

Museum of
Contemporary
Art Australia

Annual Report
2012



Doonoch Dancers performing on opening weekend 2012, image courtesy and © the Museum of Contemporary Art Limited, photograph: Ben Symons



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Executive Summary

2012 was a defining year for the Museum of Contemporary Art Australia. A bold, new and significantly expanded MCA opened on 29 March 2012 bringing to fruition a project that had been in development since 2007.

The redevelopment transformed MCA, increasing its total size by almost 50 per cent and providing spacious new galleries including an entire floor dedicated to the MCA Collection; a state-of-the-art National Centre for Creative Learning; and a group of public spaces that embrace one of the world's most famous locations. In the year since its opening, the new MCA has captured public imagination, also winning critical acclaim: it is widely agreed that architect Sam Marshall, in association with the Government Architect's Office, has created a contemporary building that both responds to its unique location and meets the needs of the museum, bringing together old and new to create a context for engaging artists with audiences for the 21st century.

The team worked hard in 2012 on an opening program that could do justice to the expansion and cement the Museum's reputation locally, nationally and internationally. Ten exhibitions were presented including leading international artists Rafael Lozano-Hemmer, Christian Marclay and Anish Kapoor alongside Australian artists across the generations, from Ken Whisson to Sean Cordiero and Claire Healy. For the first time, a selection of over 280 works by more than 170 Australian artists was put on display in the new permanent collection galleries. A performance program took place and five new commissions were made for the building and site.

Although the focus was inevitably on the building, the year also saw MCA continue its ground breaking C3 West program in Western Sydney and its regional touring program. C3 West continued to develop partnerships with a diverse range of communities, non-arts organisations and businesses and welcomed two new partners to the Steering Committee – Blacktown Arts Centre and the Information & Cultural Exchange, Parramatta. The MCA continued its commitment to regional touring with the final venues for *Almanac*, the Ann Lewis collection touring exhibition. The Collection was boosted greatly by the addition of 50 works and plans were laid to secure the future development of the Collection as a major focus for MCA, including the establishment of a new Foundation.

The unveiling of the National Centre for Creative Learning marked one of the most significant commitments to art education in Australia. This dynamic and innovative space for learning provided an exciting environment for the team who, for the remainder of the year, offered a variety of programs to enable visitors of all walks of life to engage with contemporary art and ideas. A new Digital Excursion program for schools extended MCA's reach beyond its walls, while Club Night pop-up events drew a community of new audiences. A rich variety of Aboriginal and Torres Strait Islander programs were presented throughout 2012.

Meanwhile, the MCA launched a number of new digital initiatives. The keystone was the launch of a new website, along with associated online portals for ticketing, membership, donations and the MCA Store. A new artwork interpretation smartphone app *MCA Insight* was launched to bring virtual audiences inside the MCA. The Anish Kapoor exhibition saw MCA publish its first digital “living” exhibition catalogue with three versions – one for the opening, the second including substantial behind-the-scenes information on the installation process and the third at the end of the exhibition with responses to it. The team continued to develop MCA’s social media channels including by introducing a new Twitter and Instagram channel *MCA_Now*.

Visitors responded enthusiastically. Record-breaking numbers of people visited MCA in 2012, with over 800,000 people attending before the end of the year and 1 million in less than a year since re-opening. The new website delivered a strong growth in traffic and doubled the time visitors spend on the site. Visitor interest was fuelled by the widespread public commentary. There was print, radio, television, online, national and international coverage of the reopening, with pieces in all the main Australian newspapers and many art and general interest magazines. MCA was the recipient of several awards, including an award from Trip Advisor which recognised MCA for excellence in visitor services based on online reviews.

The redevelopment also proved a good opportunity to consolidate MCA’s strong track record in philanthropy and sponsorship. The reopening marked the conclusion of MCA’s capital campaign, running since 2007 and raising more than \$55.5m for the redevelopment. The team refocused on building the Ambassador and Young Ambassador programs and consolidating its strong relationships with trusts and foundations. The sponsorship team achieved record-breaking results, in part due to a renewal of MCA’s sponsorship strategy and a new focus on multi-year program sponsorships. 9 program partners were secured.

Venue hire and retail income also increased in 2012, both businesses given a boost by new facilities provided by the redevelopment – now among the best in Sydney. The rise in revenues from these income streams, and philanthropy, sponsorship and a number of new long-term leases, were able to cover the increased operational costs of the new building. The year ended with a planned deficit, the result of one-off costs connected with the reopening, which were covered by cash reserves that had been accumulated over time for this purpose. Staff numbers increased, also in line with redevelopment modelling, from 83 EFT in 2011 to 95 EFT in 2012.

The achievements of 2012 provide a strong foundation for the continuing success of MCA and the Board has ambitious plans for the museum’s ongoing development. The immediate challenge is to consolidate so as to take full advantage of the new building. This means continuing to develop relationships with visitors through excellent programming and interpretative strategies. It means deepening engagement with audiences, onsite and offsite, particularly by making some further capital investment in the MCA’s digital assets and by building on the creative relationships between artists and communities that MCA is uniquely placed to enable. It means paying close attention to the internal workings of MCA and to ensuring that the team’s capacity, systems and processes continue to develop to support a larger operation. Finally, it means ensuring that funding matches aspiration.

Highlights: A year in numbers

- 29 March 2012: the newly developed and expanded MCA Australia opened its doors to the public.
- 4500 square metres added to the museum, an increase of almost 50 per cent, including a new five-storey wing.
- 1 million visitors achieved in less than a year since opening.
- 244 artists represented in the opening program, of which 204 were Australian. 52 exhibiting artists delivered talks in the galleries, the Veolia Lecture Theatre and the MCA Foundation Hall.
- 280 works by more than 170 Australian artists featured in Volume One: MCA Collection, MCA's inaugural collection display.
- 50 works added to a Collection of over 2000.
- 16,000 catalogues and books made available to the public through the MCA Library, which opened in May 2012.
- 51,000 participants in MCA events across education, public, family and youth programs.
- 6,000 people participated in MCA's guided tour program, which is delivered by 33 dedicated voluntary guides. 240 audience members joined the newly inaugurated Teen-Guided Tours, led by 11 Young Guides aged 14-19.
- 600 students reached by MCA's Digital Excursions program between June and December 2012.
- 578,154 unique website users by the end of the year.
- 10,412 downloads of MCA Insight between April and December 2012.
- 77% growth in Facebook followers; 43% growth in Twitter followers.
- \$53m capital campaign completed, which included contributions of \$13m from each of the Federal Government and the NSW State Government and \$1m from the City of Sydney. The remainder was raised from private donors.
- 45% of total expenditure invested in artistic programs compared with 28% devoted to administration and building.
- 76% of total income earned from MCA's own sources, compared with 24% contributed by Government.
- 75 new Ambassadors were recruited in 2012, bringing the total involved in the Program to 445. There were 152 Young Ambassadors at the end of the year and 664 Members.

- 9 Program Partners secured in 2012 and 4 Major Partners. 8 Technology Innovation Partners and 5 other major in-kind supporters. 7 new entrants to the Corporate Membership program.
- 95 members of staff (EFT) – 58 permanent staff and 37 casual.
- MCA's 21st birthday was celebrated.

Artistic Program Review 2012

In 2012, the MCA presented ten exhibitions, the MCA Collection hang, one performance art program and five new commissions for the MCA building. Of the ten exhibitions, three were solo exhibitions of major International artists, two were Australian group exhibitions, three were group exhibitions including both Australian and international artists, and two were Australian solo exhibitions. All five commissions were by Australian artists, and the performance program included both international and Australian performance artists. Across these exhibitions, displays and commissions, 244 artists were represented, 204 of whom were Australian.

After six months of closure, the MCA began 2012 with the last month and a half of its Summer 2011/2012 exhibition, *Rafael Lozano-Hemmer: Recorders*. Presented in the refurbished level 3 spaces with two new tall galleries from 16 December 2011 to 12 February 2012, *Rafael Lozano-Hemmer: Recorders* offered visitors a unique preview of the redeveloped galleries before the MCA's official reopening.

Recorders was Australia's first solo exhibition by Mexican-Canadian electronic artist Rafael Lozano-Hemmer and the largest gallery-based project by the artist to date. Based in Montréal, Canada, Lozano-Hemmer is renowned for his ambitious, playful, interactive artworks that are at the intersection of architecture and performance art. At the MCA he presented a total of 12 interactive installations, the content of which is completely 'crowd-sourced' using technologies such as heart rate sensors, motion detectors, fingerprint scanners, microphones and face recognition software. The participation of visitors is essential to bring the works to life. For his Sydney show, Lozano-Hemmer created two new pieces, *Tape Recorders* and *Voice array*. His exhibition at the MCA was presented as part of the International Art Series, with support from Destinations NSW and in conjunction with the Art Gallery of NSW's *Picasso* exhibition.

On 29 March 2012, the redeveloped and expanded MCA fully opened to the public with a focus on the MCA Collection. The new building features an entire floor devoted to the permanent, rotating display of the MCA Collection for the first time in the MCA's history.

The opening season saw two major international and interrelated exhibitions alongside the first display of the MCA Collection, and an innovative program of performance art curated by Performance Space. *Marking Time*, an international group show across level 3; *Christian Marclay: The Clock*, the southern hemisphere's debut screening of this incredibly popular and extraordinary 24 hour film; *Volume One: MCA Collection* across Level 1 south and Level 2, showcasing important works from the MCA Collection; and *Local Positioning Systems*, curated by Jeff Khan and Bec Dean of Performance Space, Sydney in various locations and surprising contexts throughout the MCA.

Marking Time explored the ways in which artists visualise time and its passing, across diverse media – drawing and watercolour, sculpture and installation, sound and light. An international exhibition selected by MCA Senior Curator Rachel Kent, *Marking Time* presented major works by eleven artists from Australia, Brazil, Ireland, Italy, Japan, and the United States in the Museum's spacious new top floor galleries. Some works were realised during the course of the exhibition, others required viewer participation, and several spilled into public spaces beyond the gallery. In the exhibition, time was extended, made circular, wound backwards, and articulated through performative, durational acts. The artists were Edgar Arcenaux, Jim Campbell, Daniel Crooks, John Gerrard, Lindy Lee, Tatsuo Miyajima, Rivane Neuenschwander, Tom Nicholson, Katie Paterson, Elisa Sighicelli, and Gulumbu Yunupingu.

In keeping with the theme of time, Christian Marclay's *The Clock* is a 24-hour digital video comprising several thousand short extracts from cinema history, each suggesting a particular time of day or referencing a specific moment, often through the appearance of a watch or clock-face. They are edited together to form a continuous visual sequence synchronised with the real time of visitors who watch the film; suggesting countless interlocking narratives despite the constant changes in genres, eras, locations and plotlines. *The Clock* creates an uncanny correspondence between cinematic and real time, drawing viewers into a parallel awareness of what they watch on screen and experience beyond it. The work was shown in its entirety on the MCA's opening day, then played continuously during regular museum opening hours. Every Thursday for the first twelve weeks the MCA presented a special 24-hour screening in the MCA's level 1 gallery in the new Mordant wing.

Volume One: MCA Collection features over 280 works by more than 170 Australian artists acquired since the MCA's constitution in May 1989. *Volume One* reflects the diversity of Australian contemporary art, including works by Aboriginal and Torres Strait Islander artists which are integrated into the different themes, the consolidation of film and video practice from a marginal to central position, the emergence of diverse cultural voices and the impact of feminism as well as ephemeral and performative practices. The selection encompasses the range of media used by artists today: from wall painting and artists' books to photography, painting, sculpture, weaving and installation. Video is presented both as installation and a curated single-screen program in the dedicated Screen Space. Works are included by artists spanning generations – those at the beginning of their careers alongside artists who continue to produce important artwork over careers of 50 years or more. Decisions about what to acquire are made by the MCA Curatorial team and are much debated. Selected by MCA curator Glenn Barkley, *Volume One* is his particular reflection on the MCA's Collection. *Volume One: MCA Collection* also reflects the MCA's history of solo and group exhibitions by Australian artists such as Primavera and Focus on contemporary Australian art, and with related publications, acknowledges and celebrates the MCA's commitment to supporting Australian artists.

For the opening season, the MCA invited Performance Space to present a program of performative and socially engaged artworks around the new MCA building. *Local Positioning*

Systems ran alongside the MCA's inaugural season of exhibitions and public programs, and featured Australian artists Jason Maling, Lara Thoms, Latai Taumoepeau, Julie-Anne Long, Stuart Ringholt, and UK artists Zoe Walker and Neil Bromwich. *Local Positioning Systems* sought to engage MCA visitors in unexpected encounters, as well as the surrounding population of tourists, passers-by, business people, commuters and the various communities of The Rocks.

To coincide with the launch of the new MCA building, five artworks were commissioned specifically for the new MCA.

On the Circular Quay façade of the building, artist Brook Andrew designed a sculptural LED arrow, *Warrang*, measuring over two metres in height. Pulsating with a dynamic pattern of radiating rectangular shapes, the arrow directs our gaze to seven lines of poetry written by the artist and engraved into the concrete forecourt. This artwork was commissioned as part of the MCA's heritage interpretation program in relation to the historic docks located under the new building. Brook Andrew's vibrant response to the challenge of commemorating the historic docklands is a permanent feature of the building, visible from across Circular Quay and illuminated by day and night.

Hany Armanious' *Fountain* (2012) is the inaugural work for the MCA Sculpture Series, a commission of ambitious new sculpture created for the terrace adjacent to the café on level four of the new wing of the MCA. The Loti Smorgon Sculpture Terrace is a spectacular space for art overlooking Sydney Harbour. Artists are invited to extend their practice, creating new site-specific works for the Terrace. Armanious' sculpture is based on an anatomical model of the inner ear and a weathered outdoor table. Meticulously carved in Opal Bianca marble mined in far north Queensland, at ten times the model's original size, the ear is a complex and mysterious form, containing transparent resin casts of the ear drum and cochlear. Appearing ordinary in comparison, the table is cast in bronze and left to oxidise to suggest a green plastic surface that has been bleached and weakened by the sun. The table acts as a symbolic support for the apparently unbalanced ear and continues Armanious' playful investigation of the humble objects that keep art upright.

The Jackson Bella Room forms an integral component of the MCA's new National Centre for Creative Learning. Each year, an artist will be approached to create a room focusing on a different special need. For the inaugural Bella Room commission, Australian artist Emily Floyd created a sensory and tactile space for the visually impaired. Part of the artist's ongoing sculptural project, *The Garden (here small gestures make complex structures)* utilises pedagogical philosophies of Rudolf Steiner to create a sensory environment, providing new possibilities for experiencing language. Tactile objects are made from recycled rare and common timbers, raw and polished with beeswax, smooth and rough, each providing a variety of creative opportunities for touch, exploration and play. Floyd's work will be accessioned into the MCA Collection in March 2013.

Video artist Grant Stevens was commissioned to create a work to celebrate the MCA's redevelopment and to acknowledge the generosity of 142 individuals and organisations who supported the capital project, weaving their names into a playful visual narrative. Grant Stevens' *The Mingling* (2012) is a single screen digital video with sound on permanent display in the foyer of The Mordant Wing. It continues an MCA tradition started in 1991 with Imants Tillers' *Pure Beauty*, which hangs permanently in the original Circular Quay entrance, also commissioned to acknowledge supporters who contributed to the conversion of the former Maritime Services Board building to the Museum.

Finally, for the MCA's grand new entrance foyer, Australian artist Helen Eager was commissioned to create a large mural to welcome visitors to the new building. Helen Eager is an artist who has explored colour and light through her paintings, drawings and prints for more than thirty years. Over time her subjects have shifted from interiors and still lifes, through to the pure abstract images that are her signature today. Titled *Tango*, the work is a joyful 'dance' of orange triangles spreading up the staircase into the Mordant Wing. The vibrant work is visible through the glass walls from across Circular Quay. Every year, a new artist will be commissioned to design a mural for this wall.

Following the opening season, the MCA was again a major partner in the 2012 Biennale of Sydney: *all our relations*, 27 June – 16 September. Artistic Directors Catherine de Zegher and Gerald McMaster selected 26 international artists and 48 works to be exhibited at the MCA in a show subtitled *Possible Composition*. The title reflects the composite nature of the artworks on display at the MCA in the Level 1 and 3 Galleries. Many of the artists made works by bringing together disparate elements, or reassembling disjointed parts to create a new heterogeneous whole from what was broken and scattered. Where there is separation and fragmentation in all aspects of life, there is also a profound desire for composing and recomposing – paralleling the need for collaboration and meaningful solutions in today's world.

For Spring, the MCA focused on Australian artists in varying stages of their careers. The annual Primavera exhibition showcased the work of young artists aged 35 and under, many are emerging artists and not formally represented by a gallery; artist duo Claire Healy and Sean Cordeiro's work was presented in their first Museum survey, including works from the last ten years along with a major new commission on the MCA front lawn; and a retrospective of Ken Whisson's prolific artistic career over the last sixty years highlighted his influence on the Australian art world.

