann Macgregor OBE

Installation view, Janet Laurence: *After Nature*, Museum of Contemporary Art Australia, Sydney, 2019, image courtesy and © the artist, photograph: Jacquie Manning | Front to back: *Heartshock (After Nature)* (detail), 2008/2019, Eucalyptus camaldulensis var. obtusa, longicorn beetle, fungal mycelium, glass, salt rocks, tree and plant specimens from the Australian Botanic Garden, Mount Annan, collection of the artist;

Cellular Gardens (Where Breathing Begins) (detail), 2005, stainless steel, mild steel, acrylic, blown glass, rainforest plant specimens, Museum of Contemporary Art, purchased with funds, provided by the Coe and Mordant families, 2006, rainforest plant specimens from the Rainforest Seed Conservation Project, Australian PlantBank, Australian Botanic Garden, Mount Annan

Chairman's Foreword



Strong leadership, prudent financial management, committed supporters and a passionate team at the MCA continued to advance the role of contemporary art and artists throughout 2019.

Simon Mordant AM. Featured: Dani Marti, *Portrait of John Sneddon (alias John Connery) with his pet dog Rocco (take 1)* (detail), 2011, image courtesy and © the artist, photograph: Angus Mordant

Over one million visitors came to the MCA in 2019, further strengthening the Museum's recognition as the most visited contemporary art museum in the world, as reported by The Art Newspaper in early 2019. Of course, the Museum's success is not only measured in visitor numbers but across many touchpoints including local, national and international leadership and mentorship; financial management; and, critically, supporter relationships.

The MCA continued to work with artists and organisations in Western Sydney, with support from Crown Resorts and Packer Family Foundations and Landcom. Relationships with interstate and regional galleries were strengthened through the tour of the landmark exhibition *John Mawurndjul: I am the old and the new*.

The attention of the contemporary art world was focused on Sydney when international contemporary art museum leaders gathered at the MCA for the annual International Committee for Museums and Collections of Modern and Contemporary Art (CIMAM) Conference in November 2019, led by MCA Director and CIMAM Chair Elizabeth Ann Macgregor OBE.

Our success would not be possible without vital core contributions from government, grants from trusts and foundations enabling specific programs and projects and, the generosity of the Museum's donors, volunteers, and corporate partners. In 2019, nearly 78% of the organisation's income was raised from non-government sources. Proactive custodianship from the board and staff has again delivered a good year-end result.

Philanthropic support facilitates the Museum's exhibition and creative learning programs, as well as the development of the Collection via the MCA Foundation. In 2019 the MCA acquired 24 key works thanks to funds provided by generous private donors.

The fourth year of the innovative MCA / Tate partnership supported by Qantas saw the acquisition of works by Dale Harding, Justene Williams and Robert Hunter. Destination NSW again contributed funds for the annual Sydney International Art Series exhibition, this year showcasing the work of Turner prize-winning British artist Cornelia Parker OBE.

New and renewed partnerships with AMP, Bloomberg, Corrs Chambers Westgarth, Deloitte, King Living, Patrón, Ray White and Tory Burch provided financial support for exhibitions. Long-term partners Telstra and Qantas supported the MCA Membership program and MCA Collection respectively.

The members of the Director's Circle and Foundation Council also made important contributions in 2019. The MCA greatly appreciates and values the time and advice provided by the members of these groups. All of our supporters came together in October to raise a record \$860,000 at the Museum's annual Bella Dinner.

For their work and commitment, I want to thank my fellow board members, the leadership team, staff members and volunteers. The work of the MCA would not be possible without their contributions.

Lastly, I want to recognise the significant contribution made by the Museum's Director, Elizabeth Ann Macgregor, over the past 20 years. Twenty years ago, the Museum was on the brink of closure, a long way from the vibrant, respected, thriving, cultural leader it has become. Thank you for your dedication, passion and leadership.

Simon Mordant AM

Director's Welcome



2019 was another landmark year for the MCA with incredible levels of audience and stakeholder engagement, visitation and acknowledgement.

Elizabeth Ann Macgregor OBE

Digital and social engagement with audiences increased again in 2019 with over 870,000 visitors to the new website and over 430,000 followers across social media channels. New initiatives and rich content and resources across these platforms increased dwell time and projects were recognised with a number of awards.

Physical visitation to the Museum exceeded expectations with 1,014,021 people coming through the doors. Visits to the MCA Collection underpinned nearly half of all visits. This year the Artist Room showcased the photographic work of Destiny Deacon and the new works acquired through the MCA / Tate International Joint Acquisition Partnership were displayed.

Exhibitions of emerging, senior and mid-career Australian artists drew attention to social and environmental issues and our international exhibition program looked at political and current affairs and transformation.

Highlights of a busy learning program included the inaugural Art is for Everyone access weekend celebrating the MCA's activities for people of all abilities and a fabulous special ArtPlay session in collaboration with FAMBO, the queer arts festival for all families, to celebrate the launch of Liam Benson's Bella Room Commission.

Beyond the gallery context, new digital initiatives and off-site activities reached new audiences. The Digital team and Artist Educators came together to create over 90 Auslan-interpreted videos for the MCA website and mca.art was launched, connecting audiences with artists and artworks.

Two new artist projects were created through the MCA's C3West program, in partnership with Landcom and involving communities around two new Sydney Metro Northwest stations. Lauren Brincat created connections between backyards and the new local space of Tallawong Station with *The Plant Library* and Tina Havelock Stevens worked with local Bollywood dancers, guitarists, drummers, writers, Indigenous cultural practitioners and martial artists from the Bella Vista community to create a dynamic celebration of community and diversity.

The tour of the MCA/AGSA exhibition *John Mawurndjul: I am the old and the new*, commenced with MCA staff providing services and expertise to bring the artworks and exhibition programs to regional audiences. The microsite supporting the exhibition won first prize at the MuseWeb GLAMi conference in Boston.

Findings from key MCA projects, including Artful, Art and Wonder, Conversation Starters and Genext were shared through conference presentations and international visits with colleagues across the world.

2019 also brought personal professional milestones. As I reflected on 20 years at the MCA, I was honoured as a joint winner in The Australian Financial Review 100 Women of Influence Awards in the arts and sports category. And in November, as CIMAM President, I welcomed colleagues from across the world to the annual conference at the MCA.

Thank you to all donors, MCA Members and corporate partners whose generosity continues to assist the MCA to make a difference – for people and society as we champion access to art and celebrate the contribution of artists to making a better world.

Elizabeth Ann Macgregor OBE

Highlights

New artist commissions

A number of new artist commissions were realised throughout 2019, demonstrating the Museum's commitment to working with living artists. In addition to the Bella Room and Sculpture Terrace Commissions and C3West projects on pages 22–24, exhibiting artists also created new works. Janet Laurence created *Theatre of Trees* (2018/19) as part of the first major survey exhibition of the artist's work, *Janet Laurence: After Nature*. For *The National 2019: New Australian Art*, Willloh S. Weiland conceived *LICK LICK BLINK* (2019), a 10-minute cinema experience for one audience member at a time, with a twist on a favourite movie snack made in collaboration with Gelato Messina. Shaun Gladwell created two new digital works for the mid-career showcase of his work *Shaun Gladwell: Pacific Undertow*: the virtual reality experience *Electronic Monuments* (2019) and the augmented reality video work *Reversed Readymade* (2019). For Vivid Sydney 2019, Sydney-based artist Claudia Nicholson created *Let Me Down* (2019), a romantic homage to her birth country of Colombia, illuminated on the heritage-listed façade of the MCA in collaboration with Spinifex Group.



Mangkala x Gorman Launch

The MCA Store was the proud host of the launch of the Mangkala x Gorman Collection in August 2019. This unique collaboration between iconic Australian designers Gorman and the Mangkaja Arts Resource Agency in Western Australia, featured the artwork of five senior Mangkaja artists on Gorman designs. Having recently commissioned a new work by four of Mangkaja's most eminent artists for *The National 2019: New Australian Art*, the MCA partnered with Gorman and Mangkaja Arts to launch the clothing range and the MCA Store stocked accessories from the collaboration including raincoats, headbands, tote bags and silk scarves.

Left: Daisy Jupulija, Sonia Kurarra, Mrs Rawlins, Ms Uhl, installation view, *The National 2019: New Australian Art*, Museum of Contemporary Art Australia, Sydney, 2019, images courtesy Gorman and © the artists/Copyright Agency



Tasty Treats

The Gelato Messina collaboration for *LICK LICK BLINK* (Willloh S. Weiland, *The National 2019: New Australian Art*) wasn't the only art-inspired edible treat in 2019. MCA partnered with one of Sydney's favourite community restaurants, Cornersmith Cafe and Picklery, to produce a new vegetarian menu for the MCA Cafe with each dish taking inspiration from the key themes within the *Janet Laurence: After Nature* exhibition. Both Laurence and Cornersmith share a similar ethos towards the environment, sustainability, and the war on waste.

mca.art launched

mca.art, an exciting new digital engagement space based on image recognition technology, was launched in 2019. Visitors use their smartphone or tablet to scan an artwork and access rich video and audio content that features the artist's voice. Guan Wei read hidden poems on the back of a series of paintings, in both Mandarin and English and Cornelia Parker shared insights into the creation of her large-scale installations, embroideries and video works.

Museum Leaders Gather at the MCA

The MCA hosted the annual International Committee for Museums and Collections of Modern and Contemporary Art (CIMAM) Conference in November 2019. MCA Director Elizabeth Ann Macgregor OBE, also CIMAM President, welcomed more than 200 delegates from modern art galleries around the world to Sydney, to explore Australian art and the complex historical context that informs contemporary practice. The post-conference tour to Brisbane, hosted by QAGOMA, included guided tours by Aboriginal custodians on country.

Top: MCA Cafe and Cornersmith collaboration, Museum of Contemporary Art Australia, Sydney, photograph: Anna Kucera | Bottom: CIMAM 2019 Annual Conference Delegates, Museum of Contemporary Art Australia, Sydney, photograph: Cassandra Hannagan

Art is for everyone

Across two days in September 2019 the MCA held, for the first time, an Art is for Everyone Weekend, celebrating difference and the MCA's commitment to making art accessible. All the events were free and included Autism-friendly early opening, AUSLAN and audio-described tours, film screenings, workshops, and a guide dog 'meet and greet'. 3664 people came into the MCA's National Centre for Creative Learning across those two days.

Opposite page; top: Janet Laurence, *Forest* (*Theatre of Trees*), 2018–19, installation view, *Janet Laurence: After Nature*, Museum of Contemporary Art Australia, Sydney, 2019, dye sublimation print on voile, aluminium extrusion, mesh, tulle, painted leaves, archival scientific images, editor: Gary Warner, production assistant: Anna Ewald-Rice, sound in collaboration with Jane Ulman and Gary Warner, source footage and additional photography: Rob Blaker, Benjamin Huie, Julian Knysz, Gary Warner, collection of the artist, image courtesy and © the artist, photograph: Jacquie Manning



Highlights



Sydney Festival Favourites

Two performance and installation works by Primavera 2018 artists were popular and thought-provoking Sydney Festival events in January. Over 500 people attended the moving Boat Burning ceremony that closed Phuong Ngo's performance, *Article 14.1*. Ngo lived within the MCA for ten days, existing on the same provisions that his parents survived on during their journey by boat from Vietnam. Origami boats folded by the artist over the duration of the work were burnt during the closing ceremony in memory of those lost at sea. Ryan Presley's *Blood Money Currency Exchange Terminal* invited visitors to exchange Australian dollars for limited edition Blood Money Dollar prints featuring Aboriginal leaders, activists and writers. Over \$36,000 was raised and donated to three Aboriginal non-profit organisations who work with young people.

Top left and right: Phuong Ngo, *Article 14.1*, 2019, installation view, *Primavera 2018: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2019, performance, mixed media, presented in association with Sydney Festival, image courtesy and © the artist, photograph: Jacquie Manning

Bottom: ARTplay, 2019, photograph: Jaimi Joy



Anniversaries

2019 and 2020 are milestone years with long-term partners Telstra and Qantas celebrating 20 years of association with the MCA. Communication Partner Telstra's support facilitated free entry to the Museum back in 2000 and in 2019 supported the MCA's membership program by offering an additional year's membership to new members. Official Airline Partner and MCA Collection Partner Qantas' support continues to build an international presence for Australia's contemporary artists through funding acquisitions for the MCA/Tate International Joint Acquisition Program. Since its inception in 2015, 23 works by 16 leading contemporary Australian artists have been acquired and several of these works have already been on display at both institutions.

Fabulous FAMBO

In June 2019 the MCA collaborated with FAMBO, a biennial performance and visual arts festival for children and families that celebrates queer contemporary arts and culture, to produce a special edition of ArtPlay, launching the new Jackson Bella Room Commission by Liam Benson. 175 people participated in activities including a wearable art-making workshop by Nikita Majajas of Doodad and Fandango, and a movement workshop and story time led by queer performance artist NICOLA. Festivities continued with a drop-in afternoon event and VIP launch in the evening, which had a total of 300 attendees. Four FAMBO Art Baby sessions aimed at queer identifying families and their babies were also held throughout 2019, led by Liam Benson.



Top: Outside the MCA circa 2001 | Bottom: At Buckingham Palace after receiving her OBE in 2011

From pariah to popular

In September 2019, Elizabeth Ann Macgregor OBE celebrated 20 years as Director of the MCA. Her leadership was celebrated at various events throughout the year and recognised in speeches and media articles reflecting on her time at the MCA.

In 1999, Liz Ann moved across the world to a Museum that was only weeks away from permanently closing its doors. While the move presented an exciting opportunity to work in a wonderful city, in a country with the oldest continuous culture and a thriving visual arts community, it presented significant challenges given the state of the Museum's finances.

Within months of arriving, the path to financial stability commenced through seeking and securing a mix of government, corporate and private support and changing the perceptions of contemporary art in the media and the public.

Free entry was introduced with the support of now long-term partner Telstra, a move considered critical for audience growth. To make people feel more welcome front-of-house staff, many of them artists, were employed who were able to talk to visitors about the work on display. Jargon-free information was provided giving access to background information about the works.

Meetings with key opinion formers were held and a partnership launched with Blacktown Council, the beginning of a long-running commitment to Western Sydney leading to the development of the unique C3West program established in 2006. Greater emphasis was placed on school and access programs and on public programming that focused on social impact.

Championing the work of living Australian artists took its place at the heart of the MCA values. A new collecting policy focused on Australian art, buying only from artists and their primary dealers, directly supporting Australian artists. The development of the MCA/Tate Joint International Acquisition Program in 2015 places contemporary Australian artists in one of the world's great public collections where they are seen alongside those of their international peers.

Celebrating indigenous art and culture and integrating First Peoples perspectives has become a key objective for the Museum with artworks created by First Peoples exhibited as contemporary, and public and education programs illuminating the stories and practices of First Peoples artists.

The Indigenous Advisory Panel guides the MCA practice through a comprehensive policy, setting organisational KPIs covering indigenous employment and programming content.

From declining attendances of under 100,000 per annum in 1999, the Museum's fortunes turned around. In 2000 numbers doubled and continued to climb and later that year the MCA was voted the most popular Sydney attraction in a Sydney Chamber of Commerce survey.

By 2005 attendance figures climbed to nearly half a million visitors a year, putting great pressure on the ageing facilities. A dedicated area for education activities, a lecture theatre, a more informal cafe, better access for people with disability, and better circulation were greatly needed. After an extensive consultation period and lengthy fundraising campaign the \$53 million MCA redevelopment opened in 2012 with the National Centre for Creative Learning at the centre of the redevelopment, today offering early learning and schools programs, Bella programs for people with disability and access requirements and Artful programs to create new connections and life-enriching experiences through contemporary art for people living with dementia and their care partners.

Since then numbers have continued to climb and in early 2019 the MCA was acknowledged by New York's *The Art Newspaper* as the highest attended museum of contemporary art in the world, with over one million visitors a year, a tenfold increase in 20 years, transforming 'the pariah' into a leading Museum, recognised internationally.

Significantly, great contemporary art museums are about much more than just numbers. They are catalysts. Art fires the imagination. Artists can help people to see themselves and the world in new and different ways. Contemporary art helps inspire the future. The Museum of Contemporary Art Australia, led by Elizabeth Ann Macgregor, has been at the forefront of contemporary art development, contribution and recognition in Australia – and now internationally – for 20 years.

CURATORIAL AND DIGITAL

Celebrating Art and Artists

The Curatorial and Digital team generates and delivers the MCA's core artistic programs, including temporary exhibitions, Collection displays, touring exhibitions, and off-site artist projects. It builds, cares for and interprets a comprehensive Collection of Australian contemporary art, produces significant publications, and uses digital platforms to engage audiences with artists' ideas and works.

Throughout 2019 exhibitions exploring the work of Australian artists including Janet Laurence, Shaun Gladwell, and Guan Wei complemented iterations of The National and Primavera, periodical group exhibitions surveying Australian art now and emerging Australian artists.

Recognition for a number of initiatives led by the Curatorial and Digital team was received, including awards for exhibition and website projects. Further national and international design awards were received for publications produced in 2017 and 2018.

A fourth round of artworks was acquired with Tate as part of the International Joint Acquisition Program supported by Qantas, contributing to the overall acquisition of 23 works for the MCA Collection including six by Aboriginal and Torres Strait Islander artists.

The MCA Digital team led the development and launch of mca.art, allowing visitors to scan artworks on their phone and hear artists talk about their works. Featuring video and Auslan tour guides, mca.art shows a strong commitment to our ethos of keeping artists at the heart of everything we do.

Highlights from 2019

- 63 artists were represented in exhibitions, touring shows and commissions
- 244 MCA Collection works were on display
- MCA Collection grew to 4,553 artworks
- The MCA and Tate International Joint Acquisition Program facilitated the acquisition of three new major works
- Eight new temporary exhibitions were produced including the second iteration of *The National: New Australian Art* presented in collaboration with Art Gallery of NSW and Carriageworks
- *John Mawurndjul: I am the old and the new*, presented in English and Kuninjku, commenced a two-year tour around regional Australian venues
- The Curatorial and Digital division won an Imagine Award for Best Exhibition Project – Galleries for the *John Mawurndjul: I am the old and the new* exhibition
- The Digital team won the best Education or Collection Extension website at the MuseWeb GLAMi awards in Boston; a MAPDA Design Award; an ATOM Award for Best Indigenous Video or Website; and was highly commended for best Indigenous Project or Keeping Place MAGNA for the *John Mawurndjul: I am the old and the new* exhibition

Left: Cornelia Parker, *Thirty Pieces of Silver* (detail), 1988–89, installation view, Museum of Contemporary Art Australia, Sydney, 2019, silver-plated objects flattened by a steamroller, wire, Tate: Purchased with assistance from Maggi and David Gordon 1998, image courtesy the artist, Museum of Contemporary Art Australia and Frith Street Gallery, London, photograph: Anna Kučera

Exhibitions

David Goldblatt: Photographs 1948–2018

Sydney International Art Series
Curator Rachel Kent

Capturing seven decades of his work, *David Goldblatt: Photographs 1948–2018* featured his compelling portrayal of the rise and dismantling of Apartheid. This Sydney-exclusive exhibition included some 350 photographs, from his early striking key black-and-white through to more recent colour photographic series, as well as never-before-seen material from his personal archive. This exhibition was the largest retrospective of Goldblatt's work in the region and marked the photographer's final project before his death.



