



## MCA 2008 | A YEAR IN REVIEW

The Museum of Contemporary Art is Australia's only contemporary art museum dedicated to collecting and exhibiting contemporary art and engaging in discussion and debate on contemporary visual cultural issues.

Situated in central Sydney at Circular Quay West, the entrance to Sydney's historic Rocks precinct, the MCA seeks to make contemporary art accessible for a broad spectrum of public audiences through a diverse range of exhibitions incorporating new and more traditional media, stimulating and hands-on educational programs and special events.

MCA Touring offers innovative and engaging exhibitions and collection projects to galleries and museums throughout NSW, Australia and the world, contributing to the critical debate about contemporary art and ideas to a broad public.



The Museum of Contemporary Art is assisted by the NSW Government through ARTS NSW and by the Australian Government through the Australia Council, its arts funding and advisory body, and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Government. The MCA was established by The University of Sydney through the J W Power Bequest, with the assistance of the New South Wales Government.

Cover image: Trent Parke *Shark Bay, WA* (detail) from the series *Welcome to Nowhere* 2006 type C print  
Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2007 © the artist

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## CHAIRMAN'S MESSAGE

After many years of close involvement with the MCA, I was delighted and honoured to be able to confirm my support for the organisation by taking on the role of Chairman of the MCA Board in 2008.

The MCA's reputation as a first class cultural attraction continues to grow. There was a significant increase in attendances, up 27% on 2007, which is testament to the quality of the Museum's programs and its ever-increasing popularity among local residents and visitors from inter-state and overseas.

Now that the Museum is attracting over 500,000 people each year, the need for the expansion and renovation of the building is even more pressing. The planned major development will transform the MCA, overcoming the limitations of the building and greatly improving the service for visitors. I would like to acknowledge the key role played by Simon Mordant, Chairman of the MCA Foundation, who has taken the lead in raising private sector support for the building campaign. Our thanks go to all those supporters including the State Government and City of Sydney who have pledged to the building fund to date. With the commitment of these visionary supporters and government leaders, we can create a building that will be a cultural landmark and a major asset to Sydney.

The year ended of course on a somewhat gloomy note as the world financial crisis began to affect business and consumer confidence. Fortunately the effect on the Museum's finance has been slow to accrue and we have taken steps to ensure that we can bear the worst of the crisis as we move through 2009.

On behalf of the Board I congratulate the Director, Liz Ann Macgregor for being recognised with two major awards during the year: the Veuve Clicquot Businesswomen of the Year and the Dame Elisabeth Murdoch Cultural Leadership award. These prestigious awards have helped acknowledge the significant contribution that Liz Ann has made to the arts in Australia while strengthening the Museum's position as an arts business of national importance.

I'd like to thank all the Board members for their input during the year, MCA Ambassadors for their continued support and the MCA Staff and volunteers who share their passion for bringing contemporary art to new audiences.



Andrew Love  
Chairman, Museum of Contemporary Art



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## DIRECTOR'S MESSAGE

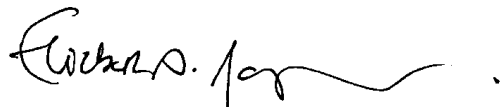
The MCA plays a unique role in the cultural life of the nation. It presents the best in contemporary art from around the world with a particular focus on supporting and profiling Australian artists through exhibitions and the MCA collection.

We take pride in pioneering creative partnerships with both the corporate and government sectors. It was very satisfying to present the outcome of the first C3West program this year. A unique partnership between the MCA, Penrith Regional Gallery, and Casula Powerhouse and corporate partners Penrith Panthers and SITA offering new ways for artists to work with businesses. The program was officially launched at Penrith Panthers in March 2008. *Heads Up*, an exhibition based on the artist's interaction with the players and the fans by Craig Walsh was presented at the MCA from September to October.

I was honored to be included in the 2020 summit held in Canberra early in the year. It was an inspiring experience and has fueled my drive to expand the creative education component within the MCA programs. At the invitation of the Minister for the Arts, the Hon Peter Garrett, the Creative Australia group will continue to discuss ways to improve the arts education and cultural infrastructure in Australia.

With the public launch of the MCA redevelopment plans late in the year we were able to share our vision for the future of the MCA as the plans were submitted for development approval. The redevelopment will create a Museum that answers the needs of the future: accessible, flexible and using frontier technology to reach new audiences. With an iconic presence at Circular Quay, juxtaposing the old with the new and connecting the Quay with the Rocks, the new MCA will fulfill its potential as a major attraction for the city.

I would like to thank all of the lenders, sponsors, patrons, members and donors who have worked with the MCA this year. Special thanks to all of the MCA staff who worked tirelessly behind the scenes to bring the Museum's exhibitions and public programs to fruition, as well as the artists who are at the core of the MCA and its workings: as exhibitors, as educators and as employees. It is the Museum's ability to create bridges between artists, both Australian and international and its growing public that is at the heart of the MCA's continued growth and success.



Elizabeth Ann Macgregor  
Director, Museum of Contemporary Art



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Installation view *They are Meditating: Bark Paintings from the MCA's Arnett's Collection* at MCA, autumn 2008

## 2008 HIGHLIGHTS

- 2008 was another record year for the MCA. Exhibition attendances rose from 418,339 to 533,353, an increase of 27% and exceeding half a million people for the first time
- Touring programs attracted an additional 311,530 visitors eclipsing the previous record in 2002 of 110,781
- A dynamic program of eleven exhibitions was presented, including three major exhibitions featuring work by international artists and eight solo projects by Australian artists. *Fiona Hall: Force Field* achieved a new record of attendances for an Australian artist and the Biennale of Sydney, *Revolutions: Forms that Turn* attracted the highest number of visitors to the Biennale
- Education programs attracted 41,590 participants, an increase of over 36% on the previous year
- The MCA also further increased its international profile with the highly acclaimed *Yinka Shonibare MBE* exhibition which embarks on an international tour starting in New Zealand and travelling to the US in 2009. In addition the MCA presented the first part of a collaboration with San Diego Museum of Contemporary Art involving the exchange of collections. This collaboration expands the MCA's international profile, building important links with significant international institutions, collectors and new audiences
- The MCA's Capital Campaign for the refurbishment and development of the museum site was launched with two significant donations of \$5M each in 2007. During 2008 this campaign gathered momentum with private donors pledging a further \$6M, the NSW Government granted \$10M and the City of Sydney pledged \$1M. With a target of \$50M for the project, securing over 50% of this in just over 12 months is a significant achievement

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Installation view Fiona Hall: *Force Field* at MCA, autumn 2008

- MCA Touring continued to widen audience reach by touring seven exhibitions both nationally and internationally to venues including Paris, Wellington (NZ), Noumea, Singapore and Christchurch
- The ground-breaking C3West Project continued to develop with a collaboration with Penrith Panthers to present the first part of a tripartite project with Craig Walsh and the development of a major project with French artist, Sylvie Blocher
- The MCA delivered 1,880 education projects, from major lectures to artists' talks, school visits, training programs and professional development courses. Participants in guided tours rose to over 6,000
- The MCA was able to grow its permanent collection with a total of 92 new acquisitions of work by Australian artists, of which 56 were gifted. These generous donations and acquisitions contributed to the success of three collection based exhibitions, including the widely praised *They are Meditating: Bark Paintings from the MCA Arnott's collection*
- The Museum achieved outstanding commercial results from both the MCA Retail and Venue Hire operations, delivering in excess of \$1M net profit.

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Installation view *Southern Exposure: Works from the Collection of the San Diego Museum of Contemporary Art* at MCA, autumn 2008

## ARTISTIC PROGRAMS OVERVIEW

The 2008 exhibition program opened with the critically acclaimed *They Are Meditating: Bark Paintings from the MCA's Arnott's Collection*, showcasing over 200 of the rare and significant Aboriginal bark paintings from the late 1960s to the early 1980s held in the Museum's collection.

Co-curated by Keith Munro and Djon Mundine, *They Are Meditating* explored the richness of early bark paintings alongside more recent practices by subsequent generations of artists. The austere, uncompromising works celebrated the diversity of artistic expression across areas of northern Australia, and explored the individual styles of major artists' communities in the region.

Presented over Autumn 2008, *Fiona Hall: Force Field* featured an in-depth survey of works by this renowned and prolific Australian artist. Born in Sydney (1953), and based in Adelaide, Hall began her career in photography and extended into diverse media including sculpture, installation and garden design. Painstakingly researched, her intricate, handmade works are characterised by her use of ordinary items and materials, which are transformed into complex and allusive objects. The exhibition presented continuities across her practice and a layering of her formal and conceptual concerns.

*Southern Exposure: Works from the Collection of the San Diego Museum of Contemporary Art* comprised an exhibition of works by both established and talented young artists held in the collection of the Museum of Contemporary Art San Diego (MCASD). Co-curated by Rachel Kent, Senior Curator MCA Sydney and Dr Stephanie Hanor, Senior Curator MCASD, the exhibition featured work by 26 artists, encompassing painting and printmaking, sculpture and installation, photography and screen based imagery. A major exhibition, *Southern Exposure* offered a unique insight into diverse West Coast practices over the last four decades. An articulated response to contemporary American culture, exhibited works addressed a range of issues shaping our world from the 1960s to the present day, from the anti-war movement to social and feminist debates, to the role of the media and advertising in everyday life. *Southern Exposure* was the first exhibition of a two-part exchange of collections between the MCA, Sydney and the MCASD based upon a shared artistic focus and strong curatorial interest.

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Installation view 16th Biennale of Sydney: Revolutions—Forms that Turn at MCA, winter 2008

The second exhibition to result from the partnership between the two institutions, *Rising Tide: Video and Film from the MCA Sydney Collection*, opened in February 2009. Presented at the Downtown gallery spaces of the MCA San Diego, the exhibition featured film and video works acquired by the MCA Sydney by contemporary Australian artists.

The 16th Biennale of Sydney: *Revolutions – Forms That Turn* explored the impulse to revolt, change, and see the world differently. The artworks exhibited at the MCA included key early moving sculptures such as those made by Alexander Rodchenko in the early twentieth century. The show also exhibited Alexander Calder's mobiles from 1945 and León Ferrari's work *Western Christian Civilization*, which reflected on the relationship between art and power and was censored when it first appeared in Buenos Aires in 1965. Other artworks included projects that explored the mirror image, such as Giuseppe Penone's *Rovesciare i propri occhi (To Reverse One's Eyes)*, Michelangelo Pistoletto's *La capriola (The Somersault)*, Maurizio Cattelan's suspended horse and Miroslav Tichý's photographs as a reflection of the world around him and Dora Garcia's *Fahrenheit 451(1967)*—a novel printed in reverse.

*Video Logic* presented the work of six Australian video artists, each of whom has worked with the medium for a decade or more, as part of a wider practice that includes installation, performance, sound, and writing. Video art has attained enormous prominence over the past decade, largely due to the growing sophistication and economic accessibility of video technology, and the constant presence of the moving image in everyday life. The artists featured in the exhibition all apply diverse approaches to video, but each considers carefully its specific qualities, as well as pushing its potential into fascinating and challenging directions.