The major survey exhibition *Ken Whisson: As If* was presented in association with Heide Museum of Modern Art, Bulleen, Victoria. Co-curated by Lesley Harding, Heide and Glenn Barkley, MCA, the exhibition opened on 28 September to 25 November across level 3. Ken Whisson is widely respected for his thoughtful and uncompromising artworks that hold a unique place in Australian art. Whisson's reputation has been built around his tenacious dedication to painting and drawing; he has a fascination with the delicate operations of both his inner reality and the world at large. The artist's title for this retrospective derived from Immanuel Kant's dictum: 'May you live your life as if the maxim of your actions were to become universal law',

and the Paris surrealists' declaration: 'Let us live as if the world really exists'. The exhibition traced the evolution of Whisson's major themes and series, from his powerful portrayals of human relations to paintings of people and animals in the natural, built and cultural environments.

Australian artists Claire Healy and Sean Cordiero's first museum survey, curated by MCA's Anna Davis, opened 4 October and closed 2 December. Their artistic practice is characterised by a playful reinvention of prefabricated structures and the assemblage of everyday objects – often the remains of consumer society – into extraordinary sculptures and installations. This exhibition drew on works from the artists as well as public and private collections to bring together a selection of key works and a new commission, *Stasis* (2012), on the MCA front lawn, generously supported by the Keir Foundation.

Primavera 2012 was the 21st edition of the MCA's annual exhibition of Australian artists aged 35 years and under. The Primavera exhibition series was founded in 1991 through the generous benefaction of Dr Edward Jackson AM and Mrs Cynthia Jackson AM and their family in memory of their daughter and sister Belinda. *Primavera 2012* was held in the level one south gallery, from 4 September to 2 December. Curated by Anna Davis, it featured seven contemporary artists whose works create portals into imaginary territories, spiritual landscapes and private interior realms. Bringing together the work of Dion Beasley, Benjamin Forster, Anastasia Klose, Todd McMillan, Kate Mitchell, Teho Ropeyarn and Justine Varga, the exhibition covered a wide range of artistic approaches. It included artists from remote areas of Australia alongside those from urban centres and spanned media from drawing, print-making, film, video, performance and installation to digital media and photography. *Primavera 2012* considered the roles that contemplation, reflection and introspection play in contemporary art.

The MCA's Summer Season comprised the first major exhibition in Australia by internationally renowned artist Anish Kapoor, alongside a group exhibition of Australian and international artists exploring issues of taboo, curated by artist Brook Andrew.

Anish Kapoor has created some of the most memorable works of art in our times. The Museum of Contemporary Art Australia is delighted to present his first major solo exhibition in Australia, which opened 20 December 2012 and closes 1 April 2013 as part of Destination NSW's International Art Series. Through a career spanning four decades, Anish Kapoor has re-imagined the medium of sculpture, finding new ways to challenge and beguile audiences. Curated by MCA Director Elizabeth Ann Macgregor OBE, the exhibition begins outside the Museum with Kapoor's spectacular *Sky Mirror* (2006) on the front lawn, drawing viewers in to the Museum with its play of reflections and light which meld the work into the surrounding landscape. Works have been selected specifically for the MCA's galleries in close consultation with the artist and his studio team. The exhibition, which would not have been possible in the old gallery spaces, seems a fitting way to celebrate the end of the first year of the new MCA. The exhibition presents key bodies of work from the artist's career since the early 1980s to the present. Kapoor's continual experimentation with materials and forms is seen in works which challenge conventional ideas of art and engagement, including the early vibrant pigment pieces

and the void sculptures which explore negative space – openings and cavities – to distort viewers' perceptions, highlighting the gap between what is known and what is seen. Kapoor's ability to transform material into astonishing and often perplexing works of art which raise philosophical questions about the world and our position within it, have led to comparisons with alchemy, the ancient magical power to transform an ordinary substance into something of great value.

In 2005, the MCA presented a series of talks and performances called *blakatak* curated by artist Brook Andrew. The concept was to give space within the Museum for lively debate surrounding issues of concern to Indigenous and non-Indigenous artists, thinkers and activists. Touching on sometimes controversial topics, *blakatak* provided a forum for ideas to be articulated, and accommodated often highly divergent points of view. Six years later, the Museum invited Brook Andrew to build on the experiences of *blakatak* in an exhibition titled *TABOO* (19 December 2012 – 24 February 2013). *TABOO* brought together Australian and international artists who respond to ideas around race, ethnicity, politics, sex and nudity, death and religion. The exhibition set out to represent fragments of history, narrative and memory through art works and contextual materials that, when juxtaposed, create a powerful and emotional effect. Newly commissioned and existing works sat alongside personal archives, postcards, press photography and works from the MCA Collection. *TABOO* was expanded by public programs through January-February that included talks, performances and film screenings. The publication and program of talks and film were supported by the Australian Council through the Visual Arts Board.



Visitors in the Level One foyer in the Mordant Wing of the Museum of Contemporary Art Australia

MCA Attendances by Exhibition 2012

Exhibition Title	Dates	Duration (days)	Total Visits	Daily Visits
2011-2012				
Rafael Lozano-Hemmer: Recorders	16 December 2011 – 12 February 2012	58	68,191	1,175
2012				
Christian Marclay The Clock	29 March – 3 June	67	169,654	2,532
Volume One: MCA Collection	29 March – ongoing (attendance to date 1 March 2013)	338	567,366	1,679
Marking Time	29 March – 3 June	67	126,561	1,888
18th Biennale of Sydney: all our relations	27 June – 16 September	82	239,188	2,916
Ken Whisson: As If	28 September – 25 November	59	54,154	917
Claire Healy & Sean Cordiero	4 October – 2 December	60	132,819	2,213
Primavera 2012	4 October – 2 December	60	86,969	1,449
2012-2013				
TABOO	19 December 2012 – 24 February 2013	67	130,389	1,946
Anish Kapoor	20 December 2012 – 1 April 2013 (attendance to date 1 March 2013)	72	78,662	1,093

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.

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 promoting each artist's practice. In 2012, the MCA published six exhibition catalogues, two exhibition brochures, two brochures on MCA building commissions, one publication related to the history of the MCA's building site and the Rocks area, and our first e-publication.

In 2012, the MCA launched an innovative new smartphone application, MCA Insight, which is updated regularly to include images, text and rich audio, video content on works in temporary exhibitions, as well as content related to the MCA's permanent Collection display. Freely available, the app allows visitors to hear artists discuss their work, and see video or read content that provides further information on the history, meaning or context of a particular work. The app offers a feature that invites visitors to note their favourite artworks; subsequent to their visit the MCA further information about those works is emailed to them so they can continue to explore the works and artists long after they've left the Museum. In December 2012, the MCA also released its first e-publication to accompany the exhibition *Anish Kapoor*. In a world-first the publication is a 'living catalogue', evolving over the course of the exhibition, allowing the Museum to update the publication with video interviews, texts and behind the scenes footage before and during the exhibition. The first edition, the 'Preview Edition', was launched the day of the exhibition opening, 20 December 2012, and focused on the breadth of Anish Kapoor's practice through rich video, audio and text content. The 'Installation Edition' was launched 14 February 2013 with photography of the exhibition at the MCA, interviews with the installation engineers, Anish Kapoor's sold-out lecture for the Ann Lewis AO Contemporary Visual Arts International Address, and further essays about Kapoor's public works and the complexity of their design and engineering. The 'Reflection Edition' will be launched April 2013 at the close of the exhibition, and will include perspectives from curators, visitors and MCA staff. This e-publication is the first of what will be a major focus of the Museum to provide more innovative, interactive interpretive material. To this end, the MCA has launched an iPad specific MCA Publications app on iTunes, where all future e-publications will be released.

The 2012 publications were (in chronological order):

- **Volume One: MCA Collection** 457 page hardback, colour catalogue. Editorial Team: Glenn Barkley, Judith Blackall, Isabel Hesketh, Elizabeth Ann Macgregor, Ewen

McDonald Ivan Muñiz Reed. Featuring 20 fully illustrated essays and texts on the MCA's exhibition and collecting history by Elizabeth Ann Macgregor OBE, Richard Bell, Fiona Foley, Vernon Ah Kee, Djon Mundine OAM, Ruth Waller, Raymattja Marika, ADS Donaldson and David Pestorius, Christopher Dean, Romaine Moreton, Les Murray, Eileen Chong, Glenn Barkley, Chips Mackinolty, Leonie Lane, Michael Callaghan, and Hannah Matthews. The publication also features the Museum's commitment to Australian artists in a section featuring 27 Australian artists who have held solo exhibitions at the MCA. The publication was supported by the Gordon Darling Foundation.

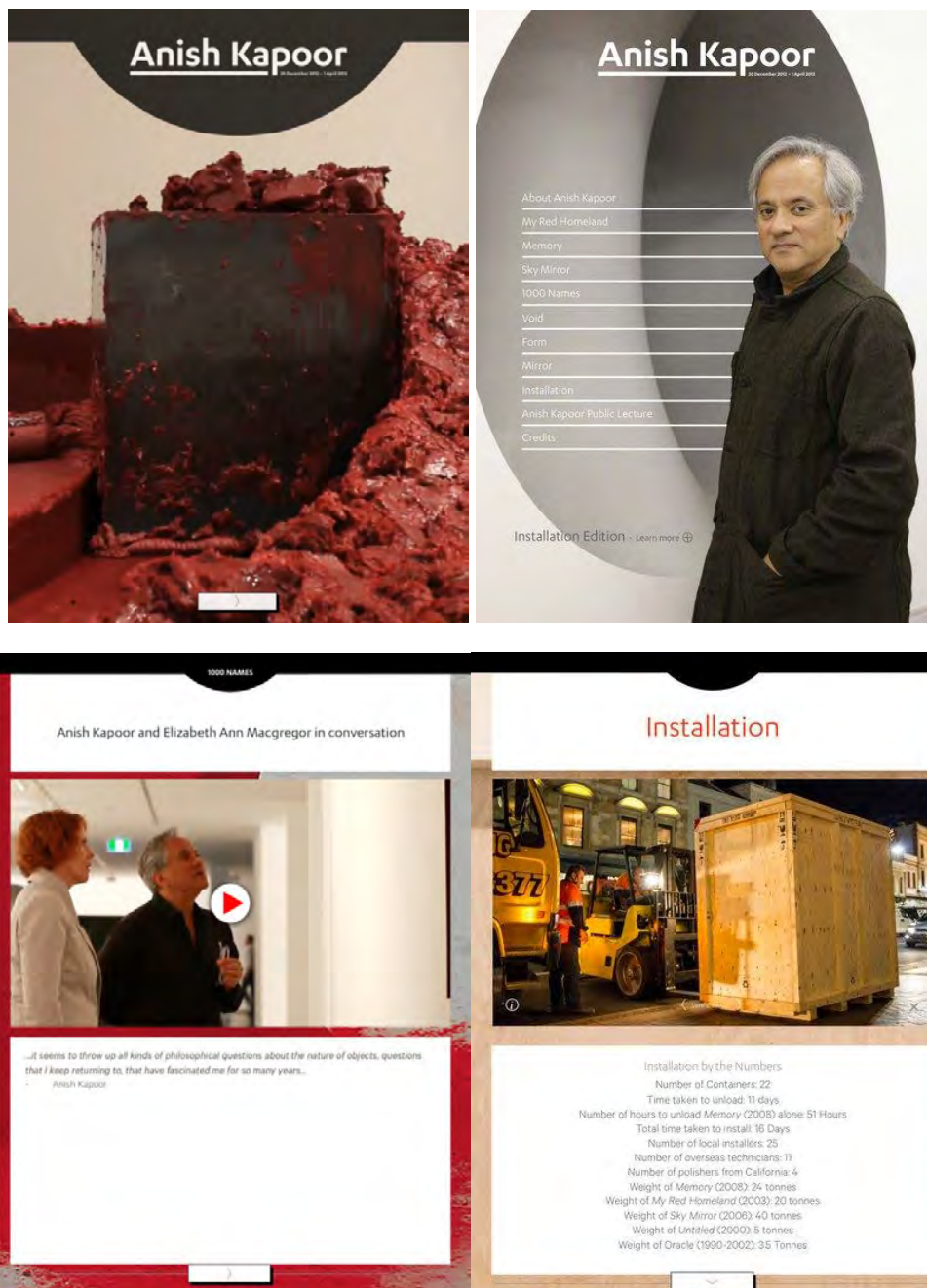
RRP \$55.00. Print run: 2,000.

- **Marking Time** 250 page, soft format, colour catalogue. Editor: Rachel Kent. The catalogue features a major curatorial essay by Rachel Kent articulating and exploring the themes of time and duration inherent in the works she selected, as well as commissioned essays by Andrew Benjamin, Bruce Jenkins, Rodrigo Moura, Justin Paton, Robert R Riley, Noëllie Roussel, Skye Sherwin, Damian Smith, Elina Spilia, Haruko Tomisawa, and Elena Volpato, providing in-depth analyses of the wider practice of the artists in the exhibition.
RRP \$49.95. Print run: 1,500
- **Site** 228 page soft format, pocket size publication. Editor: Ewen McDonald. An illustrated companion guide to the archaeological and historical significance of the Rocks area. Essays by Allen Madden and Terry Smyth, Bernice Murphy, Ewen McDonald, Grace Karskens, Keith Vincent Smith, Ian Hoskins, Margo Beasley, Margaret Betteridge, Margret Campbell, Elizabeth Ann Macgregor OBE and Sam Marshall.
RRP \$24.95. Print run: 1,000
- **Christian Marclay: The Clock** 12 page full colour booklet. Editor: Rachel Kent. Features an essay by award-winning British author Zadie Smith, and full colour stills taken from Christian Marclay's extraordinary 24 hour film, providing an insight into the making of and importance of the work.
RRP \$10.00. Print run: 5,000
- **MCA Sculpture Series: Hany Armanious** 4 fold, 10 page colour illustrated brochure. Features an essay by Curator Anna Davis on the inaugural Loti Smorgon Sculpture Terrace commission, Hany Armanious' *Fountain* (2012).
Gold coin donation.

- **MCA Sculpture Series: Brook Andrew** 4 fold, 10 page colour illustrated brochure. Features an essay by Anne Loxley on the permanent building commission, *Warrang*, by artist Brook Andrew.
Gold coin donation.
- **(Arnott's Collection Barks) Volume One: MCA Collection** 3 fold, 8 page colour illustrated brochure. An informative guide to the hang of the Arnott's Barks collection wall, a feature of the permanent Collection gallery.
Free. Initial print run: 3,000. Subsequent print runs in black and white.
- **MCA Insight** smartphone application. Includes text, galleries, audio and video interviews with artists and MCA curators on works in the MCA's permanent, rotating Collection hang, *Volume One: MCA Collection*, as well as works in the temporary exhibitions on levels one and three.
Available for iPhone and Android. Free.
- **Ken Whisson: As If** 176 page, colour illustrated soft cover catalogue. Editor: Glenn Barkley. Produced in association with Heide Museum of Modern Art. Features essays by Glenn Barkley and Lesley Harding, and an interview with the artist by Joe Frost. This catalogue is now sold out.
RRP \$35.00. Print run: 1,000 (MCA received 500).
- **Primavera 2012** 72 page, colour illustrated soft cover catalogue. Editor: Anna Davis. Features essays by Anna Davis, Ktima Heathcote, Leigh Robb, Anusha Kenny, Katrina Schwartz, Mark Feary, Megan Robson and Noel McKenna.
RRP \$25.00. Print run: 500.
- **Claire Healy & Sean Cordeiro** 80 page, colour illustrated hard cover sleeve catalogue. Editor: Anna Davis. Features an essay by Anna Davis, and an interview by Hou Hanru with the artists.
RRP \$30.00. Print run: 500.
- **Anish Kapoor** e-publication, featuring an essay by Elizabeth Ann Macgregor and texts, video and audio content on works included in the MCA exhibition. Also includes video and audio interviews with the artist. Second edition, published January 2013, includes photography of the exhibition in the MCA galleries. Available for free through the MCA Publications app through iTunes. The app is for iPads only, the key essays and

interviews have also been made available on the MCA website.

- **Anish Kapoor** 16 page colour illustrated exhibition brochure. Features an essay by Elizabeth Ann Macgregor. Free with exhibition entry.



