

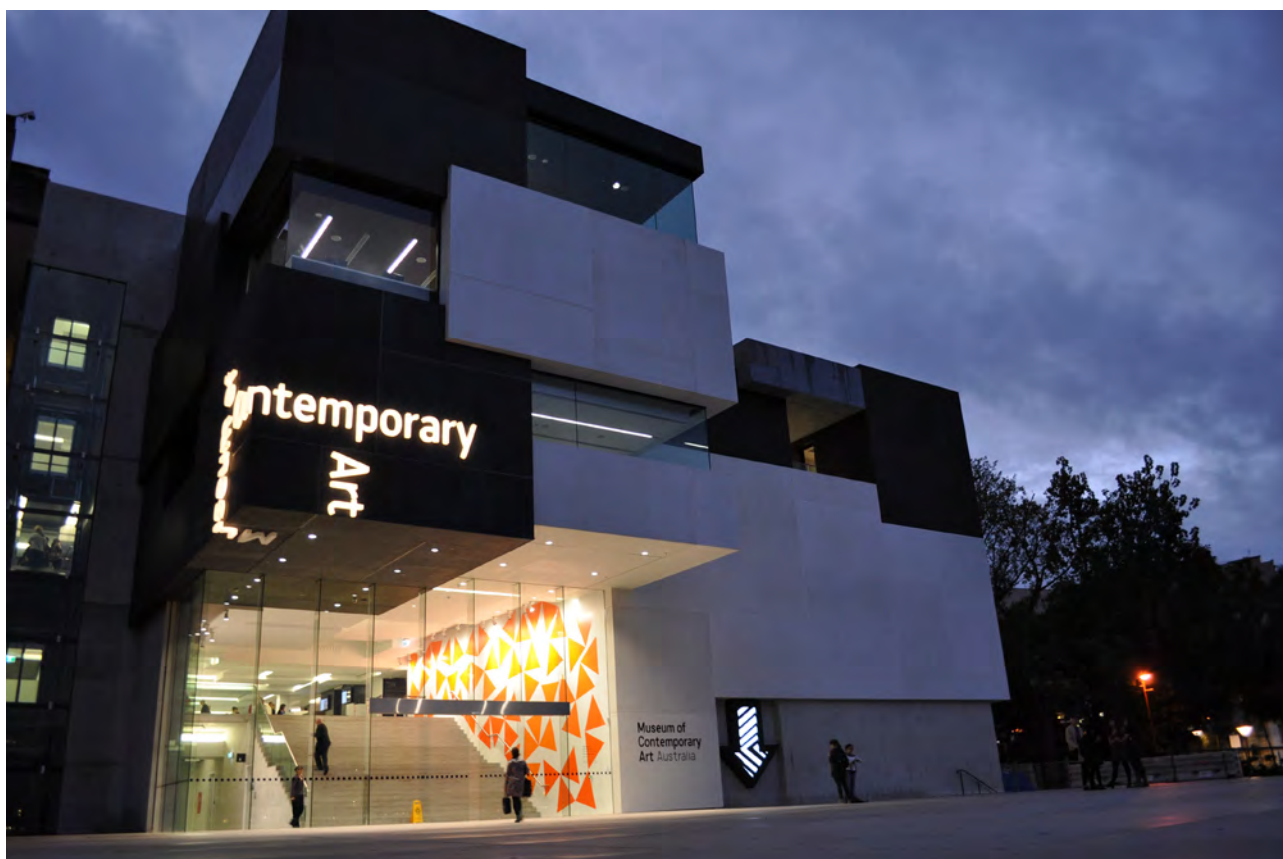
A Year in Review  
2011 Annual Report

Museum of  
Contemporary  
Art Australia

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

Situated in central Sydney on Circular Quay, 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 MCA also collaborates with a range of organisations to develop and present innovative and exciting art projects such as C3West and Digital Odyssey, encouraging audiences across Australia to engage with the work of today's artists.



Front cover: Rebecca Baumann *Automated Colour Field* (detail) 2011 100 flip-clocks, laser cut paper, batteries. Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2011. Originally commissioned by the Australian Centre for Contemporary Art for NEW11. Image courtesy and © the artist. Above: Exterior of the new MCA on Circular Quay West. Image courtesy and © the Museum of Contemporary Art Limited.



The MCA is a pioneering organisation; one that sets goals and then surpasses them. 2011 demonstrated that the MCA was able to juggle a \$53m redevelopment whilst continuing to deliver a range of exhibitions both on site and externally. It is an efficient business that transforms funding opportunities into engaging programs to attract growing audiences. The executive summary provides an overview of the impressive achievements.

During the year we built support nationally through new sponsorship arrangements, particularly the innovative technological partnerships that secured necessary infrastructure for the new building. We also fostered international interest in the Museum and Australian artists by hosting three events in major cities; New York, Venice and London to launch the International Patrons program.

The Museum has already proven it can be a leading artistic institution in Australia that caters to a broad range of audiences and delivers unique opportunities for business and community. It has been a personal pleasure to chair the MCA during this period whilst watching this major cultural investment become a reality. With the redevelopment set to launch in early 2012, we are poised to deliver a world class cultural and education facility for future generations.

**Simon Mordant AM**

## DIRECTOR'S MESSAGE

---



After ten years of planning, negotiating and fundraising, the new MCA is almost here. 2011 was a huge year of change for the Museum as we continued to deliver exhibitions and education programs from a building under construction.

My tartan wearing motif took on a whole new dimension when the architect, Sam Marshall presented me with my very own tartan branded steel cap boots. These boots certainly had their work out during the year as I kept a close eye on the emerging new spaces and provided special previews for donors, artists, funding bodies and arts professionals.

As the new building took shape we continued to focus on the art, not only the exhibitions delivered during 2011 but those that would bring this new building to life. Artists began investigating the spaces in which they would create the site specific commissions and we hosted visits by some of the major artists scheduled to present exhibitions in future years.

I would like to thank all of the artists who worked with us in often far from ideal circumstances, the MCA's funding bodies, donors and supporters and in particular the MCA Board and its Chairman, Simon Mordant whose enthusiasm and support kept us going when things were tough. Above all, 2011 was a year that required resilience, tenacity and commitment on the part of the MCA staff who worked throughout the year in a very difficult environment. It will all be worthwhile in 2012!

**Elizabeth Ann Macgregor OBE**

## EXECUTIVE SUMMARY

---

With the building under construction and the galleries closed from July, 2011 presented particular challenges. It was fundamental to the spirit of the MCA that a continued presence be maintained during the construction period. The phasing of the building work allowed the Museum to keep the galleries open as long as possible. The presentation of *Tell Me Tell Me: Australian and Korean Art 1976–2011* at the National Art School and the collaboration with the National Museum of Contemporary Art in Seoul was a major landmark for the MCA in working closely with a country in the Asia Pacific Region, with support from the Department of Trade and Foreign Affairs.

Not only did the MCA generate regular positive press coverage both locally and internationally, achieve new attendance records, engage new audiences in Southern and Western Sydney through the C3West project, *generationext*, *Good Vibrations* and delivered touring projects across the country, it also planned for the major reopening of the Museum, MCA Curators developed ambitious programs of exhibitions including high profile artworks such as Christian Marclay's *The Clock* for the opening season; planned a major rebranding of the Museum, worked to secure new sponsors and launched the international patrons program.

One of the highlights of the year was delivering a new visitor attendance record for paid exhibitions for the *Annie Leibovitz* exhibition. The ability of the Museum to deliver a record breaking exhibition within a construction site is testament to the organisation's flexibility and entrepreneurial spirit.

This enthusiasm was shared by artists including Michael Stevenson who took advantage of the approaching renovation by playfully peeling back the gallery walls to reveal the operational innards as part of his installation.

The positive attitude pervades the MCA and is apparent in how staff coped while working with construction noise and spending the second half of the year in temporary office space. The promise of an exciting new extension and refurbished galleries was also evident through strong community support, encouragement from businesses and residents in the local area who all understand the economic and cultural benefit that the new MCA would bring to The Rocks precinct.

The local connection was nurtured further by presenting *Primavera 2011* in and around The Rocks. This presented major challenges in terms of working within a heritage precinct but stimulated a more site-specific and performative approach to the exhibition by all the artists. The public programs and artist talks were particularly well attended, combining community spirit with creative exploration and enjoyment.

The MCA worked to build international interest in the re-opening with two international events in London and New York to raise the global profile of the MCA and cultivate international donors. Locally, interest continued to grow as Sydneysiders watched Sam Marshall's design emerge from the former MCA car park. The MCA maintained regular contact with the key supporter base and provided behind the scenes updates and tours to key stakeholders. The capital campaign continued throughout the year, with interest growing as the Museum re-opening came closer to reality.

With the momentum building towards the new MCA, staff leveraged the growing interest in collaboration and association with the MCA brand. In-kind support grew and was particularly useful in delivering a superior technological backbone to the new museum. The Museum appointed its first Digital Media Manager and IT Support position.

The MCA is now seen locally and internationally as a leader in contemporary art; innovative and entrepreneurial. It continues to secure major exhibitions that bring the best of international art to local audiences while supporting, nurturing and promoting Australian artists.



Michael Stevenson, *The gift (from 'Argonauts of the Timor Sea')*, 2004–06. Installation view at the MCA. Photograph: Jenny Carter

## HIGHLIGHTS 2011

---

- Achieved a new attendance record with over 180,000 people attending the ticketed exhibition *Annie Leibovitz: A Photographer's Life 1990–2005*
- Presented Australian artists internationally in *Tell Me Tell Me: Australian and Korean Art 1976–2011*, the first collaboration with Korea
- 80 artists were included in the 2011 exhibition program of which 66% are Australia residents.
- 28 new works were acquired into the MCA Collection
- 10,879 participants visited the MCA through the schools program from over 350 different institutions
- 116 public programs were held attracting over 9,357 participants
- Over 18 exhibiting artists talks throughout the year including Rafael Lozano-Hemmer, Michael Stevenson and Ken Unsworth
- There were over 20 performances including Brown Council's *Photo with the Artist*, Yeesoookyung and Jung Marie's *Jung Marie's Jeongga Yeesoookyung's Devotion* and Rebecca Baumann's *Improvised Smoke Device*
- Julia Peyton-Jones, Director of London's Serpentine Gallery delivered the Ann Lewis AO International Address to a fullhouse at the Sydney Opera House Drama Theatre.
- Over 19 specialist guest speakers participated in programs relevant to the exhibition program
- The MCA won the Best of Sydney award for outstanding customer service for the third year in a row
- Online content expanded through specialized microsites (*Michael Stevenson, Primavera 2011* and *Rafael Lozano-Hemmer: Recorders*)
- The MCA Online Collection was launched featuring 28 works from the MCA Collection
- Social networking increased: Facebook up by 178%, Twitter up by 166% and YouTube up by 612%.
- *Primavera 2011* was accompanied by a mobile website for smart phones
- The microsite for the *Bardayal 'Lofty' Nadjamerrek AO* exhibition was voted the 'People's Champ' in the Art category of the 2011 Pixel Arts Awards
- MCA touring reached ten different venues in every state except the Northern Territory attracting over 134,000 people
- *Digital Odyssey* with artist Craig Walsh completed the 18-month tour and 12 artist residencies across Australia stretching from Cairns to Alice Springs and Hobart
- The C3West project expanded to Southern Sydney with Angelica Mesiti's *The Begin-Again* in collaboration with Hurstville City Council attracting over 5,500 people over two nights
- Campement Urbain presented their vision *The Future of Penrith / Penrith of the Future* at a symposium held at the Penrith Regional Gallery & The Lewers Bequest and two days later at the Sydney Opera House opened by the Premier of NSW
- Six *generationnext* events were held, four at off-site venues attracting a total of 1,474 people aged 12 to 18
- The MCA gained endorsement from the NSW Institute of Teachers (NSWIT) to provide accredited teacher professional development programs
- Maintained 34 corporate relationships bringing in a total of \$767,879 of cash sponsorship.
- The MCA worked with Destination NSW as Strategic Partner for *Annie Leibovitz: A Photographer's Life 1990–2005* and *Rafael Lozano-Hemmer: Recorders* both as part of the Sydney International Art Series.

## EXHIBITION PROGRAM REVIEW 2011

With the building closed for the major redevelopment mid-year, 2011 saw the artistic programs diversify, with five new exhibition projects developed and presented, three off-site in partnership with external institutions and communities. The opportunity to produce and deliver high-quality projects in a year of major refurbishment provided new opportunities and also challenges.

2011 began with a successful program of three summer exhibitions: *Bardayal 'Lofty' Nadjamerrek AO* across Levels 1 and 2 of the MCA; *Annie Leibovitz: A Photographer's Life, 1990–2005* on Level 3 and *MCA Collection: New Acquisitions in Context 2010* on Level 4.

*Annie Leibovitz: A Photographer's Life, 1990–2005*, was the first of the Sydney International Art Series in association with *The First Emperor: China's entombed warriors* at the Art Gallery of New South Wales. The exhibition's Strategic Partner was Events NSW through the NSW Government, the Major Partner was Commonwealth Bank, Supporting Partner was Qantas and two Media Partners were Madison and the Sydney Morning Herald. *Annie Leibovitz: A Photographer's Life, 1990–2005* featured more than 200 photographs of famous public figures and personal, intimate portraits of the artist's family and friends. Annie Leibovitz, one of the most celebrated photographers of our time and arguably the most influential photographer working in the world today, selected the works which told a story of an artist's private life set against the backdrop of her public image. The exhibition attracted over 180,000 people, many first-time visitors to the MCA, and broke previous attendance records for a ticketed exhibition.



Guests at the opening of *Annie Leibovitz: A Photographer's Life, 1990–2005*

*Bardayal 'Lofty' Nadjamerrek AO*, supported by Rio Tinto and Energy Resources of Australia Ltd, was situated on Levels 1 and 2 and closed on 20 March. This exhibition focused on the life and work of a highly respected senior artist, ceremony man and traditional knowledge holder who lived and worked in the escarpment country of Western Arnhem Land. It included selections of his earliest paintings from the 1970s right through to work produced in 2010. An important aspect of the installation was the wall mural by young members of the family. A major publication accompanied the exhibition, one of the Australia Council's Contemporary Indigenous Art Series. The micro site, supported by the Myer Foundation [mca.com.au/nadjamerrek](http://mca.com.au/nadjamerrek) was voted the 'People's Champ' in the Art category of the 2011 Pixel Arts Awards, a highly competitive international on-line design competition.

*MCA Collection: New Acquisitions in Context 2010* showcased 22 of the MCA's more recent acquisitions with existing works from the MCA Collection. This was the final of the *New Acquisitions* series which has been an annual event since 2005. The final exhibition in the Level 1 & 2 Galleries was a solo project by New Zealand-born, Berlin-based artist Michael Stevenson. The artist took advantage of the impending renovations of the MCA building and removed part of the gallery walls, revealing the hidden architecture of the building. Visitors walked through exposed cavities and air conditioning ducts, and used the goods lift as the only access to the hidden back section of the show. Curated by Glenn Barkley, this was Stevenson's largest solo exhibition to date, featuring key works from his extensive practice of more than 20 years. A challenging show full of complex ideas, it complemented well the *Annie Leibovitz* exhibition.

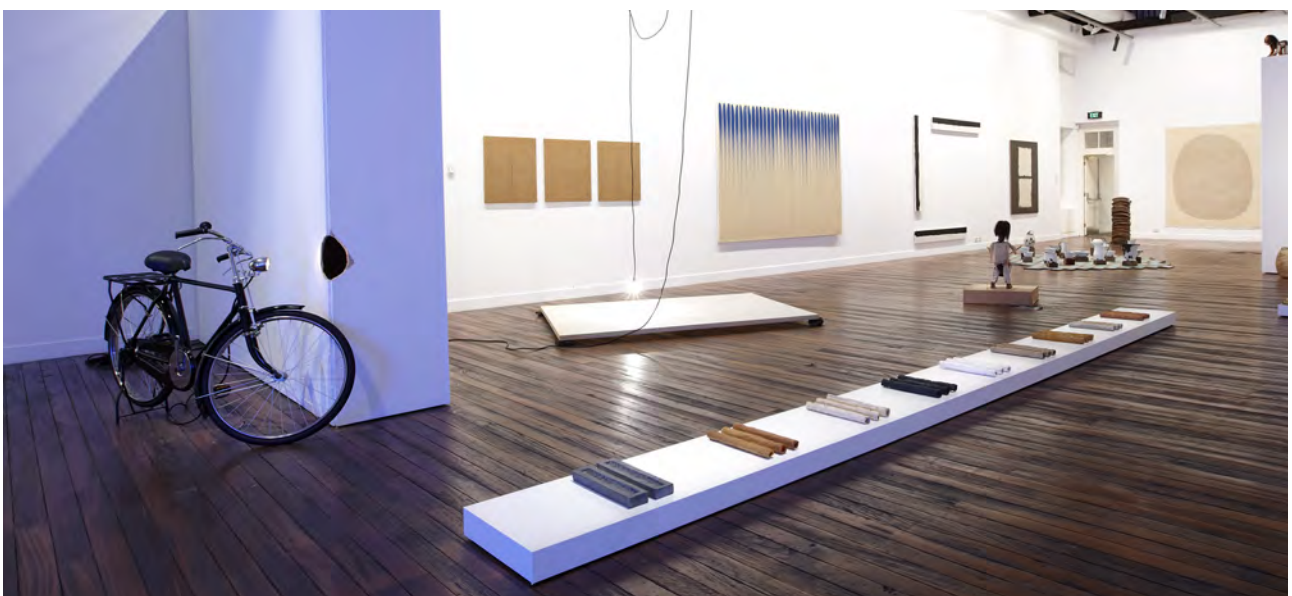


Visitors to *MCA Collection: New Acquisitions in Context 2010*. Photograph: Jenny Carter.

During the closure period from June–December 2011 the Museum presented three projects off-site. *People of the First Sunrise: Indigenous Art from Eastern Australia* (24 June–7 August 2011, presented in association with the Glasshouse Regional Gallery, Port Macquarie) was an exhibition of painting, moving image, printed works on paper, photography, sculpture and installation selected from the collections of the Museum of Contemporary Art and the Glasshouse Regional Gallery. Reflecting contemporary art and ideas of Aboriginal and Torres Strait Islanders from Eastern Australia since the late 1980s, the exhibition involved a collaboration with Aboriginal students from the North Coast Institute of TAFE / Port Macquarie under the mentorship of the MCA's Keith Munro, Curator ATSI Programs and the Glasshouse Regional Gallery. It continued the successful partnership developed in 2005 between the MCA and Glasshouse Regional Gallery aimed at strengthening relationships with the NSW midnorth coast communities, and was part of NAIDOC week 2011.

*Tell Me Tell Me: Australian and Korean Art 1976–2011* was presented at the National Art School, Darlinghurst, from 17 June to 24 August. The project represented a first-time collaboration between the Museum of Contemporary Art (MCA, Sydney) and the National Museum of Contemporary Art (NMOCA, Gwacheon, Korea) as part of the 2011 Australia-Korea Year of Friendship, marking 50 years of diplomatic relations between the two countries. The exhibition was supported by the Australian Government through the Australia-Korea Foundation and the Department of Foreign Affairs and Trade. Selected by MCA Curator Glenn Barkley and NMOCA Curator Inhye Kim, the project highlighted the historical and ongoing connections between Australian and Korean contemporary art and included significant works from the collections of both museums. The exhibition's presentation in Sydney was the first stage in a two-part cultural exchange of art and ideas. The collaboration with the National Art School Gallery also represented the MCA's first major off-site exhibition and was seen as a productive partnership with the National Art School, one of Australia's leading teaching institutions with a rich history and tradition.