*Heads Up* was a new body of work created by Brisbane-based artist Craig Walsh, resulting from a residency and collaboration with renowned Western Sydney Rugby League football club Penrith Panthers. Craig Walsh often works with people and sites removed from the traditional realms of art galleries. Invited by C3West to collaborate with the Panthers, Craig Walsh set out to explore the traditions of this 50 year old Rugby League club and the important role the people of Panthers play in contributing to, and defining, the Penrith community.

The project involved documenting Panthers players and supporters minutes after the final whistle of the four first home games of the 2008 NRL season. A mobile studio was set up at the CUA Stadium, Penrith and, working with Sydney photographer Josh Raymond, the artist invited players and supporters to face the camera. A total of seventeen photographic portraits—the number of players in a team—were selected for the exhibition, all taken following games the Panthers lost.

*Heads Up* was developed for C3West, an innovative long term project that seeks ways of bringing together culture, commerce and the community. *Heads Up* was the first project from C3West to be presented in a gallery context.

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Installation view *Video Logic* at MCA, spring 2008

As part of the C3West project, Penrith Panthers also commissioned international artist Sylvie Blocher to present the first of a three stage architectural consultancy to key stakeholders from Panthers Entertainment Group, Penrith City Council and C3West. Blocher has also been working on a new film titled *What Is Missing?* which features filmed interviews with 20 residents of Penrith. The video project was aimed at unveiling the unspoken needs, hopes, dreams and desires of the residents of Penrith. It will be presented concurrently in Penrith and at the MCA in 2010 in a survey of the artist's work.

*Primavera* is an annual MCA exhibition showcasing the work of young Australian artists aged 35 and under. The 2008 *Primavera* exhibition was guest curated by Hannah Mathews and brought together thirteen artists, including three collaborative pairs, who work across painting, video, photography, sculpture, installation and performance: Marcus Canning (WA), Danielle Freakley (VIC), Tarryn Gill and Pilar Mata Dupont (WA), Ariel Hassan (SA), Mark Hilton (VIC), Moya McKenna (VIC), Paul Knight (VIC), Ms & Mr (Richard & Stephanie Nova-Milne, NSW), Gemma Smith (QLD) and Soda\_Jerk (Dan & Dominique Angeloro, NSW). *Primavera 2008* was proudly sponsored by Deutsche Bank. The *Primavera* exhibition was founded through the generous benefaction of Dr Edward and Mrs Cynthia Jackson, and the Jackson family, in memory of their late daughter Belinda.

A highlight of the MCA 2008 program, *Yinka Shonibare MBE* was a major mid-career survey encompassing twelve years of practice. Representing Shonibare's most comprehensive exhibition to date, it presented a unique insight into one of the most acclaimed artists working across cultures today. *Yinka Shonibare MBE* showcased works across diverse artistic media to explore ideas about African contemporary identity and the legacy of European colonialism in the present. Shonibare's art considers social class and aesthetics, and is characterised by the use of recurring visual symbols such as 'Dutch wax' fabric since the mid 1990s. The exhibition encompassed painting, sculpture, large-scale mixed media installations, photography and film. In 2004, Shonibare was short-listed for the Tate's prestigious Turner Prize for his solo exhibition *Double Dutch*. The following year, Shonibare was awarded a Member of the Order of the British Empire (MBE), an award which he has accepted with some irony, given the critical focus of his work.

*To make a work of timeless art* presented a selection of works in the MCA Collection by *Primavera* artists. Taking its title from one of the exhibited works, Gail Hastings' 'sculptural situation', the exhibition reflected the idea of timelessness as a condition that is ongoing or in flux—rather than a completed state. Artists featured included James Angus; Suzannah Barta; Stephen Bram; Vicente Butron; Felicia Kan; Mikala Dwyer; Marco Fusinato; Shaun Gladwell; Gail Hastings; Nick Mangan; Andrew McQualter; Yukultji Napangati; Kerri Poliness; Elizabeth Pulie; David Rosetzky; Nike Savvas; Tim Silver; and Lyndal Walker.

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Installation view Yinka Shonibare at MCA, spring 2008

*Simryn Gill: Gathering* was a solo exhibition of work by this respected Singapore-born artist. Her practice considers place and history, and how they might intersect with personal and collective experience. Gill lives in Sydney and Port Dickson, Malaysia and uses objects, language, and photographs to convey her deep interest in material culture, and in the ways that meaning can transform and translate into different contexts. Through the reinterpretation or alteration of existing objects and the photographing of specific locations, Gill contemplates how ideas and meanings are communicated between people, objects and sites.

*New Acquisitions 2008* presented 32 works by Australian artists recently acquired for the MCA's permanent collection. The exhibition featured works in a variety of media including installation, ceramics, printmaking, painting, drawing, sculpture, photography and video by both younger artists and established practitioners. The MCA supports Australian artists in a number of ways including the acquisition of artworks. It also makes it a priority to acquire works by artists who have been included in the *Primavera* exhibition series—the annual exhibition for young Australian artists. The diversity of works in *New Acquisitions 2008* displayed the vibrancy and depth of contemporary Australian practice.

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Installation view *Primavera 2008* at MCA, autumn 2008

## TOURING EXHIBITIONS

Throughout 2008, the MCA presented seven separate touring projects at 16 different venues regionally, nationally and internationally. The overall visitor attendance for MCA touring projects in 2008 exceeded 311,530.

The *Paddy Bedford* tour concluded at the University of Queensland Art Museum in March 2008 and attracted 4,065 visitors. The *Paddy Bedford* touring exhibition was supported by Visions of Australia Contemporary Touring Initiative and provided opportunities to initiate and present substantial outreach programs via education and public events to various communities with a particular focus on youth and groups who do not traditionally visit galleries.

The *James Angus* exhibition travelled to the artist's home town of Perth in December 2007 and finished in early March 2008 at the Art Gallery of Western Australia where 50,156 people visited the exhibition. The MCA worked closely with partner galleries to organise and present several education, public programs and practical workshops throughout the exhibition.

Working in partnership with the Department of Foreign Affairs and Trade the MCA presented a selection from the *Ricky Maynard: Portrait of a Distant Land* exhibition at the Cultural Centre Tjiabaou in Noumea where 1,065 visited the exhibition, the French Embassy in Vanuatu attracted 950 visitors and at the Pataka Museum of Arts and Cultures in Wellington, New Zealand attracted 47,926 people. The full exhibition was exhibited at the Tasmanian Museum & Art Gallery (41,690 visitors) in April 2008 and tours to three other Australian venues in 2009 and 2010.

*Multiplicity: prints and multiples from the collections of the Museum of Contemporary Art and the University of Wollongong* was presented at five different venues throughout 2008. At Port Macquarie Hastings Regional Gallery, 5,509 visitors attended the exhibition; at Dubbo Regional Gallery 6,055 visited the exhibition; at Latrobe Regional Gallery 5,640 visited; at Ararat Regional Gallery 882 attended the exhibition and at the Art Gallery South Australia 3,738 visited the show. Artists Raquel Ormella, Regina Walter, Lucas Ihlein and Danius Kesminas presented artist talks at venues to support the exhibition.

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Installation view *Simryn Gill: Gathering* at MCA, summer 2008/09

*Fiona Hall: Forcefield* toured to Wellington City Gallery in New Zealand opening on 28 June 2008. The total number of visitors for the exhibition in Wellington was 66,055. The exhibition travelled to Christchurch Art Gallery in November 2008. The attendance recorded was 129,314. A selection of works from the exhibition also travels to Govett-Brewster Art Gallery in New Zealand and Newcastle Region Art Gallery in Australia in 2009.

*Matthew Ngui: Points of View* was presented at two venues in 2008. At the John Curtin Gallery in Perth 3,844 people visited the exhibition. The exhibition travelled to Singapore and was presented at the National Museum of Singapore from 28 May – 29 June 2008 and 18,616 people visited the exhibition.

*Primavera 2007*, curated by Christine Morrow toured to the Anne & Gordon Samstag Museum of Art in Adelaide and was presented from 18 April – 1 June 2008. Artists Honor Freeman, Katie Moore and Briele Hansen participated in public programs to support the exhibition. 5,640 people visited the exhibition in Adelaide.

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## EDUCATION, YOUTH PROGRAMS AND ACCESS

The MCA's principle aim is to engage audiences with contemporary art. A significant element is the provision of educational opportunities for all. Education is recognised as the key means by which we aim to engage, inform and inspire the broadest spectrum of the public. Education is crucial to enabling future generations to cope with the major changes that will take place in the workforce and society over the next 25 years. The MCA's learning programs aim to provide the types of experiences that will be needed, developing the powers of communication, creativity and innovation, with artists at the core.

In 2008 the Museum's ongoing investment in, and engagement with, its audiences led to record-breaking attendances across the schools, access, youth, and family and public programs sectors. Significantly the schools program achieved the highest figures with over 27,000 participants in 1571 groups from over 900 different institutions visiting. In addition, MCA Learning organised over 90 programs, projects and resources for school, tertiary, youth, access, teacher and family audiences. These attendances are 30% higher than 2007, and seven times the total from 2000 and attendances for public programs in 2008 more than tripled since 2007.

Specific educational programs target primary, secondary and tertiary students, young people with specific needs, teenagers and carers. To complement its diverse exhibition program, the MCA offers daily tours, workshops, school holiday programs and public lectures. Specialised programs include the Bella program for young people with specific needs, Bella+ for over 18s, Good Vibrations, a touring interactive art access project and Generationnext, designed by and for teenagers.

Education Activity	2002	2003	2004	2005	2006	2007	2008
No of participants on Tours conducted by Volunteer Guides	4,150	3,737	4,250	3,236	4,245	4,748	6,600
No of participants in Education Groups	13,011	14,720	22,354	17,853	25,097	18,987	27,802
No of attendees at Public Programs	7,346	9,723	9,528	5,287	5,371	2,775	7,188
<b>Totals</b>	<b>24,507</b>	<b>28,180</b>	<b>36,132</b>	<b>26,376</b>	<b>34,713</b>	<b>26,510</b>	<b>41,590</b>

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Sydney Biennale 2008 Secondary Study Morning

## Numbers of Education Events held:

Numbers of Education Events	2002	2003	2004	2005	2006	2007	2008
Bella Programs	15	81	80	79	97	124	139
Education Group visits	867	981	1,490	1,101	1,422	1,151	1,632
Lectures/Talks	80	59	72	45	39	79	48
Performances	6	7	6	13	9	5	8
Professional Development Workshops					4	12	11
Teachers Events	3	2	3	6	5	6	13
Youth Workshops	15	10	23	16	25	33	29
<b>Totals</b>	<b>986</b>	<b>1,140</b>	<b>1,674</b>	<b>1,260</b>	<b>1,601</b>	<b>1,410</b>	<b>1,880</b>

## Formal Education Sector

### Education Group Visits

The Schools Program offers unique learning experiences based on the exhibitions which provide inspiring sessions for primary, secondary students and teachers. Both *Fiona Hall: Force Field* and the Biennale of Sydney exhibitions drew-in a particularly large number of senior secondary classes.