Screen grabs from the MCA's ePublication, *Anish Kapoor*

MCA Touring Exhibitions 2012

Almanac: The Gift of Ann Lewis AO finished a two year tour to seven regional galleries throughout Australia at the end of 2012. This successful MCA Collection exhibition, curated by Glenn Barkley, provided an extraordinary road map of Australian art practice over the last 50 years, shaped by the vision of one of Australia's best regarded collectors and arts supporters, Ann Lewis AO. Ann Lewis worked tirelessly throughout her lifetime to raise the profile of Australian artists abroad, and to bring international artists to local audiences. The MCA greatly valued its relationship with Ann Lewis AO and her generous donation of works which included paintings, photographs, sculptures, ceramics and prints. The exhibition also drew upon the major gifts by Ann Lewis to the Newcastle Region Art Gallery and Moree Plains Gallery and formed part of the MCA's 2009-2010 Summer season, subsequently touring to a total of seven venues from January 2011 to November 2012.

In 2012, the exhibition was exhibited at four venues. *Almanac* began the year in Armidale at the New England Regional Art Museum. Glenn Barkley presented floor talks to local teachers and the general public. Other events included a public forum titled *The Art of Collecting*, and a sculptural workshop for children with artist Jonathon Larsen, inspired by Robert Klippel's delicately teetering metal sculptures. The exhibition was well received by the residents of Armidale, with the Director of New England Regional Art Museum, Caroline Downer, commenting that "the exhibition helped increase our audiences by over 40% in the last year."

The exhibition then toured to Wagga Wagga Art Gallery, and was opened 9 March. Glenn Barkley delivered a floor talk on the exhibition and Ann Lewis AO's extraordinary legacy. Wagga Wagga Art Gallery hosted a special closing celebration to say goodbye to the exhibition on 29 April. The Director of Wagga Wagga Art Gallery, Stephen Payne, commented that "the exhibition exceeded our expectations in the quality of the works and supporting material, and the enthusiasm of the public response."

Almanac continued on to Tweed River Art Gallery in Murwillumbah, where it was opened 11 May by Elizabeth Ann Macgregor OBE. Glenn Barkley again delivered a floor talk to local residents, and other events included a panel discussion titled *The Art of Giving*. The exhibition was well received in Murwillumbah, with one visitor from the Amaroo Nursing Village commenting: "Amazing! The mechanical disco ball and Aboriginal works are incredible."

The exhibition's seventh and final venue was Newcastle Art Gallery, where it was opened 25 August by Elizabeth Ann Macgregor OBE. Glenn Barkley delivered floor talks both to the general public and to local teachers. Elizabeth Ann Macgregor OBE and Director of Newcastle Art Gallery, Ron Ramsey, participated in a Directors in Conversation event, where they discussed the exhibition, the influence of Ann Lewis AO, and the role of benefaction in the arts. As well as local residents of Newcastle, the exhibition attracted an audience from outer Sydney

also, with one gentleman commenting that it was “very much worth the visit from Sydney!!!” (B Adolphs).

The tour of *Almanac: The Gift of Ann Lewis AO* was supported by Visions of Australia, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.

MCA Touring Program & Attendances 2012			
Exhibition	Venues	Dates	Attendance
<i>Almanac: The Gift of Ann Lewis AO</i>	New England Regional Art Museum	18 November 2011 – 5 February 2012	1,617
	Wagga Wagga Art Gallery	9 March – 29 April 2012	2,488
	Tweed River Art Gallery	11 May to 24 June 2012	7,352
	Newcastle Art Gallery	25 August – 11 November 2012	9,422
Total Touring Attendance 2012			20,879



School holiday workshop, New England Regional Art Museum 2012, photos: Karen Hall



Glenn Barkley delivering a floor talk, Wagga Wagga Art Gallery, 2012

C3West

In 2012, C3West continued to develop partnerships with a diverse range of communities, non-arts organisations and businesses. Over the course of 12 months, C3West was able to initiate three new projects. In each instance, artists were selected to develop and deliver projects in 2012/13. C3West also welcomed two new partners to the C3West Steering Committee – Blacktown Arts Centre and the Information & Cultural Exchange, Parramatta.

The C3West steering committee currently comprises:

- Elizabeth Ann Macgregor OBE, Director, Museum of Contemporary Art Australia
- Judith Blackall, Head, Artistic Programs, Museum of Contemporary Art Australia
- Anne Loxley, Curator, C3West, Museum of Contemporary Art Australia
- Jock McQueenie, Chief Liaison, Industry Partners
- John Kirkman, CEO, Information & Cultural Exchange, Parramatta
- Michael D'Agostino, Director, Campbelltown Arts Centre
- Jenny Bisset, Director, Blacktown Arts Centre
- Paul Howard, Curator, Blacktown Arts Centre
- Kiersten Fishburn, Director, Casula Powerhouse Arts Centre
- Lee-Anne Hall, Director, Penrith Regional Gallery & The Lewers Bequest

Lara Thoms - *Ultimate Vision- Monuments to Us*

A partnership with Hurstville City Council and Westfield Hurstville

In January, 2012 C3West initiated a new partnership with Hurstville City Council and Westfield Hurstville to develop and deliver a project located in Westfield Hurstville and the surrounding area. Three Sydney-based artists were invited to develop proposals for a project that aimed to engage with, and articulate, issues and concerns of local youth. On Wednesday 4 April, a panel of project stakeholders from the MCA, Hurstville City Council and Westfield Hurstville selected Lara Thoms' proposal, *Ultimate Vision – Monuments to Us*.

Ultimate Vision ... is a site-specific and collaborative project that sees Thoms spend time with local youth and asks them to vote what they think is 'the best' in a range of categories. The results from voting are then transformed into a series of 'monuments' or interventions in the Westfield Hurstville shopping complex.

The project was launched to the local community and Westfield Hurstville during an event on Thursday 11 October, 2012 that included a live debate between local public speakers and introduced Lara's practice to the Westfield Hurstville retailers.

Michel Tuffery – Upper Georges River Project A partnership with Campbelltown City Council

In February, 2012 The Upper Georges River Sustainability Project was formalised with Michael Dagostino, Director, Campbelltown Arts Centre, as a representative of Campbelltown City Council. Dagostino and the UGRSP committee identified the suburb of Airds as the location for the project, with the aim of raising the communities' understanding of the consequences for the river of such activities as illegal dumping, arson and littering; and create a local culture of stewardship of the river in the Airds community.

Three artists were invited to develop proposals. After deliberation, New-Zealand artist Michel Tuffery was unanimously selected for the Upper Georges River Sustainability project. The first stage of Tuffery's project was a three-week residency in Airds (26 August – 16 September) that included a number of meetings with local community stakeholders and voices. Tuffery engaged with a range of people and groups about possible solutions for the Upper Georges River and worked these into an exciting and challenging artist project proposal for C3West.

Western Sydney Parklands Trust

In 2012, C3West formed a new partnership with the Western Sydney Parklands Trust, an office of the NSW State Government that is responsible for the Western Sydney Parklands, a significant amenity for local government areas including Blacktown, Fairfield and Liverpool.

In April 2012, an MOU between C3West and Western Sydney Parklands Trust was signed to develop up to three projects in 2012-13. This series of projects, titled *Tracing the Parklands*, intends to raise awareness of the existence and value of the parklands, and also foster awareness in the public consciousness that will develop over time.

Garry Trinh – *Within Walking Distance*

The first project in the *Tracing the Parklands* series was *Within Walking Distance* by Sydney-based artist Garry Trinh. Trinh produced 15 photographic artworks that re-examined the Parklands with a sense of curiosity, imagination and wonder. These images were presented on 15 billboards within the Parklands between 29 October 2012 and 10 January 2013. Each image was taken within walking distance of the billboard where it was presented.

On Wednesday 31 October, the project was officially launched at Lizard Log, a recreation facility within the Western Sydney Parklands. The event was formally opened by Elizabeth Ann

Macgregor OBE and Suellen Fitzgerald, Director, Western Sydney Parklands Trust. 58 people attended, half of whom were driven to the launch in a specially commissioned bus from the MCA, which took a route past many of Trinh's billboards.

A second event, Art by Twilight, was held on Saturday 8 December and included an artist-led tour of Trinh's billboards and Diego Bonnetto's exhibition, *Wild Stories*, at Casula Powerhouse. 31 people attended the tour, and feedback was very positive, with many commenting on the beauty of the Parklands.



Artist Garry Trinh in front of *Within Walking Distance #9* 2012
Photograph commissioned by Western Sydney Parklands Trust and Museum of Contemporary Art for C3West

Campement Urbain – Future of Penrith/Penrith of the Future

After a 12-month period of community consultation and collaboration, the internationally renowned art collective Campement Urbain unveiled its vision for a Penrith of the future in October 2011. The French-Australian art and architecture team used the aspirations and concerns of local residents to re-imagine Penrith, as a showcase for urban renewal and sustainable living which could set a benchmark for cities world-wide. On 30 April 2012, Elizabeth Ann Macgregor presented to the Penrith City Councillors on behalf of C3West and Campement Urbain. In response to Macgregor's presentation, Councillors endorsed C3West's recommendation to take *The Future of Penrith/Penrith of the Future* to the next stage, which

involved a new consortium of local businesses. Craig Butler, Director of Planning, Penrith City Council, invited a diverse group of stakeholders to join the consortium: Penrith Performing & Visual Arts Ltd, Landcom, University of Western Sydney, Penrith Business Alliance, Panthers World of Entertainment, Transport for NSW, NSW Government Architects, NSW Premiers Department, Westfield Penrith, Penrith Lakes and community representatives. The C3West project *Campement Urbain: The Future of Penrith/ Penrith of the Future* proceeded to its third stage of development in October, with artist Sylvie Blocher and architects François Daune and Tim Williams conducting two days of intensive workshops with project partners in Penrith on 16 and 19 October.

On 26 June 2012 the C3West project *Campement Urbain: The Future of Penrith/ Penrith of the Future* won an Australia Award for Urban Design award for Policies, programs and concepts-large scale. The award was presented in Canberra at the National Portrait Gallery. *The Future of Penrith/Penrith of the Future* and Penrith City Council were awarded a Local Government Arts and Culture Award on 14 November 2012 in the category of Leading Arts and Culture: Integrated Cultural Planning. The project was praised for its strong community engagement, leading urban design and vision for the city. The project was also a finalist in the Cultural Policy category.

Craig Walsh: The Pilbara Project

In 2010-11 the Museum of Contemporary Art collaborated with Australian artist Craig Walsh on a two year national residency. Titled *Digital Odyssey*, the project involved an extensive tour to 11 rural and remote destinations, with the artist engaging with hundreds of people in communities, schools, public spaces and master-classes across six states and territories. The Digital Odyssey project was not able to extend to communities in Western Australia during the initial time frame. In 2012, however, in association with the MCA and Rio Tinto, Craig Walsh undertook a four-week residency working with Elders and other community members on a project that sets out to raise awareness of the unique cultural heritage of the Burrup Peninsula.

In 2002 the National Trust of Australia (WA) nominated the Burrup Peninsula to the Endangered Places List and in 2003 The World Monuments Fund added it to its list of most endangered places. In 2004 the National Trust and the Native Title Claimants nominated the Dampier Archipelago to the National Heritage List, under the new Commonwealth heritage legislation. The Dampier Archipelago was included in the National Heritage List on 3 July 2007.

Craig Walsh has an international reputation for artworks that experiment with cutting edge digital technologies, site specific projects and the exploration of alternative contexts for contemporary art. The Burrup Peninsula commission was envisaged to carry forward the work Craig Walsh developed over the course of the *Digital Odyssey* project, specifically the use of light and projection to present cultural narratives in the context of the natural landscape. This

type of ephemeral, projection based work is ideally suited to sites such as the Burrup Peninsula as it creates a dramatic transformation without any environmental impact on the land.

Working in consultation with the Murujuga Aboriginal Corporation and other local Aboriginal communities, councils and art centres as well as Rio Tinto staff and other people of the Pilbara, the artist undertook an intensive four week residency in the area, interviewing the Aboriginal elders and learning their stories. These conversations formed the basis of two major new artworks to be exhibited in a major solo exhibition at the MCA, *Craig Walsh*, 12 September – 17 November 2013.

The project also sets out to engage and educate the broader public about the significance of this heritage-listed site and with the aim to protect and promote the historic artistic legacy of one of the world's first art galleries. The Pilbara Project is supported by Rio Tinto.

MCA Collection

In 2012, the MCA accessioned 50 works into the Collection; 32 were gifts to the Museum, 16 were purchases and two were recent MCA commissions.

Collecting is a vital part of the MCA's support for Australian artists: collecting as well as exhibiting is crucial in terms of endorsing the importance of preserving Australian art for future generations. The MCA Collection consists of over 4,000 works accessioned since the constitution of the Museum of Contemporary Art in 1989, including photography, sculpture, painting, barks, etchings, video works, and installation.

Since 2003 the MCA has focused on building its collection with the acquisition of major works by Australian artists from the past ten years; work by Aboriginal and Torres Strait Islander artists; work by young Australian artists who have exhibited in the MCA's annual Primavera exhibition and work for the MCA's Contemporary Art Archive. In developing its collection, the MCA acknowledges the generosity of many individual donors, artists and supporters who, in 2012, donated artworks. They include Andrew and Cathy Cameron, Stephanie and Julian Grose, the late Colin and Mrs Elizabeth Laverty, Christopher Hodges, Fraser Hopkins, Bernice Murphy, Ann Sanders and one anonymous donor, and artists Juan Davila, Margaret Dodd, Helen Eager, Bonita Ely and Robert Macpherson.

With the expansion of the Museum and its dedicated Collection galleries, in 2012 a new MCA Foundation was established to raise funds specifically for the acquisition or commissioning of works for the Collection. The Foundation is chaired by Ari Droga who is joined by a Council comprising Justin Miller, Catriona Mordant, Dr Dick Quan, Andrew Roberts, Nick Tobias, Ivan Wheen and Shannan Whitney, all philanthropists and strong advocates of contemporary art. MCA Foundation Chairman Ari Droga said: 'The Foundation is delighted to help the MCA acquire works by important Australian artists to add to its contemporary art Collection. This will create a legacy for future generations of MCA visitors to enjoy. Our thanks to the generous MCA donors who have contributed significant funds to the acquisition of this work and the MCA's on-going acquisitions program.' The first work to be purchased using funds from the MCA Foundation, a major work by Gordon Bennett titled *Home Décor (Relative/Absolute) Flowers for Mathinna #2* (1999), was unveiled in the Level 2 Galleries in February 2013. It contains a multitude of references, many taken from Australia's colonial and art history.



Gordon Bennett Home Décor (Relative/Absolute) Flowers for Mathinna #2 1999
 acrylic on linen
 Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2012

GIFTS

Jess MacNeil	<i>The Thaw</i> 2007	single channel video
Silvana Mangano, Gabriela Mangano	<i>Endless End</i> 2009	single channel video

David Rosetzky	<i>Without You</i> 2003-2004	single channel video,sound
Grant Stevens	<i>Like Two Ships</i> 2005	single channel video (infinite loop)
Daniel von Sturmer	<i>Material from Another Medium (Sequence 2)</i> 2001	single channel video
Paddy Bedford	<i>Camel Gap</i> 2004	ochres and pigment on linen
Lauren Brincat	<i>Hear This</i> 2011	single channel video, sound
Shaun Gladwell	<i>Kickflipper: Fragments Edit</i> 2000-2003	single-channel video, sound
Shaun Gladwell	<i>Godspeed Verticals - escalator sequence</i> 2004	single-channel video, sound
Shaun Gladwell	<i>Godspeed Verticals -Xylem/Phloem Sequence</i> 2004	single channel video, sound
Shaun Gladwell	<i>Yokohama Untitled</i> 2005	single channel video, sound
Shaun Gladwell	<i>Double Voyage</i> 2006	two channel digital video, sound
Shaun Gladwell	<i>Broken Hill Linework</i> 2007	single-channel digital video, sound
Shaun Gladwell	<i>Interceptor Surf Sequence</i> 2009	two channel video installation
James Newitt	<i>Saturday Nights</i> 2007	single channel video, sound
James Newitt	<i>Altered State</i> 2006	2 channel video installation, sound
James Newitt	<i>Unstable Ground</i> 2006-2007	2 channel video installation, sound
James Newitt	<i>I want to see you become someone else</i> 2008-2009	2 channel video installation, sound
Tracey Moffatt	<i>Other</i> 2010	Dvd
Bonita Ely	archive material from <i>Controlled Atmosphere</i> 1989	2x folders of photocopies, 14x 35mm colour slides, 2x wall chart drawings