*Tell Me Tell Me* took the year 1976 as a significant historical starting point for this dialogue. 1976 was the year of the second Biennale of Sydney which brought the work of important Korean artists to Sydney for the first time, it was also the year of Nam June Paik and Charlotte Moorman's visited Sydney, organised by Kaldor Art Projects. In 1976 artists in Korea and Australia were exploring conceptual, fluxus, and technological art with regional variations. *Tell Me Tell Me* reflected the development of these ideas into the present and explored the thinking of artists of those times,



Installation view of *Tell Me Tell Me: Australian and Korean Art 1976–2011* at the National Art School Gallery.

which often concerned the very nature of art making and examining art historical, conceptual and cultural overlaps between the two countries. The core of the exhibition comprised a significant collection of historical works by important artists from both countries including Nam June Paik, Marr Grounds, Stelarc, Rosalie Gascoigne, and Lee U Fan. The exhibition examined the influence of these artists on younger generations of artists such as Louise Weaver, Charlie Sofo, Christian Thompson, Beom Kim, Park Chan-Kyong and others. Inevitably visitor numbers were much lower (and the inability to promote the exhibition right outside the building did not help) but they were a record for the NAS. Many Korean groups came as a result of promotion by the Korean Cultural Attache.

The exhibition travelled to the National Museum of Contemporary Art (NMOCA), Gwacheon, Korea, where it was presented from 8 November, 2011 to 19 February, 2012. The exhibition in Korea was expanded as the spaces are significantly larger and five Australian artists travelled to install their works, present performances and participate in artists' residencies. It received very favourable reviews and visitor numbers.

The 20<sup>th</sup> *Primavera*, supported by Onitsuka Tiger, was held around The Rocks. MCA Curator Anna Davis invited five artists and three artist collectives from around Australia to create site-specific works responding to the historical location and local communities around The Rocks. The works interacted with the natural environment, the local retail, commercial and tourist infrastructure and challenged the concept of public and private through site-specific, participatory, ephemeral and performance-based work in a range of media from drawing and sculpture to installation and video. The 2011 artists were Rebecca Baumann (Western Australia); Eric Bridgeman (Queensland); Brown Council (Kelly Doley, Frances Barrett, Diana Smith, Kate Blackmore) (New South Wales); Tom O'Hern (Tasmania); Jess Olivieri and Hayley Forward with the Parachutes for Ladies (New South Wales); Keg de Souza (New South Wales); Hiromi Tango (Queensland); and Tessa Zettel & Karl Khoe (New South Wales).



Shot of Eric Bridgeman in The Rocks for *Primavera* 2011. Photograph: Jamie North

In December 2011, Mexican-Canadian artist Rafael Lozano-Hemmer embraced the challenge of being the first artist to launch the newly refurbished Level 3 spaces. *Rafael Lozano-Hemmer: Recorders* offered visitors a special preview of the redeveloped galleries from 16 December 2011 to 12 February 2012. Despite the MCA still being a building site (and the installation was arguably the most challenging ever undertaken!) visitors flocked to see the show and the year ended on a positive note.

*Recorders* was Australia's first solo exhibition by Lozano-Hemmer who is renowned for his ambitious, playful, interactive artworks that are at the intersection of architecture and performance art. He has presented his large-scale public art installations across Europe, Asia and America. His exhibition at the MCA was presented as part of the Sydney International Art Series in conjunction with the Art Gallery of NSW's Picasso exhibition. It received support from Destination NSW through the NSW Government, and Inlink.

The artworks in *Recorders* saw, heard and felt the actions of people around them, using technology to create playful yet ominous experiences. The exhibition featured 12 pieces by the artist including two new installations, *Tape Recorders* and *Voice Array* (both 2011), commissioned especially for Sydney. Lozano-Hemmer's artworks depend on the participation of visitors to exist; visitors are encouraged to become performers and leave traces of themselves, whether it is objects from their pockets, typed questions, their heartbeat, fingerprint, voice or image. Trained in physical chemistry, Lozano-Hemmer uses advanced surveillance and biometric technologies together with robotics, projections, heart rate sensors, face-recognition software and other technology to create critical and poetic platforms. In the process, the viewers become the viewed.

26 March 2012 email from a visitor, Maria Briganti to the artist Rafael Lozano-Hemmer

*I took my family, which consists of a 3 year-old, a 7 year-old, my husband, my 62 year-old mother and 70 year-old mother-in-law, to see Rafael's exhibition 'Recorders' in Sydney a couple of months ago, and it is still with us all... but more poignantly I have never seen every member of 'my family' so engaged with an exhibition. We all loved it and still talk about it.*

*We all felt so proud with our contributions to the exhibition and to be part of it, even when we had left the space; on the train home we were wondering where our flickering heart beats would be in the room.*



Visitors interacting with the art in *Rafael Lozano-Hemmer: Recorders*. Photograph: Alex Davies

## MCA ATTENDANCE BY EXHIBITION 2011

Exhibition Title	Dates	Duration (days)	Total visits	Daily visits
<b>2010 - 2011</b>				
<i>Bardayal 'Lofty' Nadjamerrek AO</i>	10 December 2010 – 20 March 2011	104	120,890	1,208
<i>Annie Leibovitz A Photographers Life: 1990-2005</i>	19 November – 26 April 2011	158	182,533	1,155
<i>MCA Collection: New Acquisitions in Context 2010</i>	10 December 2010 – 19 June 2011	192	124,841	650
<b>2011</b>				
<i>Michael Stevenson</i>	6 April – 19 June	75	68,199	909
<i>Tell Me Tell Me: Australian and Korean Art 1976-2011 (NAS Gallery, Darlinghurst)</i>	17 June – 24 August	69	7,569	131
<i>Primavera 2011: Exhibition by Young Australian Artists</i>	8 September – 13 November	68	14,423 *	222
<b>2011 - 2012</b>				
<i>Rafael Lozano-Hemmer: Recorders</i>	16 December 2011 – 12 February 2012	58	68,191	1,176

The MCA uses a digital traffic management system, Traffic Pro, to obtain attendance figures. Sensors that monitor traffic are placed throughout the Museum. This information is then transmitted to the MCA's servers for analysis. The system utilises formulas to calibrate figures to reflect real visitor movement. The system and recording equipment are monitored and regularly audited. Gallery traffic is also manually recorded by floor staff at the principal entrance to the galleries.

\*this only includes visitors who attended the Cleland Bond Store. Significant numbers will have seen the projects around The Rocks. An estimate based on daily traffic to The Rocks has been included in the total annual attendance figure.

## MCA TOURING EXHIBITIONS 2011

---

Throughout 2011, the MCA presented three separate touring projects at ten different venues in every state except the Northern Territory. The overall visitor attendance for MCA touring projects in 2011 was 49,792. Additionally, the MCA toured one project internationally, which had 84,300 visitors.

*Ricky Maynard: Portrait of a Distant Land* toured to the Ian Potter Museum of Art at the University of Melbourne from 21 May to 14 August 2011. Ricky Maynard and MCA Curator Keith Munro presented floor-talks at the Museum. The artist also participated in a panel discussion on *Contemporary Visions and Critiques of the Landscape* as part of the University of Melbourne's 'Festival of Ideas'.

*Ricky and Keith delivered a brilliant talk. The show looks wonderful."*

Joanna Bosse, Curator, Ian Potter Museum of Art, Melbourne University

The exhibition's next venue was Broken Hill Art Gallery, where it opened on 26 August and closed 9 October. Keith Munro opened the exhibition, and both he and Ricky Maynard participated in public programs.

The exhibition then travelled to Adelaide, to Tandanya National Aboriginal Cultural Institute, where it was open from 19 November 2011 to 12 February 2012. Keith Munro introduced the exhibition, and he and Ricky Maynard delivered floor-talks the following day.

*Almanac: The Gift of Ann Lewis AO*, supported by Westpac, commenced touring in 2011 and was presented at four venues. The exhibition started the year at Goulburn Regional Art Gallery, from 10 January to 6 February 2011. MCA Head of Artistic Programs, Judith Blackall, opened the exhibition, and Ann Lewis AO was present at the opening. MCA Curator Glenn Barkley delivered two floor-talks to audiences.

*It was a great partnership with a large city-based organisation...support from all the staff was welcome and helpful – in particular our team learned much from working alongside the curator and professional installation staff from the MCA.*

Jane Cush, Director, Goulburn Regional Art Gallery

The exhibition's next venue was the Australian National University Drill Hall Gallery in Canberra, where it was presented from 17 February to 3 April 2011. Elizabeth Ann Macgregor, MCA Director, opened the exhibition. Curator Glenn Barkley presented a curatorial overview, and artist Richard Dunn gave an artist talk.

*Outstanding exhibition, great to hear it is touring regional centres.*

Kimberl Pullen, visitor, Drill Hall Gallery

*Almanac* was next presented at Wollongong City Gallery from 16 April to 5 June 2011. The exhibition was opened by Glenn Barkley and Peter Fay, and Barkley presented a curatorial floor-talk to the public. Artist Jon Lewis travelled to Wollongong to deliver a floor-talk also. Due to the closure of the MCA at this time, the Museum's regular *generationnext* event was unable to be held in the MCA gallery – instead, Wollongong teenagers were offered the opportunity to engage with an aspect of the MCA's Collection. The *generationnext* event took place 2 June, with over 200 in attendance; local bands played and competitions and events were held throughout the evening.

*The exhibition helped raise the profile of our venue, particularly with young people who attended the generationnext event.*

Louise Brand, Curator, Wollongong City Gallery

The exhibition then travelled to the New England Regional Art Museum where it was presented from 18 November 2011 to 5 February 2012. Glenn Barkley opened the exhibition and delivered curatorial floor-talks to both local teachers and the general public. A forum on collecting was also organised to coincide with the exhibition.

*Primavera 2010* toured to three venues throughout 2011. The exhibition was presented at Queensland University of Technology Art Museum from 4 February to 3 April 2011, despite major flooding in Brisbane. MCA Senior Curator Rachel Kent opened the exhibition and chaired a forum discussion, *Primavera: Past, Present and Future* with *Primavera* curator Katie Dyer, and artists Julie Fragar, Jackson Slattery, Agatha Gothe-Snape and Brian Fuata. Agatha Gothe-Snape and Brian Fuata presented their performance piece, *Wrong Solo: Cruising At Primavera* (2010), at the opening and the following day.

*Primavera* then travelled to Fremantle Arts Centre from 23 July to 18 September 2011. The curator, Katie Dyer, opened the exhibition and also delivered two floor-talks. Artists Agatha Gothe-Snape and Brian Fuata performed *Wrong Solo: Cruising At Primavera* (2010) at the opening and on the following day after their floor-talk.

*Primavera is a nationally significant exhibition. It being shown here reflects Fremantle Arts Centre's growing status in the visual arts.*

Jim Cathcard, Director, Fremantle Arts Centre

*Primavera's* final venue was the Tasmanian Museum and Art Gallery where it was presented from 7 October to 20 November 2011. The curator delivered two floor-talks and led a tour for the staff of the Gallery. Artists Akira Akira and Alasdair McLuckie attended the opening and participated in public programs organised by the Gallery.



Installation view of *Ricky Maynard: Portrait of a Distant Land*. Photograph: Jenny Carter

<b>MCA Touring Program &amp; Attendances 2011</b>			
<b>Exhibition</b>	<b>Venue</b>	<b>Dates</b>	<b>Attendance</b>
<b><i>Ricky Maynard: Portrait of a Distant Land</i></b>	Ian Potter Museum of Art	21 May – 14 August 2011	4,163
	Broken Hill Art Gallery	26 August – 9 October 2011	4,235
	Tandanya National Aboriginal Cultural Institute	19 November 2011 – 12 February 2012	4,976
<b><i>Almanac: The Gift of Ann Lewis AO</i></b>	Goulburn Regional Art Gallery	10 January – 6 February 2011	448
	ANU Drill Hall Gallery	17 February – 3 April 2011	1,404
	Wollongong City Gallery	16 April – 5 June 2011	6,707
	New England Regional Art Museum	18 November 2011 – 5 February 2012	3,548
<b><i>Primavera 2010</i></b>	QUT Art Museum	4 February – 3 April 2011	7,351
	Fremantle Arts Centre	23 July – 18 September 2011	5,177
	Tasmanian Museum & Art Gallery	7 October – 20 November 2011	11,783
<b><i>Tell Me Tell Me: Australian and Korean Art 1976-2011</i></b>	National Museum of Contemporary Art, Korea	8 November 2011 – 19 February 2012	84,300
<b>TOTAL TOURING ATTENDANCE 2011</b>			<b>134,092</b>

## PUBLICATIONS AND INTERPRETATIVE MATERIAL

The MCA is committed to publishing a range of high quality visual and interpretive material to accompany exhibitions and artists' projects. These materials are planned each year to provide additional information on artists' practices, curatorial and historical contexts as well as contributing to the documentation and history of contemporary art in Australia and abroad. The MCA has a creative team in its design studio. The publications are designed to be relevant well beyond the exhibition and make a valuable contribution to the development and promotion of each artist's practice. In 2011 the MCA designed and produced two large scale, perfect bound publications; one hardback ring-binder with nine separate colour inserts; and three full colour, illustrated exhibition guides.

Additionally, the MCA received a grant from the Ian Potter Foundation to develop a pilot multimedia database, showcasing the MCA's expanding collection of contemporary Australian art. The first selection represented a cross section of current art practices and comprised 30 works from the MCA's Collection were taken from the exhibition *MCA Collection: New Acquisitions in Context 2010*, and. Making these works available online reflected the Museum's ongoing commitment to providing high quality educative and accessible resources. The pilot program was also used to trial the development of the new MCA website, which, as of June 2012, features 79 works from the Collection.



Screenshot of MCA Collection Online pilot website

Furthering the MCA's digital presence, three microsites were designed by the MCA to accompany *Michael Stevenson, Primavera 2011: Exhibition by Young Australian Artists*, and *Rafael Lozano-Hemmer: Recorders*. *Primavera 2011* was also accompanied by a mobile website. In addition, the microsite developed in 2010 to accompany *Bardayal 'Lofty' Nadjamerrek AO* was the recipient of The People's Choice Art Category for the Pixel Awards, an international competition for website design. The design team, Canvas Group, were also highly commended at the National Create Design Awards in September. The MCA's touring project *Craig Walsh: Digital Odyssey* was also accompanied by a dedicated website and blog, updated regularly by the artist and MCA staff.

The 2011 publications were (in chronological order):

*Michael Stevenson* 12 page colour exhibition guide, featuring an essay by Michael Taussig, and designed in collaboration with the artist. Gold coin donation. Print run: 5,000.

*Michael Stevenson* microsite, featuring a number of resources, both text-based and audio-visual, which provided further information about Michael Stevenson's work and artist practice. There are links to websites, exhibition catalogues, articles, videos and interviews with the artist. <http://the-universe.com.au/>

*Angelica Mesiti: The Begin-Again* 104 page paperback, colour catalogue documenting Mesiti's project for C3West, an art walk in Hurstville over two nights, 1 and 2 April 2011. Features a foreword by Elizabeth Ann Macgregor, essay by Rachel Kent (MCA Senior Curator), and a documented interview between Angelica Mesiti and Abigail Moncrieff (C3West Coordinator, 2008 - 2010). RRP\$29.95. Print run: 500.

*Tell Me Tell Me: Australian and Korean Art 1976-2011* 420 page paperback colour exhibition catalogue, featuring forewords by The Hon. Kevin Rudd, MP (Minister for Foreign Affairs and Trade, Australia) and Kim Sung-Hwan (Minister of Foreign Affairs and Trade, Republic of Korea). Prefaces by Elizabeth Ann Macgregor (MCA Director) and Soonhoon Bae (NMOCA Director). Essays by Glenn Barkley (MCA Curator) and Inhye Kim (NMOCA Curator). The catalogue is bilingual English/Korean. RRP\$45.00. Print run: 1,500.

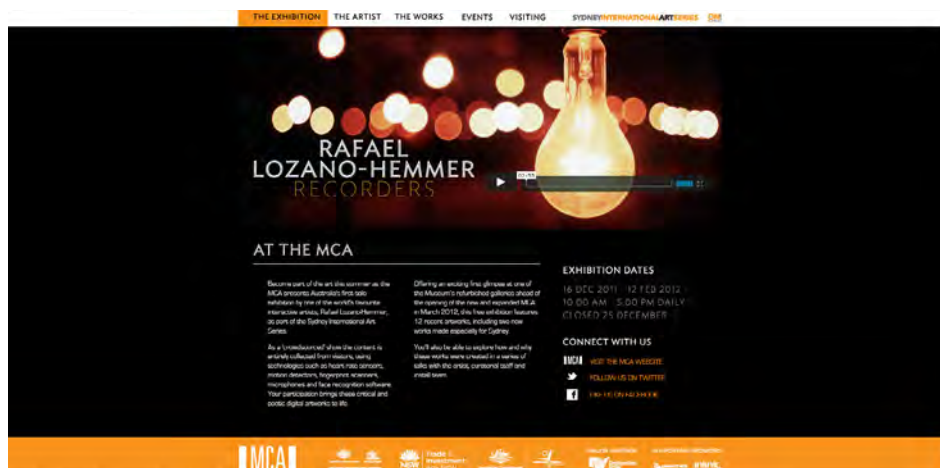
*Primavera 2011* 112 page hardback ringbinder with nine separate colour inserts. A limited edition of 150 include a zine by artist Tom O'Hern, black and white, 24 pages, text and illustration. The catalogue was published after the exhibition opening as it features photographic documentation of the opening weekend performances and events. Includes foreword by Elizabeth Ann Macgregor and an essay by Anna Davis (Curator). RRP \$34.95, with zine \$39.95. Print run: 400.

*Primavera 2011* blog, featuring a video interview with artist Tom O'Hern, location map of the offsite exhibition, a weekly 'artist challenge' inviting the public to create and submit their own artworks for competition (sponsored by Onitsuka Tiger). <http://www.pv11.com.au>

*Primavera 2011* mobile website. Designed by MCA Digital Manager Keir Winesmith and the MCA Education team, this website was formatted for smartphones, allowing visitors to walk through the Rocks experiencing the exhibition, and access further information on the artworks as they went. Free.

*Rafael Lozano-Hemmer: Recorders* 12 page colour exhibition guide, featuring an interview with Rafael Lozano-Hemmer and a message from the Premier of New South Wales, Barry O'Farrell. Free. Print run: 70,000.

*Rafael Lozano-Hemmer: Recorders* microsite, featuring video and audio interviews with the artist, photos of the works in situ at the MCA, and further information on the works in the exhibition. <http://mcarecorders.com.au/>



Screenshot of the *Rafael Lozano-Hemmer: Recorders* microsite

### *The Begin-Again*

In 2011, C3West delivered two major projects which were very different but equally effective instances of artists engaging with communities in contexts facilitated by C3West's collaboration with businesses and non-arts government organisations.

In April 2011, C3West, in collaboration with Hurstville City Council (HCC), presented Angelica Mesiti's *The Begin-Again*. Over the two evenings of 1 and 2 April, visitors to the Hurstville Central Business District enjoyed Mesiti's night art walk featuring four videos and one performance. Based on the research data commissioned by Hurstville City Council for their Community Strategic Plan (CSP), the presentation of Mesiti's art work was timed to coincide with HCC's launch of their CSP.

The five episodes of *Angelica Mesiti: The Begin-Again* – which featured a total of ninety local performers – lyrically reflected on issues articulated in the CSP research, such as concerns about high rise development, traffic congestion and cultural diversity.

*The Begin-Again* was a resounding success – attracting television, radio and print media news and arts coverage, as well as more than 5,500 visitors. Interest from social media, especially Twitter, was also significant. The project partners also considered the project a successful endeavour.