Dates	19 Oct 2018 – 3 Mar 2019
Entry	Ticketed
Duration	135 days
Total visits	57,296

Strategic Sponsor: SYDNEY INTERNATIONAL ART SERIES
 Presenting Partner: sydney.com
 Principal Exhibition Patrons: citi, Simon Mordant AM and Catriona Mordant AM
 Media Partner: The Sydney Morning Herald

Primavera 2018: Young Australian Artists

Curator Megan Robson

This exhibition introduced the artwork of eight artists that collectively highlighted how identity politics has once again become a significant issue in public debate, and questioned why. Drawing on personal experiences, invisible histories, current affairs, post-colonial politics, queer theory, and advances in technology, the artists considered some of the wider influences that shape identity and determine who is visible in society and how they are represented. Primavera is the MCA's annual exhibition of young Australian artists aged 35 years and under.

Primavera was initiated in 1992 by Dr Edward Jackson AM and Mrs Cynthia Jackson AM and their family in memory of their daughter and sister Belinda, a talented jeweler who died at the age of 29.



Dates	9 Nov 2018 – 3 Feb 2019
Entry	Free
Duration	86 days
Total visits	162,329

Supporting Partner: oh! Ummissable
 Exhibition Patron: Cynthia Jackson AM
 Top: Installation view, David Goldblatt: Photographs 1948–2018, Museum of Contemporary Art Australia, Sydney, 2018, photograph: Ken Leanfore | Bottom: Phuong Ngo, installation view, Primavera 2018: Young Australian Artists, Museum of Contemporary Art Australia, Sydney, 2018, image courtesy and © the artist, photograph: Alex Davies

Compass: MCA Collection

Curator Clothilde Bullen

The trajectories of Indigenous and non-Indigenous women practices were considered in dialogue with one another in this exhibition. Aboriginal artists illustrated their distinctive relationships to their cultures and Countries and provided commentary on the multiple, interlocking oppressions of what it means to be a black woman in Australia. Using the figure and forms of the self, non-Aboriginal artists narrated concepts around the presentation of women in contemporary western society. Like compass points, these artists point to the ways in which they experience womanhood in both their internal and external lives.



Dates	9 Nov 2018 – 3 Feb 2019
Entry	Free
Duration	86 days
Total visits	93,192

Collection Partner: QANTAS Spirit of Australia
 Exhibition Patron: Susan Rothwell

Janet Laurence: After Nature

Curator Rachel Kent

Janet Laurence: After Nature marked the first major survey of the leading contemporary Australian artist. For over 30 years, Laurence has explored the interconnection of all living things – animal, plant, mineral – through a multi-disciplinary approach. Laurence employed diverse materials to explore the natural world in all its beauty and complexity, highlighting the environmental challenges it faces today: the era of the Anthropocene. Central to the exhibition was a major new MCA commission, entitled *Theatre of Trees* (2019), which brought together the last decade of Laurence's research into plants, their medicinal and healing powers, and trees.



Dates	1 March – 10 June 2019
Entry	Free
Duration	101 days
Total visits	254,750

Exhibition Patron: Noel Cressie
 Top: Installation view, Compass: MCA Collection, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Daniel Boud | Bottom: Installation view, Janet Laurence: After Nature, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Jacquie Manning

Exhibitions

The National 2019: New Australian Art

Curators Clothilde Bullen and Anna Davis

This was the second of three biennial survey exhibitions, curated across three of Sydney's premier cultural institutions – the Art Gallery of New South Wales, Carriageworks and the MCA. In 2019 the exhibition at the MCA presented the work of 21 Australian artists. Diverse in form and content, many of the artists' works reflected urgent contemporary concerns and posed questions around hierarchies of power. By embracing their different cultural backgrounds, and welcoming moments of discord as well as harmony in the exhibition, the co-curators presented a snapshot of Australian contemporary art in which issues of equity and privilege were acknowledged yet

Dates	29 March–23 June 2019
Entry	Free
Duration	86 days
Total visits	115,177

Top: Daisy Japulija, Sonia Kurarra, Tjigila Nada Rawlins, Ms Uhl, installation view, *The National 2019: New Australian Art*, Museum of Contemporary Art Australia, Sydney, 2019, image courtesy the artists and Museum of Contemporary Art

Australia © the artists, photograph: Jacquie Manning | Bottom: Judith Wright, *The Ancestors*, 2014, installation view, *The Lover Circles His Own Heart*, Museum of Contemporary Art Australia, Sydney, 2019, acrylic on cedar

panels, found frames, bronze, leather, Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by an anonymous donor, 2017, image courtesy and © the artist, photograph: Anna Kučera



Major Supporter



The lover circles his own heart: MCA Collection

Curators Natasha Bullock and Manya Sellers

Featuring works from the MCA Collection, this exhibition presented the varied and inventive approaches of artists to the theme of relationships. From the elaborate mating ritual of tiny spiders, to a story of love and loss symbolised in the moon and the mountain, artworks looked at emotional connections between people, relationships in the animal world, and human connections to objects, Country and the universe at large. Artists included Benjamin Armstrong; Maria Fernanda Cardoso; Mabel Juli; Tjanpi Desert Weavers; Ilawanti Ungkutjuru; Nyurpaya Kaika-Burton; Niningka Lewis; Mary Katatjuku Pan; Tjunkaya Tapaya; Carlene Thompson and Yaritji Young; Hossein Valamanesh; and Judith Wright.

Dates	28 June–22 September 2019
Entry	Free
Duration	86 days
Total visits	127,956

Collection Partner



Michael Armitage

Curator Natasha Bullock

One of Kenya's most exciting young artists, Michael Armitage's lush paintings merge the traditions of European modernist painting with the subjects and materials of East Africa. Living and working between Nairobi and London, he paints with oil on Lubugo bark cloth, a culturally significant material of the Buganda people in Uganda. This was the artist's first museum exhibition and featured recent work and new paintings that reflected on the recent elections in Nairobi and the political rallies and dissidence that followed. Sumptuous and explicit in their representation of the human body, Armitage's paintings reconsider Western art history, cultural traditions and stereotypes.

Dates	28 June–22 September 2019
Entry	Free
Duration	86 days
Total visits	93,312

Top: Michael Armitage, *The Promised Land*, 2019, installation view, *Michael Armitage, The Promised Land*, Museum of Contemporary Art Australia, Sydney,

2019, oil on Lubugo bark cloth, image courtesy and © the artist, photograph: Anna Kučera
Bottom: Simon O'Brien performs *Reversed Readymade* for MCA

Ambassadors at the Director's preview of *Shaun Gladwell: Pacific Undertow*, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Anna Kučera



Exhibition Partner

Publication Supporter

GRANTPIRRIE Private

WHITE CUBE

Shaun Gladwell: Pacific Undertow

Curators Natasha Bullock and Blair French

Shaun Gladwell: Pacific Undertow was the most comprehensive museum survey exhibition of the artist's work to date. Best known for his videos representing the body in motion, the exhibition spanned two decades of the artist's practice, and included early paintings and the renowned video *Storm Sequence* (2000), as well as newly commissioned augmented and virtual reality (AR and VR) works. Taken from a pivotal video piece, the exhibition title resonated with a sense of elemental forces, motion and gravity: key principles that inform Gladwell's work. *Pacific Undertow* was the artist's explorative journey through the technological possibilities of 21st century art.

Dates	19 July–7 October 2019
Entry	Free
Duration	80 days
Total visits	97,461



Exhibition Patron

Major Partner

Andrew Cameron AM & Cathy Cameron



Exhibitions

Guan Wei: MCA Collection

Curator Manya Sellers

This exhibition brought together four works from the MCA Collection by Chinese-Australian artist Guan Wei, including significant suites of early works on paper, which look at life and the political landscape in China in the late 1980s, through to the large-scale mural painting *Feng Shui* (2004), concerned with a harmonious relationship between all living things and the planet. Guan Wei's work reflects on the human condition and critical contemporary issues, drawing on his Chinese cultural heritage along with many influences of the West. As part of this presentation he created a number of site-specific wall paintings relating to each work.

Dates	11 October–9 February 2020
Entry	Free
Duration	121 days
Total visits	149,317

Top: Guan Wei, *Two-finger exercises*, 1989, installation view, *Guan Wei: MCA Collection*, gouache, oil pastel, ink and pencil on card, Museum of Contemporary Art, gift of the

artist, 1992, image courtesy and © the artist, photograph: Rhiannon Hopley | Bottom: Installation view, *Primavera 2019: Young Australian Artists*, Museum of Contemporary Art Australia,

Sydney 2019, image courtesy and © the artist, photograph: Anna Kučera. Featured: Zoe Marni Robertson, *Man Who Knows Themselves (?)*, 2016, texta and ink on tablecloth.



Exhibition Partner Collection Partner Exhibition Patron



Susan Rothwell

Primavera 2019: Young Australian Artists

Guest curator Mitch Cairns

Curated by artist Mitch Cairns, *Primavera 2019* presented the work of seven Australian artists in the early stages of their career – Mitchel Cumming, Rosina Gunjarrwanga, Lucina Lane, Aodhan Madden, Kenan Namunjaja, Zoe Marni Robertson and Coen Young. Their works explored a broad range of ideas, including the museum as institution, the endurance of cultural knowledge, notions of communication and the construction of meaning itself. Some works were presented outside the MCA – as literary interventions in the accompanying exhibition catalogue, at KNULP, an artist-run space in Sydney's inner-west and on the Museum's Circular Quay façade as a painted banner.

Dates	11 October–9 February 2020
Entry	Free
Duration	121 days
Total visits	189,264



Exhibition Partners

Exhibition Patron



Cynthia Jackson AM

Cornelia Parker

Sydney International Art Series
Curator Rachel Kent

One of the most important artists working today, Cornelia Parker OBE is known for her transformation of everyday objects into unexpected, haunting scenarios. Domestic and familiar items are exploded, shot, turned back to front, and rearranged in often surprising ways, positioned at the very moment of their transformation, suspended in time and completely still. *Cornelia Parker* was the first major survey exhibition of the artist's work in the Southern Hemisphere. This Sydney-exclusive exhibition featured over 40 artworks from across the artist's career, including large-scale installations, embroideries, works on paper, video works, and a selection of small-scale sculptures and objects.

Dates	8 November–16 February 2020
Entry	ticketed
Duration	100 days
Total visits	67,284

Top: Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991, installation view, Museum of Contemporary Art Australia, Sydney, 2019, blown up garden shed and contents, wire, light bulb, Tate: Presented by the

Patrons of New Art (Special Purchase Fund) through the Tate Gallery Foundation 1995, image courtesy the artist, Museum of Contemporary Art Australia and Frith Street Gallery, London, © the artist, photograph: Anna Kučera

Bottom: Cornelia Parker, *War Room*, 2015, installation view, Museum of Contemporary Art Australia, Sydney, 2019, perforated paper negatives left over from production of remembrance poppies, image

courtesy the artist, Museum of Contemporary Art Australia and Frith Street Gallery, London, © the artist, photograph: Anna Kučera



Strategic Sponsor

Principal Exhibition Patrons

Media Partner



Simon Mordant AM and Catriona Mordant AM



Exhibition Partners



Exhibitions

MCA Collection

The Museum of Contemporary Art holds 4,553 works in its collection by 1,193 artists, encompassing the full spectrum of artistic mediums. Collecting is a vital part of the MCA's remit and preserves Australian art for future generations. The MCA accessioned 40 works into the collection in 2019, with generous support for purchases from the MCA Foundation. Acquisition highlights this year include a suite of staged photographs by Destiny Deacon; an intricate textile installation by Raquel Ormella; and a large painting on repurposed mailbags by the late Kunmanara (Mumu Mike) Williams, which was commissioned for *The National 2019: New Australian Art*. Through the MCA's pioneering International Joint Acquisition Program with Tate, supported by the Qantas Foundation, major works were also acquired by Dale Harding, Justene Williams and Robert Hunter.

The MCA collection is presented in dedicated galleries across Level 2 and in temporary exhibitions elsewhere in the Museum. In 2019, the MCA's major collection display *Today Tomorrow Yesterday*, curated by Natasha Bullock, continued to engage audiences and was periodically refreshed to highlight recent acquisitions. Today Tomorrow Yesterday considers the influence of history on contemporary artistic practice and reflects the guiding principles of the MCA collection. It is focused on recent work by Australian artists, embraces diverse approaches to making, and brings together a range of generational and cultural perspectives. A feature of the MCA collection galleries is the Artist Room, dedicated to six-monthly focused displays of work by a single artist drawn from the collection. In 2019, the MCA presented Artist Room exhibitions of work by Destiny Deacon and Tim Johnson, curated by Blair French and Manya Sellers respectively.

Top: Dale Harding, *The Leap/Watershed*, 2017, installation view MCA Collection: *Today Tomorrow Yesterday*, Museum of Contemporary Art Australia, Sydney, 2019, ochre and acrylic binder on linen, Museum of

Contemporary Art and Tate, purchased jointly with funds provided by the Qantas Foundation, 2019, image courtesy and © the artist, photograph: Jodie Barker | Bottom: Installation view, Tim Johnson Artist

Room, *MCA Collection: Today, Tomorrow Yesterday*, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Jessica Maurer



Dates	1 January–31 December 2019
Entry	Free
Duration	364 days
Total visits	457,374

Collection Partner



Touring Exhibitions

John Mawurndjul: I am the old and the new

Curators Clothilde Bullen and Natasha Bullock (MCA), Nici Cumpston and Lisa Slade (AGSA), Lead Cultural Advisor Keith Munro (MCA). Collaborators John Mawurndjul AM, Kay Lindjuwanga, Ananais Jawulba and Maningrida Arts & Culture staff Michelle Culpitt, Zebedee Bonson, and Derek Carter, Interpreter/translator Dr Murray Garde

This landmark exhibition commenced a two-year national tour, travelling to five venues across South Australia, New South Wales and Queensland. The touring exhibition comprises over 50 significant works which represent over 40 years of the artist's practice. Included are bark paintings and sculptures which tell the stories of Kuninjku culture and the significant locations surrounding the artist's home in western Arnhem Land. Throughout 2019, *John Mawurndjul: I am the old and the new* has received major acclaim and garnered awards for its bilingual publication, microsite and digital resources in both Kuninjku and English.

Each tour venue hosted programs with exhibition curators from the MCA and Art Gallery of South Australia, workshops led by MCA Artist Educators, and talks and events celebrating indigenous languages.

This project has been assisted by the Australian Government's Visions of Australia program. *John Mawurndjul: I am the old and the new* was supported by Red Energy at Murray Art Museum Albury, Glasshouse Port Macquarie and Caboolture Regional Art Gallery.

The exhibition will continue to tour nationally until late 2020.

Venue	Dates	Visits
Art Gallery of South Australia, SA	26 October 2018 – 28 January 2019	30,579
Murray Art Museum Albury, NSW	9 March – 26 May 2019	17,802
Glasshouse Port Macquarie, NSW	27 July – 22 September 2019	7,802
Caboolture Regional Art Gallery, QLD:	5 October – 24 November 2019	3,422
Blue Mountains Cultural Centre, NSW	7 December 2019 – 19 January 2020	1,135

Top: Installation view, *John Mawurndjul: I am the old and the new*, Caboolture Regional Art Gallery, 2019 image courtesy and © John Mawurndjul/ Copyright

Agency, 2020, photograph: Katie Bennett | Bottom: Wiradjuri Dance Troupe, MAMA, 2019, *John Mawurndjul: I am the old and the new*, Murray Art Museum Albury,

2019, image courtesy the artist and Murray Art Museum Albury © John Mawurndjul/Copyright Agency, 2020, photograph: Jules Boag



Touring Partner



Commissions



Jackson Bella Room

Liam Benson

In the eighth iteration of the Jackson Bella Room Commission, multi-disciplinary artist Liam Benson created *hello, good to meet you* (2019), an interactive installation inspired by the movement and physicality of horses. The work featured a mixture of sculpture, video and wearable sculptures which were made to inspire Bella Room participants to engage with the work through creative action and movement. It developed from a multi-year collaboration with Riding for the Disabled Association NSW's Tall Timbers Centre in Box Hill, who provide opportunities for those living with a disability to stay physically active and develop profound connections between horse and rider.

On the announcement, Benson said: 'This is such an exciting commission. I'm honoured to have the opportunity to make a work for the MCA that invites people with disability and access requirements to connect with contemporary art.'

'Horses are symbols of strength, fortitude, loyalty and protection, for these reasons, I identified horses as uniquely capable of empowering and fostering new and warm connections between Bella Program participants,' he added. Each year, the MCA invites a contemporary Australian artist to create a multi-sensory and interactive artwork for people living with disability or access requirements. MCA Director, Elizabeth Ann Macgregor OBE, commented: 'The Bella commission makes a very special contribution to the MCA's commitment to access for all. It's a unique commissioning model as the artist works in consultation with our Artist Educators, staff and Bella Room participants to develop their work.'

The 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.

Liam Benson, *hello, good to meet you*, 2019, fabric, netting, felt, cotton, dance fringe, single-channel video, sound, saddle racks, dance flooring, ply, commissioned by the Museum of Contemporary Art Australia for the Jackson Bella Room, 2019, image courtesy and © the artist, photograph: Jaimi Joy



Loti Smorgon Sculpture Terrace

Danie Mellor

The Loti Smorgon Sculpture Terrace Commission is an ongoing program of works commissioned for the MCA's Loti Smorgon Sculpture Terrace on Level 4. The Museum works with artists to realise new, temporary artworks that respond to our unique site overlooking Sydney Harbour.

MCA Collection artist Danie Mellor created the fourth commission for the Sculpture Terrace, titled *Matter Matters* (2019). Mellor's prints, drawings and installations draw on his Indigenous and Anglo Australian heritage to consider Australia's colonial past and its legacies today. In his practice, he explores themes that are critically linked to cultural histories and concepts of the landscape.

Matter Matters (2019) echoed the dramatic roots of the ancient mangrove species *Avicennia marina* (grey mangrove). This species is commonly found in the Sydney Harbour area, in northern New South Wales and Queensland. Danie Mellor says,

'Mangrove colonies have been found to show early symptoms of ecological health or stress. *Matter Matters* is concerned with the mystery of nature's breath, and how mangrove colonies have a relationship with coastal spaces.'

In considering Australia's recent and ancient past, the artist examined shared and unique histories. His work is informed by his connection to place through Aboriginal heritage, and an ongoing preoccupation with Australia's country and landscape, which he reimagines as 'landspace': 'Conceiving of the world in this way suggests an enveloping environment, a world that has its past, present and future – its dreaming and landstory – unfolding as concurrent phenomena.'