Bonita Ely	archive material from <i>Dogwoman Communicates with the Younger Generation</i> 1980s	ink on paper, dingo pelt, clay tablets, wood sculpture, slides
Bonita Ely	archive material from <i>Jabiluka UO2</i> 1979-1984	colour slides, photographs
Margaret Dodd	<i>This Woman Is Not a Car</i> 1982	single channel digital video, sound
Helen Eager	<i>Precipice</i> 2006	single channel video
Robert MacPherson	<i>Mayfield</i> 1977	synthetic polymer on canvas, synthetic polymer on paper
Robert MacPherson	<i>Swan Stabulo</i> 1978	pencil on paper
Robert MacPherson	<i>Swan Stabulo</i> 1977	pencil on paper
Robert MacPherson	<i>Secular reds</i> 1977	collages on paper
John Young	<i>The Comprador's Mirror #3, Spring</i> 1998	digital print and oil on canvas
Dorothy Djukulul	<i>Gartjambal (Kangaroo painting)</i> Circa 1983	ochres and synthetic polymer on bark
Helen Eager	<i>New Directions 1</i> 2005	oil pastel on paper
Juan Davila	<i>Madi</i> 1991	oil, enamel and acrylic on wood, paper and canvas, carpet, plastic, ceramic, latex, textiles, cowhide, stone, metal, wire, found objects, bricks, clamps

PURCHASES

Angelica Mesiti	<i>The Line of Lode and Death of Charlie Day</i> 2009	single channel digital video
Agatha Gothe-Snape	[Set of 8 Instructional posters and digital files <i>WRONGSOLO/DANCES/2010-2012</i>] 2012	ink on paper, digital files, plywood holders
Agatha Gothe-Snape	<i>Every Artist Remembered [full set of</i>	digital prints, digital files,

	<i>9 prints and video footage of Mike Parr] 2009</i>	plywood holder
Agatha Gothe-Snape	<i>Headliners (full set of 8 colour digital prints on paper and full set of 9 newspapers in which the Headlines were printed as part of ACCA art#2, Regional Project, 2011) 2011</i>	colour digital prints on paper, newspapers
Agatha Gothe-Snape	<i>set of promotional posters and collateral 2009-2012</i>	posters, postcards, envelope
Agatha Gothe-Snape	<i>Powerpoints: BIG OPINIONS, 2008 I TRUSTED YOU, 2008 STAND DOWN, 2008 ART IS THE WINNER TODAY, 2009 FEELINGS, 2009 THE VOID, 2009 TRUE LOVE FALSE CONSCIOUSNESS, 2009 DANCE OF DESPAIR, 2010 LUSCHER TEST CONTINUOUS LOOP, 2010 THE OUTCOME IS CERTAIN, 2010 WARM RAINBOW, 2010 A PLANET WITH TWO SUNS, 2011 BIG OPINIONS (MELBOURNE), 2011 NOW TIME, 2011 WORDS FALL DOWN, 2011 CRUISING, 2012 NOTHING CONCRETE YET, 2012 THE VERY END, 2012 2008-2012</i>	digital files
Agatha Gothe-Snape	<i>Video documentation Wrong SOLO works: Cruising at MCA Primavera Opening, 2010 Wankers v Scooters, 2009 Dance of Despair, Courage and Commitment, Ladies and Gentleman we are Floating in Space, Night times, Performance Space, 2010 Dance of Despair, Peloton Performance Program, 2010 The OH MY GOD CHOIR, aka, The Turning Choir, 2011 Agatha Gothe Snape works: Three Ways to Enter</i>	digital video and images

	<i>and Exit, in Rules of Play curated by Kathryn Grey, Tin Sheds Gallery, 2011 {See 2012.29J for Video documentation of Mike Parr and AGS doing Every Artist Remembered 2009, filmed by Abigail Moncrieff (on MiniDV tape - copied to DAM)} 2009-2011</i>	
Agatha Gothe-Snape	<i>Video Montages: Dance of Despair, 2011 Cruising Preparation, 2011 The OH MY GOD Choir, 2011 The Outcome is Certain, 2010</i> 2009-2011	digital videos
Agatha Gothe-Snape	<i>Reverse Powerpoint</i> 2009-2011	single channel digital video
Agatha Gothe-Snape	<i>Power Year</i> 2009-2011	single channel digital video
Bonita Ely	<i>Murray River Punch</i>	16 inkjet prints on Epson semi-gloss paper, DVD slide show with sound, transcript
Gordon Bennett	<i>Home Decor (Relative/Absolute) Flowers for Mathinna #2</i> 1999	acrylic on linen
Lindy Lee	<i>Conflagrations From the End of Time (flowers fall)</i> 2011	paper
Lindy Lee	<i>Conflagrations From the End of Time (and yet...)</i> 2011	paper
Lindy Lee	<i>Conflagrations From the End of Time (matter as motion's form)</i> 2011	paper
Lindy Lee	<i>Conflagrations From the End of Time (in a single drop of water)</i> 2011	paper

COMMISSIONS

Grant Stevens	<i>Mingling</i> 2012	single channel digital video, sound
Helen Eager	<i>Tango</i> 2012	synthetic polymer paint on wall

MCA Learning

In 2012, the MCA launched one of the most significant commitments to art education in Australia. As part of the redevelopment the new National Centre for Creative Learning (NCCL) was unveiled. The NCCL represents a dynamic and innovative space for learning in the 21st Century featuring digital and multimedia studios, two practical creative studios, a dedicated sensory room for the MCA's Bella program for students with specific needs, a lecture theatre, seminar room and library. Throughout the NCCL, networked video-conferencing facilities, a robust wi-fi service and a unique digital infrastructure utilising latest technologies, enable the MCA to engage seamlessly with schools across Australia, bringing international and Australian artists and MCA artist educators into classrooms across the country.

Through the National Centre for Creative Learning, the MCA offers an exciting range of programs which enable visitors of all ages and backgrounds to engage with contemporary art and ideas in new and exciting ways. In 2012 a suite of new activities and events were developed for schools, teachers, kids & families, young people, adults and people with specific needs, utilizing the new facilities and resources. Highlight programs include an exciting new Digital Excursion program for schools, monthly free drop-in workshops for families, Club Night pop-up events every Thursday evening, intellectually rigorous and thought-provoking symposia and seminars, engaging artist talks and mass participation events for young people and adults.

Although the Museum was not fully operational until the end of March, the Creative Learning team was successful in achieving a 33% increase on program attendance when compared with the last full year of operation. Over 51,000 participants attended events across education, public, family and youth programs.

Schools Programs

Student Programs

The MCA Schools Program presents rich and varied creative learning experiences for students and teachers across all areas of formal education. Learning programs are delivered by a dedicated and passionate team of Artist Educators, who draw on their experience and skills as practicing artists to inform the delivery of learning programs. In 2012 the Schools Program engaged 17,936 participants from over 754 institutions.

The facilities of the National Centre for Creative Learning have revolutionised the possibilities for process-based art-making in our learning programs. School groups can now participate in practical workshops and Creative Studio sessions that extend gallery-based experiences.

Volume One: MCA Collection has provided the Schools Program with a wonderful foundation for the development of learning programs and resources. Having the Collection on permanent

display means that learning resources have greater longevity and teachers have the opportunity to become familiar with works that can be incorporated into teaching and learning sequences from year to year.

Exhibition highlights for school audiences in 2012 include the *18th Biennale of Sydney: all our relations* with 6673 students and teachers visiting. *Claire Healy & Sean Cordeiro* was another popular exhibition, especially with senior secondary students. Tailored programs were delivered alongside these exhibitions focusing on artists 'practice and incorporating body of work workshops, responding to the requirements of the HSC. The brand new sell-out HSC program, *Spark! Exploring ideas for your body of work* was offered as a Saturday workshop, with a repeat program offered to meet demand for places.

Creative Learning staff addressed a range of tertiary students at the Museum throughout 2012. Focus areas included teaching strategies for contemporary art, public engagement at the MCA and Aboriginal and Torres Strait Islander artists in the MCA Collection.



Image: St Joseph's Primary School, Walk the Line Workshop, 2012

Teacher Professional Development Programs

The MCA is committed to supporting the professional development of teachers through engagement with exhibitions and opportunities to connect with artists, curators, educators,

resources and the creative opportunities presented by the National Centre for Creative Learning. All MCA professional development programs are endorsed by the NSW Institute of Teachers.

Conferences

In 2012 the MCA hosted and partnered in three major conferences for visual art teachers, including the Visual Art and Design Educators Association (VADEA) conference in May, the Association of Independent Schools conference in July, and the *Building Connections: Teaching Architecture in the Visual Arts* conference held as part of the Sydney Architecture Festival in October.

Educator Exclusive Events

Educator Exclusive events invite teachers and art educators to engage with new exhibitions, hear from artists and curators and gather teaching ideas and resources from 'Gallery Exploration' sessions with Artist Educators. The first event for the year engaged 300 educators in the opening of the National Centre for Creative Learning and the opening season of exhibitions. Two other 'preview' evenings were held for the 18th Biennale of Sydney and *Claire Healey & Sean Cordeiro*.

Professional Learning Programs

Two professional learning programs were held in 2012. In conjunction with the Biennale of Sydney, the *Combined Educator Event* supported teachers to engage with the exhibition through sessions at the MCA and on Cockatoo Island. *Creative Connections* was a full-day workshop targeting primary teachers, focused on exploring creative learning strategies and approaches to investigating contemporary art with primary students. The majority of participants in this program were first time visitors to the MCA.

MCA Teachers Council

The MCA Teachers Council continued to meet regularly and provide advice on programming, marketing strategies and resource development.



Image: Creative Connections: Primary Teachers Workshop

Kids and Families Programs

The new facilities of the National Centre of Creative Learning coupled with the addition of a new position dedicated to the Kids & Families program, has enabled the MCA to expand significantly its access to this audience. In 2012, MCA engaged 13,446 children and adults with contemporary art through rich and engaging programs and resources.

Opening Weekend Events

During the Opening Weekend celebrations of the new building, the Creative Studios were opened up for a Family Art Extravaganza where adults and children could drop in together to create a galaxy, play art games, make a collaborative installation, and discover Emily Floyd's Bella Commission *The Garden*. In addition they could make a Digital Mess with colour, shape and line using the latest touch screen technology in the Digital Studios. Over this weekend we connected with 3784 family visitors.

Sunday Family Fun Days

Over 3,700 adults and children have participated in monthly program since its launch in the new NCCL. Families of all types, ages and backgrounds - including new and repeat visitors, come along to engage and explore the works of art and to learn with and from each other. Families drop-in and spend as much or as little time in the galleries and NCCL having a fun and engaging time together.

Since September 2012 an AUSLAN Interpreter has been available for adults and children with hearing impairment for the afternoon session.



Image: Sunday Family Fun Day participants and their work

School Holiday Programs

MCA school holiday programs are designed to offer adults and children the opportunity to engage with MCA exhibitions and events through enjoyable, low-barrier art experiences. *Contemporary Kids* is a new and successful drop-in program that was introduced in 2012 and takes place during the first week of every School Holidays. *Junior Art School* programs are workshop-based experiences designed for unaccompanied children within specific age groups and are led by MCA Artist Educators. For example 'Animation Antics' focused on creating a simple animation whilst experimenting with new media technologies in the Digital Studio to film, edit and produce a digital animation. 5398 family visitors participated in MCA's School Holiday Programs in 2012.

Art Safari

The popular and dynamic Art Safari sessions for families with pre-school aged children continued to grow with events sold out in advance. Due to its popularity, the team now offers repeat sessions of the monthly themes, which includes storytelling, drama and art-making.

Art Baby

Art Baby provides parents/carers with a baby-friendly art experience. This popular 60 minute program focuses on visiting a different exhibition each month and provides a relaxed atmosphere for exploring art together. Coffee afterwards at the Level 4 Cafe provides an opportunity to meet peers and have an informal discussion.



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. In 2012, artist Agatha Gothe-Snape created Sketch for the exhibition *Volume One: MCA Collection* and Leahlani Johnson for *Marking Time*.

A new Kids Explorer was developed for the *Anish Kapoor* exhibition to inspire adults and children to enjoy, explore, respond and discuss the art together as a family.

Public Programs

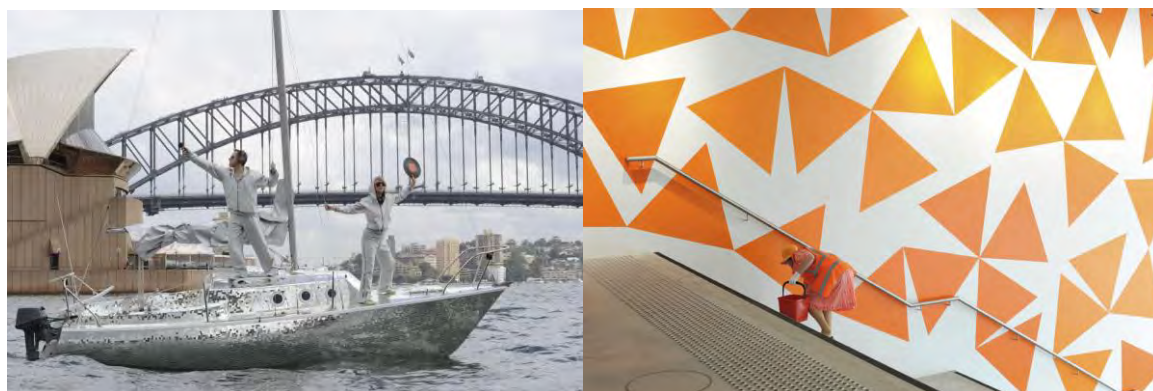
In 2012 MCA engaged over 19,984 visitors through 178 public programs. Over 52 exhibiting artists and 8 performances artists contributed to the program. In addition, 82 guest speakers and 24 performers comprising non-exhibiting artists, curators, writers, musicians and experts in their chosen fields looked at a wide range of topics and ideas associated with the exhibitions.

The year began with a successful series of talks by MCA staff members and Dr Gavin Smith on the installation and technologies behind the exhibition *Rafael Lozano-Hemmer* showing in the newly renovated Level 3 Galleries.

Opening Season

The MCA's celebratory opening weekend included artists' talks for all exhibitions, discussion panels in partnership with the Sydney Consortium, speed-debating, tours, performances by the Doonooch dancers and artists Zoe Walker & Neil Bromwich, family events and an opening lecture by John Gerrard. The overall attendance on public programs for this weekend was 6018 over 40 events

Throughout the Opening Season, Performance Space were commissioned by the MCA to curate a unique series of performance works in response to the building. *Local Positioning Systems* was delivered across the opening season and included seven artists/artist collaboration; Julie-Anne Long, Jason Maling, Bennett Miller, Stuart Ringholt, Latai Taumoepeua, Lara Thoms and Walker & Bromwich.



Performance documentation, *Local Positioning Systems* curated by Performance Space and presented by the MCA Australia, 2012
Photo: Heidrun Lohr

Lights on Later

The Museum's new extended hours experience on Thursday evenings has provided an exciting opportunity to program a new range of events for an after-work audience. Every Thursday night a range of talks, drop-in activities, workshops and musical performances have occurred throughout the museum. The new Pop Up / Club Night series has been particularly well received with guests participating in Soap Box performances, Laughter Club, Singing Club and Sketch Club among other activities.

ARTBAR driven by AUDI

In May the MCA launched a hugely popular late night event ARTBAR. For this event, a guest artist is invited to curate an evening of performance, art, music, happening and social activity. The first event was curated by Justene Williams, followed by Eddie Sharp, Jess Olivieri, Shaun Gladwell, Daniel Boyd, Nell, and Jon Campbell. The program has received outstanding feedback from visitors and was acknowledged by Sydney Music, Arts and Culture (SMAC) Awards for Best Arts Event in 2012. The ARTBAR format has allowed MCA to work with a wide range of visual artists (including lesser-known and younger artists), performance artists, musicians and performers, and has appealed to a broad demographic; attracting music lovers, fashion followers, design aficionados and dance enthusiasts to the museum. Five of the seven events were sold out with annual audience of 4,174.



MCA ARTBAR, images: Catherine McElhone

Talks, Tours & Films

Hearing directly from living artists is at the centre of MCA programming and in 2012, 52 exhibiting artists delivered talks in the galleries, the Veolia Lecture Theatre and the MCA Foundation Hall. Highlights of the year included a sold-out Ann Lewis Contemporary Visual Arts Address given by Anish Kapoor, a talk by Ms Yunipingu on the Opening Weekend before she passed and floor talks by Primavera artists.

The MCA successfully collaborated with Vivid on a program of talks for artists and creators including *Creativity Under Fire* with Underbelly, *Rights and Wrongs* with Head On, *ARIs* with SafARI and *Who you Know* with Arts Interview.

Due to the facility of the new Veolia Lecture Theatre, film programs and panel presentations were able to be presented in a dedicated venue for the first time. Film screenings occurred during NAIDOC week and throughout the *Anish Kapoor* exhibition; and panel discussions were presented for the UN International Day of the Worlds Indigenous People and Sydney Architecture Festival. Other highlight events delivered in the Lecture Theatre included Cinemania curated by Diana Smith from Brown Council who invited speakers to pay homage to their favourite aspects of pop culture film and Penguin Plays Rough who invited guests to tell personal stories around literary themes.