### Teacher Services

The MCA offers a number of continuing professional development opportunities for teachers including private viewings of exhibitions. This year the Museum hosted "Visual Dialogues", a 2-day conference with the Association of Independent Schools (AIS) for 60 visual arts teachers from over forty schools across NSW. The diverse program included practical workshops and presentations from arts institutions and teachers.

### Resources

The MCA aims to increase access to the work of exhibiting artists and support teachers and children in their visits to the Museum. Specially tailored resources were created to cater for both the schools audiences and younger visitors to the galleries. The SKETCH activity journal that connects children directly with contemporary artists through words and drawings was a great success. Sketch artists are commissioned by the Education Department to generate text and graphic activities that relate directly to the works on display.

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## Public Programs and Informal Learning

Public Programming provided exciting new ideas bringing surprises to Museum regulars and encouraging new visitors. New models trialled during 2008 included DJ workshops, live music, dance and film programs.

A highlight was the successful collaboration with Sydney's Writers Festival on the Zine Fair which attracted a new youth audience and achieved record attendances of over 2,600.

225 people attended the 2008 Lloyd Rees Memorial Lecture which was held in association with the Biennale of Sydney and received Arts NSW's ongoing assistance. Internationally renowned artist and architect Dan Graham discussed Works between Art and Architecture. Dan Graham also adopted the role of professor and the architectural duo Atelier Bow-Wow played his students in this workshoping session where they presented their findings about typical housing styles in Sydney's suburbs and how their evolution compares to those of Japan and New Jersey.

The MCA held an *In Conversation* with Pierre Huyghe and Carolyn Christov-Bakargiev, Artistic Director of the 2008 Biennale of Sydney, following his presentation of *A Forest of Lines* at the Sydney Opera House.

In conjunction with *They Are Meditating*, and drawing connections with the local area, Aboriginal guide Margret Campbell led a leisurely walk around West Circular Quay and The Rocks to celebrate History Week.

## Programs for Children and Families

During 2008 programs for children and families were strengthened with the addition of regular Weekend Art Sessions. These special workshops are aimed at encouraging families to explore art together in the galleries. All programs for children are artist-led and linked to an aspect of an exhibition or artwork; they encourage looking, thinking, discussing, learning new skills and different approaches to art making.

The first MCA Family Art Day in June marked the final day of *Fiona Hall* and *Southern Exposure*. Attended by 160 people aged from two years and up, the Museum Educators ran "art stations" with different practical activities accompanied with family-friendly exhibition tours and competitions

Inspired by the sculptures, animals and inventions in the Tim Hawkinson exhibition and in collaboration with the Sydney Festival the educators led a workshop for over a 100 children in the historic Spiegel Tent in Hyde Park.

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## Bella – Art Education for people with Specific Needs

In its 16th year, the Bella Program continues to offer gallery-based sessions and hands-on workshops addressing issues of access to contemporary art and culture for people with specific needs, including sensory, behavioural and intellectual disabilities, financial, social and geographic disadvantage. It currently runs between September and December for audiences with specific needs and this year witnessed record attendances and an increase of 22% compared to 2006.

Good Vibrations, part of the Bella Program, is a multi-sensory artistic environment presented in a modified vintage caravan. The caravan was created specifically for the MCA's Bella Program for youth with specific needs. For the public interacting with the artwork, stepping into the caravan is a transformative experience in two ways—it feels like entering into a futuristic world and it also enhances the sensory responses of the audience. Feedback shows that Good Vibrations also has a transformative effect for the children, school staff, venue staff and artists who partake.

In 2008, 1,349 people visited the caravan when it toured to Wollongong City Art Gallery, Carriageworks and Blacktown Art Gallery. At each venue the caravan was made available to a range of groups from the area for workshops. Additionally, MCA Art Educators and technicians presented the project to arts professional and colleagues.

### Youth

To mark Youth Week 2008 the MCA hosted workshops for young people and launched the generationext program for the year. The unique free youth program generationext, supported by the Balnaves Foundation, continued to go from strength to strength and was credited for its innovative programming at the IMAGinE awards which highlight best practice in the museum and gallery sector in New South Wales, presented by Museums and Galleries NSW, Museums Australia (NSW and ACT) and Regional & Public Galleries of NSW. generationext won the category of 'specific program or project within Education and Public Engagement'. A total of 1500 young people attended six after-hours exhibition-linked social events. This year new marketing strategies were employed to access new and harder to reach Sydney audiences. Social media channels were particularly successful, and as a result generationext MySpace and Facebook achieved over 300% growth in just six months.

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## DIRECTOR'S WORKING CIRCLE

The MCA Director's Working Circle is a group committed to, and proud of, the dynamic place that is the MCA. It is a group that is active in its support of meeting the Museum's objectives and purpose to broaden the reach of the MCA in order to increase involvement in the MCA experience.

Anita Belgiorno-Nettis  
 Sarah Benjamin  
 Jane Bridge  
 Cathy Cameron  
 Anne-Marie Casey  
 Anna Connery  
 Susi Curtis  
 Jane Dawson  
 Patrice Derrington  
 Michele Ferguson  
 Sandra Ferman  
 Eva Galambos  
 Ginny Green  
 Barry Keldoulis

Anne Knoblanche  
 Annette Larkin  
 Amanda Love  
 Roslyn Oxley  
 Lisa Paulsen  
 Liane Rossler  
 Anna Schwartz  
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 Vivienne Sharpe  
 Gillian Simon  
 Peter Steigrad  
 Peter Thomas  
 Stewart Wallis  
 Michael Whitworth

## MCA BOARD 2008

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 Catherine Harris, AO PSM  
 Professor Larissa Behrendt  
 Mikala Dwyer  
 Peter Ivany, AM  
 Sue Cato  
 Lisa Paulsen  
 George Frazis  
 John Cox (Secretary)

## INDIGENOUS ADVISORY GROUP

The MCA Indigenous Advisory Group was set up in 2003 with the aim of advising the MCA on ways to reflect the needs and interests of Aboriginal and Torres Strait Islander artists and audiences in all areas of the MCA's program.

Larissa Behrendt (Chair)  
 Djon Mundine  
 Joanne Brown  
 Matt Poll  
 Tanya Hosch  
 Nancia Guivarra  
 Allen Madden

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 Colleen Taylor  
 Jocelyn Van Heyst  
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 Judy Zavos

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 Alexis Armytage  
 Edd Ashmore  
 Graeme Corbett  
 Marie Marlow  
 Rita Todrin  
 Meg Taylor  
 Sandra Sleeman  
 Jane Chatfield  
 David Urquhart

## INTERNSHIPS

Helen Berkemeier  
 Alexandra Golden  
 Mardi Hamilton  
 Paris Neilson  
 Abigail Simon

## VOLUNTEERS

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 Chloe Baunard-Pinel  
 Angelique Bautista  
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 Akila Berjaoui  
 Harriet Body  
 Ruth Cappelen-Smith  
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 Claire Dawson  
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 Rebecca Hand  
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 Leigha White  
 Stephanie Wong  
 Carmen Woods  
 Yu Ye Wu  
 Maggie Wu  
 Lynne Xie  
 Timothy James Zabell

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## SPONSORSHIP & INDIVIDUAL GIVING

### SPONSORSHIP

In a difficult environment the MCA Sponsorship has achieved significant results raising over \$696,366 in cash sponsorship as well as securing considerable “in-kind” sponsorship which is not included in this cash figure.

The department managed in excess of 31 corporate sponsors and partners and welcomed the support of several new corporate members in 2008 helping the MCA achieve targets.

### INDIVIDUAL GIVING

The Ambassador Program grew in 2008 with over 260 Ambassadors supporting the MCA at various levels.

The 2008 MCA Bella Dinner raised funds of \$202,632 (gross), making a nett profit of \$149,108.

### CAPITAL CAMPAIGN

In addition to the securing of operational funds, a Capital Campaign Fundraising initiative to raise funds for the MCA extension and refurbishment was launched in September 2007. During 2008 this campaign gathered momentum with private donors pledging a further \$6M. This is in addition to the initial \$10M pledged in 2007 by private donors, bringing the total to \$16M. As well, in 2008 the NSW Government granted \$10M and the City of Sydney pledged \$1M, bringing the total of funds raised to \$27M. With a target of \$50M for the total build program, securing over 50 per cent of this final target in just over 12 months was a highly significant achievement. The extension, in addition to providing equitable access and a National Centre for Creative Learning, will provide the ability for the MCA to continue to raise a considerable amount of its required revenues from its own commercial endeavours in addition to covering the increased operating cost of the extended building.

## MCA PARTNERS

### PRINCIPAL PARTNERS



### GOVERNMENT PARTNERS



### MAJOR PARTNERS



### CORPORATE MEMBERS

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Barclays Capital  
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Corrs Chambers Westgarth  
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## DONATIONS – MCA AMBASSADORS 2008

The MCA Ambassadors' program, founded in 2000, recognises philanthropic donors for their support of the Museum and its exhibition and education programs.

### VISIONARIES

Geoff & Vicki Ainsworth  
Neil & Diane Balnaves  
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Loti Smorgon AO & Victor Smorgon AC  
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Rachel Verghis & Sigurdur Arngrimsson  
Anonymous (1)

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 Carla Zampatti AC  
 Tracy Zietsch  
 Brian Zulaikha  
 Anonymous (5)

1 January - 31 December 2008

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Installation view *To make a work of timeless art: MCA Primavera Acquisitions* at MCA, summer 2008/09

## MCA VISITOR STATISTICS 2006-2008

VISITOR CATEGORY	2006	2007	2008
Gallery/Exhibition Visitors	416,168	418,339	533,353
Openings/Out of Hours MCA Events	5,421	2,775	7,188
Total Gallery Visitors	421,589	421,114	540,541
Touring Exhibitions	53,427	89,831	311,530
<b>Total - exhibition/event visitors</b>	<b>475,016</b>	<b>510,945</b>	<b>852,071</b>
<b>Other visitors</b>			
Commercial Functions	46,987	48,100	60,700
MCA Café traffic	61,023	65,855	62,453
<b>Total Other</b>	<b>108,010</b>	<b>113,955</b>	<b>123,153</b>
<b>Total Traffic</b>	<b>583,026</b>	<b>624,900</b>	<b>975,224</b>

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Installation view MCA Collection: New Acquisitions 2008 at MCA, summer 2008/09

## MCA COLLECTION

In 2008 the Museum of Contemporary Art acquired 92 artworks into its permanent collection. The acquisitions represent a cross-section of current art practice, covering a range of very different works by established and emerging artists from around the nation and span the various disciplines of printmaking, video, sculpture, ceramics and installation. Some works build on strengths within the MCA Collection including kinetic works, light works and multiples.