Matter Matters (2019) was commissioned by the Museum of Contemporary Art Australia with funds donated by Ginny and Leslie Green; Cynthia Jackson AM, Gordon & Tasmin Jackson and Geraldine Palmer; Timothy & Eva Pascoe; Paul, Sue & Kate Taylor; Stewart Wallis AO & Gwenth Wallis; and Sculpture Commission donors, 2019, image courtesy and © the artist, photograph: Anna Kučera

Jackson and Geraldine Palmer; Timothy and Eva Pascoe; Paul, Sue and Kate Taylor; Stewart Wallis AO and Gwenth Wallis; and Sculpture Commission donors, 2019.

Danie Mellor, *Matter Matters*, 2019, bronze, commissioned by the Museum of Contemporary Art Australia with funds donated by Ginny and Leslie Green; Cynthia Jackson AM, Gordon & Tasmin Jackson and Geraldine Palmer; Timothy & Eva Pascoe; Paul, Sue & Kate Taylor; Stewart Wallis AO & Gwenth Wallis; and Sculpture Commission donors, 2019, image courtesy and © the artist, photograph: Anna Kučera

Established in 2006, the MCA's award-winning C3West initiative extends artists' practices beyond the Museum. Over the past 13 years, the MCA has developed authentic and ethical partnerships with Western Sydney councils and organisations, delivering uniquely creative and far reaching outcomes for local communities.

Between 21 September to 2 October 2019, C3West and Landcom presented Lauren Brincat's *The Plant Library*, a storytelling, knowledge and plant exchange, encouraging participation and solidarity amongst local residents as well as promoting the use of the new Tallawong Metro Station. Three pickling workshops and two backyard conversations with local plant experts were conducted prior to the launch of a temporary public artwork installation. Two sculptural greenhouses were situated across from the new metro station, where the artist was on site sharing stories with the local community about their experiences of gardening, edible flora as well as plants that form part of Darug cultural practices. Local gardening experts Seed Savers and Indigenous nursery Muru Mittigar grew the showcased plants. The project honoured the Cumberland Plain and reflected on the area's transformation from the food bowl of Sydney to a residential community, filled with a rich growing culture of its own.

On the evening of Saturday 30 November 2019, C3West and Landcom presented Tina Havelock Stevens' *Hasta La Bella Vista Baby*, an event at Bella Vista Metro Station. Audiences enjoyed a lively and inventive portrait of the communities of the area, the result of a five-pronged community engagement program. Havelock Stevens responded to Landcom and C3West's request for insights into locals in the 18-40 -year-old demographic and their feelings about the area through exchanging and collaborating with the Bella Vista and Hills Shire community over one year to craft a unique after-dark celebration of the area's diversity and creativity. This multi-artform event involving more than 70 participants paid homage to a rapidly changing suburb through film, art, dance, live music, food, a talk show and more.



Project Partner: LANDCOM

Program Patron: Katie Page-Harvey

Program Supporters: CROWN RESORTS, PACKER FAMILY FOUNDATION

Project Supporters: The Plant Library, Blacktown City Council, Blacktown Arts

Project Supporters: The Hills Sydney's Garden Side, M:IX, norwest, D Nupur Dance Group, LEMAC

Project Supporters: Hasta La Bella Vista Baby

Top: Smoking ceremony led by Uncle Wes Marne (left), featuring the artist Tina Havelock Stevens, performance documentation, *Hasta La Bella Vista Baby*, 2019, Bella Vista, NSW, co-commissioned as part of Sydney Metro Northwest Places by Landcom and

C3West on behalf of the Museum of Contemporary Art Australia, image courtesy and © the artist, photograph: Jaimi Joy | Bottom: Sandeep Pandir and artist Lauren Brincat, part of a 'Backyard Conversation' event for *The Plant Library*, 2019, photograph: Jaimi Joy

Awards for recent digital projects and the launch of new digital initiatives marked 2019.

The website johnmawurndjul.com, a digital keeping place developed by the MCA that is driven and owned by the artist, won a number of awards in 2019 including:

- the ATOM (Australian Teachers of Media Inc.) award for 'Best Indigenous Video or Website';
- best website in the category of 'Exhibition and Collection Extension' at the MuseWeb 2019 GLAMi awards in Boston;
- a MAPDA award for best 'Program Website'; and
- a highly commended award for 'Indigenous Project or Keeping Place' from MAGNA (Museums and Galleries National Awards).

mca.art, an exciting new digital engagement space based on image recognition technology, was launched in 2019. Audiences can use their smartphone or tablet to scan an artwork and access rich video and audio content that features the artist's voice. For the exhibition *Guan Wei: MCA Collection*, audiences could listen to the artist read hidden poems on the back of a series of paintings, in both Mandarin and English. A 9-stop audio guide with Auslan-interpreted videos was produced to accompany the *SIAS Cornelia Parker* exhibition; audiences could scan wall labels to find out more about the large-scale installations, embroideries and video works, in the words of the artist. A total of 3,575 users engaged with mca.art since its initial launch in October 2019, with an average of 23% growth of new users each month.

New digital learning formats for early childhood teachers and educators were trialled, creating a set of three early learning 'provocations' for the *Janet Laurence: After Nature* exhibition. Working alongside the Public Programs team, the Artful online toolkit was developed and prototyped, including video components.

Over 90 Auslan videos were produced across the year; audio guides were made to accompany four exhibitions and the *Shaun Gladwell: Pacific Undertow* exhibition included a virtual-reality experience, two augmented reality artworks and a re-creation of the Museum in Minecraft.



Top: Shaun Gladwell, installation view, *Shaun Gladwell: Pacific Undertow*, Museum of Contemporary Art Australia, Sydney, 2019, image courtesy the artist and Anna Schwartz Gallery, Melbourne © the artist, photograph: Anna Kucera; Bottom: Guan Wei, Two-

finger exercises (detail), 1989, installation view, *Guan Wei: MCA Collection*, gouache, oil pastel, ink and pencil on card, Museum of Contemporary Art, gift of the artist, 1992, image courtesy and © the artist, photograph: Peter Blakeman

Publications



The National 2019: New Australian Art

Curator	Isobel Parker Philip (AGNSW), Daniel Mudie Cunningham (Carriageworks) and Clothilde Bullen and Anna Davis (MCA)
Design	Trudi Fletcher (Original concept Claire Orrell)
Description	200 pages, softcover, full colour, uncoated paper
Contributors	Isobel Parker Philip, Daniel Mudie Cunningham, Patrick Pound, Vanessa Berry, Ali Gumilya Baker
Print Run	2,000
RRP	\$39.95



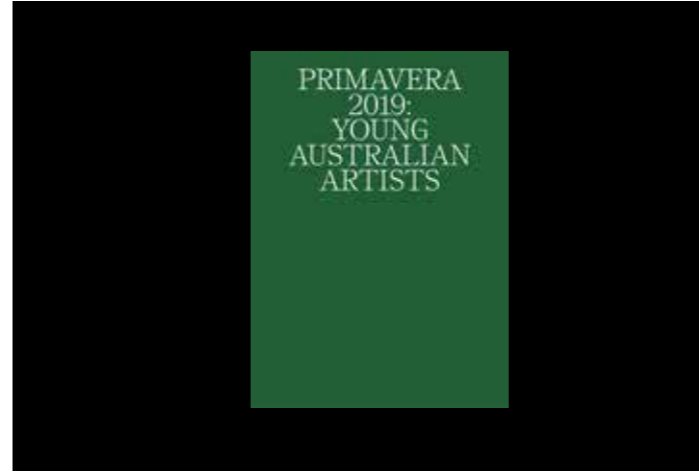
Shaun Gladwell: Pacific Undertow

Curators	Natasha Bullock and Blair French
Design	Alex Torcutti
Description	172 pages, hardcover, full colour, coated / uncoated paper
Contributors	Natasha Bullock, Blair French, Denise Thwaites
Print Run	1,000
RRP	\$39.95



Michael Armitage: The Promised Land

Curator	Natasha Bullock
Design	Katherine Johnson
Description	152 pages, hardcover, full colour, coated / uncoated paper
Contributors	Sean O'Toole, Yvonne Adhiambo Owuor, poems by Mukoma Wa Ngugi
Print Run	750
RRP	\$49.95
Awards	Shortlisted, Entire Book Category, Australian Graphic Design Association Awards, 2019



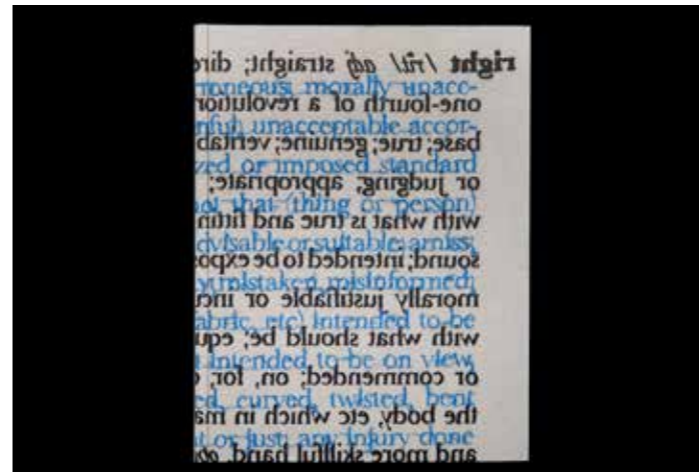
Primavera 2019: Young Australian Artists

Curator	Mitch Cairns
Design	Alex Torcutti
Description	104 pages, dust jacket, softcover, full colour, uncoated paper
Contributors	Peter Johnson, Maningrida Arts and Culture, Elizabeth Newman, Catherine Dale, Susan Gibb, Alan Cholodenko
Print Run	400
RRP	\$29.95



Janet Laurence: After Nature

Curator	Rachel Kent
Design	Claire Orrell
Description	288 pages hardcover plus 24 pp softcover insert, full colour, uncoated paper
Contributors	Rachel Kent, Terence Maloon, James Putnam, Geoffrey C. Bowker, Iain McCalman, Nina Miall
Print Run	800
RRP	\$59.95
Awards	Merit Award, Entire Book Category, Australian Graphic Design Association Awards, 2019 Shortlisted, Cornish Family Prize for Art and Design Publishing, 2020 Shortlisted, Best Designed Fully-Illustrated Book Over \$50, Australian Book Design Awards, 2020 50 Books Winner, AIGA professional association for design Awards



Cornelia Parker

Curator	Rachel Kent
Design	Claire Orrell
Description	172 pages, hardcover, full colour, coated / uncoated paper
Contributors	Rachel Kent, Margaret Iverson
Print Run	2,800
RRP	\$49.95
Awards	Shortlisted, Cornish Family Prize for Art and Design Publishing, 2020 Shortlisted, Best Designed Fully-Illustrated Book Under \$50, Australian Book Design Awards, 2020

Gifts and Purchases



MCA Collection Gifts 2019

Karla Dickens

In the 'hood #10 2017
calico, printed cotton and waxed cotton
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist 2019

Karla Dickens

In the 'hood #11 2017
calico, printed cotton and waxed cotton
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist 2019

Tom Nicholson

Cartoons for Joseph Selleny 2014
charcoal on paper
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

Guan Wei

Paper War 2014–2015
giclee print, animated video
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

Michael Cook

Invasion (Beach Grubs) 2017
pigment ink on paper, framed
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

Michael Cook

Invasion (Giant Birds) 2017
pigment ink on paper, framed
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

Michael Cook

Invasion (Giant Lizards) 2017
pigment ink on paper, framed
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

Michael Cook

Invasion (Kangaroo) 2017
pigment ink on paper, framed
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

Michael Cook

Invasion (Laser Girls) 2017
pigment ink on paper, framed
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

Michael Cook

Invasion (Telephone) 2017
pigment ink on paper, framed
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

Michael Cook

Invasion (UFO Possums) 2017
pigment ink on paper, framed
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

Michael Cook

Invasion (Finale) 2017
pigment ink on paper, framed
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

MCA Collection Purchases 2019

Julia Robinson

Barberry Tippet 2018
gourds, silk, thread, pins, brass, gold-plating, steel
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Kaylene Whiskey

Welcome to Iwantja Arts 2018
water-based enamel on metal
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Kunmanara Williams

Kamantaku Tjukurpa wiya (The Government doesn't have Tjukurpa) 2018
synthetic polymer, ink and acrylic marker pen on canvas and linen, spearbush kangaroo tendon and mulga leaf resin
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Raquel Ormella

New Constellation #1 2013
nylon
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Julia Robinson

Bitter Roseroot 2018
gourd, silk, thread, pins, braid, brass, gold-plating, steel
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Julia Robinson

Falling Cloudberry 2018
gourd, silk, thread, pins, brass, steel
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Teo Treloar

The Black Captain #2 2018
graphite pencil on paper, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Top: Justene Williams, *Santa was a Psychopomp*, 2014, installation view, MCA Collection: Today Tomorrow Yesterday, Museum of Contemporary Art Australia, Sydney, 2019, single-channel HD projected video with sound, 16:27 minutes, styrofoam paint and lacquer on styrofoam, plastic, acrylic on cardboard, acrylic on

plasterboard, plastic, sand, artificial Christmas tree, talcum powder, Museum of Contemporary Art and Tate, purchased jointly with funds provided by the Qantas Foundation 2019, image courtesy and © the artist, photograph: Jodie Barker | Bottom: Teo Treloar, left to right: *The Black Captain #9*, *The Black Captain #5*, *The*

Black Captain #6, 2018, installation view The National 2019: New Australian Art, Museum of Contemporary Art Australia, Sydney, 2019, graphite pencil on paper, image courtesy the artist and Andrew Baker Art Dealer, Brisbane, © the artist, photograph: Zan Wimberley

Teo Treloar

The Black Captain #8 2018
graphite pencil on paper, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Teo Treloar

The Black Captain #10 2018
graphite pencil on paper, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Destiny Deacon

Two fishes out of water 2017
lightjet print, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Destiny Deacon

Escape 2017
lightjet print, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Destiny Deacon

Daisy and Heather discuss race 2016
lightjet print, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Naomi Hobson

Daley's Bike from the series Adolescent Wonderland 2019
digital print
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Naomi Hobson

Young Love from the series Adolescent Wonderland 2019
digital print
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Naomi Hobson

Free Lollypops from the series Adolescent Wonderland 2019
digital print
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Naomi Hobson

Road Play from the series Adolescent Wonderland 2019
digital print
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Naomi Hobson

A Bee and A Butterfly from the series Adolescent Wonderland 2019
digital print
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Naomi Hobson

Blue Bird from the series Adolescent Wonderland 2019
digital print
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Naomi Hobson

The Wait from the series Adolescent Wonderland 2019
digital print
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Naomi Hobson

UDL 007 White Holden from the series Adolescent Wonderland 2019
digital print
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Deborah Kelly

River of Birds 2018
collage, pigment and ink on cotton paper, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Deborah Kelly

Worker of Wonders 2018
collage, pigment and ink on cotton paper, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Deborah Kelly

Menindee 2019
collage, pigment and ink on cotton paper, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Deborah Kelly

The Gods of Tiny Things 2019
single or dual-channel animated video, colour, sound
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019

Janet Fieldhouse

Confluence 4 2017
clay (Buff Raku Trachyte, Chocolate Brown), jute twine, blue jay feathers
Museum of Contemporary Art, purchased on the occasion of Elizabeth Ann Macgregor's 20th anniversary as Director, 2019

Dale Harding

The Leap/Watershed 2017
ochre on linen
Museum of Contemporary Art Australia and Tate, purchased jointly with funds provided by the Qantas Foundation, 2019

Justene Williams

Santa was a Psychopomp 2014
single-channel digital video, colour, sound, Styrofoam, synthetic polymer paint, plastic, cardboard, plasterboard, sandbags, artificial Christmas tree
Museum of Contemporary Art Australia and Tate, purchased jointly with funds provided by the Qantas Foundation, 2019

Robert Hunter

Untitled 1968
synthetic polymer paint on canvas
Museum of Contemporary Art Australia and Tate, purchased jointly with funds provided by the Qantas Foundation, 2019

Outward Loans



University of Queensland Art Museum

Mikala Dwyer
Spell for a corner 2015
synthetic polymer paint on wall
Museum of Contemporary Art,
donated through the Australian
Government's Cultural Gifts
Program, by the artist 2016

Museum and Art Gallery of the Northern Territory

Tracey Moffatt
Invocations #1 2000
photo silkscreen, framed
Museum of Contemporary Art,
donated through the Australian
Government's Cultural Gifts
Program by the artist, 2013

Orange Regional Gallery

Ildiko Kovacs
T.T. 2004
synthetic polymer paint
on masonite
Museum of Contemporary Art,
donated through the Australian
Government's Cultural Gifts
Program by Ann Lewis AO,
2009

Heide Museum of Modern Art

Janet Burchill
Aporia 1987
vinyl and enamel paint on
aluminium sheet
J W Power Collection,
University of Sydney, managed
by Museum of Contemporary
Art, purchased 1987

UNSW Galleries

Gemma Smith,
Adaptable (dark peach/red oxide)
2008
synthetic polymer paint on aircraft
plywood, polyester
Museum of Contemporary Art,
purchased with assistance of Dr
Edward Jackson AM and Mrs
Cynthia Jackson AM, 2009

Gemma Smith
Adaptable (mint/golden green)
2008
synthetic polymer paint on aircraft
plywood, polyester
Museum of Contemporary Art,
purchased with assistance of Dr
Edward Jackson AM and Mrs
Cynthia Jackson AM, 2009

Gemma Smith
Deep Air 2017
acrylic polymer on glass
Museum of Contemporary Art,
donated through the Australian
Government's Cultural Gifts
Program by the artist, 2018

Artspace

Liam Benson
Participatory Community
Embroidery, You and Me 2013/2017
glass seed and bugle beads,
sequins, cotton, organza, steel
Museum of Contemporary Art, gift
of the artist, 2018

Cairns Regional Gallery

Fiona Foley,
Badjala Woman 1994
gelatin silver print (3)
Museum of Contemporary Art,
purchased 1995

Richard Bell
Uz vs Them 2006
single-channel digital video,
colour, sound
Museum of Contemporary Art,
purchased with funds provided by
the Coe and Mordant families, 2008

Mornington Peninsula Regional Art Gallery

Todd McMillan
By the sea 2004
single-channel digital video
transferred from 16mm film,
colour, silent
Museum of Contemporary Art,
purchased with funds provided by
the Coe and Mordant families, 2006

Hazelhurst Regional Art Gallery & Arts Centre

Esme Timbery
Shellworked slippers 2008
shell, glitter, fabric, cardboard
and glue
Museum of Contemporary Art,
purchased with funds provided by
the Coe and Mordant families, 2008

Murray Art Museum Albury

Kevin Gilbert
Totality 1965, 1992
lino print
Museum of Contemporary Art,
gift of Reg Richardson AM and
Sally Richardson, 2015