*I was very impressed with the way the art presentation reflected the issues identified by the community in the Community Strategic Plan (CSP) in novel and intriguing ways. The atmosphere of the CBD added to the ethereal vision, especially with car park performance (Parking Lot Dragon). The program not only helped people find their way around the exhibition, but added context to the performances.*

Jeffrey Tripp, Director, Hurstville City Council

*It was a unique way to be part of the community. It provided the (shopping) centre with a different way to be engaged with not only our shoppers, but also the local community in general.*

Leanne Waterfield, Marketing Manager, Westfield Hurstville

In October 2011, C3West released its publication *Angelica Mesiti: The Begin-Again*, documenting the project and featuring comprehensive photographic documentation and an essay by MCA Senior Curator Rachel Kent.



*Angelica Mesiti: The Begin-Again* live event in Hurstville's Central Business District.

## ***The Future of Penrith/Penrith of the Future***

In February 2011, Sylvie Blocher returned to Penrith for a 10-day research period for the Campement Urbain project, *The Future of Penrith/Penrith of the Future*, a C3West collaboration with Penrith Performing & Visual Arts Ltd, Penrith City Council, Penrith Panthers and Landcom.

This project began as a C3West collaboration with Penrith Panthers (called *The Future of Panthers/Panthers of the Future*), and was essentially a vision for a new way to develop a site within the city which came out of a partnership with Penrith Panthers. Penrith City Council's Director of Planning Craig Butler successfully lobbied to establish the current commissioning consortium, which specifically asked Campement Urbain to develop some planning ideas for the Penrith Train Station area.

In February Blocher interviewed more than 40 residents of the Penrith Local Government Area, and asked them all the same three questions:

1. If you were Mayor of Penrith, what would you change?
2. What is your suggestion for an annual event for the community of Penrith?
3. What is your relationship to beauty?

Blocher's social research was the basis for the design work which followed. For the next seven months, Campement Urbain worked to translate into a built form concept Penrith community's desires for the future of their city.

In October 2011, Campement Urbain presented their vision *The Future of Penrith / Penrith of the Future* at a symposium held at the Penrith Regional Gallery & The Lewers Bequest on Thursday 20 October 5.30pm-7.30pm, and two days later at the Sydney Opera House on Saturday 22 October 2011 2pm-5.30pm.

The Campement Urbain project comprised three components: a video documentary of local residents talking about Penrith and its future; critical analysis of the geography and urban design of Penrith, articulated through a visual presentation including animations of their urban design, and the proposal for the urban recalibration and reconstruction of the city centre. The design concept focused on a nominated area around the Penrith Railway Precinct. The concept was expressed within the landscape and articulated something of the community's dreams, desires, aspirations and shared histories. Importantly, the symposium was formatted as an open dialogue between the Campement Urbain collective, stakeholders, and residents of the Penrith community.

Both the Penrith Regional Gallery & The Lewers Bequest, and Sydney Opera House events were well attended. Both events were held in conjunction with the Sydney Architecture Festival. The Sydney Opera House symposium was officially listed as a key event within the Architecture festival's calendar.

70 people attended the preview of the Campement Urbain symposium held at the Penrith Regional Gallery & The Lewers Bequest. This included 40 participants in Sylvie Blocher's research, as well as the state parliament member for Penrith, Stuart Ayres, MP and Senator Marise Payne.

112 people attended the Sydney Opera House symposium on Saturday, 22 October. Attendees included Penrith-based participants in Sylvie Blocher's research, members of the architecture and contemporary art communities and it was launched by the NSW Premier and member for Western Sydney, The Hon. Barry O'Farrell.

*By engaging communities through the artistic process, to imagine a new vision for Penrith, (Campement Urbain) is giving local people the opportunity to have a greater say in the way that their own area is shaped.*

The Hon. Barry O'Farrell, Premier and Minister for Western Sydney

## **Projects in development**

### Upper Georges River project

Throughout 2011, members of the C3West team met with representatives of Campbelltown City Council to progress negotiations for the Upper Georges River project. By December 2011, a draft agreement and project brief had been agreed by the project stakeholders. This project will focus on the Airds/Bradbury area, and will aim to raise the communities' understanding of the consequences for the river of such activities as illegal dumping, arson and littering and also to create a local culture of stewardship of the river in the Airds/Bradbury area. The project will be complete by November 2012.

### Centre for Health and Innovative Partnerships

In early 2011 WSROC (Western Sydney Regional Organisation of Councils Ltd) facilitated negotiations with the Centre for Health and Innovative Partnerships (CHIP). Throughout 2011, CHIP, a state government department has been working with C3West to identify appropriate partners for a health-based project in Western Sydney.

### Eastern Creek Raceway

Throughout 2011, members of the C3West team and the Eastern Creek Raceway CEO met to develop a C3West project. Discussions continue.

### *Western Sydney Parklands Trust*

Negotiations underway

### *Newcastle Now*

In August 2011, *Newcastle Now*, the organisation representing Newcastle traders, approached C3West to discuss the potential for developing a C3West project in Newcastle. Negotiations continue.

## CRAIG WALSH: DIGITAL ODYSSEY

---

*Craig Walsh: Digital Odyssey* wrapped up in August 2011 after an 18-month tour of regional towns throughout Australia. From February 2010, Australian video artist Craig Walsh undertook a series of residencies in partnership with local councils and regional arts organisations, of between 3 to 10 weeks each. During these residencies, Walsh worked closely with regional communities to develop and present projection and photographic works responding to local stories, the surrounding landscape, and areas of cultural significance.

As well as these residencies, Walsh conducted masterclasses and mentorship programs, public talks for local residents, and workshops for local residents and school children. This provided communities in remote and regional areas with the opportunity to understand the artist's work and his intentions, and to engage and work directly with a renowned digital artist, introducing new perspectives to their local environment.

*Creating work that is relative to Australia, engaging and collaborating with remote communities was a major strength of the project. Other highlights of the project include mentorships with young regional artists, master classes and of course the public outcomes, which affect the broader community. Overall, I feel as though it is an effective model for having a major impact and influence on the communities that we spent time with.*

Craig Walsh, from an interview with Vanessa Anthea Macris, 21 November 2011

In 2011, Walsh undertook projects in Ballarat, Victoria (6 December 2010 – 2 January 2011), Hobart, Tasmania (11 February – 5 April 2011), Alice Springs, Northern Territory (25 April – 15 May 2011), and Armidale, New South Wales (13 June – 3 July 2011). At each residency, Walsh worked closely with the community to tell their stories.

In Tasmania, Walsh developed a new work, *INTENSION*, for Franklin Square, Hobart, transforming the space each night into an evocative portrait inspired by Governor Franklin, his wife Lady Jane Frnaklin and Mathinna, an Aboriginal girl who spent time at Government House with them. The work asks the viewer to consider the many untold stories that lie beneath the surface of our public monuments.

Walsh then travelled to Alice Springs in his custom-built motor-home, presenting work at the Wide Open Space festival. As part of his ongoing project *HOME*, Walsh filmed interviews with over 60 locals representing a wide cross section of the community – from children and artists to academics and parents from both Aboriginal and non-Aboriginal backgrounds. The final edited work was presented over three nights at the infamous car-park near KFC on Todd Street. This location gained national media coverage as a hot spot for crime, sparking debate about social decay in Alice Springs. *HOME* sought to counteract the negative media attention and prejudices against the town by presenting residents speaking about why Alice Springs is home to them.

In Armidale, NSW, Walsh collaborated with his partner, artist Hiromi Tango, running a series of *HOME* workshops for eleven community groups and sixty individuals. The work was presented in an empty shop front on Dangar Street over 12 nights, the portraits of Armidale locals projected onto a backdrop collage that was created by residents under the guidance of Tango. Working with Beyond Empathy, a not-for-profit organisation promoting the arts, Walsh created a large scale video work, *Just One Less*, which was installed at the car park on the corner of Markham and Dumaresq Streets over two nights. Over a hundred locals came to see the video portraits that Walsh had edited into a large scale, digital media experience, despite the freezing temperatures. Fire drums and free soup

skate park, making for a very diverse audience. Residents from Armidale were very positive in their feedback, with one gentleman emailing the MCA to request Craig's return to the town to conduct more classes for the community:

*This is the first such major project we've had up this way and it generated a lot of interest and positive response in community. It was a great event and we'd like see more of it... building skills & capacity in our communities seems to be the next step for us to take and it's not very often that we in smaller regional centres get to see projects like this or have the opportunity to develop higher end skills in digital art forms & the new technologies with the likes of Craig.*

Laszlo Szabo, resident of Armidale, NSW, 2011

Following on from Armidale, Walsh conducted masterclasses in Lennox Head, NSW and Tanawha, QLD, and also travelled to Mackay on 12 August to participate in a panel session at the Museum and Gallery Services Queensland State Conference about his experiences through the *Digital Odyssey* project.

*Well the masterclass is over, I'm still on my way home after late nights and early mornings, and I'm delirious with adrenaline! It was such a great masterclass from so many angles. The people were really great and worked and collaborated and inspired and just got on really well. The food was excellent, the venue was great, and Craig and Steve were bloody brilliant.*

Megan Marks, masterclass participant, Tanawha, Queensland, 12-14 August 2011

The project was put on hold at the end of August to allow Walsh and Tango some well-deserved time off with their toddler and new baby, born September 2011. A monograph and an exhibition of Walsh's work, including *Digital Odyssey*, is planned at the MCA in Spring 2013.

*Digital Odyssey* was supported by the Contemporary Touring Initiative through Visions of Australia, an Australian Government program, and the Visual Arts and Craft Strategy, an initiative of the Australian Government and state and territory governments, and by the Australia Council, the Australian Government's arts funding and advisory body, through the Visual Arts Board.

*Digital Odyssey* received financial assistance through Arts Queensland from art+place, the Queensland Public Art Fund, auspiced by the Queensland Art Gallery; in South Australia by the South Australian Government through Country Arts SA; in Tasmania from Ten Days on the Island in partnership with Hobart City Council; in the Northern Territory by Arts NT, and through Splendour in the Grass at the festival in Woodford, Queensland.



View of *INTENSION* for Franklin Square, Hobart, Tasmania

Residency Dates 2011	Partner Organisation
6 December 2010 – 2 January 2011	Art Gallery of Ballarat, Ballarat, VIC
11 February – 5 April	Ten Days on the Island, Hobart, TAS
25 April – 15 May	Watch This Space ARI, Alice Springs, NT
13 June – 3 July	Beyond Empathy, Armidale, NSW

Mentorships	Mentees
Ballarat, VIC	Jarrood Foote
Hobart, TAS	Raef Sawford
Alice Springs, NT	Darcy Davis
Alice Springs, NT	Miriam Pickard

Masterclass Participants	Dates	Participants
Koonya, Tasman Peninsula	21, 22 March	8 participants



View of *HOME* at the infamous car-park near KFC on Todd Street, Alice Springs, NT

## MCA COLLECTION

---

In 2011, 28 new works were acquired into the MCA Collection. Of these, 16 works were gifts through the Australian Government's Cultural Gifts Program.

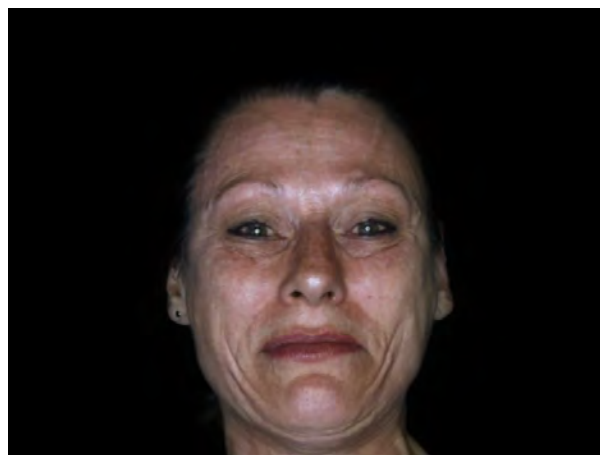
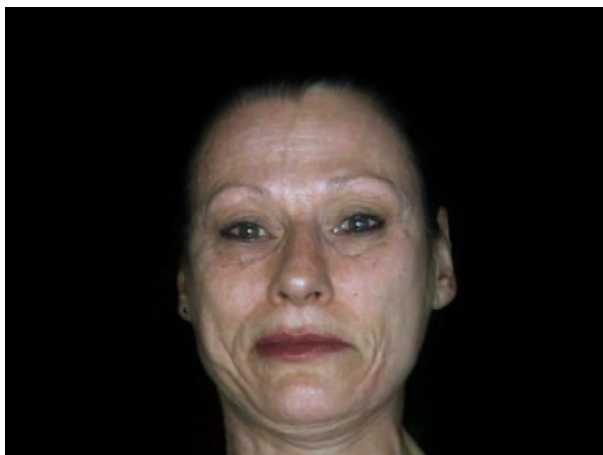
### The Andrew and Cathy Cameron Gift

Since 2008 Andrew and Cathy Cameron have supported the MCA Collection by generously funding acquisitions and donating an outstanding selection of 34 artworks in a range of media by Australian artists. The Camerons' first gift in 2008 comprised a series of seven photographic works by Julie Rrap which augmented the MCA's existing holdings of works by the artist. Andrew and Cathy Cameron also generously supported the acquisition of Ben Quilty's major painting *It was dark when ...* (2008) and two sculptural works by Hany Armanious *Philosopher's Stone and Empathy Chart* (both 2009).

In 2011 the Camerons decided to make a significant contribution to the MCA's collection of digital video works by leading and emerging Australian artists. Their gift comprises important and seminal pieces by artists such as Daniel Crooks (NZ/VIC); Shaun Gladwell (NSW); Jess MacNeil (NSW/UK); Gabriella and Silvana Mangano (VIC); Tracey Moffatt (NSW/QLD/USA); TV Moore (NSW); Julie Rrap (NSW); James Newitt (TAS) and Grant Stevens (QLD). The acquisition of these video works contributes to the MCA's unique position as a leading institution dedicated to collecting and exhibiting contemporary art, particularly video works which, over the past decade, have moved from a marginal to central position within contemporary art.

Also in 2011 Andrew and Cathy Cameron supported the acquisition of Claire Healy and Sean Cordeiro's monumental installation *Life-Span* (2009) which was first exhibited as part of the official Australian representation at the 53<sup>rd</sup> Venice Biennale in 2009. Commissioned for the Venice exhibition, the work is an ambitious, large-scale reflection on the period when video cassettes were ubiquitous in Australian households. The combined running time of these cassettes, which number 175,218, if watched one after the other, would be 60.1 years, the average human life span in 1976 – the year that the VHS was released.

The MCA gratefully acknowledges support for the Collection through funds provided by Simon and Catriona Mordant, David and Michelle Coe, Mrs Cynthia Jackson AM and the Jackson family for the purchase of artworks by Australian contemporary artists in 2011. The MCA is also deeply grateful to the generosity of artists and art collectors who have supported the MCA through donations of significant works to the collection in 2011: Andrew and Cathy Cameron, the Gascoigne Family, John Hambly and Fraser Hopkins.



Julie Rrap, *360 Degree Self-Portrait*, 2009, single-channel digital video, silent, 10:42 minutes, edition 2/3. Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Andrew and Cathy Cameron, 2011

## GIFTS

Robert Rooney	<i>Miami Street, December 1971</i> 1971	38 silver gelatin instamatic photographs, framed
Michael Stevenson	<i>Pneumatic Drill, no.44</i> 1998	pencil and graphite on paper
Peter Graham	<i>Tusk</i> 2004	oil on Belgian linen
Rosalie Gascoigne	<i>Piece to Walk Around</i> 1981	saffron thistle sticks
Shaun Gladwell	<i>Storm Sequence</i> 2000	single channel video, sound
Shaun Gladwell	<i>Apology to Roadkill (1-6)</i> 2007-2009	single channel video, sound
Daniel Crooks	<i>Static No.12 (seek stillness in movement)</i> 2009-10	single channel video, sound
TV Moore	<i>Dead Zone</i> 2003	single channel video, sound
Julie Rrap	<i>360° self portrait</i> 2009	single channel video, sound
Emily Kame Kngwar- reye	<i>Untitled (Awelye) [series of 6]</i> 1995	acrylic on paper



Daniel Crooks, *Static No.12 (seek stillness in movement)* (still), 2009-10, single-channel HD video, stereo sound. Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Andrew and Cathy Cameron, 2011. Image courtesy and © the artist

## PURCHASES

Claire Healy & Sean Cordeiro	<i>Life Span</i> 2009	VHS video tapes and cases, plastic, silicone
Christian Thompson	<i>Gamu Mambu (bloodsong)</i> 2010	single channel video, sound
Justin Trendall	<i>Darlinghurst</i> 2010	screenprint on cotton drill
Gulumbu Yunupingu	<i>Garak, The Universe</i> 2008	natural ochres on bark
Justene Williams	<i>Crutch Dance</i> 2011	3 channel digital video, 12 CRT televisions, synthetic polymer paint on wooden pallets
Ricky Swallow	<i>Caravan</i> 2008	bronze
Rebecca Baumann	<i>Automated Colour Field</i> 2011	plastic, electronics, paper
Khaled Sabsabi	<i>Naqshbandi Greenacre Engagement</i> 2011	3 channel digital video, 2 channel sound, wooden table, plastic folders with photocopies.

## JACKSON PRIMAVERA ACQUISITION FUND

Ross Manning	<i>Fixational Eye (Vertical)</i> 2011	electric fans, rope, electronics
Ross Manning	<i>Domestic Ascension</i> 2011	electric fans, rope, electronics
Brown Council	<i>What Do I Do? (1970-2009)</i> 2009	2 channel digital video installation, sound
Brown Council	<i>The One Hour Laugh</i> 2009	single-channel digital video, sound
Brown Council	<i>Work in Progress: Dawn to Dusk</i> 2010	single-channel digital video, sound

## MCA LEARNING

---

The MCA engages audiences with contemporary art by providing stimulating creative learning opportunities for all. The Creative Learning Program includes a dynamic range of learning experiences for schools, teachers, kids & families, young people adults and people with specific needs. Activities include facilitated exhibition experiences with artist educators, artist talks, international keynote lectures, holiday workshops, courses, performances, Bella workshops for people with specific needs, and festival-style peer-led events for young people. .

While the 2011 building program resulted in the temporary closure of the Museum, the MCA maintained its commitment to all audiences, providing innovative and engaging programs, resources and events both onsite and offsite.



## SCHOOLS PROGRAM

---

### School Group Visits

The MCA Schools Program offers unique learning experiences for primary and secondary students and teachers. Sessions are facilitated by MCA artist educators and involve creative activities which inspire looking and thinking about contemporary art in new ways.

The 2011 school year started off with strong school audience visitation for the *Annie Leibovitz* exhibition – over 7,000 students attended, making this the most popular solo exhibition for school visitors in the MCA's history.

The *Michael Stevenson* exhibition attracted senior secondary school students interested in learning more about conceptual art through studying this artist's practice. The MCA also continued to offer HSC students the opportunity for full day immersive learning experiences through the HSC Study Day held during *Michael Stevenson*, which provided students with a richer understanding of the artworks and engaged them in developing their skills in critical practice.

*Tell me Tell Me, Australian and Korean Art 1976-2011* attracted schools with large Korean student populations, bringing a new audience to MCA exhibitions. The gallery's location in a tertiary art school campus allowed MCA artist educators to facilitate discussion about tertiary pathways to an art career within their programs.

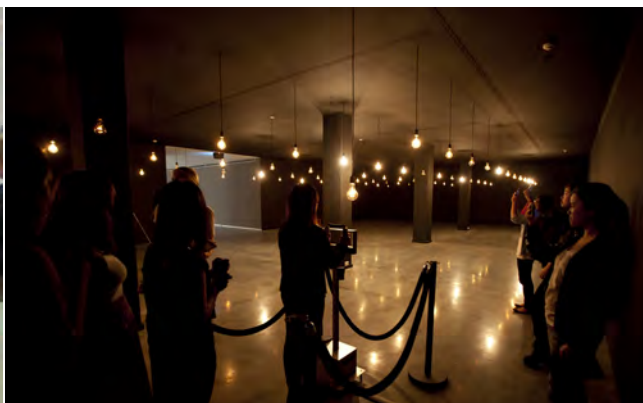
*Primavera 2011* allowed students to explore site-specific, performance and street art practices around The Rocks. A comprehensive teacher's resource was developed for this exhibition.