Purchasing artworks by contemporary Australian artists for the permanent collection not only builds the collection and preserves significant works for future audiences, but demonstrates the MCA's continued support for Australian artists.

In 2008, the MCA added to its substantial holdings of Indigenous Australian art with works by Brook Andrew, Esme Timbery, Lorraine Connelly-Northey and Danie Mellor. Additionally, two dimensional works by Alick Tipoti from the Tiwi Islands and Yukultji Napangati from Western Australia were purchased as well as some small sculptures by Anthony Pilot, Franklin Mye, Joseph Sam, Charles Warusam, Ezra Waigana, Keramu Waigana and Gilbert Waigana who represent emerging art practice in the Torres Strait Islands. Richard Bell, Vernon Ah Kee and Tracey Moffatt are among the artists whose works were acquired in 2008.

Several recent acquisitions have been the result of an artists' association with the museum's exhibition program. Ah Xian's *China China – Bust 81* (2004) was donated subsequent to the artist's inclusion in *Cross Currents: Focus on Contemporary Australian Art in 2007* and the late Stephen Birch, who was the subject of the survey exhibition *Looking out my back door* in 2007, is represented by the major work, *Untitled (Spiderman)* (2005). Each year the MCA acquires works by artists who have been included in the Primavera exhibition series, the annual exhibition for young Australian artists. In 2008 a small-scale multiple by Shaun Gladwell was acquired along with larger works by Koji Ryui and Patrick Doherty. Yukultji Napangati and Nick Mangan, both of whom are Primavera artists had works acquired in 2008 and these were exhibited in *To make a work of timeless art: MCA Primavera Acquisitions*. Finally important works by artists who have exhibited at the MCA in the last five years were gifted to the Collection: Patricia Piccinini, Juan Davila, Mikala Dwyer, James Angus, Rosemary Laing, Julie Rrap, Jess MacNeil and Ben Quilty.

Installation works acquired in 2008 include Brook Andrew's work *Loop: A Model of how the world operates* (2008), featuring animated neon spirals placed against an optical background mural and Nicholas Folland's work *Anchor 1-5* (2008). Both these works build upon the MCA's collection of light works, a key strength within the collection and continue the MCA's commitment to museum-scale works. Other installation-based acquisitions Raquel Ormella's electronic whiteboard installation *Poster Reduction* (2005/2008), *Showtime* by Ian Burns, (2008) donated by Ann Lewis AO, Rodney Glick's *Clock* (2001-2004) and Rose Nolan's *It's not good to worry about space* (2008).

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Raquel Ormella's electronic whiteboard installation *Poster Reduction* (2005/2008)

Newell Harry's *As Venerable Theists Rest/The Natives Are Restless* (2008) was a new acquisition by this young Sydney-based artist who works across diverse media from drawing, painting and sculpture to assemblage and collaborative practices. His work combines delicate handmade materials and objects with boldly painted lettering on papier-mâché, plant fibres and gesso, with fairy lights, everyday materials and found objects.

During 2008 the MCA acquired a number of significant poster works. A donation of 33 posters was given to the MCA which complements a similar donation from 2006 and 2007 of posters from the Earthworks Poster Collective and a substantial grouping of etchings by Emily Floyd supplements the existing collection of political posters.

The MCA gratefully acknowledges on-going support through funds generously provided by Simon and Catriona Mordant, David and Michelle Coe, Andrew and Cathy Cameron, Dr Edward Jackson AM and Mrs Cynthia Jackson AM, Gallery Gabrielle Pizzi for purchases of artworks by Australian contemporary artists in 2008. The MCA is also deeply grateful to the generosity of art patrons, collectors and friends who have supported the MCA through donations of significant artworks: Ann Lewis AO, Andrew and Cathy Cameron, the Estate of Stephen Birch, Peter Fay, Tristian Koenig and Geoff Newton, Martin Munz and Carole Hardwick, Greg Woolley, anonymous donor (1) and artists Juan Davila, Shaun Gladwell and Ah Xian.

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## MCA STAFF

### Emma Aitken

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### Lisa Andrews

Events Coordinator

### Glenn Barkley

Curator

### Judith Blackall

Head, Artistic Programs

### Mark Booth

Coordinator, Exhibition Services

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### Mark Brown

Audio Visual Coordinator

### Meredith Buhler

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Youth Arts Coordinator

### Kerry de Fluck

Finance Officer

### Age Durrant

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### Rachel Forbes

Marketing Coordinator

### Melinda Garcia

Education Assistant

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### Elizabeth Macgregor

Director

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Curator- Aboriginal and Torres Strait Islander Programs

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### David Wynne

Head of Marketing & Sponsorship

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## MCA Collection: Purchases and Gifts

The following is a list of purchases/gifts of works that are now part of the MCA Collection. In 2008, 36 artworks were purchased and 56 artworks were gifted to the MCA.

### Various artists

*Various screenprinted posters* 1978-1989  
33 posters from various Australian screenprint collectives  
Museum of Contemporary Art, gift of Martin Munz and Carole Hardwick, 2008

### Patricia Piccinini

*Subset - Blue Landscape* 1997  
Type C photograph  
Museum of Contemporary Art, gift of Greg Woolley, 2008

### Patricia Piccinini

*Giblets* 2000  
resin and automotive paint  
Museum of Contemporary Art, gift of Greg Woolley, 2008

### Patricia Piccinini

*Desert Rider, Mountain* 2000  
Type C photograph  
Museum of Contemporary Art, gift of Greg Woolley, 2008

### Patricia Piccinini

*Desert Riders, Plain* 2000  
Type C photograph  
Museum of Contemporary Art, gift of Greg Woolley, 2008

### Jess MacNeil

*Opera House Steps December* 2006  
Digital video  
Museum of Contemporary Art, gift of Andrew and Cathy Cameron, 2008

### Shaun Gladwell

*Guide to Recent Architecture: Fountains (excerpt)* 2000-2007  
digital video on USB flash drive, with skateboard wheel  
Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Julie Rrap

*Camouflage #4 (Eiko) (A-R-MOUR)* 2000  
type c colour photograph  
Museum of Contemporary Art, gift of Andrew and Cathy Cameron, 2008

### Julie Rrap

*Overstepping* 2001  
digital print  
Museum of Contemporary Art, gift of Andrew and Cathy Cameron, 2008

### Julie Rrap

*Boat Tail* 2004  
pure pigment print on acid-free rag paper  
Museum of Contemporary Art, gift of Andrew and Cathy Cameron, 2008

### Julie Rrap

*Yaw* 2004  
pure pigment print on acid-free rag paper  
Museum of Contemporary Art, gift of Andrew and Cathy Cameron, 2008

### Julie Rrap

*Flyer* 2004  
pure pigment print on acid-free rag paper  
Museum of Contemporary Art, gift of Andrew and Cathy Cameron, 2008

### Julie Rrap

*Cow Tongue Tie* 1999  
cibachrome photograph  
Museum of Contemporary Art, gift of Andrew and Cathy Cameron, 2008

### Julie Rrap

*Horse's Tale* 1999  
cibachrome photograph  
Museum of Contemporary Art, gift of Andrew and Cathy Cameron, 2008

### Rodney Glick

*Clock* 2001-2004  
installation – steel rod, floodlights, fans  
Museum of Contemporary Art, anonymous donation, 2008

### Nick Mangan

*monument for small change* 2007  
cast bronze sculpture  
Museum of Contemporary Art, purchased 2008

### Koji Ryui

*The Mona Lisa* 2008  
Installation - glass, plastic, metal, resin, chocolate, leaves, fur, nylon  
Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Juan Davila

*Wuthering Heights I* 2003  
acrylic on canvas  
Museum of Contemporary Art, gift of the artist, 2008

### Patrick Doherty

*Same as it ever was* 2007  
oil, spray paint and acrylic on unstretched canvas  
Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Mikala Dwyer

*Recent old work* 1996  
Installation - wood, plasterboard, wool, carpet, synthetic clay, fabric, baked vinyl, glass, pins, sand, metal cable and pulleys  
Museum of Contemporary Art, gift of Peter Fay, 2008

### Ah Xian

*China China - Bust 81* 2004  
porcelain  
Museum of Contemporary Art, gift of the artist, 2008

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### Lorraine Connelly-Northey

*Narrbong (string bag)* 2008  
rusted barbed wire and steel cable

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Emily Floyd

*It's Time (Again)* 2008  
relief etching on paper

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Emily Floyd

*A Little Community* 2008  
relief etching

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Emily Floyd

*Design Science* 2008  
etching with aquatint

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Emily Floyd

*Permaculture Two* 2008  
relief etching

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Emily Floyd

*The Problem is the Solution* 2008  
relief etching

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Emily Floyd

*All That False Instruction* 2008  
etching with aquatint

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Emily Floyd

*A Bird Like That Never Dies* 2008  
etching and relief etching

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Emily Floyd

*Permaculture One* 2008  
etching with aquatint

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Emily Floyd

*Pattern Understanding* 2008  
relief etching

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Anthony Pilot

*Waru Danaliag* 2008  
lino print on paper

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Charles Warusam

*Island Drum - Burubur (Warup)*  
carved wood, hide

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Franklin Mye

*Warup* 2007  
lino print on paper

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Joseph Sam

*Wakemab* 2008  
carved wood, plant fibres

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Ezra Waigana, Keramu Waigana, Gilbert Waigana

*Traditional Dugong Hunting (Aypulumay Rugal/Hunting Gear)* 2008

carved wood, plant fibres, nylon, feathers  
Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Vernon Ah Kee

*Whitefellanormal/blackfellame* 2004  
digital video

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Alick Tipoti

*Zugubal* 2006  
linocut

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Shaun Gladwell

*Portrait of Michael Dransfield* 2005  
Lightbox, durotran

Museum of Contemporary Art, gift of the artist, 2008

### James Angus

*Dom-ino Colour Separation* 2002  
acrylic

Museum of Contemporary Art, gift of Greg Woolley, 2008

### Patricia Piccinini

*Pocito Locito* 2002

fibreglass and automotive paint  
Museum of Contemporary Art, gift of Greg Woolley, 2008

### Rosemary Laing

*Bulletproofglass #1* 2002

type C photograph  
Museum of Contemporary Art, gift of Greg Woolley, 2008

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### Richard Bell

*Uz vs Them* 2006  
digital video

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Ian Burns

*Showtime* 2008

found-object kinetic sculpture: metal and plastic chairs, monitor, mirror ball, fan, light, scrubbing brush

Museum of Contemporary Art, gift of Ann Lewis, 2008

### Yukultji Napangati

*Designs Associated with the Site of Yunala* 2008  
acrylic on Belgian linen

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families and with assistance from Gallery Gabrielle Pizzi, 2008

### Esme Timbery

*Shellworked slippers* 2008

cardboard, synthetic textiles, shells, glitter, pva glue  
Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Rose Nolan