Kevin Gilbert
Eaglemen legend 1965, 1992
lino print
Museum of Contemporary Art,
gift of Reg Richardson AM and
Sally Richardson, 2015

Kevin Gilbert
My Father's Studio 1965, 1992
lino print
Museum of Contemporary Art,
gift of Reg Richardson AM and
Sally Richardson, 2015

Kevin Gilbert
Eagles at Bay 1967, 1990
lino print
Museum of Contemporary Art,
gift of Reg Richardson AM and
Sally Richardson, 2015

Top: Mikala Dwyer, *Spell for a Corner*, 2015, acrylic on wall, installation view, *Mikala Dwyer: MCA Collection*, Museum of Contemporary Art Australia, Sydney, 2015, Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the

artist | Bottom: David Haines and Joyce Hinterding, *Geology*, 2015, installation view, *Energies: Haines & Hinterding*, Museum of Contemporary Art Australia, Sydney, 2015, real-time 3D environment, 2 x HD projections, game engine, motion sensor, spatial 3D

Kevin Gilbert
Massacre Mountain 1965, 1990
lino print
Museum of Contemporary Art,
gift of Reg Richardson AM and
Sally Richardson, 2015

Kevin Gilbert
Mabung 1965, 1992
lino print
Museum of Contemporary Art,
gift of Reg Richardson AM and
Sally Richardson, 2015

Kevin Gilbert
Boothung and Mirrigarng
1967, 1990
lino print
Museum of Contemporary Art,
gift of Reg Richardson AM and
Sally Richardson, 2015

Kevin Gilbert
Wahlo: Tribal Law 1967, 1990
lino print
Museum of Contemporary Art,
gift of Reg Richardson AM and
Sally Richardson, 2015

Kevin Gilbert
Corroboree Spirit 1967, 1992
lino print
Museum of Contemporary Art,
gift of Reg Richardson AM and
Sally Richardson, 2015

Kevin Gilbert
Christmas Eve in the Land of the Dispossessed 1968, 1992
lino print
Museum of Contemporary Art,
gift of Reg Richardson AM and
Sally Richardson, 2015

Dunedin Public Art Gallery

David Haines, Joyce Hinterding
Geology 2015
real-time 3D environment, 2
HD projections, game engine,
motion sensor, spatial 3D audio
Museum of Contemporary Art,
purchased with funds provided
by the MCA Foundation, 2016

UNSW Galleries

Tjanpi Desert Weavers, Ilawanti Ungkutjuru Ken, Naomi Kantjuriny
Ngankkari Tjukurpa (Traditional Healer Tjukurpa) 2013
native grasses (minarri), aviary mesh, acrylic wool, found quilted fabric, sheep wool, plastic zipper, raffia, emu feathers
Museum of Contemporary Art,
purchased with funds donated by Nelson Meers Foundation 2013

NETS tour: Drill Hall Gallery; Noosa Regional Gallery; Penrith Regional Gallery

Raquel Ormella
New Constellation #1 2013
nylon
Museum of Contemporary Art,
purchased with funds provided by the MCA Foundation, 2019

Buxton Contemporary

Louise Weaver
It would seem that eyes can live without hearts (Oracle Fox) 2005
foam, wool, nylon, lurex, acrylic, cotton, metal thread, mirrored acrylic, glass, synthetic polymer paint; wood, copper alloy, iron, marine plywood, enamel paint
Museum of Contemporary Art,
purchased with the assistance of Jill & Michael Hawker, Andrew Cameron, John Reid, Mark Nelson and silent pledge at Bella Dinner, 2006.

audio, commissioned by the Museum of Contemporary Art Australia, supported by Christchurch Art Gallery Te Puna O Waiwhatu, Christchurch, New Zealand, image courtesy the artist and Sarah Cottier Gallery, Sydney © the artist, photograph: Christopher Snee

Art Gallery of South Australia

Ryan Presley
Blood Money—Infinite Dollar Note—Bembulwoyan Commemorative 2018
watercolour on paper, framed
Museum of Contemporary Art,
purchased with funds provided by the MCA Foundation, 2018

Ryan Presley
Blood Money—Infinite Dollar Note—Fanny Balbuk Commemorative 2018
watercolour on paper, framed
Museum of Contemporary Art,
purchased with funds provided by Bernard Shafer, in memory of Anna Boeske-Shafer and Samuel Shafer, 2018

University of Sydney

1,507 various art works from the J W Power Collection

AUDIENCE ENGAGEMENT



Deepening Audience Engagement

Audience Engagement is public facing and encompasses Public Engagement, Student and Teacher Engagement, Visitor Experience and Marketing and Communications. These teams create a variety of experiences connecting people with contemporary art, culture and ideas; and position the MCA locally, nationally and internationally as both a thought-leader and a place for experiencing creativity, engagement, and critical exchange.

In 2019 the Audience Engagement teams worked with exhibiting artists, both international and national, as well as artist-educators to facilitate and enable creative learning and thinking through delivering programs that emphasised process, creative and critical thinking, and with a focus on artworks as a starting point. Interactions with visitors are infused with creative thinking as many MCA Hosts and Guides are practicing artists.

Collaborations and partnerships remained vital in reaching audiences. In 2019 the MCA partnered with The Big Anxiety (Sydney) and Project Art Works (UK) to deliver their Explorers Project in the National Centre for Creative Learning, along with Guide Dogs NSW and Autism Spectrum Australia (Aspect) as part of the MCA's inaugural Art is for Everyone weekend.

The Audience Engagement team continued to take a leading role in championing access to art and deepening engagement with audiences. Staff delivered presentations and research findings about many MCA programs, including:

- Art & Wonder Research Project at the 8th International Art in Early Childhood Conference in Wellington, New Zealand
- Artful: art and dementia at Regional Experience in Practical Dementia Care Conference, Port Macquarie
- Conversation Starters at the Australian Museums and Galleries Association Conference in Alice Springs
- Audience Engagement at Public Galleries Association Victoria, NGV.
- Youth programs at MCA at Arts for Young Audiences Symposium in Shanghai, supported by Australia Council for the Arts
- Addressing a Diverse Community at Museum Summit 2019, Hong Kong

Highlights from 2019

- 2,705 programs took place, with a total of 84,737 participants including: 24,559 students and teachers taking part in learning programs; 47,577 visitors attending public programs; 4,513 young people enjoying 94 events; 6,893 participants of all ages with disability and access requirements
- *The Art Newspaper* named the MCA the most visited contemporary art museum of its kind in the world.
- The MCA became one of the first major institutions to be listed as a Creative Kids provider, a NSW Government initiative to help kids get creative and explore ways to enhance their critical thinking and creative expression.
- Auslan interpretation videos were produced for 69 artworks for *The National 2019* in collaboration with Artist Educators Sue Wright and Angie Goto inspiring one artist to invite these Auslan-fluent educators to appear in their next video work.
- The inaugural *Art is for Everyone* Weekend, a free two-day event celebrating difference and the MCA's commitment to making art accessible, was held in September with more than 1,600 people attending.
- In November the MCA hosted the CIMAM 2019 Annual Conference and welcomed over 200 delegates from 40 different countries with 13 speakers from seven countries. A strong focus included First Nation voices and ideas, with Day 1 of the program titled: *Challenging the narrative: Indigenous Perspectives*.

Junkyard Beats Workshop, Conversation Starters: Temperature Rising, 2019, photograph: Jay Patel

Public Engagement

Engaging audiences with contemporary art and ideas through diverse and vibrant programs for all ages, MCA's public programs provide a range of ways for different audiences to explore and learn through contemporary art.

In 2019 programs included workshops, performances, talks, mini-festivals and after-hours events.

2019 Highlights

- Working in collaboration with curatorial colleagues to produce the Sydney Festival performance and installation works by Primavera artists Phuong Ngo and Ryan Presley. Over 500 people attended the moving Boat Burning ceremony that closed Ngo's performance, *Article 14.1*. Ryan Presley's *Blood Money Currency Exchange Terminal* raised over \$36,000 which was donated to three Aboriginal non-profit organisations who work with young people.
- Publication of the major research report positioning the MCA as a thought leader in peer-led learning, *By young people for young people* on the impact of participation at GENEXT, the Museum's flagship program for 12-18s, over the last 14 years (written in collaboration with Patternmakers).
- Sold-out keynote by Los-Angeles based performance artist, bodybuilder and transgender icon Cassils and a closed community session for transgender and non-binary emerging artists.
- *Conversation Starters 2019: Temperature Rising*, a weekend program of art, discussion and action inspired by *Janet Laurence: After Nature*, posed the question 'The climate is changing, why aren't we?' and featured a zero-waste dinner with OzHarvest, workshops on t-shirt upcycling, junk percussion and how to talk about climate change, an interactive debate with the MCA Youth Committee and young climate strikers, and vox pops by the MCA Kids Committee.

— In 2019 the MCA became one of the first major institutions to be listed as a Creative Kids provider. This is a NSW Government initiative to help kids get creative and explore ways to enhance their critical thinking and creative expression. Over 60 families redeemed their \$100 vouchers with us and in return were given access to a year's worth of school holiday programs. The MCA is being used as the 'gold standard' by Create NSW for offering these opportunities to families.

— A panel discussion titled 'Voice. Treaty. Truth.' took place as part of NAIDOC week. The booked-out event featured guest speakers Leanne Tobin, Gillian Moody, Bronwyn Penrith and Dr Christine Evans.

— ARTBAR transitioned to being a sold-out quarterly event with four major after-hours art parties curated in 2019 by artists Lara Merrett (February), Radha (Shahmen Suku) (May), Willoh S. Weiland and J R Brennan (August) and Hannah Brontë (November). Across the year over 80 diverse artists and creatives contributed to the events with performances, workshops, talks and happenings.

— Hosting the CIMAM 2019 Annual Conference which brought together over 200 leading museum directors, curators and art professionals from 40 different countries to discuss issues of common concern for Museums and Collections of Modern and Contemporary Art.

— Over 150 people attended an ArtPlay Special Edition in collaboration with FAMBO: A queer arts festival for all families. Queer artists NICOLA led pony riding and movement workshops and Nikita Majajas hosted a wearable art workshop. Both were inspired by artist Liam Benson's colourful 2019 Bella Room commission. Four FAMBO Art Baby sessions aimed at queer identifying families and their babies were also held, led by Liam Benson.

Program Type	Number of Programs	Number of Participants
Adult Public Programs	167	27,441
ARTBAR	4	4,397
Kids and Families	185	10,689
Young Creatives	94	4,513
Artful: Art and Dementia	25	537
Total	475	47,577



Top left: Shyamla Dance, *Peacock vs Snake*, performance documentation, ARTBAR – curated by Radha, 2019, image courtesy and © the artists, photograph: Leslie Liu | Top right: Weave for the Reef Workshop, *Conversation Starters: Temperature Rising 2019*, photograph: Jodie Barker Bottom: ARTFUL: Art and Dementia program participants, 2019, photograph: Maja Baska

Case Study

Young Creatives Program

Two major initiatives in 2019 highlighted the impact of the MCA's youth-led GENEXT program and its influence as a leading model internationally.

By Young People for Young People

GENEXT, the MCA's flagship program for young people aged 12 to 18, has attracted over 35,000 attendances since its first event in 2005. Taking place four to five times a year, it is an atmospheric festival-style 'museum-takeover' event delivered by young people, for young people. It features live music, performances, art-making and interactive experiences inspired by MCA exhibitions and contemporary artists. The program takes place throughout the Museum, including the galleries, and offers the young people who attend a safe, parent- and teacher-free space to connect with ideas and each other, after hours, from 6 to 9pm on a Sunday evening.

In 2018 research agency Patternmakers were commissioned to work with the MCA Young Creatives Coordinator and past and present MCA Youth Committee members to co-design an evaluation framework, collect new data and co-author this unique report: *By Young People for Young People: a report on the impact of GENEXT at the MCA*. It drew from qualitative and quantitative research with past participants and stakeholders. This included interviews, focus groups, observations and a survey of 1,176 young people who had visited the MCA since 2005.

The survey probed the attitudes and behaviours of young people who had participated in GENEXT, and those who hadn't, to begin to explore the impact of the program relative to other activities at the MCA.

One of the main findings was that 8 out of 10 young people feel that GENEXT positively impacts on their overall wellbeing; and 66% feel the program positively impacts their confidence. As one person shared: 'GENEXT was a balm during periods of high stress, and still now is just so much fun. I probably wouldn't realise the necessity of at times letting go of control and just existing and recuperating.'

According to the study's interview with youth mental health expert Associate Professor Elizabeth Scott, visual art experiences can help prevent the development of mental health conditions by improving cognitive flexibility and brain plasticity.

There was also a link between positive wellbeing and frequency of attendance at GENEXT, with those who attended GENEXT six or more times being even more likely to experience positive impacts (90%). Many who had been involved in the earlier years in the program frequently said things like, 'I wouldn't be where I am today without it.'

Winston Churchill Fellowship

In April-June 2019, MCA's Young Creatives Coordinator Jo Higgins undertook a Winston Churchill Fellowship, awarded to investigate different models of informal and youth-led learning in arts organisations in North America. Across eight weeks, 49 visits to 33 different museums and galleries were made including MCA Denver, the Brooklyn Museum, Art Gallery of Ontario, Toronto, the Museum of Modern Art, New York, the Art Institute of Chicago and ICA Boston. Jo met with peers and observed teen-led programs, and shared findings from the MCA GENEXT impact report, *By young people for young people*, which was very well received. The Youth Programs Coordinator at the Walker Art Centre in Minneapolis shared:

'The information is so nuanced and is really helpful for folks across the spectrum – from teens, to youth workers, and funders and grant writers alike. I've never seen another report that really looks at the lived experience and impact an event can have in such a way. I think you've given folks who work with young people such a gift – these are statistics that can be used for years to help other organisations make a case for their work and continue to provide impactful programming. I just wanted to write to applaud you and your team!'

Major Benefactor

Tarabay Langley Family

Program Patron

The Howarth Foundation



Top right: GENEXT, December 2019, installation view Guan Wei: MCA Collection, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Maja Baska Bottom Left: Guided Tour with an MCA Young Guide, 2019, photograph: Jay Patel

Student and Teacher Engagement

Through the National Centre for Creative Learning (NCCL), Student and Teacher Engagement provides tailored creative learning programs and online resources to support engagement with the MCA Collection, exhibitions and touring exhibitions, at home and in the classroom. The MCA's teacher professional development program supports a community of practice, focused on sharing ideas, resources and inspiration for creative learning through contemporary art.

In 2019 MCA Artist Educators facilitated 937 gallery experiences, hands-on workshops and online learning programs that encouraged 24,559 students and teachers to look and think about contemporary art in new ways.

2019 Highlights

- Programs facilitated by MCA Artist Educators to support the touring exhibition *John Mawurndjul I am the old and the new* were held in four different locations for both teachers and secondary students.
- Students from Granville East Public School participated in the MCA Together Young Team Member Program. After the four-day program, the students shared their knowledge to deliver spotlight tours of the MCA Collection for guests at the annual Bella Dinner fundraising evening.
- Marketing and social media is a key focus to connect with the growing community of teachers and students. The MCA Creative Learning social pages were refreshed in 2019; one important change was the inclusion of Artist Educators in content creation.
- School group sizes continue to grow and new systems were developed to handle groups of 120+ students to ensure that each student has an enjoyable, educational and safe experience at the MCA.

- For the *Janet Laurence: After Nature* exhibition, the digital learning team produced three short activities suitable for early learners around the themes of interconnectedness and empathy, material and matter, and the planet in peril. They collaborated with Artist Educator Sue Wright to produce an adaptation of an activity for primary and secondary school learners who use Auslan.
- The MCA produced Auslan interpretation videos for 69 artworks from *The National 2019* in collaboration with Artist Educators Sue Wright and Angie Goto.
- The Electronic Arts workshops for primary and secondary schools have been renamed to STEAM workshops to reflect that many schools are starting to teach the STEM subjects through the lens of art. The first professional development STEAM workshop for early childhood teachers and educators was held at the MCA in 2019.

Program Type	Number of Programs	Number of Participants
Early Learning	58	1555
Primary	127	5599
Secondary	332	8377
Tertiary (ESL groups included)	184	3703
Teachers	29	1313
Corporate/Community & Social Groups	40	695
Djurali (onsite & offsite)	1	15
Momentum	2	31
C3West Learning Programs	11	243
Bella (0-18yrs)	49	841
Bella Plus (Adults)	77	1636
School Access	27	551
Total	937	24,559



Top: St Lucy's School, Bella Program, 2019. Featured: Liam Benson, *hello, good to meet you*, 2019, fabric, netting, felt, cotton, dance fringe, single-channel video, sound, saddle racks, dance flooring, ply, commissioned by the Museum of Contemporary Art Australia for the Jackson Bella Room, 2019, image courtesy and © the artist, photograph: Jaimi Joy | Bottom left: The Ponds High School, Secondary School Program, 2019. Featured: Laurie Nona, *Badhu Habaka*, 2016, linocut on paper, Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2017, image courtesy and © the artist, photograph: Maiara Rocha Skarheim | Bottom right: Light Early Learning Program, 2019. Featured: Callum Morton, *Monument #28: Vortex*, 2011, polystyrene, epoxy resin, sand, wood, synthetic polymer paint, enamel paint, glass, steel, vinyl, installation view, MCA Collection: *Today Tomorrow Yesterday*, Museum of Contemporary Art Australia, 2018, purchased with funds provided by the MCA Foundation, 2016, image courtesy and © the artist, photograph: Maiara Rocha Skarheim

Art is for Everyone

The MCA believes that art is for everyone; and that everyone is creative; and work to connect people with disability and access requirements of all ages with contemporary art. In 2019 the MCA delivered 269 Access programs for 6,893 participants of all ages with disability and access requirements including students, teachers, children, young people, families, adults and their support networks.

2019 Highlights

- There was an increase in demand for AUSLAN tours in 2019, with six offered throughout the year and one additional tour as part of the Art is for Everyone Weekend. The AUSLAN tour of *Janet Laurence: After Nature* was completely booked out with 20 people attending.
- Susannah Thorne, Access Manager, and artist educators Angie Goto and Sue Wright spoke on a panel discussion titled *Transformers: Creating Change through Personal Impact* at the 2019 Arts Activated Conference. The discussion looked at the way that arts organisations engage with artists and arts workers with disability and offered tips on engaging colleagues with issues around accessibility.
- In October, the MCA hosted an event celebrating Mental Health Month in collaboration with Northern Sydney Local Health District. Members of the public, along with students with mental health diagnoses from Centennial Park School, Rivendell Hospital School and Woniara Road School participated in art-making activities and gallery explorations.
- On the 28th and 29th of September, the MCA held the Art is for Everyone Weekend, a free two-day festival celebrating difference and the MCA's commitment to making art accessible. Events included an Autism-friendly event before gallery opening hours, AUSLAN and audio-described tours, and spotlight tours led by adults with disability in collaboration with Civic Disability Services. Visitors were invited to pop in to the Bella Room, watch short films produced by filmmakers with disability and access requirements as part of the Screenability NSW initiative, and learn more about guide dog etiquette in a 'meet and greet' session with Guide Dogs NSW/ACT. The MCA also collaborated with UK artist-led organisation Project Art Works, who work with people who have complex support needs, to screen their film *Illuminating the Wilderness* and facilitate collaborative drawing workshops with visitors of all ages and abilities.