The Volunteer Guide Program continued in 2012 with great success. The 33 dedicated volunteers, who give generously of their time and expertise, offered regular free guided tours to visitors throughout the year. In 2012 there were almost 6,000 attendees on guided tours with an average of 10 visitors per tour.

Spotlight Talks by MCA Visitor Services Officers have become increasingly popular for visitors seeking a short insight into an exhibition. 665 attendees enjoyed these events in the 4 months Spotlight Talks were offered. This is now a permanent weekday fixture.

Workshops

Through the new National Centre for Creative Learning a wide variety of workshops were offered including Master-classes with artists Vanessa Berry on Zines, Tim Hixson on Lomography, Lindy Lee on meditation and Todd McMillan on New Media. Other workshops included video, printing, sculpture, casting, soft-sculpture and drawing inspired by the exhibitions.

Courses and Seminars

A successful six week Photography Series was presented in conjunction with UTS, along with a six week Contemporary Art 101 with Tim Gregory and a Postgraduate Photography Symposium with the Photomedia area of COFA, NAS, SCA and COFA which all strengthened MCA's ties to the tertiary institutions and the museum's academic program.

Special Events

The highly-anticipated annual Zine Fair attracted strong attendance of 2248 which was accompanied for the first time with a Zine Garden workshop in the NCCL (attracting 915 participants). During the *18th Biennale of Sydney: all our relations*, a large scale Clothing Exchange was held to inspire visitors to swap stories and fashion with each other. This event engaged 600 visitors.

Access

The Bella Program

This unique and individually tailored program offers free gallery-based explorations and hands-on art making activities for people with specific needs including physical, intellectual, behavioural or sensory disabilities.

Since the relaunch of the Bella program in late May, the Bella program has delivered 56 group sessions, amounting to almost 900 participants. Bella participants came from a broad cross section of educational institutions and community organisations, including primary schools, secondary schools, home education groups, and community and disability organisations. Thanks to the new facilities within the National Centre for Creative Learning, the Bella Program is able to operate all year round.

The centrepiece of the new Bella Program is the Bella Room Commission. This annual commission involves inviting an artist to create a tactile and sensory environment suitable for people with specific needs. Emily Floyd's interactive and sensory installation, *The Garden: here small gestures make complex structures*, was the inaugural commission and was developed with consideration for people with vision impairment.

In December the Bella Program and Commission won the 2012 Imagine award presented by Museums and Galleries NSW for Education & Audience Development, which showcases excellence in exhibitions, programs or projects.

"Thank you for the opportunity and allowing students from a low socio economic background to participate in contemporary art for free."

Visual Arts Teacher and Bella participant 2012



Emily Floyd
The Garden (here small gestures make complex structures) 2012
 Jackson Bella Room, National Centre for Creative Learning, Museum of Contemporary Art Australia, 2012
 Image courtesy the artist and Anna Schwartz Gallery © the artist

Bella Mallesons Art Workshop

The Bella Mallesons Art Workshop is an intensive and immersive art experience for disadvantaged young people, run in partnership with The Smith Family as part of their Learning for Life Program. The program takes place twice a year, with two different participant groups in the April and October school holidays. In 2012, MCA Artist Educators worked with participants through a range of innovative art-making sessions that supported an engagement with current MCA exhibitions and the Collection. Participants took part in workshops that explored diverse contemporary practices, including digital animation, painting, sculpture, performance art and staged happenings. Each program culminated in an exhibition in the National Centre for Creative Learning to celebrate the achievements of the participants with friends, family and program supporters King & Wood Mallesons and the Macquarie Group Foundation.

International Day of People with Disability

To celebrate International Day of People with Disability, the MCA delivered its first Bella Open Day. People with specific needs, their friends and families were invited to drop in to the

National Centre for Creative Learning to experience the interactive Bella Room and participate in a range of sculptural and digital art making opportunities. The day was led by MCA Artist Educators with additional support provided by AUSLAN interpreters.

Tours and Workshops

Access Tours for people with vision impairment and for the deaf were delivered to over 32 visitors in 2012. An additional program was delivered for visitors with vision impairment involving a tour and workshop inspired by the Biennale of Sydney.

Community Programs

In 2012 the MCA launched a new Community Access Program to encourage community groups with little or no experience of contemporary art to engage with the Museum. The program focussed on five community sectors: seniors, adults with disability, adults with health issues, ATSI groups and adults from Non-English Speaking Backgrounds. 15 groups and were welcomed in 2012 including seniors groups from Kogarah Council, Marrickville Seniors Art Group, Windgap, the Aboriginal Disability Network, Roomies (Newtown), Bobby Goldsmith Foundation, Aboriginal Older Women's Network, Ngala Nanga Mai Parent Group, Auburn Diversity Services.

Aboriginal and Torres Strait Islander Programs

A rich variety of Aboriginal and Torres Strait Islander programs were presented throughout 2012 with the support of Rio Tinto, the MCA's new ATSI partner. The year commenced with an important and symbolic private smoking ceremony performed by the Doonooch Dancers for MCA staff, members of the MCA Board, Artist Advisory Group and Indigenous Advisory Group in the new gallery spaces prior to installing our inaugural exhibitions. The Doonooch Dancers also participated in the MCA opening weekend celebrations presenting 8 performances on MCA Square over 2 days, attracting 2250 guests.

Education

The Djurali Youth Art Careers Program is a unique 3-day event for Aboriginal and Torres Strait Islander students in Years 9 – 12. The program highlights the steps involved in applying to university to undertake a Fine Arts degree and provides practical art making experiences led by artists and educators which explore the processes involved in building and documenting a strong body of work. Participants learn about the roles of key university Aboriginal Student Centre staff and the support mechanisms available to them as well as hearing from Aboriginal

lecturers and students about what life is like on campus. The 2012 program was held in the new National Centre for Creative Learning with offsite trips to Sydney College of the Arts, University of Sydney and Boomalli Aboriginal Artists Cooperative. Artist Dan Boyd played a significant role in the program, leading art-making workshops and providing important personal insights into his professional practice.

I firmly believe the Djurali Program was highly beneficial to participating students from Chifley College Senior Campus. One student in particular (whose engagement in school and welfare has been a concern to myself and staff), has flourished as a result of the three-day program. The impact on her has been almost unbelievable. She has completed the last two assessment tasks in the HSC Visual Arts course with improved organisation and highly developed research and presentation skills.

Paul Eldridge, Deputy Principal Administration, Chifley College Senior Campus.

In September, 130 students and visitors attended MCA's first Indigenous Literacy Day event. Award winning authors, designers and artists Dub Leffler and Bronwyn Bancroft were invited to speak to school students about the importance of reading and the written word. Following these presentations, a Great Book Swap was held to raise funds for Indigenous Literacy.



Image: Indigenous Literacy Day

Public Programs and Special Events

The theme for NAIDOC Week 2012 was *Spirit of the Tent Embassy: 40 years on*. The MCA celebrated the Week with a film program and two panel discussions. A range of thematically-related films were presented over 5 days during NAIDOC Week. This was complemented by two panel discussions with award winning film makers, directors, writers and producers Wayne Blair, Catriona McKenzie and Darlene Johnson who discussed the inspiration behind their practice. The second panel event focused on the theme of the Tent Embassy and included Michael Anderson, Paul Coe senior and artist Fiona Foley. In total 479 visitors attended MCA's NAIDOC Week program.

The MCA hosted two new successful Aboriginal and Torres Strait Islander public programs in 2012. In August the MCA celebrated the United Nations (UN) International Day of the Worlds Indigenous People. The program featured a spoken word and public performance by Lorna Munro and Gumaroy held in the Collection galleries followed by an evening panel discussion by Mr Mick Gooda, Aboriginal and Torres Strait Islander Social Justice Commissioner, Australian Human Rights Commission and Professor Megan Davis, Director, Indigenous Law Centre, Faculty of Law, UNSW.

Community Events

The MCA worked closely with the large Aboriginal community of La Perouse to host a community outreach workshop that followed on from a successful program held in Redfern in 2011. Held onsite at La Perouse with the support of the community, the MCA invited respected local senior artist Esme Timbery and daughter Marilyn Russell to present a shell-making workshop to the students of La Perouse Public School and members of local organisations. Supported by MCA staff, the day was a tremendous success that allowed all 81 participants to create artworks inspired by an important cultural matriarchal tradition.

Two special gallery tours and morning tea events were held for Aboriginal and Torres Strait Island elders throughout the year. The tours focussed on works featured in *MCA Collection: Volume One* and highlighted the diversity of Aboriginal and Torres Strait Islander art practice in the MCA collection. It provided an important opportunity to connect with new visitors to the Museum and to create meaningful relationships with local elders.

Professional Development

As part of MCA's professional development program for Aboriginal and Torres Strait Islanders, the Museum contributed to the Association of Northern Kimberly and Arnhem Aboriginal Artists (ANKAAA) Arts Worker Extension Program. Several participants from Community Arts Centres travelled to the MCA spending time in various departments gaining valuable insights into work

practices and processes. The MCA was one of many major cultural institutions supporting this program that was underpinned by two-way learning.

Youth Programs

In 2012, the MCA engaged a fresh Youth Committee made up of fifteen people aged 14–18 years. With the guidance from the Young Creatives Coordinator and MCA Artist Educators, the Youth Committee brainstormed, developed and implemented peer-led activities for the event *generationext*, the MCA's festival-style event for teenagers supported by The Balnaves Foundation. *generationext* was held six times between April and December 2012, attracting an audience of 1931 young people aged 12–18.

A significant development in 2012 was the expansion of the Young Guides program which saw the training of eleven Young Guides aged 14–19 and the implementation of 16 free *Teen-Guided Tours* which aimed to deliver informative and engaging gallery explorations for the general public, while creating a platform for the unique voice of young people. 240 audience members, spanning all ages, participated in *Teen-Guided Tours* across the year.

The MCA continued to strengthen its relationship with Casula Powerhouse Arts Centre during the development and implementation of the *8x8 Project* – a program that partnered eight high school students from Sydney's Liverpool area, with eight students from Sydney University's Sydney College for the Arts, for a dynamic mentoring and art-making experience in response to the 18th Biennale of Sydney's theme *all our relations*. MCA and CPAC worked collaboratively with the Biennale of Sydney to offer intimate experiences with artists and artworks at both Cockatoo Island and the MCA. The program included a three days of studio-based art making at CPAC and culminated in an exhibition of eight artworks. The exhibition, hosted by CPAC, was attended by 2283 people. A series of public programs, designed by the participants engaged 57 members of the general public with their work.

In December, *Taboo* exhibiting artist Bindi Cole led a three-day workshop for young people who had experienced the effects of incarceration on their families and communities. Ten young participants from Penrith were engaged through MCA's outreach partner Panthers on the Prowl. Cole shared her personal experience of being incarcerated, with the young people who responded well to her transparency and encouragement. The participants worked with Cole as well as MCA Artist Educators and Youth Committee members to produce photographic works and a large-scale collaborative sculpture.

Throughout the year, other workshops were held for young audiences including a Smartphone Photography Workshop with Oliver Lang and the Zine Garden, held alongside the MCA Zine Fair, which engaged 915 people in zine-making; many were teenagers.



generationnext, images: Adam Hollingworth

Digital Learning

Digital Excursions

Digital Excursions connect students in their classroom with contemporary artists, artworks, museum professionals and experts at the museum. The NCCL's digital infrastructure, containing state-of-the-art video conferencing technology enables the Learning Team to reach students and teachers across the country, providing rich opportunities for virtual engagement, and much-needed resource support to those in remote and regional locations.

Sessions are delivered by MCA Artist Educators who provide creative and interactive introductions to contemporary art and the MCA Collection. In 2012, special sessions were also arranged with Museum professionals such as curator Glenn Barkley and the Biennale of Sydney's installation and curatorial staff. Digital resources have been developed to support the Digital Excursions, to extend the virtual visit.

Thanks to support from Vincent Fairfax Family Foundation, schools outside of metropolitan Sydney have been able to participate in Digital Excursions for free. From June - December 2012, the MCA's Digital Excursions program reached over 600 students from across NSW, and as far as Norfolk Island.

"The ladies who presented the VC were fantastic. They knew their information and they knew how to get it across to the 8 year olds in my class. The whole class enjoyed it."

Teacher participant, MCA Digital Excursions Feedback Survey, June 2012

Digital Resources

In 2012, MCA launched its first digital resource, the Creative Guide to Contemporary Art. Designed to be explored on interactive whiteboards or a computer and a projector within the classroom, the Creative Guide to Contemporary Art resource offers multimedia content on

artwork and exhibitions, with audio and video from Artists, Curators and Artist Educators and contains ideas for pre- and post-visit activities. Content can be tailored by teachers for their own class, offering flexibility for the classroom environment.

"I think it is a fabulous and participatory resource which will be extremely useful..."

"I think the diversity of material is extremely exciting and I look forward to viewing the secondary interactive material."

Teacher participant, MCA Digital Resources Feedback Survey, July 2012

Artist's Voice, MCA's long-standing video series of interviews with exhibiting artists, was revamped and restyled in 2012. Broken into bite-sized chapters of online video, the new format has been designed for easier use in the classroom as well as viewing by digital audiences. The 2012 series, support by Copyright Agency Limited, focused on artists involved in the MCA building commissions and included interviews with Helen Eager, Hany Armanious, Emily Floyd and Grant Stevens.

Digital Learning Programs (Animation and New Media)

Taking advantage of the new Digital and Multimedia Studios in the National Centre for Creative Learning, mid-2012 saw the launch of two pilot programs designed for Primary and Secondary students to get hands-on and creative using technology. Taking inspiration from the MCA Collection, students create their own stop animation and new media artworks using the latest in touch screen computers from Technology Partner Dell.

Visitor Experience

Record-breaking numbers of people visited MCA in 2012. Many came initially out of curiosity, to see how the museum had been transformed, but the visitors returned en masse, to see some of the most popular exhibitions ever held, including Christian Marclay's *The Clock*, which was seen by almost 170,00 people. Another first for the MCA were weekly 24-hour viewings of *The Clock*, which grew in popularity throughout the exhibition, with a full-house most nights. *MCA Collection: Volume 1* also proved hugely popular with visitors, with 60% of all visitors to the museum visiting this exhibition.

The team of Visitor Services Offices (VSOs) has increased and developed its skill set, in line with the challenges and demands of enlarged visitor numbers to the MCA in 2012. New strategies have been employed to enable the VSOs to invigilate the artworks even more effectively, while also positively engaging the visitors.

Newly incorporated approaches include the use of handling objects in the galleries, which are introduced to visitors by the VSOs, providing further interpretive understanding the artworks. Examples of handling objects include a sample slipper from Esme Timbery's work in *Volume 1* and ochre samples from Arnhem Land. The artworks these objects and materials reference are particularly fragile and are easily damaged through repeated touching by visitors. By enabling visitors to handle sample materials, the team has observed a decrease in visitors touching the works. Visually impaired visitors have been particularly appreciative of this experience in the galleries, and MCA aims to further develop these tactile elements with future exhibitions where appropriate. In addition, the use of such props has provided VSOs with a practical starting point for conversing with visitors and introducing contextual information about the artwork.

Another interpretive tool that has been successfully introduced to visitors by VSOs is the *MCA Insight* app. As part of a strategy actively to encourage visitors to make use of the app and its rich media content including audio, VSOs provided ear phones to visitors for free. Digital interpretation has greatly enhanced the visitor experience, with many visitors using social media and instant forums to comment on, or document their visits.

In 2012, the VSO team was recognized for its excellence in the area of visitor services, with an award from Trip Advisor, based on visitors' online reviews following their visits to the MCA.

	Biennale		Biennale		Biennale		Biennale
Activity	2006	2007	2008	2009	2010	2011	2012
No of participants on Tours conducted by Volunteer Guides	4,245	4,748	6,600	6,632	5,270	6,522	5,987
No of participants in Education Groups	25,097	18,987	27,802	19,045	21,634	10,879	17,936
No of attendees at Public Programs	5,371	2,775	7,188	15,856	11,496	9,357	19,984
Performance Programs (reported in Public Programs prior to 2012)							34,795
Kids & Families Programs (reported in Public Programs prior to 2012)							13,446
Youth Programs (reported in Public Programs prior to 2012)							2,311

Totals	34,713	26,510	41,590	41,533	38,400	26,758	85,827
Number of events held:							
	Biennale		Biennale		Biennale		Biennale
Activity	2006	2007	2008	2009	2010	2011	2012
Access Programs (incl Bella)	97	124	139	102	127	24	78
Education Group visits	1,422	1,151	1,632	1,324	1,604	1037	754
Lectures/Talks	39	79	48	38	62	30	68
Performances	9	5	8	13	14	20	59
Practical Workshops				7	10	10	20
Professional Development (includes Teacher Events from 2009)	4	12	11	8	14	6	11
Special Events				8	5	19	87
Teachers Events	5	6	13	Included in Professional Development from 2009			
Youth & Family Programs	25	33	29	29	37	31	60
Totals	1,601	1,410	1,880	1,529	1,873	1,126	1035

Library

The MCA Library supports the individual experience with learning by providing resources, from its unique collection including books, catalogues and art journals which reflect the rich exhibition history of the MCA and material related to current exhibitions. The Library team assists visitors and MCA staff in the navigation of this material through direction and reflective listening as part of the reference interview process.