*It's not good to worry about space* 2008  
acrylic on hessian

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Brook Andrew

*Loop. A Model of how the world operates* 2008  
wall painting, animated neon, electrical components

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Tracey Moffatt, Gary Hillberg

*Revolution* 2008

dvd

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Tracey Moffatt, Gary Hillberg

*Doomed* 2007

dvd

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Tracey Moffatt, Gary Hillberg

*Love* 2003

dvd

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Tracey Moffatt, Gary Hillberg

*Artist* 2000

dvd

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Tracey Moffatt, Gary Hillberg

*Lip* 1999

dvd

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Danie Mellor

*Native Gold* 2008

mixed media with taxidermy and neon sign

Museum of Contemporary Art, purchased with funds donated by the Mordant Family, 2008

### Raquel Ormella

*Poster Reduction* 2005-2008

electronic whiteboard, temporary and permanent fibre-tipped markers, thermal paper print outs, photocopied enlarged posters

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

### Paul Knight

*Untitled*

type C photograph

Museum of Contemporary Art, gift of Tristian Koenig and Geoff Newton, 2008

### Ben Quilty

*It was dark when...* 2008

aerosol and oil on linen, ink on aquari paper in found frame (diptych)

Museum of Contemporary Art, with funds provided by Andrew Cameron, 2008

### Newell Harry

*As Venereal Theists Rest / The Natives Are Restless* 2008

letraset, black and white gesso and ink on craft paper backed with interfacing, lights, beads, rubber, wool, wood, ceramic, plant fibres, metal, string, cotton, shell, transformer

Museum of Contemporary Art, Sydney, purchased with funds provided by the Coe and Mordant Families, 2008

### Stephen Birch

*Untitled* 2005

polyurethane, synthetic polymer paint, fiberglass, acrylic hair and eyes

Museum of Contemporary Art, gift of the Estate of Stephen Birch, 2008

### Nicholas Folland

*Anchor (1-5)* 2008

chandelier, ceiling rose, light fitting, wood, steel

Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2008

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## Outward Loans Starting or Ending in 2008

The following lists outward loans from the MCA Collection both nationally and internationally. In 2008, a total of 59 works from the MCA's Collection were loaned to 13 Australian venues.

### Hazelhurst Regional Art Gallery

**Loan dates:**

29 February 2008 – 11 June 2008

**Exhibition:**

*First Contact First Site*

**Artwork/s:**

Daniel Boyd *We Call them Pirates Out Here*

### Ian Potter Museum of Art, The University of Melbourne

**Loan dates:**

03 April 2008 – 27 August 2008

**Exhibition:**

*Vivienne Shark LeWitt Survey*

**Artwork/s:**

Vivienne Shark LeWitt *Zugzwang, 2750*

Vivienne Shark LeWitt *Shall I bark for you master? Or shall I bite? ha, ha, ha, ha*

### Lake Macquarie City Art Gallery

**Loan dates:**

09 April 2008 – 22 July 2008

**Exhibition:**  
*Shadow Play*

**Artwork/s:**

Robert Owen *Hiatus*

### National Art School

**Loan dates:**

07 May 2008 – 15 July 2008

**Exhibition:**

*Seamless: Image & Object*

**Artwork/s:**

Destiny Deacon *Forced into images*

Destiny Deacon *Adoption*

Destiny Deacon *Axed*

David Noonan *Owl*

David Noonan *Untitled*

Tony Schwensen *Riverrun Reverse Assistance*

Tony Schwensen *Jenny Cracked Corn and I Don't Care*

Tim Silver *Untitled (adrift)*

### Biennale of Sydney

**Loan dates:**

02 June 2008 – 15 September 2008

**Exhibition:**

Biennale of Sydney

**Artwork/s:**

Jean Tinguely *Bascule no 1: Sisyphus (See-saw no 1: Sisyphus)*

Mick Kubarrku *Nawarran (the python)*

### Museums and Galleries New South Wales

**Loan dates:**

20 November 2008 – 30 September 2009

**Exhibition:**

*Great Collections*

Campbelltown Arts Centre, Campbelltown City Art Gallery  
12 December 2008 – 18 January 2009

Tweed River Art Gallery  
06 February 2009 – 15 March 2009

Western Plains Cultural Centre, Dubbo Regional Gallery  
03 April 2009 – 10 May 2009

Albury Library Museum  
29 May 2009 – 05 July 2009

Albury Regional Art Gallery  
29 May 2009 – 05 July 2009

Art Gallery of Ballarat  
24 July 2009 – 30 August 2009

**Artwork/s:**

Joseph Beuys *Felt suit*

John Mawurndjul *Nawarrumulmul (Shooting star spirit)*

Hossein Valamanesh *The Lover Circles His Own Heart*

Kingpins *Welcome to the Jingle*

John Barbour *Inherent Vice*

Daniel Boyd *We Call them Pirates Out Here*

John Dhurrikayu *Damala (White-breasted sea eagle)*

Jimmy Barnabul *Damala (White-breasted sea eagle)*

Tony Dhanyala, Brian Nyinawanga *Ratjuk (Barramundi)*

Wally Lipuwanga *Heron*

Brian Nyinawanga *Rock wallaby*

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## Powerhouse Museum

### Loan dates:

10 July 2008 – 20 November 2009

### Exhibition:

Modern Times

Powerhouse Museum

07 August 2008 – 15 Feb 2009

Museum of Modern Art at Heide

23 March 2008 – 12 July 2009

State Library of Queensland

31 July 2008 – 25 October 2009

### Artwork/s:

John Power *(Figures dancing)*

## National Gallery of Victoria, NGV

### Loan dates:

19 November 2008 – 15 April 2009

### Exhibition:

Rosalie Gascoigne

### Artwork/s:

Rosalie Gascoigne *Set up*

## Penrith Regional Gallery & the Lewers Bequest

### Loan dates:

15 October 2008 – 14 March 2010

### Exhibition:

Sydney Ball: The Colour Paintings

Penrith Regional Gallery & the Lewers Bequest

08 November 2008 – 25 January 2009

McClelland Gallery & Sculpture Park

22 February 2009 – 26 April 2009

Anne & Gordon Samstag Museum of Art

11 November 2009 – 14 February 2010

### Artwork/s:

Sydney Ball *Canto no IV*

## Vice Chancellor's Office, University of Sydney

### Loan dates:

21 July 2008 – 21 July 2009

### Exhibition:

Office display

### Artwork/s:

John Power *(Self portrait)*

John Power *Seaside still life*

John Power *Femme à l'ombrelle (Woman with parasol)*

John Power *Conversation*

## Visual Arts/Crafts Board, Australia Council

### Loan dates:

18 August 2008 – 01 Dec 2008

### Exhibition:

Office display

### Artwork/s:

David Griggs *Hellfire homestead BUSH wacking dingo (restaurant painting #4)*

Jess MacNeil *Varanasi Two*

Fiona Lowry *lost to nothing*

Pedro Wonaeamirri *Pwoja-Pukumani Body Paint Design*

Pedro Wonaeamirri *Tutini*

Bronwyn Clark-Coolee *Orange Painting*

Kate Beynon *Lucky baby (baby holding fish)*

Mikala Dwyer *Untitled*

Lena Yarinkura *Camp dog*

Lena Yarinkura *Pig and piglets*

Lena Yarinkura *Echidna*

Emily Floyd *Important Emerging Artist*

Robert Owen *Florentia*

## FJMT Architects

### Loan dates:

01 October 2008 – 01 October 2009

### Exhibition:

Office display

### Artwork/s:

Raymond Pettibon *Yes; but alas, all the blue sky is repainted...*

Raymond Pettibon *Crawling as we do on our knees...*

Raymond Pettibon *It might easily here, for instance...*

Peter Cripps *Untitled*

Richard Dunn *George Street 5pm no 2*

Ken Whisson *Suburban hieroglyph landscape*

Peter Cripps *Untitled*

## Arts NSW

### Loan dates:

17 November 2008 – 17 November 2009

### Exhibition:

Office display

### Artwork/s:

Howard Arkley *Untitled*

Sophie Coombs *Metaphysical Drawing sc/101/2005*

Elizabeth Nyumi *Parwalla*

Tony Clark *1992*

Lena Yarinkura *Camp dog*

Tracey Moffatt *Adventure Series*

Tracey Moffatt *Adventure Series*

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# FINANCIAL STATEMENTS 2008

MUSEUM OF CONTEMPORARY ART LIMITED  
ACN 003 765 517  
ABN 15 003 765 517  
A COMPANY LIMITED BY GUARANTEE

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# FINANCIAL REPORT

## For the year ended 31 December 2008

Museum of Contemporary Art Limited is a company incorporated and domiciled in Australia.

Its registered office and principal place of business is:

Museum of Contemporary Art Limited  
140 George Street  
Sydney NSW 2000.

The financial report was authorised for issue by the directors on 28 April 2009. The directors have the power to amend and reissue the financial report.

This report is presented in Australian currency.

Through the use of the internet, we have ensured that our corporate reporting is timely and complete. All press releases, financial reports and other information are available on our website: [www.mca.com.au](http://www.mca.com.au).

## DIRECTORS' REPORT

For the year ended 31 December 2008

Your directors present their report on the company for the year ended 31 December 2008.

### Directors

The following persons were directors of the company during the whole of the financial year and up to the date of this report

Andrew Love  
Peter Ivany  
Mikala Dwyer  
Cathy Harris  
Larissa Behrendt  
Sue Cato

Lisa Paulsen and George Frazis were appointed as a director on 15 January 2008 and continue in office at the date of this report.

Peter Steigrad and David Coe resigned as director on 1 January 2008 and 24 June 2008.

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# DIRECTORS' REPORT

For the year ended 31 December 2008

## Meetings of directors

The numbers of meetings of the company's board of directors held during the year ended 31 December 2008, and the numbers of meetings attended by each director were:

### Full meetings of directors

	Meetings Held	Meetings Attended
David Coe	6	1
Andrew Love	6	5
Peter Ivany	6	5
Mikala Dwyer	6	2
Cathy Harris	6	6
Larissa Behrendt	6	4
Sue Cato	6	5
Lisa Paulsen	6	6
George Frazis	6	3

## Principal activities

The principal activity of the company was the operation of the Museum of Contemporary Art.

Operations for the year ended 31 December 2008, resulted in a deficit of \$280,146 [2007: surplus of \$157,758].

## Dividends

The company is a company limited by guarantee and is restricted from declaring any dividends.

## Significant changes in the state of affairs

During the year ended 31 December 2008, there was no significant change in the state of affairs of the company.

## Matters subsequent to the end of the financial year

There has not been any matter or circumstance that has arisen since the end of the financial year (refer to subsequent events note 21 in the financial report), that has significantly affected or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company in subsequent years. No director has received or become entitled to receive, during or since the financial year, a benefit because of a contract made by the company, controlled entity or a related body corporate with the director, a firm of which the director is a member or an entity in which the director has a substantial financial interest.