Program Type	Number of Programs	Number of Participants
Autism-friendly Gallery Opening	1	73
Art is for Everyone Workshop	1	150
Screenings: Illuminating the Wilderness	10	556
Audio-described and Tactile Tour	2	16
Bella Room Open	2	255
Meet and Greet a Guide Dog	1	136
Screening: Happy Sad Man	1	81
Project Art Works Drawing Workshops	7	217
AUSLAN Tour	1	20
Civic Spotlight Tours	4	80
Screening: Screenability Short Films	1	45
Art People Care Seminar	1	47
Total	32	1,676

Individual program details	Number of programs	Number of participants
Access Support	25	104
Auslan Tours	6	88
Audio-described and Tactile Tours	3	37
Autism-friendly Events	1	53
Bella Room Public Open Afternoons	10	809
Mental Health Month Event	1	287
Total	46	1,378



Top: Auslan tour, Art is for Everyone weekend, 2019, installation view, *Shaun Gladwell: Pacific Undertow*, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Cassandra Hannagan | Bottom: Project Art Works drawing workshop, Art is for Everyone weekend, 2019, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Cassandra Hannagan

Visitor Experience

The Visitor Experience team interpret, guide, and talk with visitors to deliver a world-class experience; introducing people to contemporary art while ensuring that the artworks and the Museum are kept safe, clean and available for everyone to enjoy now and in the future.

The team of Gallery Hosts supports the MCA to run events, conserve our artwork, uncover creativity, fundraise, create digital resources – and importantly, deliver the highest quality experience. In 2019 over one million visitors were welcomed to the MCA again.

MCA Volunteer Guides continued to hone their research, analysis and conversation skills to light a fire in visitors who are seeking a guiding hand in getting closer to the artworks.

In 2019 MCA librarian of 17 years Margaret Gor was farewelled. Over this time, Margaret demonstrated her outstanding commitment to the idea that anyone could be an art researcher and that each person's personal learning journey was special. Across 2019 the MCA library holdings were refined to better illuminate MCA Collection artists and their influences.

2019 Highlights

- 24 Gallery Hosts were recruited for the busy VIVID and Sydney International Art Series periods, and Australian Film Television and Radio School (AFTRS) was engaged to help hosts hone their visitor communication skills.
- Ticketing Hosts signed up 875 members across November and December, during the Sydney International Art Series exhibition, *Cornelia Parker*.
- Over 45,000 people attended the late-opening VIVID nights, including many first-time visitors.
- MCA Volunteer Guides joined their Australia-wide counterparts for the 2019 Association of Australian Gallery Guiding Organisations (AAGGO) conference in Bendigo – presenting a whirlwind Pecha Kucha on MCA, and discussing key themes including: interacting with diverse audiences; access; technology and the future of guiding.
- 1,429 visitors were introduced to MCA's Aboriginal and Torres Strait Islander art through guided tours and spotlight talks.

Program Type	No of Programs	No of Participants
Guided Tours	953	7,753
Spotlight Talks	262	1,794
Total	1,215	9,547



Top left: UN International Mother Language Talks, 2019, photograph: Jodie Barker | Top right: MCA Collection Spotlight Talk, 2019. Featured: Fiona Hall, *Manuhiri (Travellers)*, 2014-2015, installation view MCA Collection: *Today Tomorrow Yesterday*, Museum of Contemporary Art Australia, Sydney, 2019, driftwood, image courtesy and © the artists, donated through the Australian

Government's Cultural Gifts Program by Judith Neilson, 2016, photograph: Jodie Barker | Bottom: MCA Hosts keep visitors and performers safe during a performance, 2019. Featured: Radha, *ATMAVICHARA* and DJ Jhassic, *Burn, baby, burn*, performance documentation, ARTBAR – curated by Radha, 2019, image courtesy and © the artists, photograph: Leslie Liu

Communications and Marketing

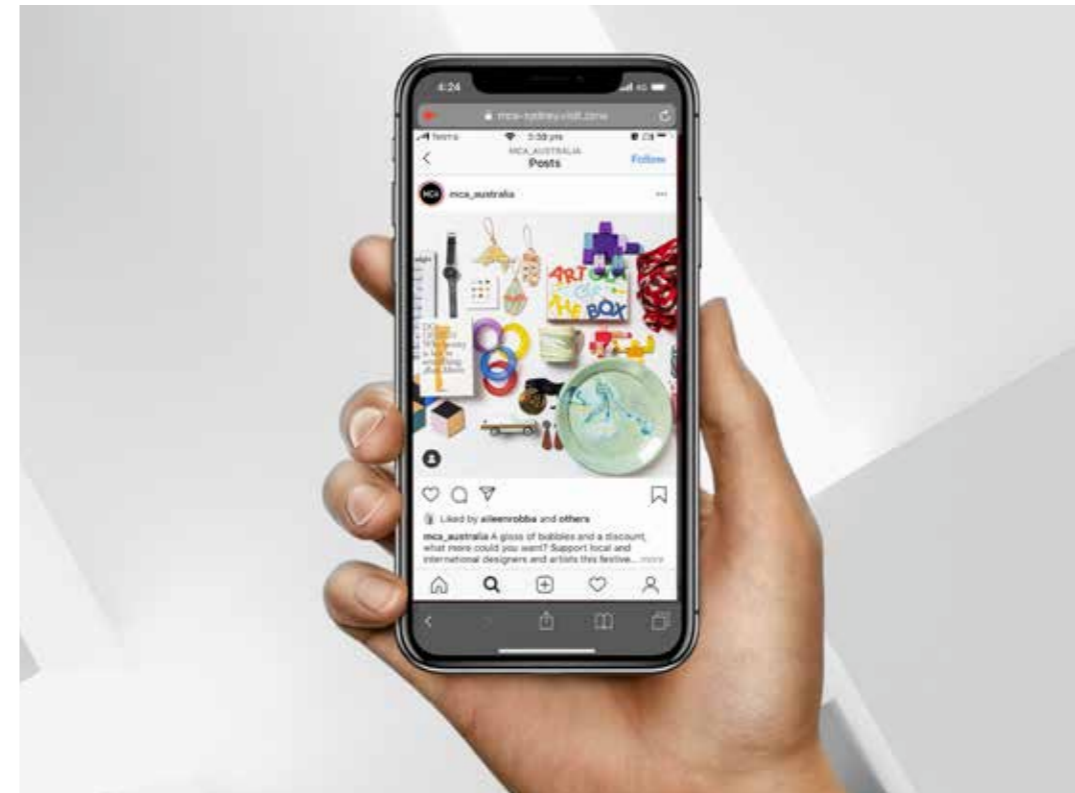
In 2019, the MCA's Communications and Marketing team actively contributed to deepening audience engagement both onsite and online, driving attendance of over 1 million visitors for the fifth consecutive year, and further positioning the MCA as a leading cultural destination and industry thought leader.

Integrated campaigns were rolled out to promote the MCA brand; key exhibitions and commissions; two major C3West activations in Western Sydney; over 100 public and access programs ranging from artist talks, Art Bars and GENEXT events to the Zine Fair, Conversation Starters, Contemporary Kids school holiday programs and the Art is for Everyone access weekend; and revenue generating activity.

2019 Highlights

- Over 1,600 media stories were generated reaching a cumulative audience of 69.9M, a 10 percent increase on the 2018 media reach. In April, the highly regarded international art publication *The Art Newspaper* named the MCA the most visited contemporary art museum in the world; similar stories also ran in Sydney Morning Herald and Radio ABC Sydney Breakfast.
- Significant media coverage was generated for the MCA's access and social impact programs including the Museum's flagship program for school-aged young people GENEXT, the Art is for Everyone weekend and C3WEST which were profiled in the Sydney Morning Herald, ABC News TV Breakfast and SBS online.
- A dedicated campaign celebrating Elizabeth Ann Macgregor's 20th anniversary as MCA Director secured high-profile interviews including the front page of *The Australian*, *Qantas Magazine*, *WISH Magazine*, and ABC News TV Breakfast. Nominations for leadership awards were submitted to acknowledge the many achievements over this time, with Elizabeth Ann being listed number 61 in the international art publication *ArtReview's Power 100*, winning the arts category of the Australian Financial Review Women of Influence 2019 and being featured in The Daily Telegraph's list 'Sydney's most powerful people'.

- A refreshed digital strategy was rolled out focused on improving website Search Engine Optimisation (SEO) and launching Search Engine Marketing (SEM) campaigns for venues, brand, learning and the MCA Store. This work helped deliver a 165.4% increase in website visitation with approximately 50,000 visitors directly attributed to paid search.
- The MCA's social media footprint continued to grow across all platforms, especially on Instagram (112K followers, a 14% annual increase) and Facebook (131K followers, a 5.3% annual increase). LinkedIn also emerged as a growth platform with engagement spiking in the later months of 2019. In 2019 there were a total of 432,260 followers/subscribers across all social channels (Facebook, Instagram, Twitter, LinkedIn, YouTube) and the MCA's monthly eNews reached a total of 11M people.
- Marketing, Curatorial and Public Programs collaborated with artist Willoh S. Weiland and Gelato Messina to create a custom 'Choc Tit' ice-cream as part of the work, *Lick Lick Blink* in *The National* 2019. This created a social media buzz and high engagement with the work in the gallery.
- Marketing collaborated with the MCA Cafe and Cornersmith to develop a vegetarian menu feature in line with the *Janet Laurence: After Nature* exhibition. This delivered strong sales and the MCA Cafe's first mentions in *Gourmet Traveler*, *Delicious* and other major food publications.
- A major MCA Membership campaign resulted in record membership sign ups during the 2019 Sydney International Art Series exhibition *Cornelia Parker*.
- A special Christmas Shopping night promotion delivered the highest sales day on record.
- Marketing and digital campaigns contributed to a 139% increase in website traffic to the venues pages on the MCA website.



Top: 'Choc Tit' ice creams created by Gelato Messina for Willoh S. Weiland's artwork, *LICK LICK BLINK*, 2019, image courtesy and © the artist, photograph: Daniel Boud | Bottom: Christmas Shopping promotions delivered the highest sales day on record for the MCA Store. Featured photograph: Anna Kučera

DEVELOPMENT AND ENTERPRISES



Supporting Creativity

As a for purpose independent organisation, income generated through non-government sources represents 78% of the MCA's annual revenue.

The MCA relies on the support of its generous individual donors, corporate partners, members and commercial activities such as Venues and the MCA Store, to deliver the incredible breadth of its exhibitions, social impact programs and operational activities each year. In 2019, the MCA raised more than \$16.1m through sponsorship, philanthropy, membership and commercial leases as well as venue hire and MCA Store sales. The MCA works entrepreneurially to deliver engaging experiences in the MCA's unique location on Sydney Harbour for all partners and supporters.

Highlights from 2019

- An interactive Samsung activation opened to the public for the duration of VIVID in the Foundation Hall.
- Over \$860,000 was raised at the 2019 Bella Dinner fundraising event.
- In May 2019 the MCA revealed the fourth round of artworks in the International Joint Acquisitions Program with Qantas, Tate and the MCA.
- 2019 saw the launch of several new partnerships including Corrs Chambers Westgarth, King Living, Tory Burch and Patrón, all aligned with MCA exhibitions.
- Long-term MCA partner Telstra worked with the MCA on two membership drives in 2019 continuing Telstra's 'access for all' legacy with the Museum.
- The month of December 2019 saw the highest number of new and renewing members since 2013.
- The Medich Foundation became the named Major Benefactor of all early learning programs at the MCA.

Artist Janet Laurence speaks at the Ambassador viewing of *Janet Laurence: After Nature*, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Jacquie Manning

Philanthropy

The Philanthropy Program raised a total of \$2.7 million in 2019, showing significant growth since 2018.

Funds raised through the philanthropy programs underpin all of the MCA's activities including the delivery of exhibitions and social impact programs. The MCA Patron and Ambassador program comprised 750 Individual donors at the close of 2019.

Throughout 2019 an exclusive program of events for both Patrons and Ambassadors was delivered including Director previews of exhibitions, artists' dinners and a new initiative, supper club events. The MCA Foundation raised over \$470,000 in 2019 towards the acquisition of artworks for the MCA Collection. 24 works were purchased in 2019 with funds from the MCA Foundation, including works by Kaylene Whiskey, Deborah Kelly, Destiny Deacon and Kunmanara Williams. Total funds raised by the Foundation by December 2019 were \$3.7 million.

Visitors contributed over \$21,000 via the donation boxes placed around the Museum, helping to keep entry to the MCA free.

Over \$860,000 was raised at the 2019 Bella Dinner fundraising event, held in October. These funds provide essential support for the MCA's Creative Learning programs for children and adults with access needs.

Funds raised through the 2019 Annual Appeal were also dedicated to the MCA's important access programs such as Artful: Art and Dementia. \$51,000 was raised during the appeal in 2019.

Two MCA Ambassador trips took place in 2019. In July, a group of Ambassadors flew to Yirrkala in Arnhem Land followed by a visit to the Cairns Indigenous Art Fair. The trip was led by Keith Munro, Curator, Aboriginal and Torres Strait Islander Programs. In late September MCA Director Elizabeth Ann Macgregor OBE led a group of Ambassadors on an international trip to Colombia stopping at three major cities and visiting numerous contemporary art institutions and collections.

The MCA continued to receive critical support from trusts and foundations in 2019. Major grants were received from the Balnaves Foundation; Fidelity International Foundation; Crown Resorts Foundation



Top: MCA Together Program students from Granville East Public School conduct Spotlight Tours of the MCA Collection for Bella Dinner guests, 2019, photograph: Tim Levy | Bottom: Artist Michael Armitage speaks at the Ambassador viewing of *Michael Armitage: The Promised Land*, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Tim Levy

PAF; Packer Family Foundation; Philip Bushell Foundation and the Medich Foundation. This support allows the MCA to continue to develop key projects across the organisation including digital enhancement, community projects and access programs.

In 2019 the MCA hosted the International Committee for Museums and Collections of Modern Art (CIMAM) annual conference, attracting over 200 local and interstate attendees and keynote speakers. The conference received generous support from the Gordon Darling Foundation towards documentation of the event along with support from the Australia Council, Department of Communications and the Arts, Create NSW, City of Sydney and Business Events Sydney.

Bequests are central to ensuring the ongoing success of the MCA by supporting artists through exhibitions, commissions and public programs, enabling future generations to access and engage in contemporary art. Those generous supporters who have pledged bequests to the MCA enjoyed invitations to various special exhibition viewings throughout 2019, culminating with an end-of-year lunch where they engaged with each other over a delicious meal in the MCA's Circular Quay-side Garden Terrace.



MCA Young Ambassadors Program supported by **RayWhite.**

Top: MCA Ambassadors visiting Yirrkala enjoyed a Bunggal (ceremony) performed by Djalu Gurruiwi and his family, 2019, photograph: Keith Munro Bottom: MCA annual fundraising Bella Dinner, 2019, photograph: Tim Levy

MCA supporters

MCA Life Members

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 Andrew Cameron AM & Cathy Cameron
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 & Mrs Cynthia Jackson AM
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Major Benefactor

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 Tarabay Langley Family
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MCA Foundation

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 of Anna Shafer
 Victoria Taylor
 Nick Tobias
 Jacki Vidor & Phil Staub
 Mark Wakely in memory
 of Steven Alward

MCA Ambassadors

Visionaries

Anita Luca Belgiorno-Nettis Foundation
 David & Michelle Coe
 David Gonski
 Joelle Goudsmit
 Dr Edward Jackson AM
 & Mrs Cynthia Jackson AM.
 Gordon & Tasmin Jackson
 Mr Alan Joyce AC & Mr Shane Lloyd
 Ian & Wendy Macoun
 Anthony & Suzanne Maple-Brown
 Medich Foundation
 Nelson Meers Foundation
 Simon Mordant AM
 & Catriona Mordant AM
 Geraldine Palmer
 Lisa & Egil Paulsen
 Loti Smorgon AO & Victor Smorgon AC
 Anonymous

Innovators

Hayley Baillie
 Chum Darvall AM
 Ari & Lisa Droga
 Helen Eager & Christopher Hodges
 Richard & Harriett England
 Stephen Freiberg & Donald Campbell
 Stephen Grant & Bridget GrantPirrie
 Chris & Sue Hadley
 Catherine Harris AO PSM
 Michael Hawker AM
 Fraser Hopkins
 Mark Hughes
 John & Frances Ingham Foundation
 Tina & Roy Melick
 Robert & Vanessa Morgan
 The Myer Foundation
 Vicki Olsson
 Joshua Penn & Benjamin Palmer
 The Penn Foundation
 John B Reid AO
 & Lynn Rainbow Reid AM
 Suzanne Rose & Alan Segal
 Alan Schwartz AM & Carol Schwartz AO
 Penelope Seidler AM
 Dr Gene Sherman AM
 & Mr Brian Sherman AM
 Ann Sherry AO & Michael Hogan
 Sandi & John Szangolies
 Monika Tu & Jad Khattar
 Malcolm Turnbull & Lucy Turnbull AO
 Jacki Vidor & Phil Staub
 Mark Wakely in memory
 of Steven Alward
 Isaac Wakil AO & Susan Wakil AO
 Jane-Marie Whiston
 Anonymous

Futurists

David & Maxine Bachmayer
 Jane Barnes
 Steve & Carrie Bellotti
 Ellen Borda
 Andrew & Kate Buchanan
 Julia Champtaloup & Andrew Rothery
 Susan Colless
 Veronica Cristovao
 Angus & Nikki Dawson
 Doug Dean AM & Cathy Dean
 Robert & Jasmine Dindas
 Richard Elmslie & Leslie Tilly
 Andrew & Stephanie Fairfax
 Susan & Penelope Field
 David Fite
 Richard & Jane Freudenstein
 Judy Friend OAM & Jim Friend
 Deborah Fullwood
 Ryan Gollan
 Hauser Foundation
 Origin Foundation
 Keith & Maureen Kerridge
 Vivien Knowles
 Dr Devora Lieberman
 & John van der Wallen
 Sam & Barbara Linz
 Amanda & Andrew Love
 Danita R Lowes
 Tory Maguire & David Miles
 Kim Maloney
 Robert Marriott & Katie Lahey
 John & Gail Marshall
 Alexandra & Carina Martin
 Suzanne Martin-Weber
 Sheila McGregor & John Arthur
 Rhonda McIver