## Teacher Professional Development Programs

The MCA offers a number of continuing professional development opportunities for teachers, including private viewings of exhibitions, workshops and curator talks.

### Teacher workshops

The MCA provided teachers with opportunities to increase their practical art making skills through a variety of programs inspired by the media and art practice on display. During the *Annie Leibovitz* exhibition, a sell-out LOMO Photography workshop was held. Another highlight was the Casting Workshop held during *Tell me Tell Me, Australian and Korean Art 1976-2011* which took advantage of the exhibition's location in the National Art School, where teachers had access to the high quality facilities within the school's sculpture department.



Left: casting workshop held during *Tell me Tell Me, Australian and Korean Art 1976-2011*. Right: tour of *Rafael Lozano-Hemmer: Recorders* with the artist

### Teacher previews

Teacher previews are opportunities for teachers to attend private viewings of exhibitions, listen to curator talks, collect resources and network. In 2011, three teacher previews were held including two events at offsite venues. The MCA offered a weekend breakfast event for the first time during *Primavera 2011*, which allowed teachers who might not be able to make weeknight events to attend a curator talk and listen to artists discuss their work.

### NSW Institute of Teachers Endorsement

A major achievement for the Museum in 2011 was gaining endorsement from the NSW Institute of Teachers (NSWIT) to provide accredited teacher professional development programs. This endorsement recognises the high quality of MCA teacher programs and increases the desirability for teachers to attend events as accredited courses which contribute to their professional development.

### Resources

The MCA aims to open up access to the work of exhibiting artists and support teachers and students in their visits to the Museum by providing resources that provide contextual information as well as teaching ideas. MCA Learning produced a comprehensive downloadable resource for the *Primavera 2011* exhibition to support school teachers in preparing students for the offsite exhibition.

### MCA Teachers Council

The MCA Teacher Council is an advisory body, made up of leading school and tertiary art educators who provide critical feedback to the MCA on all areas of education programs and resources. During 2011 the Council was able to inform the ongoing development of programs for the National Centre for Creative Learning, while also contributing to the development of teacher programs and resources for 2011.

## KIDS AND FAMILIES PROGRAMS

---

The MCA continued to build on inter-generational experiences for families throughout 2011, offering a suite of programs to engage this sector with the changing exhibition program.

### Sunday Family Fundays

The popular and dynamic Sunday Family Fun Days continued to attract strong family attendance in 2011. Through these events, families participate in creative art-making, family-friendly guided tours and music and storytelling in the galleries. The aim of the program is to inspire participants to enjoy, explore, respond and discuss the art amongst the whole family.

### School Holiday Programs

MCA school holiday programs are designed to engage small groups of unaccompanied children with contemporary art and art making processes. Mad Mondays are short 90-minute holiday programs for two targeted age groups, ages 5-7 and ages 8-12, where participants explore their creative side through MCA Artist Educator-led sessions in the gallery. Junior Art School programs are longer holiday workshops for specific age ranges, where participants have a sustained engagement with an art making concept, strategy or technique. A highlight of Junior Art School from 2011 was the Pixellation Creations program, where participants created stop animations in response to the *Annie Leibovitz* exhibition. These were hosted on the MCA's Youtube site.



January 2011 Mad Monday session



### Art Safari

Art Safari, the MCA's program for families with pre-school aged children has continued to grow since its inception in 2010, with events sold out in advance. These 45 minute events for toddlers and carers explore the exhibition in a fun and engaging way, giving both children and parents insight to the exhibitions and inspiration for making artworks.

### SKETCH

The SKETCH Activity Journal for Kids connects children directly with contemporary artists through words and drawings. SKETCH is a limited edition publication, illustrated by commissioned artists to generate activities that relate directly to the works on display. This year, artist Bob Jenyns created issue 9 of SKETCH for the exhibition *Tell me Tell Me, Australian and Korean Art 1976-2011*.



Cover image of SKETCH

## PUBLIC PROGRAMS & INFORMAL LEARNING

---

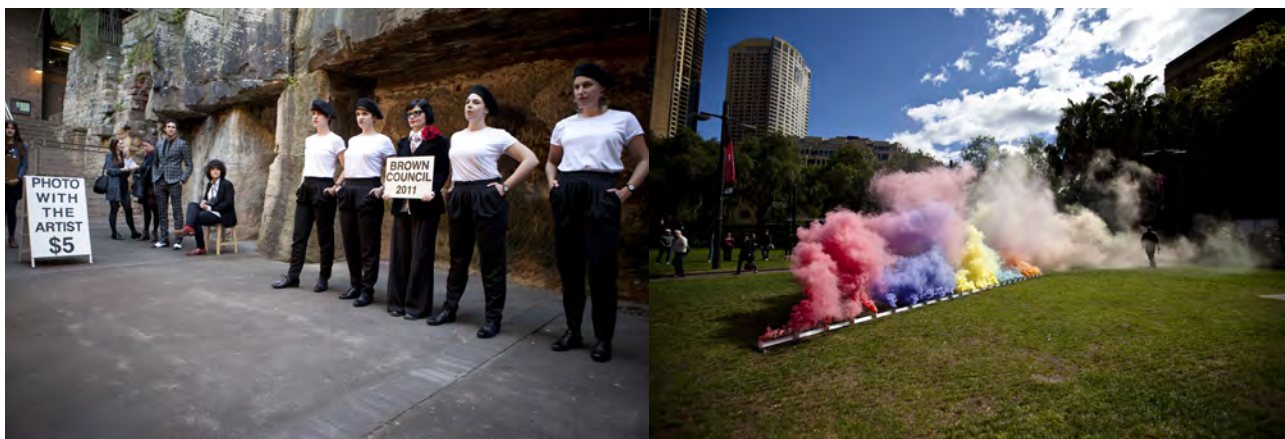
In 2011 the MCA scheduled 116 public programs which took place at the MCA for the first half of the year and then at off-site venues from June. 9,357 visitors participated in these programs. 2011 finished with a return to the MCA with the *Rafael Lozano-Hemmer: Recorders* exhibition.

Over 18 exhibiting artists spoke throughout the year including Rafael Lozano-Hemmer, Michael Stevenson and Ken Unsworth. There were over 20 performances including Brown Council's *Photo with the Artist*, Yeesoookyung and Jung Marie's *Jung Marie's Jeongga Yeesoookyung's Devotion* and Rebecca Baumann's *Improvised Smoke Device*

Artist Keg de Souza presented 'Ramble through The Rocks' as part of her work for the exhibition Primavera 2011 which involved an afternoon walking tour through The Rocks meeting with an historian and a local resident to discuss the history and displacement of the area.

Over 19 guest speakers participated in programs including rock photographer Tony Mott in *Annie Leibovitz*, economist Henry Ergas in *Michael Stevenson* and unionist and political activist Jack Munday in *Primavera 2011*.

A highlight of the year was the second Ann Lewis AO International Address given by Julia Peyton-Jones, Director London's Serpentine Gallery, in the Studio at the Sydney Opera House. The lecture was entitled *The Next Renaissance?* and looked at philanthropy in the modern age and the development of the Serpentine, a relatively small venue with a huge reputation.



*Primavera 2011* shots. Left: Brown Council's performance of *Photo With The Artist*. Right: Rebecca Baumann's *Improvised Smoke Device*. Photograph: Jamie North

Another highlight of the program was the Lloyd Rees Memorial Lecture given by artist Rafael Lozano-Hemmer entitled *Antimonuments and Subsculptures*, which looked at his recent installations in public spaces. This event was also held at the Studio at the Opera House.

Many popular MCA programs returned including the Snap & Click Seniors Photography Workshop, Going Professional, Contemporary Art 101, Dr Sketchy's Anti-Art School, Art Baby, Vicious Threads, the popular annual Zine Fair, and the Sydney Symphony Fellowship recitals,

## ACCESS

---

### Bella – Art Education for people with Specific Needs

The renowned Bella Program offers a free season of 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. Now in its 19th year, the Bella Program again drew new audiences and an enthusiastic response during 2011, with programs taking place off site due to the MCA redevelopment.

Bella Outreach offered a series of very successful 6 and 8 week practical art-making workshops at the Cerebral Palsy Alliance in Prairiewood, and at the Juniperina Juvenile Justice Centre in Lidcombe, with a final on site exhibition at each organisation.

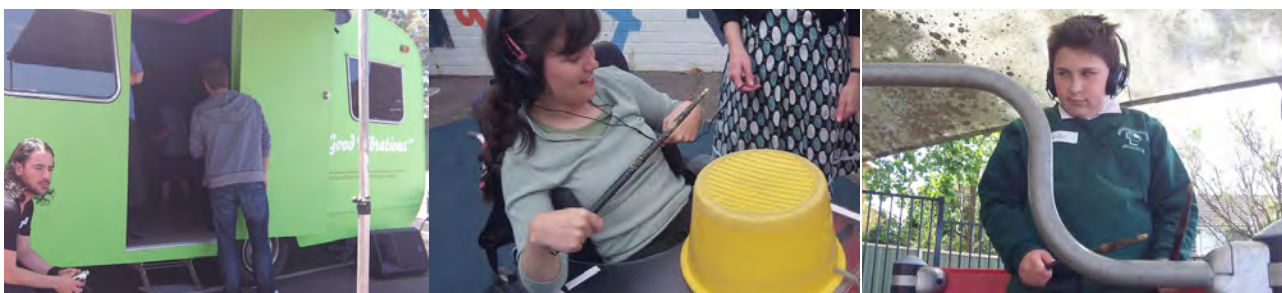


Children taking part in *Bella Outreach*

*Some residents said that they enjoyed participating in a program that was different and 'not just boring old painting'.*

Glenn Plowright, Juniperina Programs Manager

*Good Vibrations*, the MCA's touring interactive art access project, went on tour in early spring with week-long visits to schools in Bondi, Forestville and Greystanes. Working with students with special needs in a specifically created multi-sensory environment, a series of six workshops were delivered at each school as part of the program. A one week *Good Vibrations* project was delivered to Open Family Australia for young people at risk.



Children taking part in *Good Vibrations*

### Access tours and interpretation

Coinciding with International Day of People with Disability and in collaboration with the Sydney Opera House, the MCA offered AUSLAN interpretation for deaf and hearing impaired audiences at the Lloyd Rees Memorial Lecture. The lecture was delivered by Mexican-Canadian electronic artist Rafael Lozano-Hemmer and followed a free AUSLAN interpreted tour of the Opera House.

Access Tours for the vision and hearing impaired were also held for *Annie Leibovitz*.

## Special Workshops

MCA Learning was awarded a second round of funding from JPMorgan Chase to engage students with specific learning needs with artists in educational workshops.

Delivered over 5 days during July and August, the workshops involved working with a different school each day with a total of 55 students in attendance. Coinciding with the MCA's offsite exhibition *Tell Me Tell Me: Australian and Korean Art 1976 – 2011*, the workshops were led by MCA artist educator and artist Kate Scardifield and the MCA's Bella Outreach Coordinator, Susannah Thorne. Students engaged in an interactive tour of the exhibition, exploring themes and individual artworks, which provided inspiration for the practical art making activities.

The MCA continued its successful partnership with The Smith Family, Mallesons Stephen Jaques and The University of Sydney to deliver two Bella workshops for youth at risk in April and October.

## YOUTH

*generationnext* is the Museum's flagship program for young people, and is supported by the Balnaves Foundation. Despite the MCA's building closure in 2011, the events were attended by 1474 people aged 12 – 18. In comparison to the 2010 attendance figure of 1807, the result is pleasing given that, four out of six *generationnext* events were held offsite and specifically targeted new audiences in Western Sydney and South Sydney.

*generationnext* audiences were given unique offsite experiences including an exploration of Queen Street Studio's FraserStudios, Aboriginal and Pacific Islander art in the exhibition *Niu Warrior at Casula Powerhouse*, *Tell Me Tell Me: Australian and Korean Art 1976 2011* at the National Art School, and *Almanac: The Gift of Ann Lewis AO* at Wollongong City Gallery.

In the September – October 2011 school holidays, the MCA collaborated with Panthers on the Prowl in Penrith to offer two groups of ten students from Glenmore Park High School and Chifley College in Mount Druiitt, a three-day workshop experience based around the MCA's *Primavera 2011* exhibition offsite in The Rocks. Participants, who were identified by their teachers as at-risk of disengaging with their education and communities, worked with *Primavera 2011* artist Jess Olivieri to explore ideas of art in public places, and performance as a medium for public intervention and self-expression. Supported by the Campbell Edwards Trust.

In July 2011, the MCA engaged a new Youth and Programs Coordinator to develop and expand the MCA's program offering for young people. A new program of special events, hands-on activities and leadership opportunities will be launched under the banner Young Creatives.

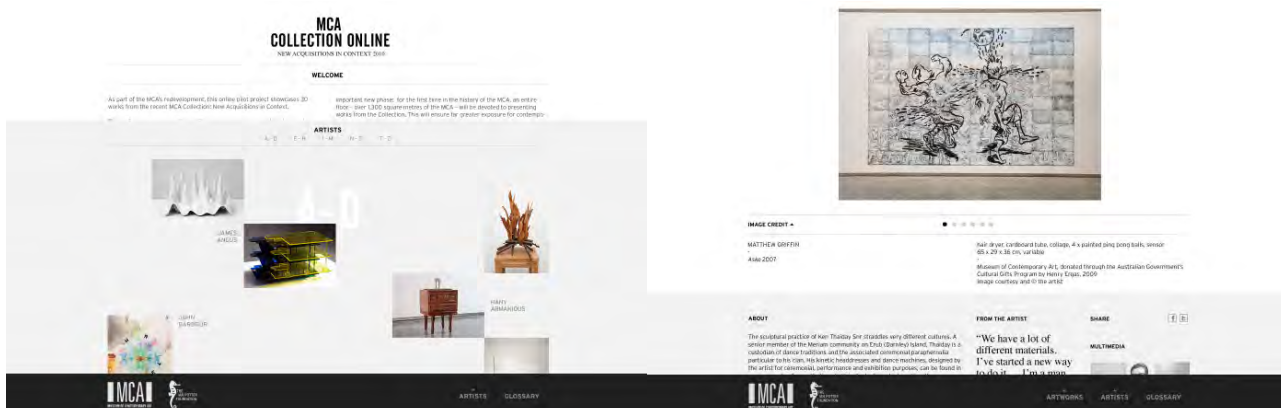


May 2011 *generationnext* event

## DIGITAL LEARNING

### MCA Online Collection

2011 marked the launch of the MCA Online Collection, featuring 28 works from the recent *MCA Collection: New Acquisitions in Context*. The site incorporates information on the artworks, artists and a range of multimedia content and educational materials. Made possible through the support of the Ian Potter Foundation, over time this resource will become a key tool for showcasing the MCA's expanding collection of contemporary Australian art.



Screenshots of MCA Collection Online pilot website

### Digital Excursions Piloting

2011 also marked the beginning of the Museum's development of its Digital Excursions program. Through the support of Online Partner Telstra Business and Technology Innovation Partner and video conferencing provider Polycom, the program, commencing in May 2012, will connect the MCA with regional and remote schools across NSW. With phased rollout planned to include interstate and international school participation in 2013, the program will bring participants who would not normally be able to visit the MCA right into its heart, connecting students with the museum's collection, exhibiting artists and museum professionals. The pilot phase included research which assessed teachers' needs in the video conferencing area as well as test sessions with select teachers across the state.

## VISITOR EXPERIENCE

For the third year running, the MCA won the Best of Sydney award for outstanding customer service – recognition of the high quality of the MCA visitor experience. The record-breaking numbers experienced during the *Annie Leibovitz* exhibition represented operational challenges for the front of house team. These challenges were met with creative solutions and were used as learning experiences to inform the development of crowd management strategies for the new building.

## Participation in MCA Learning events:

		Biennale		Biennale		Biennale	
Activity	2005	2006	2007	2008	2009	2010	2011
No of participants on Tours conducted by Volunteer Guides	3,236	4,245	4,748	6,600	6,632	5,270	6,522
No of participants in Education Groups	17,853	25,097	18,987	27,802	19,045	21,634	10,879
No of attendees at Public Programs	5,287	5,371	2,775	7,188	15,856	11,496	9,357
Totals	26,376	34,713	26,510	41,590	41,533	38,400	26, 758

## Number of events held:

		Biennale		Biennale		Biennale	
Activity	2005	2006	2007	2008	2009	2010	2011
Access Programs (incl Bella)	79	97	124	139	102	127	24
Education Group visits	1,101	1,422	1,151	1,632	1,324	1,604	1037
Lectures/Talks	45	39	79	48	38	62	30
Performances	13	9	5	8	13	14	20
Practical Workshops					7	10	10
Professional Dev (*includes Teacher events from 2009)		4	12	11	8	14	1
Special Events					8	5	19
Teachers Events	6	5	6	13	Teacher events are now included in professional development		
Youth & Family Programs	16	25	33	29	29	37	31
Totals	1,260	1,601	1,410	1,880	1,529	1,873	1,124

## FEEDBACK

### Feedback regarding MCA Formal Education;

*Hands on approach that is directly usable in the classroom, great resources, related gallery visit to connect material and conceptual practice.*

Teachers Casting Workshop participant.

### Feedback regarding MCA Access initiatives;

*The most appealing part of this program was that the MCA was willing to come out to our location and work in our client time and availability.*

Jessica Johnson, Recreational Therapist at the CPA

*The young people had a great time and I'm pretty sure they all walked away having learnt something new.*

Nejude Haddad, Administration and Volunteer Coordinator, Open Family Australia

*The benefits for our students include exposure to contemporary art and learning more about the artists and what inspired them. It also exposes them to wonderful gallery spaces and the joy of creating their own art work – which improves their self confidence.*

Margriet Shaw Taylor, St Edmunds School for Students with Special Needs

*I have a tricky class and the staff were excellent, they differentiated for the student's needs, were welcoming, had excellent rapport and the whole workshop was very successful...*

Penelope Earp, Assistant Principal, Wairoa School

### Feedback from Youth program participants;

*I think our performance was really good. We also learnt creative ways to use technology.*

*I was really good inside after I had all these compliments coming at me and Jayde for our performance."*

*I feel really good about what I achieved – like performing in public when we had nothing the day before. It's a good feeling that you can make something from nothing.*

### Feedback regarding MCA public programs;

*Your session has really stirred my imagination and this morning ideas are still popping into my head I look at fabrics and textures quite differently best I've ever spent \_ Vicious Threads – Feb 2011*

*Kate was an excellent tutor and created a very relaxed, enjoyable evening and I usually find modern art intimidating and pretentious \_ Vicious Threads – August 2011*

*Tom and Annalice were very clear and thorough teachers and answered our questions. I really learnt some new things \_ Snap & Click – March 2011*

*Well, this event is great, truly enjoy every minute. Hope MCA can organize more this type of events over the years. Thank you \_ Contemporary Art 101 – June 2011*

*I'm just writing to let you know what an amazing experience the audio described tour of Annie Leibovitz was on Sunday. The educators were extremely knowledgeable on the whole exhibition,, and did a fantastic job of bringing it to life. There is truly nothing like having the same access to an exhibition that everyone else has, and it's a credit to you and your staff that this was not just done, but done in such an outstanding way. I'm very much looking forward to the next one!  
\_ Audio Described Tour of Annie Leibovitz – Feb 2011*

The artist was amazing...and I appreciate you making it accessible with the auslan interpreter. The lecture inspired me to be bigger & bolder & expand what I do and think I can do. \_ **Lloyd Rees**  
**Lecture – Dec 2011**

Feedback regarding the MCA online collection;

*It looks fantastic – very easy to navigate too. You must be delighted! We're delighted to have been able to help you realise the project.*

Ian Potter Foundation

*It is excellent and beautifully presented*

Irene Sniatynskij, MCA Ambassador

*I love "MCA Collections Online ". Great idea, and it works very well. All the visuals and information there for anyone who is interested.*

Ginny Green, MCA Ambassador

*It's a beautiful website*

Facebook supporter

## **AWARDS**

The MCA was the recipient of a number of awards in 2011.