## Environmental regulation

There are no significant environmental regulations which affect the company's operations.

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# DIRECTORS' REPORT

For the year ended 31 December 2008

## Insurance of officers

During the financial year, the company paid a premium of \$9,850 to insure the directors, secretary and senior officers of the company.

The liabilities insured are legal costs that may be incurred in defending civil or criminal proceedings that may be brought against the officers in their capacity as officers of the company, and any other payments arising from liabilities incurred by the officers in connection with such proceedings. This does not include such liabilities that arise from conduct involving a wilful breach of duty by the officers or the improper use by the officers of their position or of information to gain advantage for themselves or someone else or to cause detriment to the company. It is not possible to apportion the premium between amounts relating to the insurance against legal costs and those relating to other liabilities.

## Proceedings on behalf of the company

No person has applied to the Court under section 237 of the Corporations Act 2001 for leave to bring proceedings on behalf of the company, or to intervene in any proceedings to which the company is a party, for the purpose of taking responsibility on behalf of the company for all or part of those proceedings.

No proceedings have been brought or intervened in on behalf of the company with leave of the Court under section 237 of the Corporations Act 2001.

## Likely developments and expected results of operations

Information on likely developments in the company's operations and the expected results of operations have not been included in this report because the directors believe it would be likely to result in unreasonable prejudice to the company.

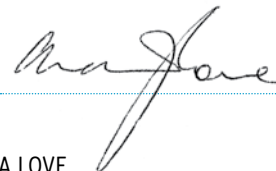
## Auditor's independence declaration

A copy of the auditor's independence declaration as required under Section 307C of the Corporations Act 2001 is set out on page 4.

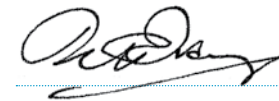
## Audit

PricewaterhouseCoopers continues in office in accordance with section 327 of the Corporations Act 2001.

This report is made in accordance with a resolution of the directors.



A LOVE  
CHAIRMAN OF THE BOARD



P IVANY  
CHAIRMAN OF THE FINANCE COMMITTEE

Sydney 28 April 2009

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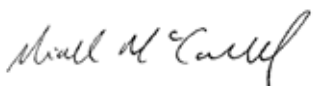
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### Auditor's Independence Declaration

As lead auditor for the audit of the Museum of Contemporary Art Limited for the year ended 31 December 2008 I declare that to the best of my knowledge and belief, there have been:

- a) no contraventions of the auditor independence requirements of the *Corporations Act 2001* in relation to audit; and
- b) no contraventions of any applicable code of professional conduct in relation to the audit.

This declaration is in respect of the Museum of Contemporary Art during the period.



Niall McConnell  
Partner  
PricewaterhouseCoopers

Sydney  
28 April 2009

## INCOME STATEMENT

For the year ended 31 December 2008

	Notes	2008	2007
		\$	\$
Revenue	3	13,479,424	11,253,746
Other income	4	-	22,606
<b>Expenses</b>			
Depreciation & Amortisation expenses	5	(482,876)	(450,132)
Write off of leasehold improvements		(1,956,352)	-
Employee benefits expense		(4,721,636)	(4,375,066)
Cost of goods sold		(740,134)	(604,738)
Exhibition & education project costs		(2,484,325)	(2,284,598)
Advertising & marketing project costs		(424,577)	(282,101)
Cleaning		(277,481)	(235,190)
Contractors & Artist fees		(87,703)	(56,101)
Insurance		(133,689)	(146,261)
Electricity		(452,921)	(462,495)
Marketing & Promotion		(35,779)	(234,038)
Repairs and Maintenance		(283,048)	(273,230)
Security		(329,818)	(270,761)
Telephone		(108,393)	(114,505)
Travel Local & Overseas		(169,233)	(173,167)
Printing & Stationery		(64,208)	(75,505)
Signage & Display		(102,401)	(22,317)
Storage Rental		(80,353)	(71,017)
Computer Maintenance & Consumables		(118,760)	(109,356)
Other expenses		(705,883)	(878,016)
(Loss)/Profit before income tax	5	<b>(280,146)</b>	<b>157,758</b>
Income tax expense		-	-
<b>Net (loss)/profit</b>		<b>(280,146)</b>	<b>157,758</b>

The above Income Statement should be read in conjunction with the accompanying notes.

## BALANCE SHEET

As at 31 December 2008

### Current assets

	Notes	2008	2007
		\$	\$
Cash and cash equivalents (*)	8	16,051,624	3,674,437
Trade and other receivables	9	1,034,723	530,101
Inventories	10	452,683	401,260
Prepayments	11	156,262	19,565
<b>Total current assets</b>		<b>17,695,292</b>	<b>4,625,363</b>

### Non-current assets

Plant and equipment	12	13,860,750	13,937,304
<b>Total non-current assets</b>		<b>13,860,750</b>	<b>13,937,304</b>

### Total assets

**31,556,042**    **18,562,667**

### Current liabilities

Trade and other payables	13	1,662,401	1,518,945
Provisions	14	184,181	153,316
Income in advance (*)	15	13,711,123	611,923
<b>Total current liabilities</b>		<b>15,557,705</b>	<b>2,284,184</b>

### Net assets

**15,998,337**    **16,278,483**

### Equity

Retained Profits	16	15,998,337	16,278,483
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### TOTAL MEMBERS' FUNDS

**15,998,337**    **16,278,483**

The above Balance Sheet should be read in conjunction with the accompanying notes.  
 (\*) Note: Total cash includes \$11,617,023 received in advance for the capital building fund.

## STATEMENT OF CHANGES IN EQUITY

For the year ended 31 December 2008

	Notes	2008	2007
		\$	\$
Total equity at the beginning of the financial year		<b>16,278,483</b>	<b>16,120,725</b>
(Loss)/Profit for the year	16	(280,146)	157,758
<b>Total equity at the end of the financial year</b>		<b>15,998,337</b>	<b>16,278,483</b>

## CASH FLOW STATEMENT

For the year ended 31 December 2008

	Notes	2008	2007
		\$	\$
<b>Cash flows from operating activities</b>			
Funding and operational receipts (inclusive of goods and services tax)		27,406,427	10,046,133
Payments to suppliers and employees (inclusive of goods and services tax)		(13,567,859)	(11,207,869)
Interest received		288,041	261,418
<b>Net cash inflow/(outflow) from operating activities</b>	26	<b>14,126,609</b>	<b>(900,318)</b>
<b>Cash flows from investing activities</b>			
Payments for property, plant & equipment		(1,749,422)	(582,257)
Proceeds from sale of plant & equipment		-	58,456
<b>Net cash (outflow) from investing activities</b>		<b>(1,749,422)</b>	<b>(523,801)</b>
<b>Net increase (decrease) in cash &amp; cash equivalents</b>		<b>12,377,187</b>	<b>(1,424,119)</b>
Cash & cash equivalents at the beginning of the year	8	3,674,437	5,098,556
<b>Cash &amp; cash equivalents at the end of the year</b>	8	<b>16,051,624</b>	<b>3,674,437</b>

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

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# NOTES TO FINANCIAL STATEMENTS

## 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

### (A) BASIS OF PREPARATION

This general purpose financial report has been prepared in accordance with Australian Accounting Standards, other authoritative pronouncements of the Australian Accounting Standards Board, Urgent Issues Group Interpretations and the Corporations Act 2001.

#### Compliance with IFRSs

Australian Accounting Standards include Australian equivalents to International Financial Reporting Standards (AIFRS). Compliance with AIFRSs ensures that the financial report of the company complies with International Financial Reporting Standards (IFRSs).

#### Historical cost convention

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

#### Critical accounting estimates

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

The directors estimate that the residual value of works of art is at least equal to the cost. As a result, while works of art are carried at cost, they are not depreciated. The residual value and recoverable amount of work of arts is based on the directors' view of the appreciating value of the MCA collection.

### (B) FOREIGN CURRENCY TRANSLATION

#### (i) Functional and presentation currency

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

#### (ii) Transactions and balances

Foreign currency transactions are translated into the functional currency using the exchange rates prevailing at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at year-end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the income statement. Translation differences on non-monetary items are reported as part of the fair value gain or loss.

### (C) REVENUE RECOGNITION

Revenue is measured at the fair value of the consideration received or receivable. Amounts disclosed as revenue are net of returns, trade allowances, duties and taxes paid. Revenue is recognised for the major business activities as follows:

#### (i) Trading revenue

Income from sale of goods in the store is recognised upon delivery of goods.

#### (ii) Grants and donations

Grants and donations received are recognised as revenue when MCA obtains control of the grants and donations or the right to receive the grants and donations.

#### (iii) Sponsorship income

Income received from sponsors for Corporate Membership is recognised when MCA obtains control of the sponsorship or the right to receive the sponsorship.

#### (iv) Function Room Hire

Function Room Hire income is recognised when services are rendered.

#### (v) Rental Income

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

### (D) EXHIBITION INCOME AND EXPENDITURE

The Company, as part of its activities, organises exhibitions and other projects of contemporary works, both from Australia and overseas. Such exhibitions and other projects may incur costs and expenses in years prior to them being held. In addition, the Company seeks sponsorships and grants to offset those expenses and these may also be received prior to the exhibition or other project.

### (E) IMPAIRMENT OF ASSETS

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

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**(F) EMPLOYEE BENEFITS**

**(i) Wages, salaries and annual leave**

Liabilities for wages and salaries, including non-monetary benefits and annual leave expected to be settled within 12 months of the reporting date are recognised in other creditors in respect of employees' services up to the reporting date and are measured at the amounts expected to be paid when the liabilities are settled.

**(ii) Long Service Leave**

The liability for long service leave 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 reporting date. 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 reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

**(G) DEPRECIATION & AMORTISATION**

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

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

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.

**(H) LEASEHOLD IMPROVEMENTS**

The MCA entered into an agreement to lease with Sydney Harbour Foreshore Authority for a term of thirty seven years from 1 January 2002 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.

In 2008, \$1,956,352 in building leasehold improvements was written off. This represented the written down book value of amounts spent on refurbishing the MCA building at the time of the establishment of the MCA in 1990/1991, which are no longer in use.

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 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.

**(I) WORKS OF ART**

The company acquires and is gifted art from time to time. Such works when acquired are capitalised at their acquisition cost. Works of Art gifted to the Museum have been recognised at fair value at the time of the gift. Expenses relating to the acquisition, including freight and packaging where applicable, are written off in the year in which they are incurred.

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

**(J) 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 (G) above.

**(K) CASH AND CASH EQUIVALENTS**

For cash flow statement presentation purposes, 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.

**(L) INVENTORIES**

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

**(M) TRADE RECEIVABLES**

Trade receivables are recognised initially at fair value and subsequently measured at amortised cost using the effective interest method, less provision for impairment. Trade receivables are generally due for settlement within 30 days.

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off by reducing the carrying amount directly within other expenses.