Matthew & Alexandra Melhuish
 Zareh Nalbandian
 Mark & Louise Nelson
 Louise Olsen & Stephen Ormandy
 Timothy Olsen
 Andy Penn & Kallie Blauhorn
 Julia Ritchie
 Ruth Ritchie
 Justine & Damian Roche
 Michael Rose AM & Jo D'Antonio
 James Roth & Susan Acret
 Geoff Selig & Ben Tam
 Kate & Julian Sexton
 Ezekiel Solomon AM
 Ross Steele AM
 David Studdy & Christina Scala
 Antony Sukkar AM
 & Josephine Sukkar AM
 Eric Tang MBE & Eileen Tang
 Linda Thompson
 Nick Tobias
 Michael & Eleonora Triguboff
 Con Tsigounis
 John S Walton AM
 Anonymous (3)

Contemporaries

Jane Adams & John Feitelson
 Lindy Ainsworth
 Antoinette Albert
 Joy Anderson
 Aranday Foundation
 Peter & Maree Andrews
 John Armati OAM & Kate Armati
 Rachel Arnott
 Jessica Atkins
 Brad Banducci & Anna Dudek
 Victoria & Tony Bannon
 Julian Beaumont OAM
 & Annie Beaumont
 Larissa Behrendt & Michael Lavarch AO
 Ann & David Bennett
 Berg Family Foundation
 Richard & Jill Berry
 Daniel Besen
 Suzanne Hampel & Fran Clark
 Pamela Hanrahan
 Alexa & David Haslingden
 Miranda Hassett
 Angelo Hatsatouris OAM
 & Despina Hatsatouris
 Jill Hawker
 Jennifer Hershon
 Andrew L Horsley
 Serena Horton & Malcolm Patch
 Judy & Peter Howarth
 Paul & Diane Howarth
 Maggie Hu
 Ellie Huang
 Barry Humphries
 Aly & Balthasar Indermühle
 Arthur & Charlotte Inglis
 Diane Ipkendanz
 Kate Irvine & Sarah Knox
 Theresa Jackson & Ian Iveson
 Kate Jerogin
 Lauren Jiang
 Mr Leigh Johns OAM
 & Mr Craig Andrade
 Stephen & Michele Johns
 Sonia & Angus Karoll
 Phillip Keir & Sarah Benjamin
 Barry Keldoulis
 Robert & Lynley Kelly
 Gabriella Kennard OAM
 Dr Dave Kennedy & Jane Hanks

—

Angela & David Kent
 Associate Professor John Keogh
 & Professor Nadia Badawi AM
 John Kiley & Eugene Silbert
 Karen & Nigel King
 Michael King
 Hattie Kirchengast
 Adriana & Joel Kligman
 Beverly Knight & Anthony Knight OAM
 Doug & Sue Knox
 Simeon Kronenberg & Hilarie Mais
 Christopher Kuan
 Eric Kwok
 Jennifer Kwok
 Carole Lamerton
 Eugenia Langley
 Ron & Rhonda Langley
 Mark & Danielle Langsworth
 Elizabeth Laverty
 Michael & Alison Lawless
 Leathan Family
 Skye Leckie OAM
 Jill & Tim L'Estrange
 Christine McNamee Liddy AO
 & David B Liddy
 Harvey Light
 Tze Shiong Lim
 Agnes Lingane & James Gow
 Robert Linnegar & Randi Linnegar
 Sue & Alan Lipman
 Stephanie Little & Tony Chenchow
 Yuan Era Liu & Harvard Shen
 Low Family Foundation
 Robin Low
 Ellie Luff
 Anita Mackenzie
 Judith Manion & Peter Dickerson
 Jenny Manton
 Penelope Mapp
 Prof Michael McDaniel & Paul Galea
 Sam & Sally McKay
 Ross McLean & Fiona Beith
 Antoinette McSharry
 Tony & Fran Meagher
 Josh & Danielle Milani
 Penelope & Greg Miles
 Justin Miller
 Angus & Brielle Mordant
 Maryrose Morgan & Michael Morgan
 Merran Morrison
 Sean Mungovan
 Jan Murphy
 Dr Clinton Ng
 April & Phil Nicholls
 Peter Nottle & Wendy Maddox
 Andrew O'Connell & Vera McElroy
 Naomi Parry
 James & Michelle Paterson
 Zoe Paulsen
 Neale Peppernell
 & Jodie Van Der Velden
 Mark Phibbs & Nikki South
 Associate Professor Jonathan
 Phillips AM & Irene Sniatynskyy
 Megan Phillips
 Belinda Piggott & David Ojerholm
 Chloe & Andrew Podgornik
 Louisa Powell Hirst
 Belinda & Bill Pulver
 Mandie & Andrew Purcell
 Sihua Qin
 James Quinlan
 Steve & Belinda Rankine
 Fay Raven
 Jacqueline Rea

Peter Reeve & Jaycen Fletcher
 Carolyn Rendle
 Sarah & Andrew Rennie
 Alison Renwick
 Kalli & Brian Rolfe
 Amanda Rowell
 Louise & Paul Rush
 Graeme & Trudy Russell
 Jay Ryves & Nathan McLay
 Roger Salkeld & Helen Bell
 John & Rosalinda Sample
 Eva & Mark Scott
 Vivienne Sharpe
 Maryanne Shearer
 Glenn & Jo Shorrocks
 Dr Fiona Sim
 Gillian Simon & Darren Kindrachuk
 Fiona Anne Sinclair & Peter King
 Gary Singer & Geoffrey Smith
 Michael Sirmai & Rebecca Finkelstein
 Meryllyn Sleigh & Raoul de Ferranti
 Catherine Oates Smith
 Lawrence Smith & Anthea Williamson
 Kate Spanton
 Philomena & Andrew Spearritt
 Adam Spencer
 Bianca Spender & Samuel McGuinness
 Jennifer Stafford & Jon Nicholson
 Maisy Stapleton
 Hephzibah Rebecca Stehli
 Nigel Stewart
 Ursula Sullivan & Joanna Strumpf
 Irene Sutton
 Rowena Talacko & Andrew Finckh
 Lou & Rob Tandy
 Xiaoya Tang
 Georgie & Alastair Taylor
 Victoria Taylor
 Peter & Maree Thomas
 Itay & Jana Tuchman
 Lanne Tucker
 Peter Vogliotti & Angela McHugh
 Rhianna Walcott
 Anna Waldmann
 Cathy (Lei) Wang
 Mindy Wang
 Shaun & Kati Watson
 Dr Penelope Weir
 Maree Weng
 David & Kate Wenham
 Wheen Family Foundation
 Dan & Samantha White
 Kathy White
 Sonia Whiteman & Paul Middleditch
 Ray Wilson OAM in memory
 of James Agapitos OAM
 Bill Winning
 Sharne & David Wolff
 Dawin Wongsodihardjo
 Angela & Andrew Wood
 Nicholas & Elizabeth Wright
 Dr Terry Wu
 Nicole Wyrill
 Vera Yakimenko
 Sha YE (Athena)
 Di & Ali Yeldham
 Matthew Yovich
 Lei Zhang
 Maggie Zheng
 Coco Zhou
 Brian Zulaikha
 Anonymous (19)

Trusts and Foundations

The Balnaves Foundation
 The Bill & Patricia Ritchie Foundation
 Bradcorp Community Partnership Fund
 Campbell Edwards Trust
 Crown Resorts Foundation
 Fidelity Asia Pacific Foundation
 Gordon Darling Foundation
 Jibb Foundation
 Medich Foundation
 Neilson Foundation
 Oranges & Sardines Foundation
 Packer Family Foundation
 Vincent Fairfax Family Foundation

Bequest Circle

The Museum of Contemporary Art
 Australia would like to thank the MCA
 Bequest Circle who have generously
 pledged to support the future of the
 Museum via a gift in their Will.

Gillian Appleton
 Jane Barnes
 David Browne
 Susanne Z de Ferranti
 Lawrence Harding
 Peter Ivany AM & Sharon Ivany
 John Kiley & Eugene Silbert
 Michael King
 Carole Lamerton
 Doug and Maggie McKelvey
 Antoinette McSharry
 Nizza & Max Siano
 Gillian Simon & Darren Kindrachuk
 Mark Wakely & Steven Alward

And all those who wish to
 remain anonymous

As at 25 March 2020

Bequests

Bequests are vital to ensure the
 ongoing success of the Museum
 of Contemporary Art Australia. By
 choosing to support the Museum
 in your Will, your gift will create a
 legacy that helps us to develop the
 MCA Collection; support artists
 through exhibitions, commissions and
 public programs; and enable future
 generations to access and engage with
 contemporary art.

For further information, please contact:
 Craig Brush
 Foundation, Trusts and Bequests
 Manager
 E: bequests@mca.com.au
 E: craig.brush@mca.com.au
 P: 9245 2430

Membership and Young Ambassadors

MCA Membership and the Young Ambassadors program provides people with the opportunity to engage with contemporary art and artists across a range of enriching informative and social experiences while supporting the activities of the Museum.

During 2019 over 500 Members attended 22 Member-exclusive events. Behind-the-scenes events led by Conservation and Installation staff were introduced and offered exclusively to Members, providing opportunities for deeper engagement with the MCA. These proved particularly popular with all new events sold out. Members also had access to priority booking of MCA public programs with over 1,100 Members in attendance.

Membership satisfaction continued to be an important focus and retention increased to an average of 77% for 2019, ahead of 68% in 2018. The month of December 2019 saw the highest number of new and renewing members since 2013.

MCA Communication Partner Telstra sponsored two membership campaigns in May and October 2019, offering members two years for the price of one.

New initiatives throughout 2019 raised awareness of MCA Membership and reached new audiences. During September the MCA Marketing team developed and managed a social media campaign resulting in a 279% increase in new and renewing memberships during the September period. Visits to the MCA and Members webpages also increased by 328% compared to 2018.

A new Concession membership category was introduced and proved to be particularly popular through ticket upgrades for the Sydney International Art Series exhibition *Cornelia Parker*.

The MCA Young Ambassadors program offers select events and benefits for those under 40 years. In 2019 Young Ambassadors attended more than 15 events, enjoying behind-the-scenes access to artist studios, gallery previews, private collections and exhibition opening events at the MCA. These events included a private viewing of the artist studios at The Clothing Store (Carriageworks), with resident artists Nell, Tony Albert, Tina Havelock Stevens and Cherine Fahd; and a complimentary Sundown Sketch Club sponsored by Tory Burch, where Young Ambassadors could explore their creative potential with artmaking led by MCA Artist Educators, followed by cocktails on the MCA Garden Terrace.



Top left: MCA Members' behind-the-scenes tour with MCA Conservator Kasi Albert, photograph: Louise Tawfik | Top right: Behind-the-scenes tour for MCA Members with MCA Installation and AV Manager Mark Brown, 2019. Featured: *Cornelia Parker, Cold Dark Matter: An Exploded View*, 1991, installation view, *Cornelia Parker*, Museum of Contemporary Art Australia, Sydney, 2019, blown

up garden shed and contents, wire, light bulb, Tate: Presented by the Patrons of New Art (Special Purchase Fund) through the Tate Gallery Foundation 1995, image courtesy and © the artist, photograph: Louise Tawfik | Bottom: MCA Young Ambassadors at the launch of Mankaja x Gorman, MCA Store, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Tim Levy

Corporate Partnerships

In 2019 the Corporate Partnerships team worked with colleagues across the Museum to attract and deliver partnerships to a value of over \$1.2 million. The value of in-kind partnerships also increased in 2019 with partner Ogilvy rejoining and long-term media partner Sydney Morning Herald increasing their support.

Now in its fifth year, the partnership between Tate, MCA and Qantas continues to enrich both museums' holdings of Australian contemporary art, helping Australian artists reach global audiences. The fourth round of artworks acquired included new artworks by Dale Harding, Justene Williams and Robert Hunter. All works were hung in the MCA Collection and Gordon Bennett's *Possession Island (Abstraction)* remained on display on level 2 of the Boiler House at Tate Modern.

2019 also marked the MCA and Qantas' 20-year partnership anniversary, a significant milestone for the company's engagement with the Museum which was celebrated with a 20 facts about the MCA Collection campaign.

Long-term partner Telstra worked with the MCA on two membership drives in 2019. Telstra generously offered to cover an additional one year of membership for new and existing members renewing their membership, resulting in 450 newly joined or renewed members.

2019 saw the launch of several new partnerships including Corrs Chambers Westgarth, King Living, Tory Burch and Patrón, all aligned with MCA Exhibitions.

In collaboration with Patrón, a pop-up bar was positioned in the Garden Terrace for three months attracting thousands of tequila-loving visitors during the Summer period.

In September, the MCA and LG co-hosted an 'Ultimate night at the Museum' experience. A competition winner and three friends were treated to a private after-hours viewing of the exhibition *Shaun Gladwell: Pacific Undertow*. The guests then settled into a pop-up living room with stunning views of the harbour and Sydney Opera House.

In 2019, the MCA officially launched Creative Development Workshops with a range of companies, government departments and individuals using creativity and the process of creating to generate collaboration and critical thinking.



Top: MCA Corporate Cocktails, Loti Smorgon Sculpture Terrace, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Tim Levy
Bottom: Patrón Pop-up Bar on the MCA Garden Terrace overlooking Circular Quay, Museum of Contemporary Art Australia, Sydney, 2019

Our Partners

Government Partners



Strategic Sponsor



Communication Partner



Official Airline Partner



Lecture Theatre Partner



Major Partners



Major Partners (continued)



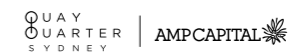
Supporting Partners



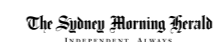
Deloitte.



Corporate Partners



Media Partners



Beverage Partners

Venues and Events

The MCA's unique location continues to define the MCA as a premier event space. In 2019 the MCA hosted 460 events with 66,300 guests in attendance resulting in \$3.8 million of revenue. These events included brand activations, multi-day conferences, gala dinners, personal and corporate cocktail events, worthwhile fundraisers and lavish weddings. Incorporating contemporary art as part of the event format, for example wedding photography within the gallery, ensures that the MCA's mission and values runs through all the MCA's activities.

There were many notable events held in the diverse spaces across the Museum throughout 2019.

Points of Difference, the annual Gay and Lesbian New Year's Eve party returned to the MCA Sculpture Terrace with unobstructed rooftop views of Sydney Harbour.

In February Hugh Jackman opened the press event announcing his Australian tour with a performance of *A Million Dreams* from the film *The Greatest Showman* in the MCA Foundation Hall.

During VIVID Sydney in May and June 2019, Samsung transformed the MCA Foundation Hall and adjacent First Fleet Park into the Electric Playground.

In July the annual Veve Clicquot Business Woman Awards was held overlooking Sydney Harbour in the spectacular Harbourside Room. Well-known Hollywood actress, producer and activist, Kate Bosworth was a guest at the event.

Swimmers and coaches were honoured at the Swimming Australia Awards for 2020, held in the MCA's Quayside Room in November where rising star Ariarne Titmus was named Swimmer of the Year.

Current and former politicians, including Prime Minister Scott Morrison and his wife Jenny, attended the birthday celebrations of former Labor minister Graham Richardson in the MCA's Foundation Hall in November.

Event partners The Fresh Collective, Culinary Edge, Bimbadgen, Ruinat, Young Henrys and AV1 worked with the MCA to provide venue clients with exceptional food and beverage offerings as well as sound, lighting and staging to enhance event experiences.



Top: Cocktails on the Harbourside Terrace overlooking Sydney Harbour, MCA Rooftop Venues, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Ken Leanfore | Bottom: Dinner in the Harbourside Room, MCA Rooftop Venues, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Jacquie Manning

MCA Store

The MCA Store's performance remained consistent across all product categories in 2019 despite current retail sales trends. The average spend per MCA visitor increased by 32% and the average sale value increased by 30% in 2019.

In 2019 the MCA Store produced a range of innovative and unique exhibition merchandise reflecting the Store's important role in supporting contemporary artists and Australian design. For *Shaun Gladwell: Pacific Undertow* the Store collaborated with Gladwell and Toby Grime to produce a limited-edition clear vinyl LP. For the Summer Sydney International Art Series exhibition, *Cornelia Parker*, embroidered linen handkerchiefs and luxury silk scarves inspired by Parker's work were designed and produced.

In August, the MCA store hosted the launch of Mangkaja X Gorman – which was the fashion label's first collaboration with Aboriginal and Torres Strait Islander artists. The collaboration was billed as a national benchmark in fashion licensing rights for the adaptation of the artworks by the Mangkaja artists, and as a member of the Indigenous Art Code, the MCA Store was well placed to support the collaboration and host the launch. The activation generated a significant result both in-store and online.

A new Store manager, Chantal Sneddon, was appointed in August and improvements to cash handling, aged inventory and procedures within the Store were introduced. Operational improvements will continue into 2020.

The Christmas campaign was promoted through digital channels and in Sydney Saturday newspapers. The strong marketing campaign combined with several new products and suppliers and the introduction of champagne Christmas Shopping nights resulted in the highest retail sales for a single day since 2016.



Top: Mangkaja x Gorman launch at the MCA Store, Museum of Contemporary Art Australia, Sydney, 2019, photograph: Tim Levy | Bottom: MCA Store, photograph: Anna Kučera

FINANCE AND CORPORATE SERVICES

Providing the Tools

With a focus on efficiency and effectiveness, the Finance and Corporate Services Division supports the whole of the MCA to achieve its goals.

The Finance and Corporate Services division comprises the Finance, Human Resources, Information Technology, Building Services, Design Studio and Records Management departments of the MCA. The Division keeps the core of the MCA running in an efficient and effective way, in order to create a strong foundation that supports the whole organisation to achieve its ambitious goals. The division also works to transform and modernise the organisation's processes and systems to create efficiencies and more effectively support the vitality of the MCA.

In 2019 there was a continued focus on environmental sustainability and reduction of energy consumption throughout the organisation, supported by further upgrades to climate conditioning systems and the installation of more than thirty double-glazed windows.

The MCA's Digital Transformation project continued throughout 2019, with a focus on improving and extending existing systems.

Professional development, safety and Cultural Awareness Programs continued during 2019, and KPIs for the employment of First Peoples and artists were both exceeded.

Highlights from 2019

- An outstanding financial result with a strong operating surplus of \$351,497
- Continued reduction in energy consumption
- Key system migration to cloud-based platform
- The completion of five major publications, with numerous graphic design award wins
- Five events delivered as part of the MCA's Cultural Awareness Program
- First Peoples employment rate of 4.5%
- Artists' employment rate of 41%

Ryan Presley, *Blood Money Currency Exchange Terminal*, 2019, installation view, *Primavera 2018: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2019, performance, mixed media, presented in association with Sydney Festival, image courtesy and © the artist, photograph: Jacquie Manning

Finance and Building Services

Finance

The MCA delivered an outstanding financial result in 2019, demonstrating prudent financial management. The year ended with an operating surplus of \$351,497, exceeding the budgeted result by more than \$263k.

The strong result was driven by increased ticketing income and philanthropic support, accompanied by rigorous cost control throughout the organisation. Income diversity continues to be a key strength of the MCA, with the organisation generating nearly 78% of its revenue through commercial operations, corporate partnerships and philanthropy.