The Museum won Best Museum in the Best of Sydney Awards, for the third year in a row.

In addition, the microsite for *Bardayal 'Lofty' Nadjamerrek AO* won 'People's Champ' in the Art Category of the Pixel Arts Awards.

The Australia Council formally recognised the leadership of Elizabeth Ann Macgregor by awarding her the 2011 Australia Council Visual Arts Medal. Elizabeth Ann was also applauded internationally for her contribution to the visual arts by receiving an OBE. She attended the official ceremony held at Buckingham palace in the presence of Queen Elizabeth II.

## **SPONSORSHIP, DONATIONS & MARKETING**

### **Sponsorship**

In a challenging economic environment and with the Museum operating off-site for 6 months, sponsorship performed well with the MCA securing \$767,879 in cash sponsorship, significantly up from the previous year. In addition to managing a total of 34 corporate relationships, the Museum also welcomed two new corporate partners; Onitsuka Tiger and Louis Vuitton.

Non cash sponsorship continued to play an important part in the MCA's strategy with the Museum securing in-kind sponsorships valued at \$1,696,935, up on the previous year.

Much of the year was spent developing and implementing the sponsorship strategy for the redevelopment and negotiating with new sponsors for the reopening of the Museum in 2012.

## Marketing/PR

The marketing department's goals for 2011 were to support the MCA's exhibitions and public programs through imaginative and targeted marketing campaigns, to maintain MCA brand awareness during the closure period and specifically to drive visitation to the exhibitions held offsite, to further engage with its audience through social networking sites and online advertising, and to develop the Museum's rebranding including a new name and visual identity, and to commence work on the new MCA website.

A main focus for the department was to deliver the cohesive marketing strategy for *Annie Leibovitz: A Photographers Life*, the MCA's only ticketed 2010/2011 exhibition. Through Events NSW support of the exhibition, the Museum was also able to undertake a significant local and Interstate campaign including print, online and outdoor media. The exhibition closed having attracted a record number of visitors for any MCA show, both paid and free entry (184,353). Online ticketing was introduced for the first time with 5% of tickets sold over the internet. Late Nights were also held during the exhibition and received strong visitation of around 400 per night. Market research was also undertaken during these events to assist with the Late Night program planned for 2012.

Through Sydney Arts – a joint initiative between the MCA, Art Gallery of New South Wales, Historic Houses Trust and the Sydney Opera House – a printed map featuring the main cultural locations in Sydney was produced and distributed via Sydney information kiosks, visitor centres and partner and supporting arts and culture institutions. The campaign to highlight the diversity of Sydney's cultural offering was also supported by an AvantCard campaign.

Marketing campaigns were developed and implemented for the MCA's two off-site exhibitions *Tell Me Tell Me: Australian and Korean Art 1976-2011* at the National Art School and *Primavera 2011* which was presented in association with the Sydney Harbour Foreshore Authority around the Rocks.

These campaigns were developed to inform the general public that although the MCA's site was closed MCA exhibitions were still taking place, to drive our existing audiences to these exhibitions and to engage with new audiences specifically relevant to each of these new venues.

As part of the *Primavera 2011* campaign an interactive mobile site was developed for smart phones to accompany the exhibition which gave visitors information about the artists and the works and help them navigate the outdoor exhibition.

*Tell Me Tell Me* closed having attracted almost 8,000 visitors – eight times higher than the National Art School Galleries' normal attendance. *Primavera 2011* attracted almost 15,000 visitors to the Cleland Bond Store with significant additional audiences enjoying the artworks in the external locations.

An RFP was issued for the MCA's new website and Interaction Consortium was selected to develop a completely new site which would significantly expand the MCA's online presence and offering, including a dynamic range of content relating to the Museum's exhibitions, events, artists and Collection. Phase one of this work was launched in July with a pilot project to bring selected works from the MCA Collection online, which was funded by the Ian Potter Foundation.

*Rafael Lozano-Hemmer: Recordors* opened in the refurbished level 3 galleries of the MCA on 16<sup>th</sup> December and was promoted as an opportunity for a preview of the MCA's refurbished gallery spaces prior to the March 2012 reopening. A national advertising campaign in major press, culture, tourism and lifestyle publications commenced and a microsite was developed to support the exhibition and marketing campaign. Due to the interactive, digital nature of the exhibition, the marketing and PR strategy focused heavily on rich media delivery online via news portals and social media. The exhibition was part of the Sydney International Art Series and the MCA worked with Destination NSW

on a cooperative tourism marketing campaign to reinforce this message. The Museum also worked with the Art Gallery of New South Wales on joint marketing activities with their *Picasso* exhibition.

There was continued focus on social networking as a means of engaging with visitors and promoting MCA programs. Over the year the department saw significant growth in all its social networking channels including Facebook (178% growth), Twitter (166% growth), and YouTube (612% growth).

Throughout the year, major press coverage was achieved for all of the exhibitions, in particular *Annie Leibovitz: A Photographers Life* which generated unprecedented media interest. A major focus for the PR team was the MCA's redevelopment with media announcements issued for each significant stage of the process and significant coverage achieved. An international PR campaign was launched in collaboration with New York PR agency, Blue Medium. A small international advertising campaign promoting the redevelopment was undertaken in leading international art magazines and websites to support the PR campaign.

## Philanthropy

2011 was a very positive year for the Philanthropy department. The Ambassador Program gained 31 new Ambassadors, bringing the total to 318. Donations raised over \$456,500. Membership raised \$26,000 which may have been impacted by the closure of the building for the six-month period.

The capital campaign raised just under \$12 million in 2011 towards the overall \$53 million goal. The total number of donors to the capital campaign was 199. In September 2011, the MCA hosted a special fundraising dinner to celebrate the opening of the rooftop venues and raise additional funds for the project. The event was a huge success raising a total of \$241,000 through a silent auction and pledges.

The MCA continues to offer unique experiences for the Ambassador group linked to each exhibition. Other program activities include international tours and off-site visits to collectors' homes.

Throughout 2011 Ambassadors were invited to attend Art AMs, Director's Preview & Artist Dinners, seasonal openings and off-site events, including: an Art AM of *Annie Leibovitz: A Photographer's Life 1990 – 2005* exhibition, a Director's preview & Artist Dinner for the *Michael Stevenson* exhibition and *Rafael Lozano-Hemmer* exhibitions. Offsite events included a corporate collection viewing of the Goldman Sachs Collection hosted by JBWere and a private collection viewing at the home of Colin and Liz Laverty

In April 2011 the MCA held an Ambassador Art Weekend in Adelaide led by MCA Senior Curator Rachel Kent. The group attended the opening night of *Patricia Piccinini: Once upon a time* at the Art Gallery of South Australia and received a private talk from the artist the following day. The group then visited the Anne & Gordon Samstag Museum of Art at the University of South Australia to view the exhibition *Stop (the) Gap: International Indigenous art in motion* and visited the studio and home of leading Australian artists Hossein and Angela Valamanesh. MCA Ambassadors, Julian and Stephanie Grose, hosted the group for a private collection viewing one evening.

Following the success of the 2010 trip to Tasmania, the MCA hosted another successful Ambassador trip to Hobart in May 2011 accompanied again by Senior Curator Rachel Kent. Guests experienced exclusive viewings at Detached, Criterion and Bett galleries and visited the Museum of Old and New Art for an exclusive tour with curator Nicole Durling. Nicole hosted the group at dinner at The Source.

The individual giving department continued to build the Melbourne supporter base. Events held in Melbourne included two collection viewings at private residences of The Buxtons (May) and The Sutttons (Aug), and a corporate collection viewing of UBS' Australian Art Collection (Nov).

These events provided the Melbourne and Adelaide Ambassadors with an opportunity to continue relationships initiated during previous events and view exclusive private contemporary collections.

The Young Ambassador program continued to grow, with 118 new Young Ambassadors in 2011, bringing the total to 137 by the end of the year. The Young Ambassador program raised over \$182,000 in 2011 which includes the sponsorship component from Ray White.

Highlights from the 2011 Young Ambassador Program were a private viewing of Anne Wallace's new exhibition *The Shades*; the opening reception of the new Sullivan & Strumpf gallery in Waterloo; a private collection viewing at the Paulsen Residence and the first birthday celebrations of the Young Ambassador Program.

The MCA built on its strong relationships with Trusts and Foundations raising a total of \$323,229 for support of exhibitions and learning projects. Some highlights included the Balnaves Foundation continuing support of the *generationnext* program for 12-18 year olds. Campbell Edwards Trust supported education project Panthers on the Prowl and Copyright Agency Limited supported the Artist's Voice series. The Aviiid Foundation supported the Snap and Click programme that welcomed seniors as visitors and The Trust Company provided support for socially disadvantaged adults through the three-year Community Access Program.

The 2011 MCA Bella Dinner sold out again with 319 people attending the major annual fundraiser. Guest Chef was Mark Best, chef and co-owner of Marque, the Surry Hills establishment which has been named as the Vittoria Coffee Restaurant of the Year in the 2011 Good Food Guide Awards. Australian radio broadcaster and television personality Philip Clark entertained guests as Master of Ceremonies. \$244,000 was raised to support the MCA's education programs.



Ambassador and Young Ambassador events in 2011

## MCA DIRECTOR'S CIRCLE

---

Sarah Benjamin

Jane Bridge

Cathy Cameron

Anne-Marie Casey

Anna Connery

Susi Curtis

Jane Dawson

Linda Duncombe

Heather Farrer

Michele Ferguson

Erin Flaherty

Ginny Green

Christopher Hodges

Amanda Love

Elizabeth Ann Macgregor

Lisa Paulsen

Liane Rossler

Trudy Russell

Penelope Seidler

Morna Seres

Bernard Shafer

Peter Steigrad

Stewart Wallis

Jane-Marie Whiston

Rosemary White

## MCA AMBASSADORS

---

### Visionaries

Geoff Ainsworth AM  
& Vicki Ainsworth  
Neil Balnaves AO &  
Diane Balnaves  
Andrew & Cathy Cameron  
Carnegie Foundation Trust  
Sue Cato  
David & Michelle Coe  
Simon Franks  
Catriona & Simon Mordant  
The Sidney Myer Fund  
Loti Smorgon AO &  
Victor Smorgon AC  
Rachel Verghis &  
Sigurdur Arngrimsson  
Anonymous

### Innovators

John & Kate Armati  
Anita Luca Belgiorno-  
Nettis Foundation  
Sally Breen & Kate Mills  
Mr Geoff Dixon  
Dr Edward Jackson AM &  
Mrs Cynthia Jackson AM  
Phillip Keir & Sarah Benjamin  
Amanda & Andrew Love  
The Penn Foundation  
Odetta Stuikeys  
Malcolm & Lucy Turnbull  
Anonymous

### Futurists

Daniel & Danielle Besen  
Ginny & Leslie Green  
Linda Gregoriou  
Fraser Hopkins  
Matthew Howison  
Dr Colin Laverty OAM &  
Mrs Elizabeth Laverty  
Marnie Lewis-Millar  
& Bruce Millar  
Anthony & Suzanne  
Maple-Brown  
Sarah Morgan  
Tim & Dominique Olsen  
Lisa & Egil Paulsen  
John B Reid AO &  
Lynn Rainbow Reid  
Reg & Sally Richardson  
Susan Rothwell  
Carol Schwartz AM &

Alan Schwartz AM  
Penelope Seidler AM  
Sherman Foundation  
Nigel & Penelope Stewart  
Michael & Eleonora Triguboff  
Peter Vogliotti &  
Angela McHugh  
Stewart Wallis AO &  
Gwenyth Wallis

### Contemporaries

Antoinette Albert  
Yasmin & Nicholas Allen  
Philip Amery  
Aranday Foundation  
Craig Arnott & Rafael Flores  
Rosario & Jane Autore  
John & Jane Ayers  
Con Baldas  
Marn & David Baldock  
Melissa & Matthew Banks  
Tony & Tor Bannon  
Doug Bartlett  
Peter Bate & Wendy Foard  
Anthony Battaglia  
& Catie Dyce  
Julian & Annie Beaumont  
Steve & Carrie Bellotti  
Candy Bennett  
John Beresford  
Berg Family Foundation  
Teresa Biet  
Annette & William Blinco  
Bambi & Derek Blumberg  
Camilla Boyd  
Jan & Kelvin Boyd  
Roslynne Bracher AM  
Natalia Bradshaw  
Michael Bremner &  
Elizabeth Mackenzie  
Deirdre Brennan &  
David Spencer  
Hon Laurie Brereton &  
Justice Trish Kavanagh  
Jane Bridge  
Jon & Gabrielle Broome  
Dr Bruce Caldwell  
Hilary Caldwell &  
John Curran  
Robert & Janelle Cann

Anne-Marie Casey  
Nellie Castan  
Luisa Catanzaro  
Professor Duncan Chappell  
& Ms Rhonda Moore  
Leo Christie OAM &  
Marion Borgelt  
Susan Colless  
Victor & Chrissy Comino  
Anna & Garry Connery  
David Corbet  
Patrick Corrigan AM  
Lisa Corsi  
Marc-Antoine Cousin  
Andrew & Sarah Cox  
Silas & Kath Creel  
Susie & Mike Crivelli  
John Curtis AM  
Sally & Oliver Dan-Cuthbert  
Gordon Darling AC CMG  
& Marilyn Darling AC  
Suzanne Davies  
Rodney & Barbara Davis  
Sandy & Jane Dawson  
Susanne de Ferranti  
Roderick & Gillian Deane  
Fran Derwent  
Dinosaur Designs  
Beverley & Robert Dommett  
Ari & Lisa Droga  
Lyndell & Daniel Droga  
Linda Duncombe  
Paul & Saadia Durham  
Helen Eager &  
Christopher Hodges  
Jim & Lynda Eager  
Naomi Elias  
Dr David Dossetor &  
Professor Elizabeth  
Elliott AM  
Henry Ergas  
John Fairfax AO  
Dr Peter Farrell  
Heather & Marshall Farrer  
Ken & Lisa Fehily  
Michele Ferguson  
Susan Field  
Luke Fildes  
Leon Fink & Jenny Turpin

David Finlay  
Barbara Flynn  
Simon & Julie Ford  
Paul & Debra Foulkes  
Wendy & Barrie Fraser  
Judy & Jim Friend  
Richard & Jan Frolich  
Deborah Fullwood  
Eva Galambos  
Sophie Gannon  
Sam Gazal  
David & Beverley Golovsky  
Charles & Wallis Graham  
Stephen Grant &  
Bridget Pirrie  
Robert Green &  
Maria Johnson  
Stephen & Sharon Green  
Paul Greenaway OAM  
Stuart Gregor  
Fiona Griffiths  
Ian Cavit & Giovanna Gromo  
Julian & Stephanie Grose  
Julie & Garry Grossbard  
Matt Haig  
Peter Hall  
Suzanne Hampel  
& Fran Clark  
Kate Harper & Jack Whelan  
Catherine Harris AO PSM  
Angelo & Despina Hatsatouris  
Judi Hausmann  
Bruce Hawker  
Michael Hawker AM  
& Jill Hawker  
Prue & Derek Heath  
Dr Garry Helprin  
Mark Henry  
Sally & Sam Herman  
Jennifer Hershon  
Michael & Doris Hobbs  
Sandra & Peter Hofbauer  
Bee & Brendan Hopkins  
Fiona Hopkins  
Andrew L Horsley  
Amanda Howe  
Sir Barry Humphries  
John & Frances Ingham  
Diane Ipkendanz  
Peter Ivany AM &  
Sharon Ivany  
Chris Johnson &

Davina Jackson  
Gordon Jackson &  
Sheli Hersch  
Guy Jalland  
Jinah & Christian Johnston  
Erika Jumikis  
Roger & Judy Kaye  
Barry Keldoulis  
Pamela Kelly  
Russell & Donna Kennett  
Angela & David Kent  
Lesley Kernaghan  
Keith & Maureen Kerridge  
John Kiley & Eugene Silbert  
Jane Nash & John King  
Michael King  
Lisa Kinter & Abbey Proud  
Beverly & Anthony  
Knight OAM  
Darren Knight &  
Suzie Melhop  
Chris & Anne Knoblanche  
Vivien Knowles  
Doug & Sue Knox  
Kate Knox & Sarah Knox  
Simeon Kronenberg &  
Adri Valery Wens  
Christopher Kuan  
Kylie Kwong  
Ron & Rhonda Langley  
Annette Larkin  
Paula Latos-Valier  
& Biron Valier  
Michael & Alison Lawless  
Edwina Lehmann  
Walter & Elizabeth Lewin  
Christine M Liddy AO  
& David B Liddy  
Devora Lieberman &  
John Van der Wallen  
Harvey Light  
Robert & Randi Linnegar  
Campbell & Susie Lobb  
Adrian & Charlotte Mackenzie  
David Maloney &  
Erin Flaherty  
Susan Manford  
Jenny Manton  
Scott Marinchek  
Alexandra Martin  
Mary Rossi Travel  
Grant McCorquodale

Jan McDonald  
Peter McGovern AM  
& Jan McGovern  
Maxine McKew  
Tony & Fran Meagher  
Tina & Roy Melick  
Scot & Fiona Menzies  
Dominik Mersch  
Janie Michell  
Josh & Danielle Milani  
Justin Miller  
Jan Minchin  
Simon Moore  
Kingsley & Robyn Munday  
Mark & Louise Nelson  
Dr Clinton Ng  
Bill Nuttall  
Audrey Page  
Richard Paiement &  
Dr Malcolm Pike  
Geraldine Palmer  
Michael & Mary Parkinson  
Dr Timothy Pascoe  
David & Sonia Payes  
Neil & Samantha Perry  
Jonathan Phillips & Ms  
Irene Sniatynskij  
Greig Pickhaver AM  
Andy & Deirdre Plummer  
Chloe & Andrew Podgornik  
Diana Polkinghorne  
Sam Pratten  
Dr Dick Quan & Mr  
John McGrath  
Peter Reeve &  
Jaycen Fletcher  
Carolyn Rendle  
Alison Renwick  
Julian & Prue Reynolds  
Professor Colin Rhodes  
Amanda Riedel  
David Robb  
Mike & Dizzy Robinson  
Kalli & Brian Rolfe  
Alexandra Rose  
Sue Rose & Alan Segal  
Liane Rossler &  
Sam Marshall  
Rae Rothfield  
Graeme & Trudy Russell  
Jill & Gunther  
Schmidt-Lindner

Annette & Phillip Schubert  
Anna & Morry Schwartz  
Dr Ian Hill & Morna Seres  
Bernard Shafer in memory  
of Anna Shafer  
John Sharpe & Claire  
Armstrong  
Vivienne Sharpe  
Glenn & Jo Shorrock  
Gillian Simon &  
Darren Kindrachuk  
Fiona Sinclair  
Gary Singer & Geoffrey Smith  
Marilyn Sleigh &  
Raoul de Ferranti  
Christopher Snelling  
& Michael Baker  
Ezekiel Solomon AM  
Jim Sullivan & Judy Soper  
Darren J Spain  
Becky Sparks &  
James Roland  
Maisy Stapleton  
Phil Staub & Jackie Vidor  
Ross Steele AM  
Rebecca Stehli  
Peter & Suzanne Steigrad  
Tony & Josephine Sukkar  
Ursula Sullivan &  
Joanna Strumpf  
Irene Sutton  
Georgie & Alastair Taylor  
Victoria Taylor  
Peter & Maree Thomas  
Virginia Trioli  
Geoffry & Janet Underwood  
Pamela Uther  
Sandra & Leon Velik  
Isaac & Susie Wakil  
Anna Waldmann  
John S Walton AM  
David & Jenny Watson  
Jane Weatherall  
David & Kate Wenham  
Wheen Family Foundation  
Jane-Marie Whiston  
Brian & Rosemary White  
Geoff & Kathy White  
Mary Whitton  
Michael Whitworth &  
Dr Candice Bruce  
Ian Wilcox  
Neil & Jill Wilson

Ray Wilson OAM &  
James Agapitos OAM  
Virginia Wilson  
Merrill & Scott Witt  
Julia Wokes  
Justin & Annette Wright  
Vera Yakimenko  
Mark Young  
Carla Zampatti AC  
Tracy Zietsch  
Brian Zulaikha  
Anonymous (12)

As at 31 December 2011

## FINANCIAL NOTES

---

### Overview

The budget for 2011 reflected the impact of the redevelopment and the resulting interruption of commercial revenue generating activities. The budget reflected the need to retain staff for offsite exhibitions and education programs as well as to prepare for the opening of the new development in the first quarter of 2012.