An allowance account (provision for impairment of trade receivables) is used when there is objective evidence that the company will not be able to collect all amounts due according to the original terms of receivables. The amount of the impairment allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate. The amount of the impairment loss is recognised in the income statement.

## NOTES TO FINANCIAL STATEMENTS (continued)

### (N) TRADE AND OTHER PAYABLES

These amounts represent liabilities for goods and services provided to the company prior to the end of the financial year and which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.

### (O) BORROWINGS

The MCA has no outstanding loans payable to any parties for the 2008 financial year.

### (P) J W POWER BEQUEST AND THE UNIVERSITY OF SYDNEY

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

### (Q) NEW ACCOUNTING STANDARDS AND INTERPRETATIONS

Certain new accounting standards and interpretations have been published that are not mandatory for 31 December 2008 reporting periods. The entity's assessment of the impact of these new standards and interpretations is set out below.

(i) Revised AASB 101 Presentation of Financial Statements and AASB 2007-8 Amendments to Australian Accounting Standards arising from AASB 101.

A revised AASB 101 was issued in September 2007 and is applicable for annual reporting periods beginning on or after 1 January 2009. It requires the presentation of a statement of comprehensive income and makes changes to the statement of changes in equity, but will not affect any of the amounts recognised in the financial statements. If an entity has made prior period adjustments or has reclassified items in the financial statements, it will need to disclose a third balance sheet (statement of financial position), this one being as at the beginning of the comparative period. The company has yet to decide when to adopt AASB 101.

(ii) AASB 2008-5 Amendments from the Annual Improvements Project

In May 2008, the IASB published the final amendments resulting from its first annual improvements project applicable for annual reporting periods on or after 1 January 2009. The results are far reaching, with 34 individual amendments that affect 20 standards. It is expected that these updates will have minimal impacts on the company. The company has yet to decide when to adopt this new standard.

## 2. FINANCIAL RISK MANAGEMENT

### (A) CREDIT RISK

Credit risk arises from cash and cash equivalents, deposits with banks and financial institutions, as well as credit exposures to customers, including outstanding receivables and committed transactions. For customers, management assesses the credit quality of the customer, taking into account their financial position, past experience and other factors. Compliance with credit limits by customers is regularly monitored by management.

The maximum exposure to credit risk at the reporting date is the carrying amount of the financial assets.

### (B) LIQUIDITY RISK

Prudent liquidity risk management implies maintaining sufficient cash. The company manages liquidity risk by continuously monitoring forecast and actual cash flows and matching the maturity profiles of financial assets and liabilities. Surplus funds are generally only invested in term deposits.

#### Maturities of financial liabilities

The tables below analyse the company's financial liabilities into relevant maturity groupings based on the remaining period at the reporting date to the contractual maturity date. The amounts disclosed in the table are the contractual undiscounted cash flows.

Company - At 31 December 2008	Less than 6 months (\$)	6-12 months (\$)	Between 1 and 2 years (\$)	Between 2 and 5 years (\$)	Over 5 years (\$)	Total contractual cash flows (\$)	Carrying amount (assets)/ liabilities (\$)
Trade Payables	936,077		73,841	190,753	–	936,077	936,077
Other Payables	726,324	73,841	73,841	190,753	–	1,064,759	1,064,759

### (C) FAIR VALUE ESTIMATION

The fair value of financial assets and financial liabilities must be estimated for recognition and measurement or for disclosure purposes.

The carrying value less impairment provision of trade receivables and payables are assumed to approximate their fair values due to their short-term nature.

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## NOTES TO FINANCIAL STATEMENTS (continued)

### 3. REVENUE

	Notes	2008 \$	2007 \$
<b>Revenue</b>			
Trading Revenue	23	1,247,071	998,135
Other Revenue:			
Membership Income		26,454	24,959
<b>Grants:</b>			
Arts NSW	22(i)	3,535,000	3,298,500
Australia Council	22(ii)	713,038	596,766
Sydney Harbour Foreshore Authority		-	-
Visions of Australia	22(iii)	260,600	206,000
Other	22(iv)	184,041	94,000
Sponsorship		696,366	704,531
Donations		801,961	580,502
Education Income		83,354	62,165
Entrance Fees		119,605	16,377
Function Room Hire		1,672,713	1,522,267
Fundraising Events		194,632	223,645
Rent Received		2,269,368	2,248,376
Other		108,493	148,852
		<b>11,912,696</b>	<b>10,725,075</b>
<b>Revenue from outside the operating activities</b>			
Interest Receive		288,041	261,418
Acquisition Fund		230,620	210,000
Gifts of Work to the Collection		613,252	57,253
Accrued interest for Capital Building Fund		434,815	-
		<b>1,566,728</b>	<b>528,671</b>
<b>Revenue from ordinary activities</b>		<b>13,479,424</b>	<b>11,253,746</b>

### 4 OTHER INCOME

	Notes	2008 \$	2007 \$
Net gain on disposal of fixed assets		-	22,606

### 5 (LOSS)/PROFIT BEFORE INCOME TAX EXPENSE

(Loss)/Profit before income tax expense includes the following specific net gains and expenses:

	Notes	2008 \$	2007 \$
<b>Net gain</b>			
Net gain on disposal of fixed assets		-	22,606
<b>Expenses</b>			
Cost of sales of goods		740,134	604,738
<b>Depreciation</b>			
Plant & Equipment		87,407	98,548
Furniture & Fittings		58,225	55,472
Computer Equipment		84,999	46,018
Motor Vehicle		17,004	14,853
<b>Total depreciation</b>		<b>247,635</b>	<b>214,891</b>
<b>Amortisation</b>			
Leasehold improvements		235,241	235,241
<b>Other provisions</b>			
Employee entitlements		35,865	34,915
Stock write-down and obsolescence		-	(1,187)
<b>Total other provisions</b>		<b>35,865</b>	<b>33,728</b>
<b>6 AUDITORS REMUNERATION</b>			
Remuneration for audit of the financial report of the company		35,000	35,000
Other Assurance Services		1,500	1,500
<b>Total Auditors Remuneration</b>		<b>36,500</b>	<b>36,500</b>

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## NOTES TO FINANCIAL STATEMENTS (continued)

### 7. INCOME TAX

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

### 8. CURRENT ASSETS - CASH AND CASH EQUIVALENTS

	Notes	2008	2007
		\$	\$
Cash on hand		2,500	2,900
Cash at bank:			
Cheque account - Operation		376,019	327,159
Cheque account - Donation		29,252	81,609
Cash Management Fund and Term Deposit		4,013,866	3,205,004
Capital Building Fund Account (*)		11,617,043	54,753
Belinda Jackson Acquisition Fund		12,944	3,012
		<b>16,051,624</b>	<b>3,674,437</b>

Cash at bank earns interest at variable rates. Weighted average interest rate is 6.33%.

(\*) Capital Building Fund account includes grant and donations which were received in advance for the capital building project.

### 9. CURRENT ASSETS - TRADE AND OTHER RECEIVABLES

	Notes	2008	2007
		\$	\$
Trade Receivables		531,039	455,807
Other Receivables		503,684	74,294
		<b>1,034,723</b>	<b>530,101</b>

#### Past due but not impaired

As of 31 December 2008, trade receivables of \$24,193 (2007: \$50,237) were past due but not impaired. These relate to a number of independent customers for whom there is no recent history of default.

The ageing analysis of these trade receivables is as follows:

	2008	2007
	\$	\$
Current	506,846	405,570
30 days	15,216	36,207
60 days	4,538	9,403
90 days	4,439	4,627
<b>Total</b>	<b>531,039</b>	<b>455,807</b>

The other classes within other receivables do not contain impaired assets and are not past due. Based on the credit history of these, it is expected that these amounts will be received when due.

### 10. CURRENT ASSETS - INVENTORIES

	Notes	2008	2007
		\$	\$
Finished goods	1(L)	480,340	428,917
Less: Provision for Stock Write-down		(15,435)	(15,435)
Less: Provision for Stock Obsolescence		(12,222)	(12,222)
		<b>452,683</b>	<b>401,260</b>

### 11. CURRENT ASSETS - PREPAYMENTS

	Notes	2008	2007
		\$	\$
Other		156,262	19,565
		<b>156,262</b>	<b>19,565</b>

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## NOTES TO FINANCIAL STATEMENTS (continued)

### 12. NON-CURRENT ASSETS - PLANT & EQUIPMENT

	Notes	2008	2007
		\$	\$
Leasehold Improvements, at cost	1(H)	5,793,237	8,499,333
Less: Accumulated Depreciation	1(G)	(2,508,445)	(3,022,948)
<b>Net Book Value</b>		<b>3,284,792</b>	<b>5,476,385</b>
Plant & Equipment, at cost - (Note 1)		703,696	572,090
Less: Accumulated Depreciation		(552,069)	(464,661)
<b>Net Book Value</b>		<b>151,627</b>	<b>107,429</b>
Works of Art, at cost - (Note 2)	1(I)	8,811,794	7,892,502
Less: Accumulated Depreciation	1(G)	-	-
<b>Net Book Value</b>		<b>8,811,794</b>	<b>7,892,502</b>
Books & Publications, at cost	1(J)	113,822	113,822
Less: Accumulated Depreciation	1(G)	(113,822)	(113,822)
<b>Net Book Value</b>		<b>-</b>	<b>-</b>
Furniture & Fittings, at cost		583,342	495,471
Less: Accumulated Depreciation		(335,348)	(277,123)
<b>Net Book Value</b>		<b>247,994</b>	<b>218,348</b>
Computer Equipment, at cost		407,422	295,897
Less: Accumulated Depreciation		(214,606)	(129,607)
<b>Net Book Value</b>		<b>192,816</b>	<b>166,290</b>
Motor Vehicle, at cost		118,170	118,170
Less: Accumulated Depreciation		(58,824)	(41,820)
<b>Net Book Value</b>		<b>59,346</b>	<b>76,350</b>
PP & E - Building Development - (Note 3)		1,112,381	-
<b>Net Book Value</b>		<b>1,112,381</b>	<b>-</b>
<b>TOTAL PLANT &amp; EQUIPMENT</b>		<b>13,860,750</b>	<b>13,937,304</b>

\* 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 Improvements	Plant & Equipment	Works of Art	Books & Publications	Furniture & Fittings	Computer Equipment	Motor Vehicle	PP & E - Building Development	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Carrying amount at 1 January 2008	5,476,385	107,429	7,892,502	-	218,348	166,290	76,350	-	13,937,304
Additions	-	131,605	919,292	-	87,871	111,525	-	1,112,381	2,362,674
Write off	(1,956,352)	-	-	-	-	-	-	-	(1,956,352)
Depreciation/Amortisation expense	(235,241)	(87,407)	-	-	(58,225)	(84,999)	(17,004)	-	(482,876)
Carrying amount at 31 December 2008	3,284,792	151,627	8,811,794	-	247,994	192,816	59,346	1,112,381	13,860,750

(\*) Note 1: In 2008, building leasehold improvements amounting to \$1,956,352 were written off.