The annual audit was again overseen by Crowe Horwath and the detailed annual financial statements commence on page 71 of this report.

Information Technology

2019 saw the continuation of MCA's Digital Transformation, shifting the focus towards improving and extending systems, leading to greater organisational awareness and accountability. This involved the migration of the MCA's event and venue management system to a cloud-based platform, to improve the overall operational efficiency for internal users and visitors. Following on from the Point-of-Sale integration with core financial systems, improved reporting and tracking was introduced in 2019 to assist effective inventory and cost management practices. There has also been streamlining and standardisation of vendor hardware, reducing support complexity.

Project management and task tracking has been improved through the implementation of a new project management system. The centralisation of rostering has begun across the MCA allowing more effective allocation of work and communication of casual staff availability.

Security was also a focus of 2019, with security upgrades including authentication upgrades and improved e-mail protection, as well as third party system audits.



Top: Stelly G, *QORI SA LAKO YANI O IRA NA GONE*, performance documentation, ARTBAR – curated by Hannah Bronté, 2019, image courtesy and © the artists, photograph: Rhiannon Hopley | Bottom: Photograph: Liam Cameron

Information Technology and Records Management

Building Services

There was a continued focus on environmental sustainability and reduction of energy consumption throughout the organisation in 2019. The building management system upgrade has reached its final stages, resulting in improved climate conditions and increased energy efficiency. Double glazing installation continued throughout the building to further reduce the heating and cooling load and electricity usage. Ground floor humidifiers were also replaced in 2019, allowing full redundancy. The MCA's Sustainability Committee met throughout the year to discuss key initiatives and begin the development of a Sustainability Policy and Action Plan, to be launched in 2020.

Restoration and repair of the Foundation Hall continued in 2019, including the repair of terrazzo window reveals, doorways, marble skirting and Scagliola columns. The ground floor kitchen was also renovated, involving plumbing and electrical upgrades.

Records Management

The MCA's Records Management Policy continues to provide guidelines for managing files and records, as well as retention guidelines for records created, used or managed by the MCA, to create a rich and accessible organisational archive.

The implementation of MCA's new Digital Asset Management system is underway and legacy images across departments have been ingested into the new system.



Top: The restored MCA Foundation Hall was the setting for the MCA Zine Fair, 2019, photograph: Jodie Barker
Bottom: Records of a different kind: pressed exclusively for the MCA Store, this 6-track LP vinyl *Shaun Gladwell: Pacific Undertow* by Kazumichi Grime is a compilation of his sound art made in collaboration with Shaun Gladwell, photograph: Jaimi Joy

Design

The Design Studio touches every area of operation at the MCA, including supporting the delivery of exhibitions and events, enhancing the visitor experience through signage and wayfinding, and creating collateral to encourage and acknowledge support. 2019 was another busy year, with over 700 design jobs completed by the in-house studio.

In 2019 projects included:

- design and production of a 264-page hardcover book plus 24-page booklet to accompany the *Janet Laurence: After Nature* exhibition commended as 'the latest in the MCA's run of hugely impressive publications ... The designer, Claire Orrell, should win some sort of award' by art critic John McDonald;
- design and implementation of content for the new video wall in the Level 1 foyer acknowledging sponsors and donors;
- sourcing and design of eco-friendly 'Sharkskin' signage for Conversation Starters: Temperature Rising, a weekend of art, ideas and discussion inspired by the work of artist Janet Laurence;
- development of an extensive suite of materials to support venue partners of the *John Mawurndjul: I am the old and the new* touring exhibition, including adapting the design of our popular children's art chatterbox designed in 2018 specifically for the exhibition;
- horse-themed items including cut-out silhouettes and rainbow stable signage to support activities in the 2019 Jackson Bella Room commission, Liam Benson's *hello, good to meet you*;
- design of a range of merchandise to support exhibitions throughout the year including a record sleeve for a limited-edition vinyl LP pressed exclusively for the MCA Store, *Shaun Gladwell: Pacific Undertow* by *Kazumichi Grime*, a compilation of his sound art made in collaboration with Shaun Gladwell;
- creation of over 100 metres of detailed signage featuring artworks, poetry and information for the C3West *Hasta La Bella Vista* project; and
- transforming the NCCL foyer into a bright fun and explosive family space including cartoon-like banners, woollen balls of 'TNT' and table vinyls featuring squashed silver plates and cutlery, inspired by the work and ideas of Cornelia Parker.

During 2019, the impressive 400+ page catalogues accompanying the 2018 *John Mawurndjul: I am the old and the new* and the *David Goldblatt: Photographs 1948-2018* exhibitions, both designed by Alex Torcutti, won a number of national and international awards including Australian Graphic Design Association Awards, NZ Best Design Awards, Museums Australia Publication Design Awards and AIGA Awards (America's professional design association).



Hoarding design prepared for Tina Havelock Stevens, *Hasta La Bella Vista Baby*, 2019, Bella Vista, NSW, co-commissioned by C3West on behalf of the Museum of Contemporary Art Australia and Landcom, image courtesy and © the artist, photograph: Alex Torcutti

Human Resources

2019 continued the strong organisational commitment in delivering employees' professional development, safety and Cultural Awareness Program.

Professional development for the MCA team included 35 individual training programs, five team-specific training programs, various safety training sessions for staff and managers, mental health awareness and disability inclusion training. 47 employees attended a number of conferences with 20 employees presenting at national and international level. The MCA's Cultural Awareness Program continued with on-site and off-site events taking place throughout the year including cultural tours, presentations, film screenings and language workshops.

The MCA's Wellness Program 2019 focused on the social wellbeing of employees. Ten events were held throughout the year and included cycling courses, food preparation, all staff thank you lunches and drinks.

In 2019, MCA recruited 26 full-time and part-time employees, and 34 casual employees. Under the MCA's current Strategic Plan, the Museum aims to employ a minimum of 2.5% of employees identifying as First Peoples and a minimum of 30% of artists, across all areas of the organisation. These aims were exceeded again in 2019 with 4.5% of employees identifying as First Peoples and 41% as artists at December 2019.



MCA Staff on an ebike course

FINANCIAL REPORT

Financial Report for the year ended 31 December 2019

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The financial statements were authorised for issue by the directors on 28 April 2020. The directors have the power to amend and reissue the financial statements.

Museum Of Contemporary Art Limited (ABN 15 003 765 517)

The financial statements are presented in Australian currency.

Photograph: Anna Kučera

Directors’ Report

The directors of the Museum of Contemporary Art Limited (MCA or the Company) present their report for the year ended 31 December 2019.

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 (Retired: 23 February 2019)
Ari Droga
Christine Evans (Appointed: 27 August 2019)
Michael Hawker AM (Appointed: 1 January 2019)
Alan Joyce AC (Appointed: 27 August 2019)
Michael McDaniel (Retired: 20 March 2019)
Naomi Parry
Scott Perkins
Patricia Piccinini
Ann Sherry AO
Lorraine Tarabay
Nicholas Tobias (Appointed: 26 February 2019)
Ivan Wheen

Company Secretary: Anh Thi Do

Mission Statement

MCA’s vision is to take a leadership role in promoting contemporary art and facilitating artists to transform lives and shape a creative Australia. We exist because contemporary art matters: it stimulates the imagination, creatively 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:

- **We value artists and place them in the centre of all our activities**
We respect and highly value the perspectives that artists, at all stages of their careers, bring to our core mission.
- **We make complex and challenging artworks accessible**
We actively work to make contemporary art accessible to a broad and diverse public by creating multiple methods of engagement, interpretive materials and programs for all audiences.
- **We foster creativity and critical thinking**
We believe creativity plays an important role to provoke thought and stimulate the imagination; we offer our visitors diverse opportunities and experiences to spark their creativity.

- **We have an entrepreneurial outlook**
We seek and respond to opportunities, embracing change and thinking outside of the box to ensure our organisation is resilient and sustainable.
- **We see collaboration as key to our success**
We believe that collaboration generates and promotes innovation and progress, so embed collaboration in our daily working practices both internally and externally.
- **We embrace diversity and inclusion**
We value diverse opinions and perspectives, and embrace different voices in our programming and work practices, ensuring accessibility and inclusion for our audiences.

Short-Term And Long-Term Objectives

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

- The MCA has six key goals that guide all of its activities**
- Excellence in organisation-wide programming
 - Build, care for and engage audiences with a significant collection of contemporary Australian art
 - Deepening engagement and extending reach
 - Influencing the Influencers
 - Unlocking organisational potential
 - Integrating Aboriginal and Torres Strait Islander perspectives

Strategies

- The Museum has adopted a number of strategies to achieve the above objectives:**
- Deliver exceptional programs through collaboration; develop and maintain deep relationships with artists; and place Australian artists in an international context.
 - Acquire outstanding artworks in accordance with the Museum’s Collection and Acquisitions Policy; develop and present programs and campaigns about the MCA Collection to increase audience engagement; secure a new storage facility with a plan for the long-term care and conservation of the MCA Collection in accordance with best museum practice; and review existing Collection documentation and maintain and develop collection records.
 - Maintain and build the National Centre for Creative Learning as an industry leader in creativity and learning; provide enriching and inspiring programs which reach a broad and diverse spectrum of visitors; use the Interpretation Strategy to increase access and understanding; leverage the Museum’s digital platforms; convert visitors to supporters; build local, national and international partnerships; and create impactful collaborative marketing campaigns across all platforms showcasing the breadth of the MCA’s visitor offer
 - Capitalise on the uniqueness of the MCA’s voice and position through the implementation of a communications strategy; articulate the MCA’s

vision to the business community; leverage relationships with influential arts industry and government bodies; position the MCA as a key authoritative voice on issues around contemporary art and artists; and undertake research to determine the social impact and effectiveness of MCA programs.

- Develop and implement an information governance framework; underpin activities with a robust financial plan including the generation of additional funds; ensure highly efficient and effective business practices including organisational planning and staff development and support; and develop sustainability initiatives.
- Deliver the objectives as set out in the MCA’s Aboriginal and Torres Strait Islander Policy; undertake targeted programs and creative learning projects with and for First Peoples audiences; create programs that encourage visitation by First Peoples audiences; increase access to First Peoples works; create employment, Board and Advisory Committee opportunities for First Peoples; apply Cultural Learning Framework and Awareness program across the MCA.

Principal Activities

- The principal activities of the Company undertaken during the year in pursuit of the short and long term objectives were:**
- Delivery of 11 contemporary art exhibitions (three continuing from 2018 and eight new), with 1,014,021 on-site exhibition visitors
 - Delivery of one major touring exhibition in partnership with five venues in three states of Australia, with a further 40,405 visitors to MCA
 - Ten new artist commissions and projects
 - Six new books created and published
 - Launched a completely new MCA website, with 870,962 unique users across the year
 - 84,737 total participants in creative learning and public programs (including 24,559 in student and teacher programs; 10,869 in kids and families programs; and 60,178 in public programs including youth and disability programs)
 - 432,260 followers/subscriber across all social channels (Facebook, Twitter, Instagram, LinkedIn and YouTube) as well as our monthly eNews, resulting in an overall reach of 11 million
 - Nearly 78% of total revenue is earned by the MCA from outside government sources to support the Company’s objectives
 - 40 works were acquired for the MCA Collection by 16 artists, including 25 works by eight First Peoples artists
 - The fourth round of artworks were acquired with Tate as part of the MCA/Tate joint acquisition program funded by support from Qantas

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 and 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 First Peoples 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' Report

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
Ari Droga	BA USYD, LLB USYD, LLM Cambridge University	Partner, Global Infrastructure Partners Australia
Christine Evans	Doctor of Education (UTS), MA Indigenous Social Policy (UTS) BE, Art (UNSW)	Advisory Boards of Cultural Institutions
Michael Hawker AM	BSc (USYD), FAICD, SF FINSIA, FIOD	Company Director
Alan Joyce AC	Master of Science, BSc of Applied Science (Hons)	CEO, Qantas Group
Michael McDaniel	Professor of Indigenous Education (UTS)	Professor in Indigenous Education and Director of Jumbunna Indigenous House of Learning at UTS
Naomi Parry	Bachelor of Arts (Hons), USYD	Founder and Director, Black Communications
Scott Perkins	Bachelor of Commerce and a Bachelor of Laws (Hons)	Director of Woolworths, Origin Energy and Brambles Chairman and board member of charitable organisations, former corporate adviser
Patricia Piccinini	BA (Fine Arts) and PhD Honoris Causa (Visual Arts), VCA	Artist
Ann Sherry AO	BA, UQLD, Grad Dip Industrial Relations, QUT	Advisor, Carnival Australia
Lorraine Tarabay	Bachelor of Business (Finance & Economics), Bachelor of Business (Finance & Economics) (Hons) UTS	Corporate adviser/ investment banker, Company Director
Nicholas Tobias	Bachelor of Architecture (Hons)	Company Director
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
Ari Droga	Member of the Board, Member of the Nominations Committee, Chairman of the MCA Foundation Council
Christine Evans	Member of the Board, Chair of the Indigenous Advisory Panel
Michael Hawker AM	Member of the Board
Alan Joyce AC	Member of the Board
Michael McDaniel	Member of the Board, Chair of the Indigenous Advisory Panel
Naomi Parry	Member of the Board
Scott Perkins	Member of the Board, Chairman of the Finance Committee
Patricia Piccinini	Member of the Board, Chair of the Artist Advisory Group
Ann Sherry AO	Member of the Board, Member of the Nominations Committee
Lorraine Tarabay	Deputy Chair of the Board, Member of the Finance Committee, Chair of the Director's Circle and Member of the MCA Foundation Council
Nicholas Tobias	Member of the Board
Ivan Wheen	Member of the Board, Member of the Finance Committee, Member of the MCA Foundation Council

Meetings of Directors

The number of meetings of the Company's Board of Directors and of each Board Committee held during the year ended 31 December 2019 and the number of meetings attended by each Director were:

DIRECTORS' MEETINGS				
Director	Full Meetings of Directors		Finance Committee Meetings	
	Number Eligible To Attend	Number Attended	Number Eligible To Attend	Number Attended
Simon Mordant AM	6	6	-	-
Elizabeth Ann Macgregor OBE	6	6	6	6
Doug Dean AM	0	0	0	0
Ari Droga	6	5	-	-
Christine Evans	3	3	-	-
Michael Hawker AM	6	3	-	-
Alan Joyce AC	3	1	-	-
Michael McDaniel	1	0	-	-
Naomi Parry	6	6	-	-
Scott Perkins	6	4	6	6
Patricia Piccinini	6	4	-	-
Ann Sherry AO	6	3	-	-
Lorraine Tarabay	6	6	6	6
Nicholas Tobias	6	6	-	-
Ivan Wheen	6	5	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 2019 is a surplus of \$351,497 [2018: surplus of \$109,158].

The Comprehensive Result for the year ended 31 December 2019 is a deficit of \$531,450 [2018: surplus of \$1,914].

Subsequent Events

Refer to note 12 regarding the coronavirus disease 2019 (COVID-19). The Museum closed to the public on 23 March 2020 until further notice. There is no evidence that impacts of COVID-19 on the MCA's business operations, assets and liabilities existed at 31 December 2019. As such, the effects of COVID-19 are deemed a non-adjusting subsequent event. However the Directors note the substantial retained surplus of Members' Funds representing the net asset position of the Museum, including significant cash reserves.

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 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 2019 [2018: 14 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.

On behalf of the Board



Simon Mordant AM
Chair
Sydney, 28 April 2020

Auditor's Independence Declaration



Crowe Sydney
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Member of Crowe Global

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28 April 2020

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 the requirements of section 60-40 of the *Australian Charities and Not-for-profits 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 2019, 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 Sydney

Alison Swansborough
Associate Partner

The title 'Partner' conveys that the person is a senior member within their respective division, and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is the Crowe Australasia external audit division. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

Findex (Aust) Pty Ltd, trading as Crowe Australasia is a member of Crowe Global, a Swiss Verein. Each member firm of Crowe Global is a separate and independent legal entity. Findex (Aust) Pty Ltd and its affiliates are not responsible or liable for any acts or omissions of Crowe Global or any other member of Crowe Global. Crowe Global does not render any professional services and does not have an ownership or partnership interest in Findex (Aust) Pty Ltd. Services are provided by Crowe Sydney, an affiliate of Findex (Aust) Pty Ltd. Liability limited by a scheme approved under Professional Standards Legislation.

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Financial Statements

Statement of Profit or Loss and Other Comprehensive Income

FOR THE YEAR ENDED 31 DECEMBER 2019	NOTE	2019 (\$)	2018 (\$)
Revenue from Operating Activities			
Exhibition and Creative Learning income		1,726,311	2,311,615
Corporate and Individual Support		6,327,774	5,483,429
Grant income		5,082,871	4,961,219
Commercial and other income		9,846,507	9,421,100
Interest received		51,834	93,570
Revenue from Operating Activities		23,035,297	22,270,933
Expenses from Operating Activities			
Depreciation and amortisation expenses		(682,743)	(659,536)
Employee benefits expense		(11,648,597)	(11,361,060)
Exhibition, creative learning and commission project costs		(5,190,701)	(5,184,796)
Repairs and maintenance, insurance, security and utilities		(3,506,402)	(3,380,115)
Cost of goods sold		(937,418)	(980,267)
Other expenses		(717,939)	(596,001)
Expenses from Operating Activities		(22,683,800)	(22,161,775)
Net Surplus/(Deficit) from Operating Activities		351,497	109,158
Revenue from Outside Operating Activities			
Gifts of works of art, acquisition and foundation fund		901,778	2,139,994
MCA and SHFA capital building fund		368,662	244,334
Revenue From Outside Operating Activities		1,270,440	2,384,328
Expenses from Outside Operating Activities			
Building depreciation and amortisation		(1,865,906)	(1,810,757)
Foundation, Gift Transfer, Bequest and Collection Management costs		(287,481)	(680,815)
Expenses from Outside Operating Activities		(2,153,387)	(2,491,572)
Net Surplus/(Deficit) from Outside Operating Activities		(882,947)	(107,244)
Total Net Surplus/(Deficit) before Income Tax		(531,450)	1,914
Income tax from operating activities	2	-	-
Income tax from outside operating activities		-	-
Surplus for the year after Income Tax		(531,450)	1,914
Other comprehensive income		-	-
Total Comprehensive Income/(Loss)		(531,450)	1,914

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

Financial Statements

Statement of Financial Position

AS AT 31 DECEMBER 2019	NOTE	2019 (\$)	2018 (\$)
Current Assets			
Cash and cash equivalents	1(D)	6,946,384	6,405,717
Trade and other receivables	3	1,799,584	2,016,160
Inventories	4	130,324	222,506
Prepayments	5	197,681	79,088
Total Current Assets		9,073,973	8,723,472
Non-current Assets			
Property, plant and equipment	6	43,958,805	45,702,830
Works of Art	6	22,856,897	22,392,070
Intangibles	7	1,103,508	1,080,329
Total Non-current Assets		67,919,210	69,175,229
Total Assets		76,993,183	77,898,701
Current Liabilities			
Trade and other payables	8	2,166,511	2,320,323
Provisions	9	393,229	389,969
Contract liabilities	10	4,076,286	4,284,908
Total Current Liabilities		6,636,026	6,995,200
Non-Current Liabilities			
Provision for long service leave	9	387,913	402,807
Total Non-current Liabilities		387,913	402,807
Total Liabilities		7,023,939	7,398,007
Net Assets		69,969,244	70,500,694
Members' Funds			
Retained Surplus		69,969,244	70,500,694
Total Members' Funds		69,969,244	70,500,694

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 2019	NOTE	2019 (\$)	2018 (\$)
Total equity at the beginning of the financial year		70,500,694	70,498,780
Total comprehensive income/(loss) for the year		(531,450)	1,914
Total Equity at the end of the Financial Year		69,969,244	70,500,694

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 2019	NOTE	2019 (\$)	2018 (\$)
Cash Flows from Operating Activities			
Funding and operational receipts (inclusive of goods and services tax)		25,633,071	23,975,191
Payments to suppliers and employees (inclusive of goods and services tax)		(24,093,289)	(24,040,664)
Interest received		51,834	93,570
Net Cash Inflow/(Outflow) from Operating Activities		1,591,616	28,097
Cash Flows from Investing Activities			
Capital building funding		368,662	244,334
Payments for Foundation, Gift Transfer, Bequest and Collection Management costs		(287,481)	(680,815)
Payments for property, plant and equipment		(891,407)	(1,398,998)
Payments for intangibles		(240,723)	(270,638)
Net Cash Outflow from Investing Activities		(1,050,949)	(2,106,117)
Net Increase/(Decrease) in Cash and Cash Equivalents		540,667	(2,078,020)
Cash and cash equivalents at the beginning of the year		6,405,717	8,483,737
Cash and cash equivalents at the end of the year		6,946,384	6,405,717

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 *Australian Charities and Not-for-profits Commission Act 2012*.