Library volunteers, library staff and MCA staff, accomplished the mammoth task of setting up the new library with over 16,000 catalogues and books, establishing operational processes and integrating MCA's Artist Files (containing ephemera: small catalogues, room brochures, correspondences of artists) into the library collection.

The MCA Library opened to the public in May 2012 and engaged with 500 visitors throughout the year.

Feedback

Visitor Experience

5 April 'Really happy about the reopening of the MCA – as regular visitors, think the positive, fun and open atmosphere really makes a difference. So different to the AGNSW'

12 April 'Please pass on my thanks to everyone here; I appreciate all the hard work and the opportunity to see all the great shows. Wonderful to offer all this for free.'

16 May 'Having Kim take us on a guided tour brought things to our attention that would have been overlooked, very interesting, fun and informative. Thank you Kim.'

26 July 'I can't take this smile off my face... everything here is fabulous.'

22 October 'I appreciate very much the assumption of responsibility on the part of the museum with respect to the visitor, - relaxed staff, no barriers in front of the pictures, etc. And the Whisson exhibition is superb.'

28 December Re TABOO – 'it makes us think about things we'd rather not', "sometimes we need our buttons pushed'

31 January 'Absolutely loved the Anish Kapoor exhibit. Well worth the admission price and the staff were extremely friendly and easy to talk to. Hope it's coming to the U.S. soon!!! Thanks!'

School Programs

Creative Connections - Primary Teachers Workshop

'Fantastic program. Great practical activities and lessons to take back to the classroom. Adaptable for all years. Inspired me to teach art more productively and effectively to inspire young artists. Thank you!!'

'Wonderful! I feel inspired with a whole bunch of new ideas for making and responding to artworks. I loved the interactive responses through gesture and mime. All educators were fantastic at communicating, excellent content knowledge. Thanks so much!!'

'A great day out! Wonderful learning for me... Heaps of inspiration to bring back to the classroom. Lots of reasons for an excursion to the MCA.'

Teacher feedback, New Media Workshop

'Thank you so much for this great opportunity. The girls got a lot from the experience and your presenter/educator was knowledgeable and helpful and very professional. The facilities are amazing...We are so grateful for the opportunity to use the new facilities. It is such an amazing building and space and it is wonderful to see so much of the permanent collection on show.'

Bella Mallesons Art Workshop participant

'I have learnt so many skills, built so much confidence, and experienced things that will stick with me for a long time. This was an amazing experience for me personally. I have left my comfort zone without regret, learnt so much, and made some amazing friends.'

Kids & Families Programs

'The September Holiday program was so fantastic! The kids' space was wonderful and the activity was excellent. My kids (ages 4, 6, 8) all loved the activities!'

'Today my imagination is upside down' – Gabriel (7 years)

'I really enjoyed making my creature and spotting things throughout the art museum. Thanks for the experience!'

'Great activity reflecting the exhibition. Positive feedback to kids making art work was encouraging.'

'Fabulous range of activities – worked well for all the ages in our group (7-12 years). What a fun way to spend a morning!'

'Daaaaaad, can we come back soon? Pleeeeeeeeeeaaaase?'

'Thank you – terrific way to engage with museum and artworks'.

Public Programs

'The talk was also fantastic, what wonderful staff you have at the gallery. I loved the insights into some of the everyday runnings of this particular install, I got to thinking about the works on many different levels.' Rafael Lozano-Hemmer Talk

'Fun, creative, stimulating, great range of activities. Good value – affordable. Thank you , excellent teachers.' Make a Mark Workshop

'Thursdays become my favourite day of the week thanks to this course!' Contemporary Art 101 Course

'It was interesting, exposed me to an artist I didn't previously know about, allowed me to see some of the biennale and is an awesome place for a Friday night drink.' ARTBAR

'Really enjoyed the chance to interact with artist and get things to take home' Zine Fair

Digital Initiatives

In 2012 the MCA launched a number of new digital initiatives and updated some existing programs and software systems. The keystone project for 2012 was the launch of a new MCA website, the result of a collaborative project team of staff from across Digital Media, Marketing, Philanthropy, Creative Learning, Human Resources, MCA Store and Curatorial departments. Created by the Sydney-based web agency Interaction Consortium, with design by Toben and user experience concepts from Zumio and MCA's Digital Media team, the website is built using GLAMkit, an open source web tool kit especially designed for the galleries, libraries, archives and museums. GLAMkit is an initiative that the MCA strongly supports.

Other key digital projects for 2012 include the artwork interpretation smartphone app *MCA Insight*, the digital publications library app for iPad *MCA Publications*, the augmented reality app *MCA AR*, The Google Art Project and the launch of online portals for ticketing, membership, donations and the MCA Store.

Relaunch of the MCA website

Comprised of several digital properties including the MCA Store, mobile website, MCA Tickets, MCA Online Collection and the Google Art Project, the new MCA website serves as the first and best point for visitors to discover the MCA online.

Re-launched in February 2012, the new site has delivered strong growth in online traffic and, most crucially, has almost doubled the time visitors spend on the site, compared to its predecessor.

The main MCA website is supported by a dedicated mobile site: m.mca.com.au
m.mca.com.au

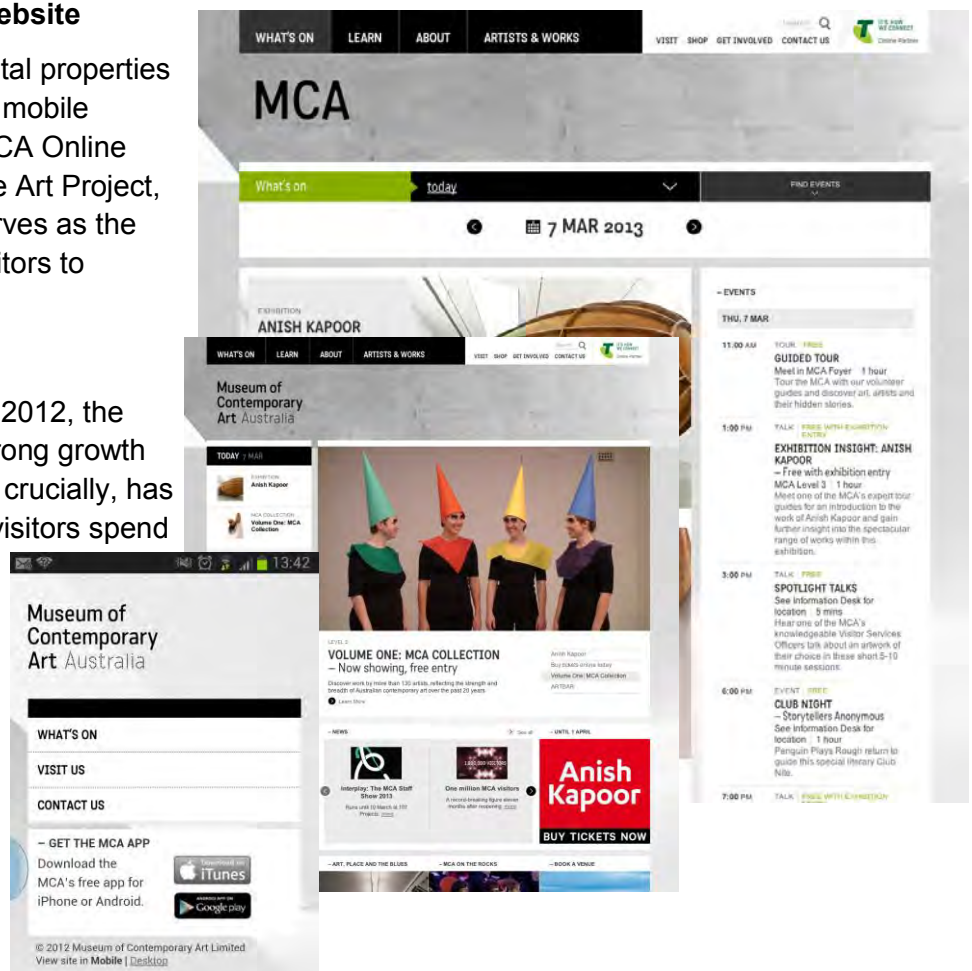


Figure 1: Unique visitors to website per month

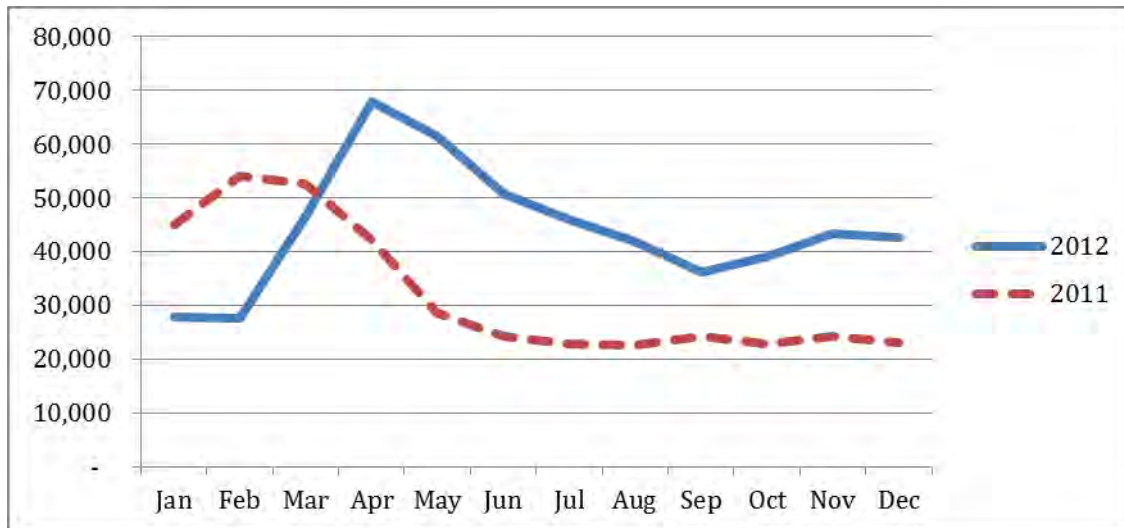
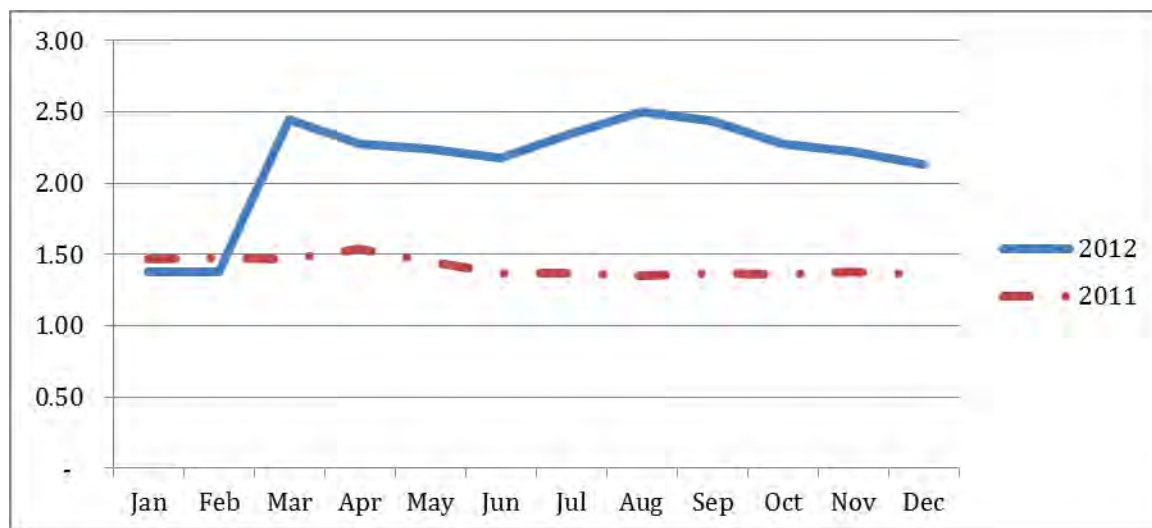


Figure 2: Pages views per month



Figure 3: Visit Duration in minutes

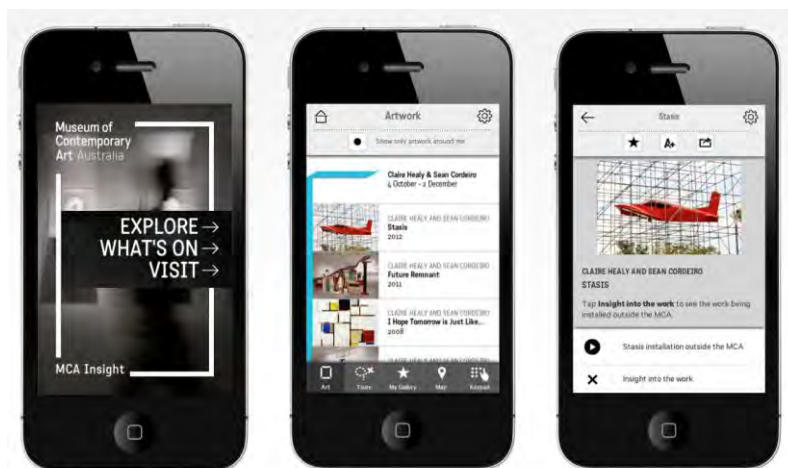


Launch of an interpretation app MCA Insight for Android and Apple smartphones

MCA Insight is the museum’s free app for mobile devices, available from Google Play and iTunes (<http://www.mca.com.au/apps/insight/>). Featuring written, audio and multimedia content, Insight brings visitors inside the MCA, through artist and curator interviews as well as exhibition, installation and studio documentation. Location awareness technology makes Insight a valuable navigation tool for visitors when onsite, with the My Gallery function allowing bookmarking of artworks for the app to email visitors more information on post-visit.

To support the location awareness, extra wireless access points were deployed throughout the Museum and a bespoke mapping software was developed by the MCA and Aruba Networks.

Downloads (period 01-04-12 to 31-12-12): 10,412



Launch of an augmented reality app *MCA AR* for Android and Apple smartphones and tablets

Designed as a digital component of MCA publication *Site*, *MCA AR* (<http://www.mca.com.au/apps/augmented-reality/>) utilises augmented reality technology to add another dimension of content around the history of the MCA building site. Pointing a mobile device with *AR* installed at pages of *Site* triggers audio and multimedia content, evoking the many stories of Circular Quay West.



Anish Kapoor 20 December 2012 – 1 April 2013



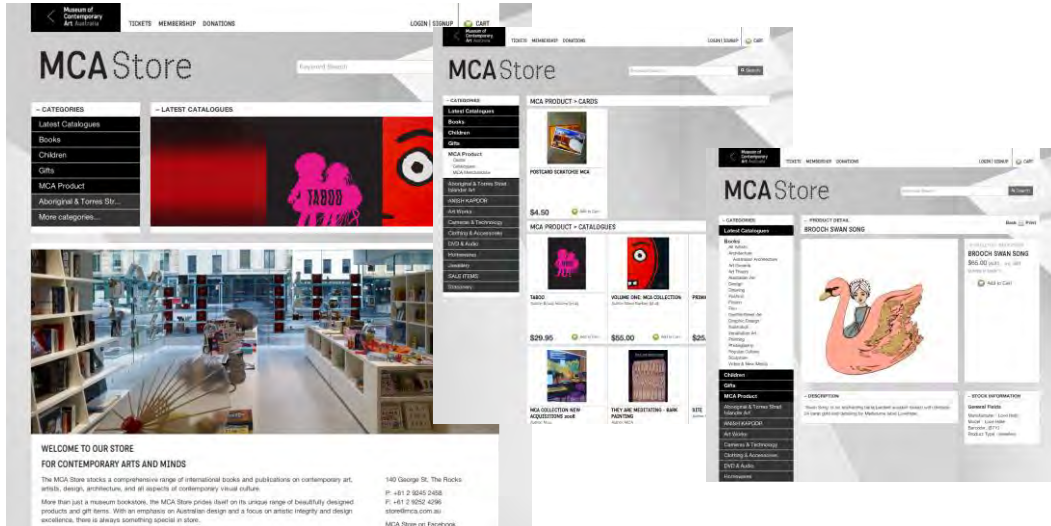
Launch of the Museum's first digital publication for the *Anish Kapoor* exhibition via the publications library app for iPad *MCA Publications*

This publication explores Kapoor's work through the prism of his current exhibition at the MCA (<http://www.mca.com.au/apps/mca-publications/>). Designed as a "living catalogue", the publication includes three versions: a preview version including video interviews, writing, documentation of exhibited works and behind the scenes footage of Kapoor's studio, an installation version updating with new interviews, images and videos of one of the most complex installations attempted by the Museum, and a reflection version focusing on the experience of the exhibition itself.