(\*\*) Note 2: An independent valuation of the company's works of art was carried out by Simon Storey valuers in December 2003.

This indicated a market value of \$11,080,891 for the works of art owned at that date.

(\*\*\*) Note 3: Capital Building Costs of \$1,112,381 were funded by operating cash and will be refunded from interest earned on the capital building fund account.

### 13. CURRENT LIABILITIES - TRADE AND OTHER PAYABLES

	Notes	2008	2007
		\$	\$
Trade Payable		936,077	867,698
Other Payables		726,324	651,247
		<b>1,662,401</b>	<b>1,518,945</b>

Amounts not expected to be settled within the next 12 months

Other payables include accruals for annual leave. The entire obligation is presented as current, since the company does not have an unconditional right to defer settlement. However, based on past experience, the company does not expect all employees to take the full entitlements of accrued leave within the next 12 months. The following amounts reflect leave that is not expected to be taken within the next 12 months:

	2008	2007
	\$	\$
Annual leave obligation expected to be settled after 12 months	224,801	86,402

## NOTES TO FINANCIAL STATEMENTS (continued)

### 14. CURRENT LIABILITIES - PROVISIONS

	Notes	2008	2007
		\$	\$
Provision for sponsor benefits		10,000	10,000
Provision for long service leave	1(F)	174,181	143,316
		<b>184,181</b>	<b>153,316</b>
Employee numbers			
Average number of employees during the financial year		81	78

### 15. CURRENT LIABILITIES - INCOME IN ADVANCE

	Notes	2008	2007
		\$	\$
Income in Advance		149,100	329,100
Income in Advance: capital building fund		11,617,023	-
Income in Advance: government grant		1,945,000	282,823
		<b>13,711,123</b>	<b>611,923</b>

### 16. RETAINED PROFITS

	Notes	2008	2007
		\$	\$
<b>Retained Profits</b>			
Retained profits at the beginning of the financial year		16,278,483	16,120,725
Net (loss)/profit for the year		(280,146)	157,758
<b>Retained profits at the end of the financial year</b>		<b>15,998,337</b>	<b>16,278,483</b>
Included in the above amounts are:			
- Forgiveness of loans	1(P)	6,565,390	6,565,390
- Gifts of works of art to the Collection	1(I)	6,099,456	5,486,204

### 17. 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: D Coe, A Love, P Ivany, M Dwyer, S Cato, C Harris, L Behrendt, L Paulsen, G Frazis and P Steigrad. All of these persons were directors throughout the year ended 31 December 2008, except Lisa Paulsen and George Frazis who were appointed on 15 January 2008 and Peter Steigrad and David Coe who held office as a director until his retirement on 1 January 2008 and 24 June 2008.

#### (b) Key management and personnel compensation

Key management personnel compensation for the years ended 31 December 2008 and 2007 is set out below. The key management personnel are all the directors of the company and the five executives with the greatest authority for the strategic direction and management of the company.

	Short-term benefits	Post-employment benefits	Other long-term benefits	Termination benefits	Share-based payments	Total
	(\$)	(\$)	(\$)	(\$)	(\$)	(\$)
2008	608,374	68,274	-	-	-	676,647
2007	577,776	72,000	-	-	-	649,776

### 18. SEGMENTS

The principal activity of the Company during the year was the management of the Museum of Contemporary Art. The Company operates predominantly in one geographical area, being Australia.

### 19. SHARE CAPITAL

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 afterwards, for payment of the debts and liabilities of the company contracted before the time at which the member ceases 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).

### 20. ECONOMIC DEPENDENCY

The MCA is partially funded by the Government of the State of New South Wales under the auspices of its Arts NSW.

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## 21. SUBSEQUENT EVENTS

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

## 22. GRANTS

### (i) Arts NSW

Grants totalling \$3,535,000 [2007: \$3,298,500] were received from Arts NSW for the period from January to December 2008. A grant of \$1,800,000 was received in advance from Arts NSW for 2009 and also \$10,000,000 was received in advance for capital building fund project.

The details of the grants received are as follows:

- Grant for general running costs \$3,500,000
- Visual Arts and Craft for C3 West project \$80,000 - \$30,000 in 2008 and \$50,000 in advance relating to 2009
- Lloyd Rees lecture grant \$5,000
- Grant in advance for capital building fund project \$10,000,000 of which subsequent to year end \$800,000 has been agreed to be spent towards design and development in 2009.

### (ii) Australia Council

Grants totalling \$713,038 [2007: \$596,766] were received from the Australia Council for the period from January to December 2008. A grant of \$115,000 was received in advance from Australia Council for 2009.

The details of grants received are as follows:

- VAC KO Grant of \$250,000
- VAB KO Grant of \$263,038
- Grant for "New Australian Stories" of \$65,000 - \$30,000 in 2008 and \$35,000 in advance relating to 2009
- Grant for "Arnotts Collection" project of \$40,000
- Grant for C3 West project \$200,000 - \$130,000 in 2008 and \$70K in advance relating to 2009
- Grant in advance for International Speaker education project \$10,000

### (iii) Visions of Australia

Grants totalling \$260,600 [2007:\$206,000] were received from Visions of Australia for the period from January to December 2008. A grant of \$30,000 was also received in advance for 2009 from Visions of Australia.

The details of the grants received are as follows:

- Grant for Paddy Bedford tour of \$162,500
- Grant for James Angus tour of \$79,000
- Grant for Multiplicity tour of \$49,100 - \$19,100 in 2008 and \$30,000 in advance for 2009

### (iv) Other grants

Grants totalling \$184,041 [2007: \$94,000] were received for the period from January to December 2008.

The details of grants received are as follows:

- Panthers grant of \$76,000 for C3 West project
- National Rugby League grant of \$20,000 for C3 West project
- Sita Environmental Solutions grant of \$7,500 for C3 West project
- Embassy of France grant of \$1,541 for C3 West project
- City of Sydney grant of \$16,000 for ATSI project
- Asialink grant of \$40,000 for Bufardeci project - \$35K in 2008 and \$5K in advance for 2009
- Gordon Darling Foundation grant of \$18,000 for Simryn Gill project
- Estate of W D Booth grant of \$10,000 for Ricky Maynard project

## 23. TRADING ACCOUNT

	2008	2007
	\$	\$
Sales - Merchandise	1,247,071	998,135
Less: Cost of Goods Sold	(740,134)	(604,738)
Gross Profit	<b>506,937</b>	<b>393,397</b>

## 24. CONTINGENT LIABILITIES

The Company does not have any contingent liabilities at 31 December 2008.

## 25. COMMITMENTS

### (a) Company as lessee

Operating leases

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

	2008	2007
	\$	\$
Within one year	73,841	69,900
Later than one year but not later than 5 years	264,594	279,600
Later than 5 years	-	40,775
Commitments not recognised in the financial statements	<b>338,435</b>	<b>390,275</b>

## NOTES TO FINANCIAL STATEMENTS (continued)

### (b) Company as lessor

#### Operating leases

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

	2008	2007
	\$	\$
Within one year	1,950,240	2,197,734
Later than one year but not later than 5 years	7,076,180	7,278,260
Later than 5 years	44,612,880	46,328,760
Commitments not recognised in the financial statements	<b>53,639,300</b>	<b>55,804,754</b>

## 26. RECONCILIATION OF NET PROFIT TO CASH GENERATED FROM/(USED IN) OPERATING ACTIVITIES

	2008	2007
	\$	\$
<b>Net (Loss) / Profit</b>	<b>(280,146)</b>	<b>157,758</b>
Depreciation and Amortisation	482,876	450,132
Gifts of works of art	(613,252)	(57,253)
Net gain on disposal of fixed assets	-	(22,606)
Write off of leasehold improvements	1,956,352	-
<b>Changes in assets and liabilities:</b>		
Increase/(decrease) in provisions	30,865	(8,735)
Increase/(decrease) in income in advance	13,099,200	(1,625,259)
(Increase) in receivables	(504,622)	(26,123)
(Increase) in prepayments	(136,697)	(13,976)
(Increase)/decrease in inventory	(51,423)	25,571
Increase in trade creditors	68,379	236,524
Increase/(decrease) in other creditors	75,077	(16,351)
<b>Net cash inflow/(outflow) from operating activities</b>	<b>14,126,609</b>	<b>(900,318)</b>

There were no bank overdrafts at 31 December 2008.

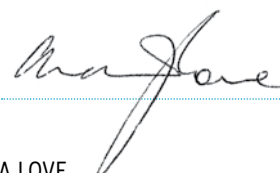
## DIRECTOR'S DECLARATION

For the year ended 31 December 2008

In the directors' opinion:

- (a) the financial statements and notes set out on pages 5 to 20 are in accordance with the Corporations Act 2001, including:
- (i) complying with Accounting Standards, the Corporations Regulations 2001 and other mandatory professional reporting requirements; and
  - (ii) giving a true and fair view of the company's financial position as at 31 December 2008 and of its performance, as represented by the results of its operations, changes in equity and cash flows, for the financial year ended on that date; and
- (b) there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the directors.



A LOVE  
CHAIRMAN OF THE BOARD

Sydney 28 April 2009



P IVANY  
CHAIRMAN OF THE FINANCE COMMITTEE

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## Independent auditor's report to the members of the Museum of Contemporary Art Limited

### Report on the financial report

We have audited the accompanying financial report of the Museum of Contemporary Art Limited (the company) which comprises the balance sheet as at 31 December 2008, and the income statement, statement of changes in equity and cash flow statement for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the directors' declaration for the company.

### Directors' responsibility for the financial report

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with the Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Corporations Act 2001*. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances. In Note 1, the directors also state, in accordance with Accounting Standard AASB 101 *Presentation of Financial Statements*, that compliance with the Australian equivalents to International Financial Reporting Standards ensures that the financial report, comprising the financial statements and notes, complies with International Financial Reporting Standards.

### Auditor's responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditors judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

Our procedures include reading the other information in the Annual Report to determine whether it contains any material inconsistencies with the financial report.

For further explanation of an audit, visit our website: <http://www.pwc.com/au/financialstatementaudit>.

Our audit did not involve an analysis of the prudence of business decisions made by directors or management. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinions.

### Independence

In conducting our audit, we have complied with the independence requirements of the *Corporations Act 2001*.

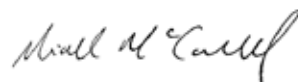
### Auditor's opinion

In our opinion:

- (a) the financial report of the Museum of Contemporary Art Limited is in accordance with the *Corporations Act 2001*, including:
  - (i) giving a true and fair view of the company's financial position as at 31 December 2008 and of its performance for the year ended on that date; and
  - (ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Corporations Regulations 2001*; and
- (b) the financial report and notes also comply with International Financial Reporting Standards as disclosed in Note 1.



PricewaterhouseCoopers



Niall McConnell  
Partner

Sydney  
28 April 2009

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