New and amended standards adopted by the Company

The company has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period. Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted. The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the company.

The following Accounting Standards and Interpretations are most relevant to the company:

AASB 15 Revenue from Contracts with Customers

The company has adopted AASB 15 from 1 January 2019. The standard provides a single comprehensive model for revenue recognition. The core principle of the standard is that an entity shall recognise revenue to depict the transfer of promised goods or services to customers at an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services. The standard introduced a new contract-based revenue recognition model with a measurement approach that is based on an allocation of the transaction price. This is described further in the accounting policies below. Credit risk is presented separately as an expense rather than adjusted against revenue. Contracts with customers are presented in an entity's statement of financial position as a contract liability, a contract asset, or a receivable, depending on the relationship between the entity's performance and the customer's payment. Customer acquisition costs and costs to fulfil a contract can, subject to certain criteria, be capitalised as an asset and amortised over the contract period.

AASB 16 Leases

The company has adopted AASB 16 from 1 January 2019. The standard replaces AASB 117 'Leases' and for lessees eliminates the classifications of operating leases and finance leases. Except for short-term leases and leases of low-value assets, right-of-use assets and corresponding lease liabilities are recognised in the statement of financial position. Straight-line operating lease expense recognition is replaced with a depreciation charge for the right-of-use assets (included in operating costs) and an interest expense on the recognised lease liabilities (included in finance costs). In the earlier periods of the lease, the expenses associated with the lease under AASB 16 will be higher when compared to lease expenses under AASB

117. However, EBITDA (Earnings Before Interest, Tax, Depreciation and Amortisation) results improve as the operating expense is now replaced by interest expense and depreciation in profit or loss. For classification within the statement of cash flows, the interest portion is disclosed in operating activities and the principal portion of the lease payments are separately disclosed in financing activities. For lessor accounting, the standard does not substantially change how a lessor accounts for leases.

AASB 1058 Income of Not-for-Profit Entities

The company has adopted AASB 1058 from 1 January 2019. The standard replaces AASB 1004 'Contributions' in respect to income recognition requirements for not-for-profit entities. The timing of income recognition under AASB 1058 is dependent upon whether the transaction gives rise to a liability or other performance obligation at the time of receipt. Income under the standard is recognised where: an asset is received in a transaction, such as by way of grant, bequest or donation; there has either been no consideration transferred, or the consideration paid is significantly less than contributions by owners, AASB 15 revenue or contract liability recognised, lease liabilities in accordance with AASB 16, financial instruments in accordance with AASB 9, or provisions in accordance with AASB 137. The liability is brought to account as income over the period in which the entity satisfies its performance obligation. If the transaction does not enable the entity to acquire or construct a recognisable non-financial asset to be controlled by the entity, then any excess of the initial carrying amount of the recognised asset over the related amounts is recognised as income immediately. Where the fair value of volunteer services received can be measured, a private sector not-for-profit entity can elect to recognise the value of those services as an asset where asset recognition criteria are met or otherwise recognise the value as an expense.

Impact of Adoption

AASB 15, AASB 16 and AASB 1058 were adopted using the modified retrospective approach and as such comparatives have not been restated. There was no impact on opening retained profits as at 1 January 2019.

The impact of the new Accounting Standards compared with the previous Accounting Standards on the current reporting period is as follows:

	NEW (\$)	PREVIOUS (\$)	DIFFERENCE (\$)
Contract liabilities	188,829	100,000	88,829

Comparatives were related to disclose income in advance as contingent liabilities.

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 2019.

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. Where significant accounting estimates and judgement have been used, they have been included in the relevant section.

(b) Revenue Recognition

The company recognises revenue as follows:

Revenue from contracts with customers

Revenue is recognised at an amount that reflects the consideration to which the company is expected to be entitled in exchange for transferring goods or services to a customer. For each contract with a customer, the company: identifies the contract with a customer; identifies the performance obligations in the contract; determines the transaction price which takes into account estimates of variable consideration and the time value of money; allocates the transaction price to the separate performance obligations on the basis of the relative stand-alone selling price of each distinct good or service to be delivered; and recognises revenue when or as each performance obligation is satisfied in a manner that depicts the transfer to the customer of the goods or services promised.

Variable consideration within the transaction price, if any, reflects concessions provided to the customer such as discounts, rebates and refunds, any potential bonuses receivable from the customer and any other contingent events. Such estimates are determined using either the 'expected value' or 'most likely amount' method. The measurement of variable consideration is subject to a constraining principle whereby revenue will only be recognised to the extent that it is highly probable that a significant reversal in the amount of cumulative revenue recognised will not occur. The measurement constraint continues until the uncertainty associated with the variable consideration is subsequently resolved. Amounts received that are subject to the constraining principle are recognised as a refund liability.

(i) Grants and sponsorships
Revenue is recognised in profit or loss when the company satisfies the performance obligations stated within the funding agreements.

If conditions are attached to the grant or sponsorship which must be satisfied before the company is eligible to retain the contribution, the grant or sponsorship will be recognised in the statement of financial position as a liability until those conditions are satisfied.

(ii) Donations
Donations are recognised at the time the donation is made.

(iii) Function Room Hire, Commission and 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) Exhibition and Event Entrance Fees Income
Income from entrance fees is recognised at the time of entrance.

(c) Exhibition Income and Expenditure

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

These 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(B) above. The expenditure is recognised as it is incurred.

(d) 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.

(e) 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 JW Power 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.

(f) 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.

(g) Volunteer Services

The company has elected not to recognise volunteer services as either revenue or other form of contribution received. As such, any related consumption or capitalisation of such resources received is also not recognised. These services include advertising, marketing, catering, hire of equipment and volunteer labour.

Notes to the Financial Statements

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

CURRENT	NOTE	2019 (\$)	2018 (\$)
Trade Receivables		1,483,661	1,635,148
Other Receivables		315,923	381,012
Total Receivables		1,799,584	2,016,160

Trade receivables are recognised initially at fair value. The Company holds the trade receivables with the objective to collect the contractual cash flows and therefore measures them subsequently at amortised cost using the effective interest method. Trade receivables are generally due for settlement within thirty days. They are presented as current assets unless collection is not expected for more than twelve months after the reporting date.

Collectability of trade receivables is reviewed on an ongoing basis, taking into account expected credit losses.

4 Current Assets – Inventories

CURRENT	NOTE	2019 (\$)	2018 (\$)
Finished goods		309,788	372,506
Less: Provision for Stock Write-down and Obsolescence		(179,464)	(150,000)
Total Inventories		130,324	222,506

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.

5 Current Assets – Prepayments

CURRENT	NOTE	2019 (\$)	2018 (\$)
Other Prepayments		197,681	79,088
Total Prepayments		197,681	79,088

6 Non-Current Assets – Property, Plant, Equipment and Works of Art

	NOTE	2019 (\$)	2018 (\$)
Leasehold Improvements, at cost		58,535,929	58,499,952
Less: Accumulated Depreciation		(15,938,168)	(14,126,562)
Net Book Value		42,597,761	44,373,390
Plant and Equipment, at cost		1,584,607	1,567,958
Less: Accumulated Depreciation		(1,339,654)	(1,096,433)
Net Book Value		244,953	471,525
Books and Publications, at cost		113,822	113,822
Less: Accumulated Depreciation		(113,822)	(113,822)
Net Book Value		-	-
Furniture and Fittings, at cost		513,760	480,443
Less: Accumulated Depreciation		(342,654)	(289,635)
Net Book Value		171,106	190,808
Computer Equipment, at cost		1,035,976	979,478
Less: Accumulated Depreciation		(888,582)	(720,045)
Net Book Value		147,394	259,433
Motor Vehicle, at cost		118,142	73,936
Less: Accumulated Depreciation		(42,586)	(73,936)
Net Book Value		75,556	-
PP and E – Place Management NSW Capital Work		805,239	436,577
Less: Accumulated Depreciation		(83,204)	(28,903)
Net Book Value		722,035	407,674
Total Property, Plant and Equipment		43,958,805	45,702,830
Works of Art, at cost		22,856,897	22,392,070
Less: Accumulated Depreciation		-	-
Total Works of Art		22,856,897	22,392,070
Total Property, Plant and Equipment and Works of Art		66,815,702	68,094,900

Notes to the Financial Statements

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

	Leasehold Improve- ments	Plant and Equipment	Books and Publications	Furniture and Fittings	Computer Equipment	Motor Vehicle	PP and E – Property NSW Capital Works	Works of Art	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Balance at the beginning of the year	44,373,390	471,525	–	190,808	259,433	–	4,076,74	22,392,070	68,094,900
Additions at cost	35,977	16,648	–	33,317	56,498	75,978	368,662	464,827	1,051,907
Disposal	–	–	–	–	–	–	–	–	–
Depreciation/ Amortisation expense	(1,811,606)	(243,220)	–	(53,019)	(168,537)	(422)	(54,301)	–	(2,331,105)
Carrying amount at the end of the year	42,597,761	244,953	–	171,106	147,394	75,556	722,035	22,856,897	66,815,702

(a) Depreciation and 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 (C) below
Building	40 Years
IT project	8 Years
Website project	5 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.

(b) Leasehold Improvements

The MCA entered into a lease agreement with Property NSW (formerly Sydney Harbour Foreshore Authority) for a term of twenty seven years and fifteen days from 1 March 2012 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. This lease has been accounted for as a short-term lease.

(c) 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 in trust, works of art belonging to various other bodies. These works are not reflected within the financial statements of the Company.

The directors estimate that the total residual value of works of art in the aggregate, is at least equal to the cost. As a result, works of art are carried at cost and not depreciated. The total 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.

(d) 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 note (A) above.

(e) 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.

7 Non-Current Assets – Intangible Assets

	NOTE	2019 (\$)	2018 (\$)
IT Project, at cost		1,468,806	1,228,083
Less: Amortisation		(478,619)	(306,594)
Net Book Value		990,187	921,489
	NOTE	2019 (\$)	2018 (\$)
Website Project, at cost		227,596	227,596
Less: Amortisation		(114,275)	(68,756)
Net Book Value		113,321	158,840
Total Intangible Assets		1,103,508	1,080,329

Intangible assets are initially recognised at cost and subsequently measured at cost less amortisation and any impairment. The amortisation method and useful lives of finite life intangible assets are reviewed annually. Changes in the expected pattern of consumption or useful life are accounted for prospectively by changing the amortisation method or period.

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

	IT Project	Website Project	Total
	\$	\$	\$
Balance at the beginning of the year	921,489	158,840	1,080,329
Additions at cost	240,723	–	240,723
Disposal	–	–	–
Amortisation expense	(172,025)	(45,519)	(217,544)
Carrying amount at the end of the year	990,187	113,321	1,103,508

8 Current Liabilities – Trade And Other Payables

	NOTE	2019 (\$)	2018 (\$)
Trade Payables		934,803	1,173,721
Other Payables		768,286	599,863
Provision for annual leave		463,422	546,739
Total Current Liabilities		2,166,511	2,320,323

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 thirty days of recognition. Trade and other payables are presented as current liabilities unless payment is not due within twelve months from the reporting date. They are recognised initially at their fair value and subsequently measured at amortised cost using the effective interest method.

Employee Benefits and Short-Term Obligations

Liabilities for wages and salaries, including non-monetary benefits, annual leave and accumulating sick leave expected to be settled within twelve 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.

Notes to the Financial Statements

9 Provisions

Current	NOTE	2019 (\$)	2018 (\$)
Provision for sponsor benefits		–	10,000
Provision for long service leave		393,229	379,969
Total Current Provisions		393,229	389,969
Non-Current	NOTE	2019 (\$)	2018 (\$)
Provision for long service leave		387,913	402,807
Total Non-Current Provisions		387,913	402,807

Employee Benefits and Long-Term Obligations

The liability for long service leave and annual leave which is not expected to be settled within twelve months after the end of the period in which the employees render 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 corporate bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

Sponsor Benefits

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

10 Contract Liabilities

	NOTE	2019 (\$)	2018 (\$)
Contract liabilities	10 (a)	3,342,197	4,035,452
Contract liabilities: grant	10(b)	734,089	249,456
Total		4,076,286	4,284,908

Contract liabilities represent the company's obligation to transfer goods or services to a customer and are recognised when a customer pays consideration, or when the company recognises a receivable to reflect its unconditional right to consideration (whichever is earlier) before the company has transferred the goods or services to the customer.

(a) Contract Liabilities

This amount includes Qantas Foundation support for the International Joint Acquisition Program with Tate in the UK, Trust & Foundation income and private support for 2020 projects, rental, sponsorship and venue income in advance.

(b) Contract Liabilities: Grants

This amount includes grants from government, trusts, foundations and others.

11 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, Ari Droga, Naomi Parry, Scott Perkins, Patricia Piccinini, Ann Sherry, Lorraine Tarabay and Ivan Wheen. Christie Evans, Michael Hawker AM, Alan Joyce AC and Nicholas Tobias were appointed as directors on 27 August 2019, 1 January 2019, 27 August 2019 and 26 February 2019 respectively. Doug Dean AM and Michael McDaniel were directors until their retirement on 23 February 2019 and 20 March 2019 respectively.

(b) Key management personnel

Key management personnel compensation for the years ended 31 December 2019 and 2018 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	2019 (\$)	2018 (\$)
Key management personnel compensation		1,213,712	1,080,989

There were no other transactions with key management personnel during the year ended 31 December 2019 (2018: nil).

12 Subsequent Events

In line with decisions made by the National Cabinet as communicated by the NSW Premier Gladys Berejiklian, the Museum of Contemporary Art Australia closed to the public on 23 March 2020, until further notice, to help protect the health of all visitors and staff and minimise the spread of the coronavirus disease 2019 (COVID-19).

COVID-19 was declared a 'public health emergency of international concern' on 30 January 2020. There is no evidence that impacts of COVID-19 on the MCA's business operations, assets and liabilities existed at 31 December 2019. As such, the effects of COVID-19 are deemed a non-adjusting subsequent event.

Due to the substantial uncertainty surrounding the pandemic, the extent of disruption and financial impact is unknown. However the Directors note the substantial retained surplus of Members' Funds representing the net asset position of the Museum, including significant cash reserves.

13 Contingent Liabilities

The Company does not have any contingent liabilities at 31 December 2019.

14 Leasing Arrangement

Company as lessor

Future minimum lease payments expected to be received but not recognised in the financial statements are as follows:

	NOTE	2019 (\$)	2018 (\$)
Within one year		4,015,390	3,920,846
Later than one year but not later than 5 years		11,950,077	13,551,461
Later than 5 years		25,914,664	28,328,669
Total		41,880,131	45,800,976

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

Company as lessee

The company is dependent on leases that have significantly below-market terms and conditions principally to enable it to further its objectives. The lease payment is one dollar per annum if and when demanded for the period from 1 March 2012 to 15 March 2039 for the lease agreement with Place Management NSW (formerly Sydney Harbour Foreshore Authority).

The lease relates to the premises at 140 George Street Sydney NSW 2000. The premises can only be used as a Contemporary Art Museum and ancillary uses.

Notes to the Financial Statements

15 Financial Risk Management

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

	NOTE	2019 (\$)	2018 (\$)
Financial Assets			
Cash and cash equivalents	1(D)	6,946,384	6,405,717
Trade and other receivables	3	1,799,584	2,016,160
Total Financial Assets		8,745,968	8,421,877
Financial Liabilities			
Financial liabilities at amortised cost:			
- Trade and other payables - current	8	2,166,511	2,320,323
- Trade and other payables - provisions	9	393,229	389,969
- Trade and other payables - non-current	9	387,913	402,807
Total Financial Liabilities		2,947,653	3,113,099

Directors' Declaration

For the year ended 31 December 2019

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 71 to 82, 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 2019 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 AM
Chair
Sydney, 28 April 2020

Independent Auditor's Report



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

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of the Museum of Contemporary Art Limited (the Company), which comprises the statement of financial position as at 31 December 2019, 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, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of the Company is in accordance with Division 60 of 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 2019 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

The title 'Partner' conveys that the person is a senior member within their respective division, and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is the Crowe Australasia external audit division. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

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

Other Information

The directors are responsible for the other information. The other information comprises the information contained in the Company's annual report for the year ended 31 December 2019 but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

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

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of Management for the Financial Report

The directors 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 gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

The directors are responsible for overseeing the Company's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

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

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

Independent Auditor's Report

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during the audit.

Crowe Sydney

Crowe Sydney


Alison Swansborough


Alison Swansborough
Associate Partner


29 April 2020
Sydney


Museum of Contemporary Art Australia

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Australian Government
Visual Arts and Craft Strategy
New South Wales

ARTplay participants, 2019. Featured: Liam Benson, *hello, good to meet you*, 2019, fabric, netting, felt, cotton, dance fringe, single-channel video, sound, saddle racks, dance

flooring, ply, commissioned by the Museum of Contemporary Art Australia for the Jackson Bella Room, 2019, image courtesy and © the artist, photograph: Jaimi Joy