Launch of eCommerce website for the *MCA Store*

Opening up the MCA Store's enviable range of products to international and local audiences, the MCA online store (<http://store.mca.com.au>) promotes and sells MCA publications and merchandise as well as a carefully curated selection of publications, accessories, design objects and stationery.

Unique visitors (period 01-04-12 to 31-12-12): 22,183



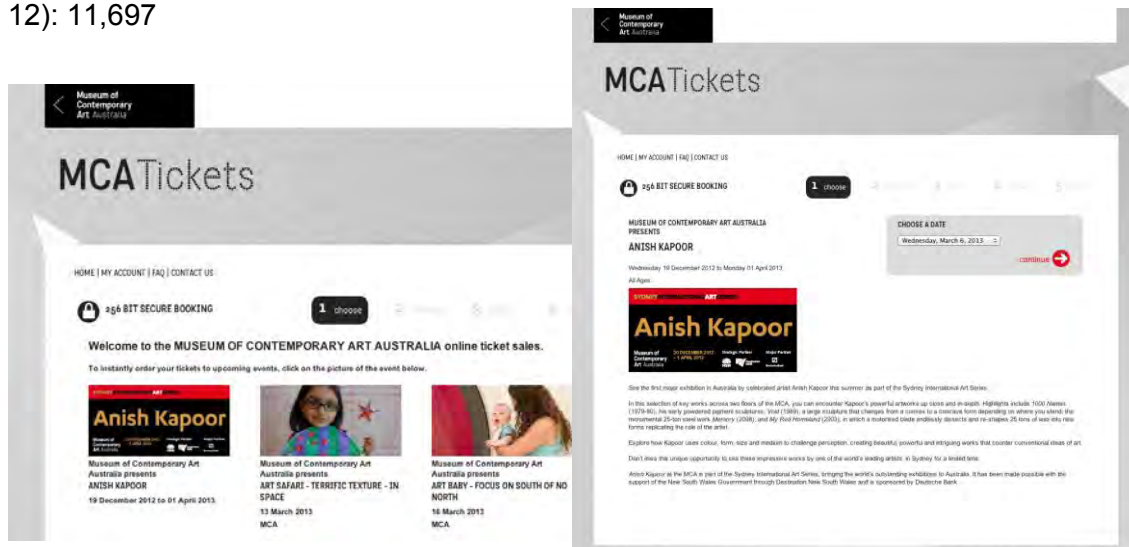
Launch of an online ticketing portal for all public programs, special events and paid exhibitions

In response to increased demand for MCA programs, events and exhibitions, *MCA Tickets* (<http://tickets.mca.com.au>), now allows audiences to purchase tickets at their own convenience 24 hours a day, with an accompanying members ticket outlet for members priced tickets.

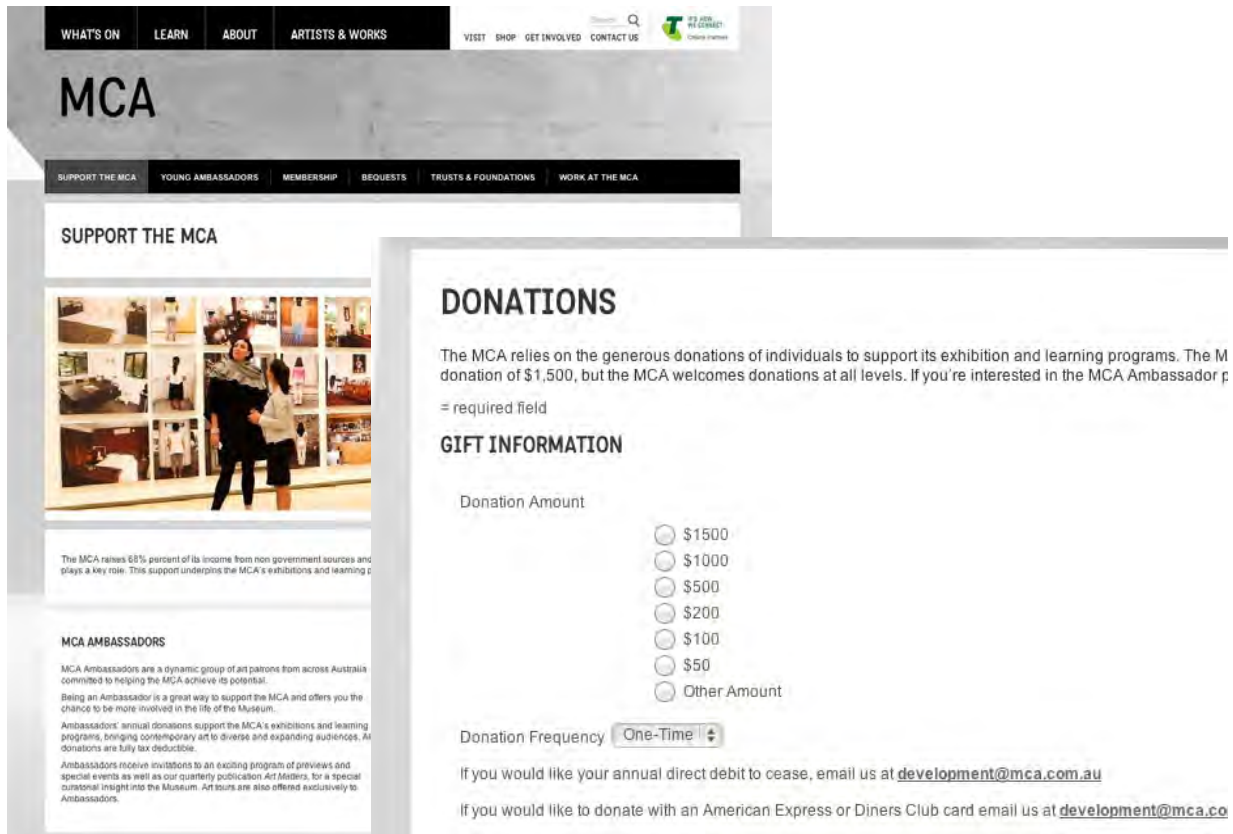
To support the new ticketing system, an onsite ticket point-of-sale and wireless ticket scanning solution was also rolled out in 2012.

Unique visitors (period 01-04-12 to 31-12-12): 11,697

12-



Launch of online tools for sign up and renewal for MCA Members and MCA Ambassadors, or one-off micro-donations



Facilitating donations to the Museum, this 24 hour portal (<http://www.mca.com.au/get-involved/donate/>) instantly connects with systems like the MCA Store, allowing new members to start taking advantage of their discounts almost immediately after signing up.

Continued growth of social media communities

2012 marked a year of continued growth of social media communities around the MCA, with an 80% increase of page likes on Facebook and a 47% increase of followers on Twitter.

Total Facebook followers (at December 2012): 28,529

Total Twitter followers (at December 2012): 18,045



Sponsorship, Donations, Marketing and Public Relations

Sponsorship

2012 marked an exceptional year for the MCA sponsorship team, achieving a total cash income of \$1,762,154.

The MCA redevelopment provided an opportunity for the Museum's sponsorship strategy to be reviewed with a move away from single year sponsorships centred on exhibitions to a focus on multi-year sponsorships of program streams.

The strategy was revised to ensure stability of funding and establish more substantial and deeper long term sponsorships with sector exclusivity.

A number of program streams were identified encompassing existing activities as well as new initiatives which were seen as priorities for the new MCA.

Program Partners

- Education – Deutsche Bank
- Lecture Theatre – Veolia Environmental Services
- MCA Collection – LG
- ARTBAR – Audi
- Extended opening hours (Lights on Later) – GE
- Ambassador Lounge – Qantas
- Young Ambassador Program – Ray White
- ATSI Program – Rio Tinto
- Online Partner – Telstra Business

In addition to the above, the MCA welcomed the following as Major Partners:

- Fresh Catering
- Inlink
- Space
- Westpac Institutional Bank

Non-cash support continued to play an important part in the MCA's strategy with the team securing in-kind sponsorships valued at \$2,225,500. A new category of support was created to encourage technology companies to provide equipment and services to support the fit out of the new building. These multi-year sponsorships will enable the MCA to remain a centre of technology excellence.

Technology Innovation Partners

- Aruba Networks
- Dell
- Extreme Networks
- Geutebruck
- LG
- Nexus
- PACOM
- Polycom

Other major in-kind supporters included our beverage partners; Bimbadgen Hunter Valley, Brown Forman and Pommery; our outdoor media sponsor JCDecaux and Sportcraft who provided the new uniforms for our front of house staff.

The MCA's corporate membership scheme was also relaunched during the year and the Museum welcomed a number of new companies into the program.

Corporate Members

- Bloomberg
- Clayton Utz
- Griffith Hack
- Louis Vuitton
- Maddocks
- Macquarie Group Foundation
- Transfield Holdings

Philanthropy

2012 was a very positive year for the Philanthropy at the MCA.

In March the new MCA re-opened with the new wing and total refurbishment of the existing building. The Capital Campaign which commenced in 2008 raised a total of \$24,060,814 from the private sector towards the new redevelopment with \$15million donated by the Chairman Simon Mordant AM and his wife Catriona Mordant and \$9,060,814 by other private individuals. The Federal Government gave \$13million in 2010 and 2011, the NSW Government gave \$13million in 2008 and 2010 and City of Sydney gave \$1million towards the capital campaign.

The Ambassador Program gained 75 new Ambassadors bringing the total supporters for the year to 445. Donations of \$636,990 were raised in 2012 towards the Ambassador program which supports MCA education programs and exhibitions.

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 2012, Ambassadors were invited to attend Art AMs, Director's Preview & Artist Dinners, seasonal openings and offsite events.

The Philanthropy team also organised the first MCA Ambassador trip to Western Australia for 28 Ambassadors. The highly successful trip included a private tour of Thomas Rentmeister's exhibition *Objects. Food. Rooms* at the Perth Institute of Contemporary Arts, a private viewing of The Kerry Stokes Collection, and a Director's tour of *Picasso to Warhol: Fourteen Modern Masters* with Dr Stefano Carboni, and a Curatorial tour of *JEFF WALL Photographs* with AGWA Deputy Director & Chief Curator, Gary Dufour, at the Art Gallery of Western Australia. In addition the group had a private viewing of the Wesfarmers Collection and two private collections. However, the highlight of the trip was a day trip to visit to Antony Gormley's installation *Inside Australia*. Visiting this remote, large-scale site-specific installation at Lake Ballard, north-east of Perth was a truly unique experience.

The MCA continued to build its group of supporters in Melbourne, Adelaide and Brisbane though three successful Melbourne events including private viewings of the collections of Gary Singer and Geoffrey Smith and Jane and Simon Hayman, and a tour of the Melbourne Art Fair, followed by a dinner that evening at Arc One Gallery.

The Young Ambassador program continued to grow, with a total of 152 Young Ambassadors by the end of the year. The Young Ambassador membership raised over \$55,000 in 2012.

Highlights from the 2012 Young Ambassador Program were an artist studio visit with MCA Commissioning artist Helen Eager, a tour to the Biennale of Sydney at Cockatoo Island, a Q&A session about philanthropy with MCA Chairman Simon Mordant AM and MCA Director Elizabeth Ann Macgregor OBE titled 'Why give?', and festive drinks at Ray Hughes' apartment above his gallery.

The Young Ambassadors celebrated MCA's 21st birthday with a fundraising event on Saturday 10 November 2012. More than 230 guests attended, enjoying an exclusive viewing of *Primavera 2012* and a live performance by Liam Benson. The night raised more than \$40,000 net. This will support Primavera in 2013 – the MCA's annual exhibition of Australian artists aged 35 and under.

Membership raised \$43,664, and the MCA achieved a total of 664 Members. Membership was particularly popular around the re-opening of the MCA in March, and around the opening of *Anish Kapoor* in December 2012. The MCA held a very successful members wine tasting and tour of the MCA Collection.

The MCA built on its strong relationships with Trusts and Foundations raising a total of \$294,026 for support of exhibitions and learning projects. Some highlights included the Balnaves Foundation continuing support of the *Generationnext* program for 12-18 year olds. Nelson Meers Foundation supported *Primavera 2012*, and will continue to support the exhibition in 2013. The Vincent Fairfax Family Foundation supported Digital Excursions and the Trust Company Foundation supported the Community Access Program for adults.

The Bella Dinner in 2012 was highly successful, attracting 276 guests and raising over \$234,000 net. This includes a total of \$55,092 pledged towards the MCA's 2013 commission for the Bella Room in the National Centre for Creative Learning (NCCL). MCA Director, Elizabeth Ann Macgregor OBE announced on the night that artist Hiromi Tango, who featured in the *Primavera 2011* exhibition in The Rocks, will be creating the artwork for the space. For the second year running popular Sydney broadcaster Philip Clark was the Master of Ceremonies for the evening. Guest chef Bill Granger delighted guests with a specially created three-course menu. And special guest Film Director Warwick Thornton delivered a truly inspirational speech about his journey to success as a filmmaker and artist.

Marketing and PR

The Marketing and PR team's goals for the 2012 pre-reopening period were to deliver imaginative and targeted marketing and communications campaigns to maintain MCA activity awareness during the closure period; to generate significant interstate publicity for the one onsite exhibition, *Rafael Lozano-Hemmer: Recorders*, part of the Sydney International Art Series, positioning it as the 'must see' contemporary art event in Australia for summer 2011–12; to launch the new MCA branding; and to cement a high profile international and national re-opening campaign.

A national advertising campaign for *Lozano-Hemmer: Recorders* was executed in major press, culture, tourism and lifestyle publications and online media was supported by a microsite, social media channels and a search marketing campaign. The exhibition also featured in the *It's On!* print and television campaign conducted by Destination NSW – the Strategic Partner of the exhibition. Total visitation was 68,191, exceeding target by 13.65%.

The international PR and advertising campaign for the re-opening of the Museum continued to be rolled out during the early part of 2012, with the MCA working with New York based PR agency Blue Medium and London based Sutton PR, with brand adverts and long lead articles appearing in major international art publications.

The new MCA branding, which was designed in-house, started to be rolled out domestically from 27th February with the launch of the Museum's new website, new stationary and long lead advertisements.

A significant domestic advertising campaign to mark the re-opening featuring Stephen Birch's *Untitled* (Spiderman) appeared in national and metro press and was reinforced with sponsored City of Sydney flag and JCDecaux Metrolites campaigns. MCA followers were able to access an augmented reality tour of the new MCA which was triggered by the JCDecaux posters using the new MCA Onsite app. A social media campaign promoting the advertising was enhanced by JCDecaux featuring the campaign on YouTube and in their own press release.

A complete new suite of marketing collateral was produced for the re-opening including a new map, an app brochure, and redesigned Exhibitions and Events, Kids and Families and Youth Programs brochures featuring the MCA's new logo and opening season program.

New digital signage was introduced across the building with the marketing team managing the signage schedule, design and loading of information. The signage formed an important role in communicating to visitors both current and forthcoming exhibitions and events and promote MCA membership, MCA apps, MCA Store, and the Cafe and Restaurant.

Print, radio, television, online, national and international coverage of the MCA re-opening was a huge success with pieces in all the main Australian newspapers and many art and general interest magazines. Reporter attendance numbers at the media preview and official opening were also unprecedented.

The MCA international press trip, supported by Destination NSW, catered to nine journalists. It generated a number of articles on the new MCA including the Wall Street Journal by Alexandra Seno, Artinfo by Benjamin Genocchio (reproduced in The Sydney Morning Herald), Art Das Kunstmagazin by Wiebke Gronemeyer, Apollo Magazine by Oscar Humphries, Daily Mail UK/Architectural Digest by Mark Ellwood, Dailiy Telegraph UK by Richard Dorment, the South China Morning Post by Vivienne Chow, Leap Magazine by Mengsha Zhao, the New Zealand Herald by Janet McAllister and The Scotsman by Tim Cornwell.

Exhibition-led ads for *Marking Time* and *Volume One: MCA Collection* appeared throughout May and June in arts media, events and tourism media and national and metro print and online media. AvantCard postcards promoting *Marking Time* and *Volume One: MCA Collection* were distributed to cafes and arts and cultural locations throughout Sydney and were a great success.

Short lead coverage for all of the opening season's artistic programs was also strong. *The Clock* in particular got repeated mentions in both The Sydney Morning Herald and The Australian, and both John McDonald and Christopher Allen highly praised it.