The original budget deficit for 2011 was \$490,577 with forecast revenues of \$10,934,705 and expenditures of \$11,425,282. The actual performance of the MCA shows that revenues were exceeded by \$875,000 with expenditure held to a \$212,860 increase. The result was a deficit of \$180,058 which was covered by cash reserves. This was a particularly good outcome given the impact of the redevelopment.

The building development capital campaign continued throughout 2011 to secure the remaining funding of \$2.2m required for the \$53.26m project. During 2011 a further \$1,399,511 of donations were secured leaving a shortfall of \$898,985. This remaining sum can be covered through interest from donations in the event that no further donations are secured before the project is complete in the first quarter of 2012.

The first phase of the redevelopment opened in September 2011. The new roof top venues were launched with a fundraising dinner which contributed \$241,000 to the capital campaign. These new rooftop venues are part of the MCA business plan to drive additional revenues to the MCA (see Venues Report).

Invaluable core operations funding from the various levels of government continue to supply the underpinning of the MCA's financial activities with a total of \$4,215,871 being received which is 35% of operating revenues.

### Commercial activities

The impact of the building development, and the subsequent required partial closure of the Venue Hire and Retail operations, is most clearly seen in financial results from these two areas. Venue Hire profit is down from \$803,594 in 2010 to \$253,949 in 2011. This reduced profit is a result of the closure period, the need to retain staff to prepare for the new opening and the impact of the building works (cranes, noise and temporary entrances) reducing the market appeal of available venues.

Once the rooftop venues were launched in late September 2011 the level of market interest quickly improved with the venues achieving income of \$656,608 against a budgeted income of \$225,000.

Retail sales also performed above budget generating \$569,000 compared with the budgeted \$460,000. During the closure period the MCA entered into an agreement with Circelsoft (NZ) to develop a new POS system which would be specifically tailored to the MCA needs including memberships, events ticketing, e-commerce with full web integration and allowed the MCA to replace the old existing bookstore software.

There was also a loss of rental revenue (\$123,959) due to the existing tenant FJMT deciding to relocate to new premises in the CBD and the MCA being unable to lease the space whilst it was a building site.

## Commercial Activities Income & Expenditure by Year:

Venues	2003	2004	2005	2006	2007	2008	2009	2010	2011
Venue Sales Income	1,162,842	1,232,787	1,353,423	1,507,554	1,522,267	1,672,713	1,079,870	1,306,678	656,608
Venue Sales Expense	491,065	449,827	528,520	542,089	537,630	546,510	488,813	503,084	402,659
<b>Profit / (Loss)</b>	<b>671,777</b>	<b>782,960</b>	<b>824,903</b>	<b>965,465</b>	<b>984,637</b>	<b>1,126,203</b>	<b>591,057</b>	<b>803,594</b>	<b>253,949</b>
<b>Retail</b>									
Retail Sales Income	1,099,701	1,044,750	858,882	989,096	998,135	1,247,071	1,179,736	1,138,411	569,044
Retail Sales Expense	886,484	857,497	757,142	810,306	839,562	973,679	910,118	983,554	620,066
<b>Profit / (Loss)</b>	<b>213,217</b>	<b>187,253</b>	<b>101,740</b>	<b>178,790</b>	<b>158,573</b>	<b>273,392</b>	<b>269,618</b>	<b>154,857</b>	<b>-51,022</b>
<b>Total Profit (Loss)</b>	<b>884,994</b>	<b>970,213</b>	<b>926,643</b>	<b>1,144,255</b>	<b>1,143,210</b>	<b>1,399,595</b>	<b>860,675</b>	<b>958,451</b>	<b>202,927</b>

## Cost Controls

The MCA continues to meet its strategic target of maintaining Administration and Building expenditure at less than 30% of total expenditure.

## Administration and Building Expenditure:

Year	2003	2004	2005	2006	2007	2008	2009	2010	2011
Admin & Building Expenditure	2,871,190	2,790,546	2,932,097	2,911,145	3,119,422	3,257,607	3,204,068	3,479,602	3,295,586
Percentage of Budget	32%	29%	30%	28%	28%	28%	29%	29%	27%

## MCA Staffing

MCA staffing levels have stayed remarkably consistent over the last 3 years whilst delivering an increased exhibition program particularly through offsite projects and driving growing revenues. This is an excellent outcome and confirms an optimistic internal culture and a positive management strategy.

A staffing restructure was achieved within the creative learning department in preparation for the needs of the new National Centre for Creative Learning.

The position of Information Technology Services Manager was appointed to oversee the crucial technical backbone for the new MCA. A new position of Manager, Digital Media was created to oversee the implementation of new technology in preparation for the website launch and the expansion of visitor interpretation digital materials.

#### MCA Equivalent Full time Employees:

Year	2003	2004	2005	2006	2007	2008	2009	2010	2011
Perma- nent Staff	38	41	40	40	45	47	49	48	50
Casual Staff (EFT)	29	30	30	33	33	34	33	33	33
<b>Total</b>	<b>67</b>	<b>71</b>	<b>70</b>	<b>73</b>	<b>78</b>	<b>81</b>	<b>82</b>	<b>81</b>	<b>83</b>

Staff costs have shown a slight increase in percentage terms over recent years which reflect the rise in exhibition and education activities.

The growth of expenditure and average salary however demonstrates the MCA's Board and management's commitment and philosophy of investing in staff and rewarding them accordingly.

#### MCA Staff Salaries:

Year	2003	2004	2005	2006	2007	2008	2009	2010	2011
Staff Salaries permanent	2,086,154	2,206,365	2,467,778	2,492,256	2,985,866	3,166,096	3,315,639	3,509,107	3,911,566
Staff Salaries casual	899,962	990,072	893,215	882,719	978,768	1,104,905	1,052,451	1,076,611	835,524
<b>Total Salaries</b>	<b>2,986,115</b>	<b>3,196,437</b>	<b>3,360,993</b>	<b>3,374,975</b>	<b>3,964,634</b>	<b>4,271,001</b>	<b>4,368,090</b>	<b>4,585,718</b>	<b>4,747,090</b>
% of Total Expenditure	33%	33%	35%	33%	36%	36%	39%	39%	40%
<b>Average Salary</b>	<b>\$44,568</b>	<b>\$45,020</b>	<b>\$48,014</b>	<b>\$46,232</b>	<b>\$50,828</b>	<b>\$52,728</b>	<b>\$53,269</b>	<b>\$56,613</b>	<b>\$57,193</b>

#### Artistic Program investment

Artistic Programming expenditure (Exhibitions, Collection Management and Education)

Year	2003	2004	2005	2006	2007	2008	2009	2010	2011
Exhibition Exp.	3,490,217	3,746,468	4,022,519	4,219,060	4,593,588	4,715,063	4,430,905	4,688,434	4,977,884
Education Exp	348,996	431,461	406,806	612,077	532,022	684,647	660,755	715,515	786,630
<b>Total Artistic Program</b>	<b>3,839,213</b>	<b>4,177,929</b>	<b>4,429,325</b>	<b>4,831,137</b>	<b>5,125,610</b>	<b>5,399,710</b>	<b>5,091,660</b>	<b>5,403,949</b>	<b>5,764,514</b>

The following table demonstrates that the MCA invests more in these two areas than it receives in Government funding. Artistic Program expenditure represents 45% of total expenditure of the MCA whilst total Government funding from all sources including project funding is \$4,754,569. It is of concern that the gap between Government funding and Artistic Program spend continues to widen (see table below)

#### Government Funding (includes operational and project funding)

Year	2003	2004	2005	2006	2007	2008	2009	2010	2011
NSW Ministry Funding	3,005,000	3,052,050	3,005,000	3,336,800	3,298,500	3,535,000	3,530,000	3,600,000	3,510,000
Australia Council	305,000	250,000	620,750	601,888	596,766	713,038	780,256	678,910	705,871
Visions	50,000			35,000	206,000	260,600	53,700	169,158	199,000
DFAT	25,000		15,000						103,000
Other		44,444	17,002	20,000	94,000	184,041	130,389	381,596	236,698
<b>Total Government funding</b>	<b>3,380,000</b>	<b>3,346,494</b>	<b>3,657,752</b>	<b>3,993,688</b>	<b>4,195,266</b>	<b>4,692,679</b>	<b>4,494,345</b>	<b>4,829,664</b>	<b>4,754,569</b>
Artistic Program Spend	<b>3,839,213</b>	<b>4,177,929</b>	<b>4,429,325</b>	<b>4,831,137</b>	<b>5,125,610</b>	<b>5,339,710</b>	<b>5,091,660</b>	<b>5,403,949</b>	<b>5,764,514</b>
<b>Plus/ (Minus)</b>	<b>-459,213</b>	<b>-831,435</b>	<b>-771,573</b>	<b>-837,449</b>	<b>-930,344</b>	<b>-647,031</b>	<b>-597,315</b>	<b>-574,285</b>	<b>-1,009,946</b>

#### Grant Funding Detail 2011

<b>(i) Arts NSW</b>
Grants totaling \$3,510,000 [2010: \$3,600,000] were received from Arts NSW for the period from January to December 2011.
The details of the grants received are as follows:
-Grant for general running costs \$3,500,000
-Lloyd Rees lecture grant \$10,000

(ii) Australia Council
Grants totaling \$705,870 [2010: \$678,909] were received from the Australia Council for the period from January to December 2011.
The details of grants received are as follows:
-VAC KO and VAB KO Grant of \$544,870
-Grant for C3 West project \$131,000 in 2011 and \$111,000 in advance relating to 2012
-Grant for Ann Lewis lecture of \$30,000
(iii) Visions of Australia
Grants totaling \$199,000 [2010:\$169,158] were received from Visions of Australia for the period from January to December 2011. A grant of \$34,000 was also received in advance for 2012 from Visions of Australia.
The details of the grants received are as follows:
-Grant for Almanac tour of \$127,005 - \$53,005 in 2010, \$40,000 in 2011 and \$34,000 in advance relating to 2012
-Grant for Simryn Gill tour of \$59,000 - \$44,000 in 2010 and \$15,000 in 2011
-Grant for Digital Odyssey project of \$216,153 - \$72,153 in 2010 and \$144,000 in 2011
(iv) Other grants
Grants totaling \$339,698 [2010: \$381,596] were received for the period from January to December 2011.
The details of grants received are as follows:
-Ten Days on the Island grant of \$52,000 for Digital Odyssey project
-Sunshine Coast grant of \$7,000 for Digital Odyssey project
-Lismore Regional Gallery grant of \$9,200 for Digital Odyssey project
-Beyond Empathy grant of \$25,455 for Digital Odyssey project
-Art Council New Zealand grant of \$30,332 for Michael Stevenson project
-Australia-Korea Foundation grant of \$12,500 for Tell me Tell me project
-Department of Foreign Affairs grant of \$210,000 for Tell me Tell me project - \$103,000 in 2011 and \$107,000 in 2012
-Hurstville City Council grant of \$45,600 for C3 West project
-Embassy of France grant of \$2,005 for C3 West project
-Mondrian Foundation grant of \$2,606 for In the Balance project

## MCA Finance 2011 Actual result & 2012 Budget

### MCA Income:

INCOME	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012 Budget
<b>Government Sourced Income</b>												
Arts NSW	1,450,000	2,705,000	2,700,000	2,752,050	2,705,000	2,883,800	3,298,500	3,535,000	3,530,000	3,600,000	3,510,000	3,505,000
Sydney Harbour Foreshore Auth		300,000	300,000	300,000	300,000	300,000						
Australia Council	300,000	280,000	305,000	250,000	620,750	601,888	596,766	713,038	780,256	678,910	705,871	797,500
Visions			50,000			35,000	206,000	260,600	53,700	169,158	199,000	34,000
DFAT		100,000	25,000		15,000						103,000	150,000
Other Grants	250,000	33,636		44,444	17,002	20,000	94,000	184,041	130,389	381,596	236,698	165,000
<b>Total Government Sourced Inc</b>	<b>2,000,000</b>	<b>3,418,636</b>	<b>3,380,000</b>	<b>3,346,494</b>	<b>3,657,752</b>	<b>3,840,688</b>	<b>4,195,266</b>	<b>4,692,679</b>	<b>4,494,345</b>	<b>4,829,664</b>	<b>4,754,569</b>	<b>4,651,500</b>
% on total income	23%	39%	36%	34%	37%	35%	38%	38%	40%	37%	40%	32%
<b>Core Activity Income</b>												
Exhibitions and other income	172,761	146,048	323,501	134,251	95,196	304,387	213,563	351,889	278,414	1,238,024	1,471,974	303,000
Education	51,569	57,275	40,332	90,652	51,472	70,229	164,433	244,499	223,677	90,175	53,407	150,969
Telstra Sponsorship	540,000	537,000	540,000	540,000	540,000	375,000						
Sponsorship	509,630	298,306	171,579	317,283	218,796	379,905	704,531	696,366	477,382	678,737	767,879	1,387,000
Membership	28,864	22,218	26,549	32,396	22,318	24,081	24,959	26,455	25,182	86,854	70,913	110,000
Donations - general and projects	203,936	221,799	317,760	249,694	411,261	734,894	449,302	509,026	448,847	583,975	735,690	591,127
Fundraising income	142,505	77,372	118,070	128,160	182,675	213,615	226,845	202,632	278,123	262,779	225,359	344,000
<b>Tot. Core Activity Income</b>	<b>1,649,265</b>	<b>1,360,018</b>	<b>1,537,791</b>	<b>1,492,436</b>	<b>1,521,718</b>	<b>2,102,111</b>	<b>1,783,633</b>	<b>2,030,867</b>	<b>1,731,625</b>	<b>2,940,544</b>	<b>3,325,222</b>	<b>2,886,096</b>
% on total income	19%	16%	16%	15%	16%	19%	16%	17%	16%	23%	28%	20%
<b>Business Dev. Income</b>												
Venue Sales	781,804	893,536	1,162,842	1,232,787	1,353,423	1,507,554	1,522,267	1,672,713	1,079,870	1,306,678	656,608	2,696,255
Retail Sales	1,151,705	898,581	1,099,701	1,044,750	857,287	989,096	998,135	1,247,071	1,179,736	1,138,411	569,044	1,567,000
Rental	1,695,226	1,967,003	2,078,712	2,116,012	2,167,226	2,223,757	2,248,376	2,269,367	2,358,076	2,365,973	2,058,300	2,621,269
<b>Total Business Dev Income</b>	<b>3,628,735</b>	<b>3,759,120</b>	<b>4,341,255</b>	<b>4,393,549</b>	<b>4,377,936</b>	<b>4,720,407</b>	<b>4,768,778</b>	<b>5,189,151</b>	<b>4,617,682</b>	<b>4,811,062</b>	<b>3,283,952</b>	<b>6,884,524</b>
% on total income	41%	43%	46%	45%	45%	43%	43%	43%	42%	37%	28%	47%
<b>Total Operating Income</b>	<b>7,278,000</b>	<b>8,537,774</b>	<b>9,259,046</b>	<b>9,232,479</b>	<b>9,557,406</b>	<b>10,663,206</b>	<b>10,747,677</b>	<b>11,912,697</b>	<b>10,843,652</b>	<b>12,581,270</b>	<b>11,363,743</b>	<b>14,422,120</b>
<b>Non-Operating Income</b>												
Interest	25,427	102,621	145,342	149,828	215,687	232,882	261,418	288,041	236,488	284,159	386,600	180,000
Capital Grants		100,000		454,545								
Arts NSW Rental grant	573,500											
Arts NSW Storage fit out						153,000						
Other	884,864	11,506	106,255		8,554				19,441	34,256	59,461	
<b>Total Non-Operating Income</b>	<b>1,483,791</b>	<b>214,127</b>	<b>251,597</b>	<b>604,373</b>	<b>224,241</b>	<b>385,882</b>	<b>261,418</b>	<b>288,041</b>	<b>255,929</b>	<b>318,415</b>	<b>446,061</b>	<b>180,000</b>
<b>TOTAL INCOME</b>	<b>8,761,791</b>	<b>8,751,901</b>	<b>9,510,643</b>	<b>9,836,852</b>	<b>9,781,647</b>	<b>11,049,088</b>	<b>11,009,095</b>	<b>12,200,738</b>	<b>11,099,581</b>	<b>12,899,685</b>	<b>10,934,705</b>	<b>14,602,120</b>

## MCA Expenditure :

Core Activity Expenditure	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
<b>Budget</b>												
Exhibitions & Collection Mgt	2,110,350	3,391,343	3,490,217	3,746,468	4,022,519	4,219,060	4,593,588	4,715,063	4,430,905	4,688,434	4,977,884	7,312,233
Education	209,135	319,939	348,996	431,461	406,806	612,077	532,022	684,647	660,755	715,515	786,630	1,268,617
Marketing & Public Relations	620,269	700,700	656,050	709,763	654,775	750,935	853,926	1,194,836	1,053,376	1,023,760	929,364	1,118,410
Sponsorship	176,286	91,462	113,464	141,991	114,618	90,900	133,594	135,466	139,424	149,739	186,310	376,316
Fundraising	118,322	89,025	80,438	91,898	66,283	57,363	64,204	86,969	106,286	118,337	106,963	99,871
Membership & Donations	159,269	123,380	137,689	189,288	170,484	140,502	161,579	177,248	185,835	217,467	332,688	341,794
<b>Total Core Activity Exp</b>	<b>3,393,631</b>	<b>4,715,849</b>	<b>4,826,854</b>	<b>5,310,869</b>	<b>5,435,485</b>	<b>5,870,837</b>	<b>6,338,913</b>	<b>6,994,229</b>	<b>6,576,581</b>	<b>6,913,252</b>	<b>7,319,839</b>	<b>10,517,241</b>
% on total expenditure	42%	55%	53%	55%	56%	57%	57%	59%	59%	58%	61%	60%
<b>Business Dev. Expenditure</b>												
Venue Sales	401,900	406,541	491,065	449,827	528,520	542,089	537,630	546,510	488,813	503,084	402,659	728,109
Retail Sales	1,084,253	858,197	886,484	857,497	757,142	810,306	839,562	973,679	910,118	983,554	620,066	1,261,155
<b>Total Business Dev Exp</b>	<b>1,486,153</b>	<b>1,264,738</b>	<b>1,377,549</b>	<b>1,307,324</b>	<b>1,285,662</b>	<b>1,352,395</b>	<b>1,377,192</b>	<b>1,520,189</b>	<b>1,398,931</b>	<b>1,486,638</b>	<b>1,022,725</b>	<b>1,989,264</b>
% on total expenditure	18%	15%	15%	14%	13%	13%	12%	13%	12%	12%	9%	11%
<b>Adm &amp; Building Costs</b>	<b>2,703,542</b>	<b>2,644,555</b>	<b>2,871,190</b>	<b>2,790,546</b>	<b>2,932,097</b>	<b>2,911,145</b>	<b>3,119,422</b>	<b>3,257,607</b>	<b>3,204,068</b>	<b>3,479,602</b>	<b>3,295,586</b>	<b>4,328,021</b>
% on total expenditure	33%	31%	32%	29%	30%	28%	28%	28%	29%	29%	27%	25%
<b>Total Operating Exp</b>	<b>7,583,326</b>	<b>8,625,142</b>	<b>9,075,593</b>	<b>9,408,739</b>	<b>9,653,244</b>	<b>10,134,377</b>	<b>10,835,527</b>	<b>11,772,025</b>	<b>11,179,580</b>	<b>11,879,492</b>	<b>11,638,150</b>	<b>16,834,526</b>
<b>Non-Operating Exp</b>												
Rental Expense	586,800											
Storage Relocation		-	-	182,316								
Storage fit out costs						153,000						
Cap. Upgrade		-	-		53,170		283,064	31,194	20,025	33,063	78,037	
New Building One off costs											273,674	741,248
<b>Total Non-Operating Exp</b>	<b>586,800</b>			<b>182,316</b>	<b>53,170</b>	<b>153,000</b>	<b>283,064</b>	<b>31,194</b>	<b>20,025</b>	<b>33,063</b>	<b>351,711</b>	<b>741,248</b>
<b>Total Expenditure</b>	<b>8,170,126</b>	<b>8,625,142</b>	<b>9,075,593</b>	<b>9,591,055</b>	<b>9,706,414</b>	<b>10,287,377</b>	<b>11,118,591</b>	<b>11,803,219</b>	<b>11,199,605</b>	<b>11,912,555</b>	<b>11,989,861</b>	<b>17,575,773</b>
<b>Result</b>	<b>591,665</b>	<b>126,759</b>	<b>435,050</b>	<b>245,797</b>	<b>75,233</b>	<b>761,711</b>	<b>(109,496)</b>	<b>397,519</b>	<b>(100,024)</b>	<b>987,130</b>	<b>(180,058)</b>	<b>(2,973,653)</b>

Note to 2012 Budget: MCA has planned for the additional one off expenses of opening a new museum, building commissions etc and this deficit is covered by cash reserves.

## MCA Visitation 2011 :

Visitor Category	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
<b>Gallery/ Exhibition Visitors</b>	116,049	202,744	232,554	293,488	313,180	318,277	359,305	416,168	418,339	533,353	547,935	578,913	300,000*
<b>Openings/Out of Hours MCA Events</b>	16,070	13,980	36,027	10,886	7,076	3,148	5,287	5,421	2,775	7,188	15,856	11,496	7,563
<b>Total Gallery Visitors</b>	<b>132,119</b>	<b>216,724</b>	<b>268,581</b>	<b>304,374</b>	<b>320,256</b>	<b>321,425</b>	<b>364,592</b>	<b>421,589</b>	<b>421,114</b>	<b>540,541</b>	<b>563,791</b>	<b>590,409</b>	<b>307,563</b>
<b>Touring Exhibitions</b>		17,982	17,882	110,781	64,159	51,189	32,330	53,427	89,831	311,530	250,334	267,693	134,092
<b>Total - exhibition/event visitors</b>	<b>132,119</b>	<b>234,706</b>	<b>286,463</b>	<b>415,155</b>	<b>384,415</b>	<b>372,614</b>	<b>396,922</b>	<b>475,016</b>	<b>510,945</b>	<b>852,071</b>	<b>814,125</b>	<b>858,102</b>	<b>441,655</b>
<b>Other visitors</b>													
<b>Commercial Functions</b>	42,017	63,970	30,831	43,476	34,305	38,516	41,661	46,987	48,100	60,700	38,957	45,467	20,263
<b>MCA Café traffic</b>	65,000	44,246	31,566	48,500	42,744	44,000	55,133	61,023	65,855	62,453	32,924	42,230	20,854
<b>Total Other</b>	<b>107,017</b>	<b>108,216</b>	<b>62,397</b>	<b>91,976</b>	<b>77,049</b>	<b>82,516</b>	<b>96,794</b>	<b>108,010</b>	<b>113,955</b>	<b>123,153</b>	<b>71,881</b>	<b>87,697</b>	<b>41,117</b>
<b>Total Traffic</b>	<b>239,136</b>	<b>342,922</b>	<b>348,860</b>	<b>507,131</b>	<b>461,464</b>	<b>455,130</b>	<b>493,716</b>	<b>583,026</b>	<b>624,900</b>	<b>975,224</b>	<b>886,006</b>	<b>945,799</b>	<b>482,772</b>
2010 Average Daily Attendances: 1,590 Exhibition in George Street only *includes a conservative estimate of visitor numbers to the external component of Primavera in The Rocks													

MUSEUM OF CONTEMPORARY ART LIMITED (A.C.N. 003 795 517)

Annual and Financial Report  
for the year ended 31 December 2011

**Contents**

Directors' report	Page 2 to 4
Auditor's independence declaration	Page 5
Financial Statements	
Statement of comprehensive income	Page 6
Balance sheet	Page 7
Statement of changes in members' funds	Page 8
Statement of cash flows	Page 9
Notes to the financial statements	Page 10 to 19
Directors' declaration	Page 20
Independent auditor's report	Page 21 to 22

The financial statements were authorised for issue by the directors on 24 April 2012. The directors have the power to amend and reissue the financial statements.

The financial statements are presented in Australian currency.

MUSEUM OF CONTEMPORARY ART LIMITED  
ACN 063 783 517  
ABN 15 003 765 517  
(A COMPANY LIMITED BY GUARANTEE)  
148 GEORGE STREET  
SYDNEY NSW 2000 AUSTRALIA

**Directors' report**  
For the year ended 31 December 2011

The directors of the Museum of Contemporary Art Limited (MCA) present their report for the year ended 31 December 2011.

**Directors**

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

S Mordant  
L Behrendt  
L Paulsen  
S Morgan  
D Dean  
L Murdoch  
G Dixon

The following persons were appointed as directors during the year and continue in the office at the date of this report:

Rosemary Laing was appointed as director on 6 June 2011.

A Droga was appointed as directors on 14 June 2011.

Katie Page and Scott Perkins were appointed as directors on 1 July 2011.

E Macgregor was appointed as director on 1 January 2012 and continues in office at the date of this report.

S Cato, M Dwyer, and C Hams were directors from the beginning of financial year until their retirements on 9 March 2011, respectively 15 June 2011, and 1 July 2011.

**Directors' qualifications and experiences**

Director	Qualifications	Experiences
S Mordant	Chartered Accountant	Co Chief Executive of Greenhill Calburn
L Behrendt	Master of Law, Harvard	Professor of Law and Indigenous Studies, UTS
L Paulsen	Bachelor of Arts, UNSW	Art collector
S Morgan	Bachelor of Engineering (Hons), MBA, Post Dip Cont Art	Director, Corporate Finance, Grant Samuel
D Dean	Bachelor of Commerce, FCPA, FAIM	Chairman, Veolia Environment
L Murdoch	Bachelor of Arts, Philosophy Princeton University	Director, Illyria Pty Ltd
G Dixon		Chairman of the Garvan Research Foundation
R Laing	Master of Fine Arts, University of Sydney	Artist
A Droga	BA (Syd Uni), LLB (Syd Uni), LLM (Cambridge Uni)	Head of Australasia, Global Infrastructure Partners
K Page	MFA (Hons) CoFA UNSW, Grad Dip SCA, Sydney Uni	CEO, Harvey Norman
S Perkins	Bachelor of Commerce and a Bachelor of Laws	Managing Director, Head of Corp Fin, Deutsche Bank
E Macgregor	MA History of Art (Hons), Post Dip Mus and Gal Studies	Director, Museum of Contemporary Art

**Directors' responsibilities**

Director	Responsibilities
S Mordant	Chairman of the Board
L Behrendt	Chair of the MCA Indigenous Advisory Panel
L Paulsen	Chair of the Director's Circle, Ambassador recruitment
S Morgan	Member of the Finance Committee
D Dean	Chairman of the Finance Committee
L Murdoch	Member of the Board
G Dixon	Member of the Board
R Laing	Member of the Board
A Droga	Member of the Board
K Page	Member of the Board
S Perkins	Member of the Finance Committee
E Macgregor	Member of the Board

#### Directors' Meetings

The numbers of directors' meetings held in the period each director held office during the year ended 31 December 2011 and the numbers of meetings attended by each director are:

	Number Held	Number Attended
M Dwyer	1	1
S Gato	1	0
C Harris	3	2
S Mordant	6	5
L Behrendt	6	1
L Paulson	6	5
S Morgan	6	6
D Dean	6	5
L Murdoch	6	3
G Dixon	6	2
R Laing	4	3
A Droge	4	3
K Page	4	4
S Perkins	4	4

#### Description of short and long-term objectives

The MCA is focused on the promotion and presentation of contemporary art to a local, national and international audience by:

- Presenting an engaging contemporary art exhibition program with a core commitment to Australian artists
- Presenting an ongoing education program available to people of all ages encouraging an understanding and an engagement with contemporary art and contemporary art practice
- Providing an education hub offering programs for pre schoolers through to pensioners through MCA Learning
- Acting as a vehicle for community building through participation and development of local initiatives eg C3 West and its Touring Program
- Being a centre for the development of indigenous art and artists
- Being a resource and access point for delivering programs to people with special needs eg the Bella Program
- Generating financial and material resources to support and develop exhibition and education programs
- Ensuring that staff are adequately skilled and motivated to deliver the exhibition and education programs and the business of the company

#### Strategy for achieving those objectives

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

- Delivery of new facilities which will enable an increase in the quality of programs, visitor experience and profile locally, nationally and internationally
- Continued presentation of challenging and engaging exhibitions
- Continued engagement with the education sector by offering school learning programs
- Continued engagement with the wider public sector through informal education programs including artists talks, lectures and workshops. These programs included the Bella workshop for disadvantage students
- Maintaining tight expenditure controls and ensuring that revenues are sufficient for the company to carry out its business. An active engagement with a wide variety of partners, governments, corporate and individuals has been vital to ensure the company can achieve sustainability and growth
- Investment in staff training across all departments

#### Principal activities during the year and how they assisted in achieving the company's objectives

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

- Delivery of 8 contemporary art exhibitions. The museum was closed for six months for major redevelopment but managed to do two offsite projects during the closure period
- Delivery of 1,172 education events including 24 Bella workshops, 1,037 school group visits, 30 lectures/talks and 31 youth and family programs
- Securing major financial contributions from the Federal government, State government, City of Sydney and private donors toward the major redevelopment including a National Centre for Creative Learning and the refurbishment of the existing building
- Development of a business and strategic plan to create a robust financial model appropriate for the next ten years
- Launch of a new rooftop venue
- Reviewing staff performance, capabilities and requirements for the future

Operations for the year ended 31 December 2011, resulted in a deficit of \$180,058 (2010: surplus of \$97,130). The operating deficit is reconciled to the statutory results as follows:

	2011	2010
	\$	\$
Operating surplus/(deficit)	(180,058)	97,130
Gifts of works of art and acquisition fund	(1,407,750)	733,620
Capital building funding	11,681,898	35,837,325
Interest received on deposits relating to capital building funding	1,474,030	1,055,822
Write-off of leasehold improvements		(926,544)
Statutory net profit for the year	14,683,731	37,717,463

**Explanation of how the company measures its performance**

Performance indicators for the company are:

- A consistent representation of Australian content in its exhibition program of no less than 40%
- Strong visitor attendance figures and positive feedback of the visitor experience via the visitor comments book both for the exhibition and education programs
- Sustainable financial results
- Staff safety figures with low injury rates below the industry average
- Low staff turn over particularly at senior manager level

**Contribution to member on winding up**

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).

**Auditor's Independence Declaration**

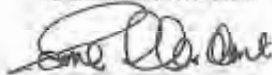
A copy of the auditor's independence declaration as required under Section 307C of the Corporations Act 2001 is set out on page 6

**Auditor**

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.

For and on behalf of the Board



S Mordam  
Chairman of the Board



D Dean  
Chairman of Finance Committee

Sydney 24 April 2012



### **Auditor's Independence Declaration**

As lead auditor for the audit of Museum of Contemporary Art Limited for the year ended 31 December 2011, 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 the audit; and
- b) no contraventions of any applicable code of professional conduct in relation to the audit.

A handwritten signature in black ink, appearing to read 'N R McConnell', is written over a faint, illegible printed name.

N R McConnell  
Partner  
PricewaterhouseCoopers

24 April 2012

**PricewaterhouseCoopers, ABN 52 780 433 757**  
Darling Park Tower 2, 201 Sussex Street, GPO BOX 2650, SYDNEY NSW 1171  
T: +61 2 8266 0000, F: +61 2 8266 9999, [www.pwc.com.au](http://www.pwc.com.au)

Liability limited by a scheme approved under Professional Standards Legislation.  
Page 5 of 22

MUSEUM OF CONTEMPORARY ART LIMITED  
 ACH 003 765 517  
 ABN 15 003 765 517  
 (A COMPANY LIMITED BY GUARANTEE)  
 140 GEORGE STREET  
 SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
 For the year ended 31 December 2011

Statement of comprehensive income  
 For the year ended 31 December 2011

	Notes	2011 \$	2010 \$
<b>Revenue (*)</b>	2	<b>24,573,583</b>	<b>80,666,662</b>
<b>Expenses</b>			
Depreciation & amortisation expenses	3	(362,824)	(412,419)
Write off of leasehold improvements	3	-	(926,544)
Employee benefits expense		(5,180,929)	(5,046,150)
Cost of goods sold	3	(366,400)	(699,226)
Exhibition & education project costs		(2,895,763)	(2,405,355)
Advertising & marketing costs		(262,411)	(387,632)
Cleaning		(150,801)	(220,155)
Other contractors & artist fees		(305,810)	(45,985)
Insurance		(148,993)	(146,105)
Electricity		(333,874)	(551,320)
Marketing & promotion		(15,428)	(19,364)
Repairs and maintenance		(188,530)	(289,187)
Security		(262,367)	(329,792)
Telephone		(108,246)	(113,745)
Travel local & overseas		(191,724)	(189,963)
Printing & stationery		(44,428)	(45,157)
Signage & display		(47,920)	(37,861)
Storage rental		(108,828)	(77,316)
Computer maintenance & consumables		(151,779)	(90,283)
Other expenses		(872,907)	(825,658)
<b>Surplus for the year</b>		<b>14,583,721</b>	<b>37,717,453</b>
Income tax expense		-	-
<b>Net surplus for the year</b>		<b>14,583,721</b>	<b>37,717,453</b>
Other comprehensive income		-	-
<b>Total comprehensive income for the year</b>		<b>14,583,721</b>	<b>37,717,453</b>

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

(\*) Revenue includes capital building fund income of \$11,881,999 which will be expended in the first half of financial year 2012.

MUSEUM OF CONTEMPORARY ART LIMITED  
 ACN 003 765 517  
 ABN 35 003 765 517  
 ( A COMPANY LIMITED BY GUARANTEE )  
 140 GEORGE STREET  
 SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
 For the year ended 31 December 2011

Balance sheet  
 As at 31 December 2011

	Notes	2011 \$	2010 \$
<b>Current assets</b>			
Cash and cash equivalents (*)	5	12,785,154	54,856,030
Trade and other receivables	6	2,308,545	3,151,793
Inventories	7	122,933	363,634
Prepayments	8	101,323	91,348
<b>Total current assets</b>		<b>15,320,955</b>	<b>58,502,806</b>
<b>Non-current assets</b>			
Property, plant and equipment	9	59,716,884	21,840,383
<b>Total non-current assets</b>		<b>59,716,884</b>	<b>21,840,383</b>
<b>Total assets</b>		<b>75,237,839</b>	<b>80,343,189</b>
<b>Current liabilities</b>			
Trade and other payables	10	3,906,245	2,535,021
Provisions	11	405,273	354,110
Income in advance	12	1,115,781	2,227,230
<b>Total current liabilities</b>		<b>5,427,299</b>	<b>5,116,370</b>
<b>Net assets</b>		<b>69,810,540</b>	<b>55,226,819</b>
<b>Members' Funds</b>			
Retained Surplus	13	69,810,540	55,226,819
<b>TOTAL MEMBERS' FUNDS</b>		<b>69,810,540</b>	<b>55,226,819</b>

The above balance sheet should be read in conjunction with the accompanying notes.

(\*) Note: Total cash includes \$8,039,397 (2010: \$28,366,895) received for the capital building funding which will be expended in the first half of financial year 2012.

MUSEUM OF CONTEMPORARY ART LIMITED  
ACN 693 765 517  
ABN 15 003 765 517  
( A COMPANY LIMITED BY GUARANTEE )  
140 GEORGE STREET  
SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
For the year ended 31 December 2011

---

Statement of changes in members' funds  
For the year ended 31 December 2011

	Notes	2011 \$	2010 \$
Total members' funds at the beginning of the financial year		55,226,819	17,509,350
Total comprehensive income for the year	13	14,583,721	37,717,453
Total members' funds at the end of the financial year		69,810,540	55,226,819

The above statement of changes in members' funds should be read in conjunction with the accompanying notes.

MUSEUM OF CONTEMPORARY ART LIMITED  
 ACN 003 765 517  
 ABN 16 003 785 517  
 (A COMPANY LIMITED BY GUARANTEE)  
 140 GEORGE STREET  
 SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
 For the year ended 31 December 2011

Statement of cash flows  
 For the year ended 31 December 2011

	Notes	2011 \$	2010 \$
<b>Cash flows from operating activities</b>			
Funding and operational receipts (inclusive of goods and services tax)		13,066,783	13,913,218
Payments to suppliers and employees (inclusive of goods and services tax)		(13,604,860)	(12,677,271)
Interest received		303,381	225,495
<b>Net cash inflow from operating activities</b>		<b>(234,696)</b>	<b>1,461,442</b>
<b>Cash flows from investing activities</b>			
Capital building funding receipts in relation to the MCA redevelopment		13,881,858	22,617,319
Interest income in relation to capital building funding		1,439,350	1,085,822
Payments for property, plant & equipment		(37,194,928)	(6,170,773)
<b>Net cash inflow(outflow) from investing activities</b>		<b>(21,873,720)</b>	<b>17,532,368</b>
<b>Net increase(decrease) in cash &amp; cash equivalents</b>		<b>(22,107,876)</b>	<b>19,193,910</b>
Cash & cash equivalents at the beginning of the year	2	34,808,020	15,702,120
<b>Cash &amp; cash equivalents at the end of the year</b>	2	<b>12,700,144</b>	<b>34,896,030</b>

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

MUSEUM OF CONTEMPORARY ART LIMITED  
ACN 003 785 517  
ABN 15 003 785 517  
( A COMPANY LIMITED BY GUARANTEE )  
140 GEORGE STREET  
SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
For the year ended 31 December 2011

## NOTES TO THE FINANCIAL STATEMENTS

### 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

#### (A) BASIS OF PREPARATION

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards- Reduced Disclosure Requirements, other authoritative pronouncements of the Australian Accounting Standards Board, Urgent Issues Group Interpretations and the Corporations Act 2001. Museum of Contemporary Art Limited is a not-for-profit entity for the purpose of preparing the financial statements.

**Compliance with Australian Accounting Standards- Reduced Disclosure Requirements**  
The financial statements of the company comply with Australian Accounting Standards- Reduced Disclosure Requirements as issued by the Australian Accounting Standards Board (AASB).

#### *New and amended standards adopted by the company*

None of the new standards and amendments to standards that are mandatory for the first time for the financial year beginning 1 January 2011 affected any of the amounts recognised in the current period or any prior period and are not likely to affect future periods.

#### *Early adoption of standards*

The company has not elected to apply any pronouncements before their operative date in the annual reporting period beginning 1 January 2011.

#### *Historical cost convention*

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

#### *Critical accounting estimates*

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

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

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

#### (B) FOREIGN CURRENCY TRANSLATION

##### *(i) Functional and presentation currency*

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

##### *(ii) Transactions and balances*

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

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

#### (C) REVENUE RECOGNITION

Revenue is 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) Sales - merchandise*

Income from sale of goods in the store is recognised when the sale transactions occurs.

##### *(ii) Donations*

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

MUSEUM OF CONTEMPORARY ART LIMITED  
ACN 003 785 517  
ABN 15 003 785 517  
( A COMPANY LIMITED BY GUARANTEE )  
140 GEORGE STREET  
SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
For the year ended 31 December 2011

---

*(iii) Government Grants*

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

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

Government grants relating to the purchase of property, plant and equipment are included in non-current liabilities as deferred income and are credited to profit or loss on a straight-line basis over the expected lives of the related assets.

*(iv) 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.

*(v) Function Room Hire*

Function Room Hire income is recognised when services are rendered.

*(vi) Rental Income*

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

*(vii) Interest Income*

Interest income is earned on term deposits and recognised using the effective interest method.

**(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 these expenses and these may also be received prior to the exhibition or other project.

**(E) IMPAIRMENT OF ASSETS**

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

**(F) EMPLOYEE BENEFITS**

*(i) Short-term obligations*

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

*(ii) Other long-term employee benefit obligations*

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

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

MUSEUM OF CONTEMPORARY ART LIMITED  
ACN 003 765 517  
ABN 15 003 765 517  
( A COMPANY LIMITED BY GUARANTEE )  
140 GEORGE STREET  
SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
For the year ended 31 December 2011

#### (G) LEASES

Leases in which a significant portion of the risks and rewards of ownership are not transferred to the company as lessee are classified as operating leases (note 20). Payments made under operating leases (net of any incentives received from the lessor) are charged to profit or loss on a straight-line basis over the period of the lease.

Lease income from operating leases where the company is a lessor is recognised in income on a straight-line basis over the lease term (note 21).

#### (H) DEPRECIATION & AMORTISATION

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

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

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

#### (I) LEASEHOLD IMPROVEMENTS

The MCA entered into 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.

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.

#### (J) WORKS OF ART

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

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

#### (K) BOOKS AND PUBLICATIONS

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

#### (L) PROPERTY, PLANT AND EQUIPMENT

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

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

#### (M) CASH AND CASH EQUIVALENTS

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

MUSEUM OF CONTEMPORARY ART LIMITED  
ACN 003 765 517  
ABN 45 003 765 517  
( A COMPANY LIMITED BY GUARANTEE )  
140 GEORGE STREET  
SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
For the year ended 31 December 2011

---

#### (N) INVENTORIES

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

#### (O) TRADE RECEIVABLES

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

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off by reducing the carrying amount directly within other expenses. An allowance account (provision for impairment of trade receivables) is used when there is objective evidence that the company will not be able to collect all amounts due according to the original terms of receivables. Significant financial difficulties of the debtor, probability that the debtor will enter bankruptcy or financial reorganisation, and default or delinquency in payments (more than 30 days overdue) are considered indicators that the trade receivable is impaired. The amount of the impairment allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate. Cash flows relating to short-term receivables are not discounted if the effect of discounting is immaterial.

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

#### (P) TRADE AND OTHER PAYABLES

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

#### (Q) BORROWINGS

The MCA has no outstanding loans payable to any parties for the 2011 financial year.

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

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

#### (S) OTHER FINANCIAL ASSETS

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

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They arise when the company provides goods or services directly to a debtor with no intention of selling the receivable. They are included in current assets, except for those with maturities greater than 12 months after the balance sheet date which are classified as non-current assets. Loans and receivables are included in receivables in the balance sheet (note 6).

#### (T) GOODS AND SERVICES TAX (GST)

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

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

MUSEUM OF CONTEMPORARY ART LIMITED  
ACN 003 765 517  
ABN 16 003 765 517  
(A COMPANY LIMITED BY GUARANTEE)  
140 GEORGE STREET  
SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
For the year ended 31 December 2011

## 2 REVENUE

	Notes	2011 \$	2010 \$
<b>Revenue</b>			
Sales - Merchandise	18	569,044	1,138,411
Other Revenue:			
Membership income		70,913	86,884
Grants:			
Arts NSW	17(i)	3,510,000	3,600,000
Australia Council	17(ii)	705,870	878,909
Visions of Australia	17(iii)	189,000	189,158
Other	17(iv)	339,688	381,596
Sponsorship		767,879	678,737
Donations		735,890	583,975
Education income		53,407	90,175
Entrance fees		1,451,179	1,151,827
Function room hire		656,808	1,306,677
Fundraising events		225,359	262,779
Rent received		2,058,301	2,365,673
Other		80,256	120,455
		<b>11,423,204</b>	<b>12,615,526</b>
<b>Revenue from outside the operating activities</b>			
Interest received		386,600	284,159
Acquisition fund		165,000	229,000
Gifts of works of art		1,252,750	504,620
Capital building funding		11,881,999	35,837,325
Interest received on deposits relating to capital building funding		1,474,030	1,035,922
		<b>15,150,379</b>	<b>37,941,026</b>
		<b>26,573,583</b>	<b>50,556,552</b>

## 3 EXPENSES

Surplus for the year includes the following specific net gains and expenses:

	Notes	2011 \$	2010 \$
<b>Expenses</b>			
Cost of goods sold		366,400	659,228
Depreciation			
Plant & Equipment		106,665	90,199
Furniture & Fittings		83,291	74,884
Computer Equipment		65,313	116,689
Motor Vehicle		27,700	27,700
<b>Total depreciation</b>		<b>282,975</b>	<b>309,478</b>
Amortisation			
Leasehold improvements		69,849	102,941
Write-off of leasehold improvements		-	926,544
Other provisions			
Employee entitlements		78,797	105,292
Stock write-down and obsolescence		-	87,389
<b>Total other provisions</b>		<b>78,797</b>	<b>192,681</b>

MUSEUM OF CONTEMPORARY ART LIMITED  
 ACN 003 765 317  
 ABN 15 003 765 317  
 ( A COMPANY LIMITED BY GUARANTEE )  
 146 GEORGE STREET  
 SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
 For the year ended 31 December 2013

#### 4 INCOME TAX

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

#### 5 CURRENT ASSETS - CASH AND CASH EQUIVALENTS

	Notes	2013 \$	2012 \$
Cash on hand		2,000	5,500
Cash at bank:			
Cheque account - Operation		670,724	1,374,781
Cheque account - Donation		33,476	75,800
Cash Management Fund and Term Deposit		4,030,612	5,061,656
Capital Building Fund Account (*)		6,039,397	28,366,695
Belinda Jackson Acquisition Fund		11,945	11,398
		<b>12,788,154</b>	<b>34,896,030</b>

(\*) Capital building funding account includes grant and donations which were received in advance for the capital building project. These funds will be expended in the first half of financial year 2012.

#### 6 CURRENT ASSETS - TRADE AND OTHER RECEIVABLES

Trade Receivables	547,090	2,883,990
Other Receivables (*)	1,961,455	267,804
	<b>2,508,545</b>	<b>3,151,794</b>

(\*) These amounts generally arise from transactions outside the usual operation activities of the company.

#### 7 CURRENT ASSETS - INVENTORIES

Finished goods	1(N)	226,454	460,155
Less: Provision for Stock Write-down		(93,299)	(93,299)
Less: Provision for Stock Obsolescence		(12,222)	(12,222)
		<b>122,933</b>	<b>354,634</b>

#### 8 CURRENT ASSETS - PREPAYMENTS

Other	101,323	91,348
	<b>101,323</b>	<b>91,348</b>

MUSEUM OF CONTEMPORARY ART LIMITED  
ACN 063 765 517  
ABN 15 003 765 517  
(A COMPANY LIMITED BY GUARANTEE)  
140 GEORGE STREET  
SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
For the year ended 31 December 2011

9 NON-CURRENT ASSETS - PROPERTY, PLANT & EQUIPMENT

	Notes	2011 \$	2010 \$
Leasehold Improvements, at cost - (see note 1 below)	1(I)	624,510	579,398
Less: Accumulated Depreciation	1(H)	(509,548)	(439,099)
<b>Net Book Value</b>		<b>114,962</b>	<b>139,699</b>
Plant & Equipment, at cost		428,070	552,062
Less: Accumulated Depreciation		(258,271)	(659,747)
<b>Net Book Value</b>		<b>169,799</b>	<b>192,315</b>
Works of Art, at cost	1(J)	12,994,764	11,568,106
Less: Accumulated Depreciation	1(H)	-	-
<b>Net Book Value</b>		<b>12,994,764</b>	<b>11,568,106</b>
Books & Publications, at cost	1(K)	113,822	113,822
Less: Accumulated Depreciation	1(H)	(113,822)	(113,822)
<b>Net Book Value</b>		<b>-</b>	<b>-</b>
Furniture & Fittings, at cost		928,710	748,768
Less: Accumulated Depreciation		(523,135)	(476,651)
<b>Net Book Value</b>		<b>405,575</b>	<b>272,117</b>
Computer Equipment, at cost		205,898	836,715
Less: Accumulated Depreciation		(205,462)	(435,946)
<b>Net Book Value</b>		<b>436</b>	<b>102,669</b>
Motor Vehicle, at cost		138,533	138,533
Less: Accumulated Depreciation		(74,127)	(46,431)
<b>Net Book Value</b>		<b>64,406</b>	<b>92,102</b>
PP & E - Building Development - capital works in-progress		45,881,066	9,472,785
<b>Net Book Value</b>		<b>45,881,066</b>	<b>9,472,785</b>
<b>TOTAL PROPERTY, PLANT &amp; EQUIPMENT</b>		<b>59,716,884</b>	<b>21,840,383</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 2011	139,699	192,315	11,568,106	-	272,107	102,669	92,102	9,472,785	21,840,383
Additions	45,112	79,449	1,426,658	-	216,745	53,080	-	36,408,281	38,229,325
Write off	-	-	-	-	-	-	-	-	-
Disposal	-	-	-	-	-	-	-	-	-
Depreciation/Amortisation expense	(69,849)	(106,665)	-	-	(83,291)	(50,313)	(27,700)	-	(332,924)
Carrying amount at 31 December 2011	114,962	165,899	12,994,764	-	405,575	80,435	64,396	45,881,066	59,716,884

MUSEUM OF CONTEMPORARY ART LIMITED  
ACN 003 765 517  
ABN 15 003 765 517  
[A COMPANY LIMITED BY GUARANTEE]  
146 GEORGE STREET  
SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
For the year ended 31 December 2011

10 CURRENT LIABILITIES - TRADE AND OTHER PAYABLES

	Notes	2011 \$	2010 \$
Trade Payables		462,407	712,846
Other Payables		916,191	358,968
Building Development costs - accrual		2,275,274	1,240,478
Provision for annual leave		252,373	224,729
		<b>3,906,245</b>	<b>2,536,021</b>

11 CURRENT LIABILITIES - PROVISIONS

	Notes	2011 \$	2010 \$
Provision for sponsor benefits		10,000	10,000
Provision for long service leave	1(G)	395,273	344,119
		<b>405,273</b>	<b>354,119</b>

Employee numbers

	Notes	2011	2010
Average number of employees during the financial year		78	81

12 CURRENT LIABILITIES - INCOME IN ADVANCE

	Notes	2011 \$	2010 \$
Income in Advance		898,192	322,230
Income in Advance - government grant	1(I)	419,589	1,905,000
		<b>1,317,781</b>	<b>2,227,230</b>

13 RETAINED SURPLUS

Retained Surplus

	Notes	2011 \$	2010 \$
Retained surplus at the beginning of the financial year		55,226,819	17,509,366
Total comprehensive income for the year	(*)	14,583,721	37,717,453
Retained surplus at the end of the financial year	(**)	<b>69,810,540</b>	<b>55,226,819</b>

Note

(\*) The following amounts were included in total comprehensive income for the year:

- Gifts of works of art and acquisition fund	1,467,750	733,620
- Capital building funding and interest on the funds	13,350,029	36,923,247
- Write off of leasehold improvements	-	(926,544)

(\*\*) The following amounts were included in retained earnings at the end of the financial year:

- Unspent capital building funding	8,039,337	28,366,886
- Forgiveness of loans	1(R) 6,565,390	6,565,390
- Gifts of works of art to the Collection	1(J) 9,779,003	8,371,253

14 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: S Mordant, L Behrendt, L Paulsen, S Morgan, D Dean, L Murdoch and G Dixon. R Living was appointed as a director on 6 June 2011. A Droga was appointed as a director on 14 June 2011. K Page and S Perkins were appointed as directors on 1 July 2011. E Macgregor was appointed as director on 5 January 2011. S Cato, M Dwyer and C Harris who were directors until their retirements on 9 March 2011, 15 June 2011 and 1 July 2011 respectively.

(b) Key management personnel

Key management personnel compensation for the years ended 31 December 2011 and 2010 is set out below. The key management personnel are all the directors of the company and the six executives with the greatest authority for the strategic direction and management of the company.

	Total (\$)
2011	784,226
2010	716,653

There were no other transactions with key management personnel during the year ended 31 December 2011 (2010: nil).

MUSEUM OF CONTEMPORARY ART LIMITED  
 ACN 003 765 517  
 ABN 15 003 765 517  
 ( A COMPANY LIMITED BY GUARANTEE )  
 148 GEORGE STREET  
 SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
 For the year ended 31 December 2011

#### 15 ECONOMIC DEPENDENCY

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

#### 16 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.

#### 17 GRANTS

##### (i) Arts NSW

Grants totalling \$2,510,000 (2010: \$3,500,000) were received from Arts NSW for the period from January to December 2011.

The details of the grants received are as follows:

- Grant for general running costs \$3,500,000
- Lloyd Rees lecture grant \$10,000

##### (ii) Australia Council

Grants totalling \$705,870 (2010: \$678,999) were received from the Australia Council for the period from January to December 2011. A grant of \$385,589 was received in advance from Australia Council for 2012.

The details of grants received are as follows:

- VAC KO and VAB KO Grant of \$544,870
- Grant for C3 West project \$131,000 in 2011 and \$111,000 in advance relating to 2012
- Grant for Ann Lewis lecture of \$30,000

##### (iii) Visions of Australia

Grants totalling \$199,000 (2010: \$169,158) were received from Visions of Australia for the period from January to December 2011. A grant of \$34,000 was also received in advance for 2012 from Visions of Australia.

The details of the grants received are as follows:

- Grant for Almanac tour of \$127,005 - \$53,005 in 2010, \$40,000 in 2011 and \$34,000 in advance relating to 2012
- Grant for Simryn Gill tour of \$59,000 - \$44,000 in 2010 and \$15,000 in 2011
- Grant for Digital Odyssey project of \$216,153 - \$72,153 in 2010 and \$144,000 in 2011

##### (iv) Other grants

Grants totalling \$339,698 (2010: \$361,598) were received for the period from January to December 2011.

The details of grants received are as follows:

- Ten Days on the Island grant of \$52,000 for Digital Odyssey project
- Sunshine Coast grant of \$7,000 for Digital Odyssey project
- Lismore Regional Gallery grant of \$9,200 for Digital Odyssey project
- Beyond Empathy grant of \$25,455 for Digital Odyssey project
- Arts Council New Zealand grant of \$30,332 for Michael Stevenson project
- Australia-Korea Foundation grant of \$12,500 for Tell me Tell me project
- Department of Foreign Affairs grant of \$210,000 for Tell me Tell me project - \$103,000 in 2011 and \$107,000 in 2012
- Hurstville City Council grant of \$45,800 for C3 West project
- Embassy of France grant of \$2,005 for C3 West project
- Mondrian Foundation grant of \$2,606 for In the Balance project
- Ian Potter grant of \$50,000 for Collection online project

#### 18 TRADING ACCOUNT

	2011	2010
	\$	\$
Sales - Merchandise	369,044	1,138,411
Less: Cost of Goods Sold	(366,400)	(639,228)
<b>Gross Profit</b>	<b>202,644</b>	<b>479,183</b>

#### 19 CONTINGENT LIABILITIES

The company does not have any contingent liabilities at 31 December 2011.

MUSEUM OF CONTEMPORARY ART LIMITED  
 ACH 303 765 517  
 ABN 15 003 765 517  
 (A COMPANY LIMITED BY GUARANTEE)  
 140 GEORGE STREET  
 SYDNEY NSW 2000 AUSTRALIA

Financial Statements  
 For the year ended 31 December 2011

## 20 COMMITMENTS

### (a) Company as lessee

#### Operating leases

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

	2011	2010
	\$	\$
Within one year	73,841	73,841
Later than one year but not later than 5 years	43,071	116,912
Later than 5 years	-	-
	<b>116,912</b>	<b>190,753</b>

The company leases the storage premises with the lease expiring in two years.

### (b) Capital Commitments

Capital expenditure contracted for at the reporting date but not recognised as liabilities is as follows:

PP & E - Building Development	2011	2010
Payable:	\$	\$
Within one year	7,584,834	61,488,504
Later than one year but not later than 5 years	-	7,309,711
	<b>7,584,834</b>	<b>43,799,215</b>

## 21 Leasing arrangement - company as lessor

#### Operating leases

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

	2011	2010
	\$	\$
Within one year	2,055,880	2,291,872
Later than one year but not later than 5 years	8,747,045	5,975,818
Later than 5 years	39,997,343	41,181,120
	<b>50,800,268</b>	<b>50,448,810</b>

The company leases office, café and retail shops with the leases expiring within one to twenty eight years.

MUSEUM OF CONTEMPORARY ART LIMITED  
ACN 093 765 517  
ABN 15 003 765 517  
(A COMPANY LIMITED BY GUARANTEE)  
140 GEORGE STREET  
SYDNEY NSW 2000 AUSTRALIA

---

**Directors' Declaration**  
For the year ended 31 December 2011

In the directors' opinion:

- (a) the financial statements and notes set out on pages 6 to 19 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 2011 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.



S Mordant  
Chairman of the Board



D Dean  
Chairman of Finance Committee

Sydney 24 April 2012



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

### ***Report on the financial report***

We have audited the accompanying financial report of Museum of Contemporary Art Limited (the company), which comprises the balance sheet as at 31 December 2011, the statement of comprehensive income, statement of changes in members' funds and statement of cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the directors' declaration.

### ***Directors' responsibility for the financial report***

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the *Corporations Act 2001* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

### ***Auditor's responsibility***

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. 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 auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the 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.

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

### ***Independence***

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

**PricewaterhouseCoopers, ABN 52 780 433 757**  
Darling Park Tower 2, 201 Sussex Street, GPO BOX 2650, SYDNEY NSW 1171  
T: +61 2 8266 0000, F: +61 2 8266 9999, [www.pwc.com.au](http://www.pwc.com.au)

Liability limited by a scheme approved under Professional Standards Legislation.  
Page 21 of 22



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

### *Auditor's opinion*

In our opinion the financial report of Museum of Contemporary Art Limited is in accordance with the *Corporations Act 2001*, including:

- (a) giving a true and fair view of the company's financial position as at 31 December 2011 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Corporations Regulations 2001*.

A handwritten signature in black ink, appearing to read 'PricewaterhouseCoopers', is written over a faint, light-colored rectangular stamp.

PricewaterhouseCoopers

A handwritten signature in black ink, appearing to read 'N R McConnell', is written over a faint, light-colored rectangular stamp.

N R McConnell  
Partner

24 April 2012