Local Positioning Systems also received extensive coverage on an international and national level for several of the performances, *Celestial Radio*, *Preceded by a tour of the show by artist Stuart Ringholt 6-8pm (the artist will be naked. Those who wish to join the tour must also be naked. Adults only)* and *Dachshund U.N.*

In May, to mark the first MCA ARTBAR driven by Audi, an advertising campaign featuring Brook Andrew's *Warrang* has rolled out in event media and JCDecaux Metrolites throughout Sydney. Online and social media promotions to niche audiences helped secure a sell-out event.

The opening season wrap up press release announced over a quarter of a million visitors.

The MCA, along with fellow major venue the AGNSW, worked closely with the Biennale of Sydney on a co-ordinated campaign for *the 18th Biennale of Sydney*. Venue based advertising appeared from late June in national and metro print and online media to supplement the Biennale's campaign in arts media, events and tourism media and metro print and online media. The PR manager also delivered a successful collaboration with the Biennale of Sydney team, managing the media conference and preview and helping to achieve maximum coverage of the exhibition at the MCA.

The joint MCA/ AGNSW / DNSW Sydney International Art Series media launch took place at the MCA on 25 July and generated coverage in all major media outlets. A joint ticketing initiative called the *Sydney International Art Pass* was announced and backed with an advertising campaign to drive online sales for both the Anish Kapoor and Francis Bacon exhibitions.

A key post re-opening goal was to increase attendance to the significantly larger number of MCA public programs and special events. As well as regular listings and an ongoing campaign to promote the MCA ARTBAR, key Creative Learning events were identified to feed into the main marketing and PR plans.

In the spring, exhibition-led ads for *Ken Whisson: As If, Primavera 2012* and *Claire Healy & Sean Cordeiro* appeared in national and metro print and online media, arts media, events and tourism media. A small radio and online campaign was also conducted through FBi and RealTime. The PR team successfully managed the spring media campaign with significant quality coverage for all three exhibitions. Highlights included positive reviews by John McDonald for *Ken Whisson: As If* and *Claire Healy and Sean Cordeiro* and another positive review by Christopher Allen for *Ken Whisson: As If*.

A buzz was also generated for the MCA's 21st birthday, the main highlights being two SMH articles, one again featuring the SMH's John McDonald speaking favourably about the new

MCA, and a Harper's Bazaar November issue feature spread on the Young Ambassadors program.

In early November, Yoko Ono was announced as the 2013–14 Sydney International Art Series exhibition and the 2013 exhibition program was released to local media and internationally via e-flux.

Two C3West PR campaigns were run to launch a project in Hurstville's Westfield shopping centre and another in the Western Sydney Parklands.

The year ended with the opening of *Anish Kapoor* and *TABOO*. The main *Anish Kapoor* marketing and PR campaign started in October with the aim of positioning the exhibition as the must see contemporary art exhibition of summer 2012/3 and to encourage interstate visitorship and pre-booking. The campaign which included national advertising in major press, culture, tourism and lifestyle publications was backed up by an outdoor media campaign in Brisbane, Melbourne and Sydney. Once again the exhibition also featured in the *It's On!* print and television campaign conducted by Destination NSW – the Strategic Partner of the exhibition.

Ticket promotions were created with a number of third parties including Qantas and the NGV whilst competitions and giveaways were undertaken with AGNSW, QAGOMA, SOH, Performance Space, Biennale, HHT, ACO, Parramasala and other cultural organisation e-news subscribers.

Ticketing

Having started a relationship with online ticketing provider Oztix for the Annie Leibovitz exhibition in 2010, the company become the MCA's online provider for all ticketed events when the Museum re-opened. Following the successful integration into the MCA's new website, a one year venue agreement was signed with the company, enabling the MCA to provide onsite ticket sales to all MCA events at the Museum.

Online and Social Media

The marketing and PR team play an ongoing role in managing the MCA's social media platforms and developing and loading content for the MCA's website. This has become an increasing important marketing and communication tool for the MCA. Over the year the team successfully developed its social networking channels including Facebook (77% growth) and Twitter (43% growth), trialling advertising and promoted posts, and oversaw the introduction of a new Twitter strand, MCA_Now. A regular stream of online communications via the website further strengthened key messages.

MCA Website	Unique Visitors		
	Dec-12	42,716	-1.26%
	Nov-12	43,261	10.62%
	Oct-12	39,106	7.80%
	Sep-12	36,275	-13.46%
	Aug-12	41,918	-8.95%
	Jul-12	46,040	-9.14%
	Jun-12	50,674	-17.67%
	May-12	61,550	-9.5%
	Apr-12	68,009	46.05%
	Mar-12	46,565	38.34%
	Feb-12	27,671	-0.47%
Jan-12	27,804	na	

Twitter	Followers	% Increase	
	Dec-12	18,045	2.70%
	Nov-12	17,570	2.35%
	Oct-12	17,166	2.52%
	Sep-12	16,744	2.14%
	Aug-12	16,394	3.28%
	Jul-12	15,874	3.68%
	Jun-12	15,311	4.44%
	May-12	14,660	4.77%
	Apr-12	13,992	4.42%
	Mar-12	13,399	5.72%
	Feb-12	12,673	3.52%
Jan-12	12,242	4.07%	

Facebook		Likes	% Increase
	Dec-12	28,529	4.85%
	Nov-12	27,209	5.83%
	Oct-12	25,711	4.52%
	Sep-12	24,599	3.72%
	Aug-12	23,716	4.56%
	Jul-12	22,681	5.94%
	Jun-12	21,410	5.05%
	May-12	20,379	6.90%
	Apr-12	19,062	6.80%
	Mar-13	17,848	5.72%
	Feb-12	16,882	6.73%
	Jan-12	15,817	x

eDM Subscribers		Subscribers	% Increase
	Dec-12	24,555	2.99%
	Nov-12	23,841	0.71%
	Oct-12	23,672	0.31%
	Sep-12	23,598	0.50%
	Aug-12	23,480	2.63%
	Jul-12	22,878	0.20%
	Jun-12	22,831	0.94%
	May-12	22,618	1.08%
	Apr-12	22,375	14.28%
	Mar-12	19,579	8.13%
	Feb-12	18,107	0.00%
	Jan-12	18,107	x

Awards

The MCA was the recipient of a number of awards in 2012.

- [2012 Alternative Media Group – Best of Sydney Awards – Best Destination for Art Lovers](#)
- [2012 SMAC Awards – MCA ARTBAR for Best Arts Event](#)
- [2012 IMAGinE awards – MCA Director Elizabeth Ann Macgregor OBE won the Individual Achievement Award](#)
- [2012 IMAGinE awards – Bella Room received the Education & Audience Development Award](#)
- [2012 Australia Award for Urban Design goes to C3West project by Campement Urbain](#)
- [2012 Avant Card Postcard of the Month – June Volume One: MCA Collection](#)
- [2012 AGDA Award Digital Media – Bardayal "Lofty" Nadjamerrek AO Microsite](#)

Financial Notes

Overview

This was an extraordinary year in the history of the MCA with the opening of the newly developed building in March 2012. This was accompanied by record visitation of 843,000 visitors in under 9 months, extensive public and education programs, a range of artist's commissions and opening celebrations

The financial outcome for the MCA was an operating deficit of \$2,305,332 for the 2012 financial calendar year. The deficit outcome had been foreseen and budgeted for by MCA Senior Management and the MCA Board and cash reserves had been accumulated accordingly to cover such an outcome. The original budget forecast was for a deficit of \$2.9M so a \$2.3M result was an excellent outcome for the MCA representing a \$600K saving.

During 2012 successful lease negotiations were conducted with ATK Kearney and the Australia Olympic Committee who have both committed to long term leases which provide a steady income to the MCA and are in line with the MCA Business plan forecast.

The MCA also, as part of the Development Application Condition, renegotiated its own lease with the Sydney Harbour Foreshore Authority. As part of these negotiations the MCA took total

control and responsibility for the old Maritime Service Building in return for a cash payment for maintenance and future capital expenditure which will run for the term of the lease.

Prior to the development the MCA Management along with Price Waterhouse Coopers developed the MCA Business Plan based on modelling the revenue performance and likely increased operational costs of the new building. Early results show that this modelling was substantially correct and that the rise in revenues will cover the increased operational costs. However to fully develop the potential of the building and new programs to meet audience expectations around interpretation in the digital age will require additional funding

Commercial Activities

A core part of the MCA Business Plan was to ensure that with the increase of the building footprint of almost 50% the MCA could cover its base operating costs. This included developing the roof top venues, the creation of an additional venue (Sculpture Terrace) and a 20% increase in the footprint of the MCA Store. To date the covering of the increased operating costs has largely been achieved. Venue Sales

Despite the Sculpture Terrace only being open for 9 months and the Foundation Hall only open for 6 months the Venues Sales team have achieved a record net profit. This achievement was however below the budgeted income and that of the MCA Business plan. A further impediment to achieving target was the partial remediation of the building by the Sydney Harbour Foreshore Authority (SHFA) for 4 months of the year which turned the façade into a partial building site.

This revenue will also be impacted in 2013 due to further SHFA remediation works on the front façade of the building. The full revenue impact of the new development will not be fully realised until 2014 however the MCA remains confident that the projected budgets will be achieved.

Commercial Activities Income & Expenditure by Year

	2004	2005	2006	2007	2008	2009	2010	2011 (part year operation)	2012 (part year operation)
Venue Sales Income	1,232,787	1,353,423	1,507,554	1,522,267	1,672,713	1,079,870	1,306,678	656,608	2,585,634
Venue Sales Expense	449,827	528,520	542,089	537,630	546,510	488,813	503,084	402,659	694,104
Profit/(Loss)	782,960	824,903	965,465	984,637	1,126,203	591,057	803,594	253,949	1,891,530
Net Profit Margin %	64%	61%	64%	65%	67%	55%	61%	39%	73%
Retail Sales Income	1,044,750	858,882	989,096	998,135	1,247,071	1,179,736	1,138,411	569,044	1,410,601
Retail Sales Expense	857,469	757,142	810,306	839,562	973,679	910,118	983,554	620,066	1,200,611
Profit/(Loss)	187,253	101,740	178,790	158,573	273,392	269,618	154,857	(51,022)	209,990
Gross Profit Margin	41%	39%	38%	39%	41%	43%	42%	36%	40%
Net Profit Margin %	18%	12%	18%	16%	22%	23%	14%	(9%)	15%
Totals Commercial Profit/(Loss)	970,213	926,643	1,144,255	1,143,210	1,399,595	860,675	958,451	202,927	2,101,520
Net Profit Margin Commercial Activities %	43%	42%	46%	45%	48%	38%	39%	17%	53%

Retail

Retail results for 2012 were slightly disappointing with the per head spend below that of the projected. A number of issues contributed to this of which the main one was retail product mix allied with a softening of consumer confidence generally throughout Australia in 2012.

The profit of \$209,990 it should be noted is only on a nine month trading period. Early retail returns for 2013 are showing a return in excess of budgets.

Leasing

During 2012 two separate leases were entered into. The first was with AT Kearney for the entire 5th floor of the building on a 5 plus 5 lease and the second in late 2012 with the Australian Olympic Committee for the northern half of level 4 on a 12 plus 4 lease.

Cost Controls

The MCA continues to meet its strategic goal of maintaining Administration and Building Expenditure at less than 30% of total expenditure. With the increase in the size and complexity of the building this is an excellent outcome.

Administration and Building Expenditure

Year	2004	2005	2006	2007	2008	2009	2010	2011	2012
Admin & Building Expenditure	2,790,546	2,932,097	2,911,145	3,119,422	3,257,607	3,204,068	3,479,602	3,295,586	4,773,441
Percentage of Budget	29%	30%	28%	28%	28%	29%	29%	27%	28%

MCA Staffing

The requirements of the new building and the opening events have resulted in an increase in staff as was expected and provided for in the MCA Business Modelling for the new development. The majority of new positions have been appointment into the Creative Learning team, investment in digital development and conversion of casual funds allocations into a full-time position.

The main variation has been in payment to casuals with the average casual wage increasing from \$25,318 in 2011 to \$33,901 in 2012. This is understandable given the pressure of opening a new building and includes \$100K of overtime expenditures which again demonstrates this pressure.

MCA Equivalent Full Time Employees

Year	2004	2005	2006	2007	2008	2009	2010	2011	2012
Permanent Staff (EFT)	41	40	40	45	47	49	48	50	58
Casual Staff (EFT)	30	30	33	33	34	33	33	33	37
Total (EFT)	71	70	73	78	81	82	81	83	95

The MCA Board continues to support its staff through an annual recommendation for a 3% staff salary increase. This was again approved in 2012. The drop in the reported average salary is the increased impact of casual salaries on the payroll.

MCA Staff Salaries

Year	2004	2005	2006	2007	2008	2009	2010	2011	2012
Staff Salaries Permanent	2,206,365	2,467,778	2,492,256	2,985,866	3,166,096	3,315,639	3,509,107	3,911,566	4,162,719
Staff Salaries Casual	990,072	893,215	882,719	978,768	1,104,905	1,052,451	1,076,611	835,524	1,254,352
Total	3,196,437	3,360,993	3,374,975	3,964,634	4,271,001	4,368,090	4,585,718	4,747,090	5,417,071
%of total expenditure	33%	35%	33%	36%	36%	39%	39%	40%	31%
Average Salary	45,020	48,014	46,232	50,828	52,728	53,269	56,613	57,193	57,022

Artistic Program Investment

Artistic Program Expenditure includes Exhibitions including Curatorial and Install costs, Collection Management and Education Services, Public & School Programs, Special Needs Programs, Art Bar etc.

Artistic Program Investment

Year	2004	2005	2006	2007	2008	2009	2010	2011	2012
Exhibition Exp	3,746,468	4,022,519	4,219,060	4,593,588	4,715,063	4,430,905	4,688,434	4,977,884	6,697,843
Education Exp	431,461	406,806	612,077	532,022	684,647	660,755	715,515	786,630	1,156,248
Total Artistic Program	4,177,929	4,429,325	4,831,137	5,125,610	5,399,710	5,091,660	5,403,949	5,764,514	7,854,091
Percentage of total artistic program on total expenditure (%)	44%	47%	47%	46%	46%	45%	45%	48%	45%

In line with the expanded building development the MCA has presented higher quality more complex exhibition offerings including the only Southern Hemisphere presentations of Christian Marclays “The Clock” and a survey show of Anish Kapoor. This combined with an increase of education program offerings through the National Centre of Creative Learning has resulted in an increase in the MCA’s commitment to its core IP of exhibitions and education. Government funding from all sources has decreased to 25% of total income.

Government Funding (includes Operational and Project Funding)

Year	2004	2005	2006	2007	2008	2009	2010	2011	2012
Arts NSW	3,052,050	3,005,000	3,336,800	3,298,500	3,535,000	3,530,000	3,600,000	3,510,000	3,563,090
Australia Council	250,000	620,750	601,888	596,766	713,038	780,256	678,910	705,871	644,840
Visions			35,000	206,000	260,600	53,700	169,158	199,000	58,788
DFAT			15,000					103,000	107,000
Other	44,444	17,002	20,000	94,000	184,041	130,389	381,596	236,698	28,506
Total Govt Spend	3,346,494	3,657,752	3,993,688	4,195,266	4,692,679	4,494,345	4,829,644	4,754,569	4,402,224
Total Artistic Program	4,177,929	4,429,325	4,831,137	5,125,610	5,399,710	5,091,660	5,403,949	5,764,514	7,854,091
Plus (minus)	(831,435)	(771,573)	(837,449)	(930,344)	(647,031)	(597,315)	(574,285)	(1,009,946)	(3,451,867)

GRANTS

(i) Arts NSW

Grants totalling \$3,563,090 [2011: \$3,510,000] were received from Arts NSW for the period from January to December 2012.

The detail of the grant received is as follows:

- Grant for general running costs \$3,563,090

(ii) Australia Council

Grants totalling \$644,840 [2011: \$705,870] were received from the Australia Council for the period from

January to December 2012. A grant of \$283,338 was received in advance from Australia Council for 2013.

The details of grants received are as follows:

- VAC KO and VAB KO Grant of \$549,178
- Grant for C3 West project \$74,963 in 2012 and \$186,037 in advance relating to 2013
- Grant for Ann Lewis lecture \$5,243 in 2012 and \$24,757 in advance relating to 2013
- Grant for Taboo of \$36,000 in advance relating to 2013
- Grant for Curatorial Fellowship \$15,456 in 2012 and \$36,544 in advance relating to 2013

(iii) Visions of Australia

Grants totalling \$58,788 [2011:\$199,000] were received from Visions of Australia for the period from January to December 2012. A grant of \$37,112 was also received in advance for 2013 from Visions of Australia.

The details of the grants received are as follows:

- Grant for Almanac tour of \$34,000
- Grant for Video in the box tour of \$61,900 - \$24,788 in 2012 and \$37,112 in 2013

(iv) Other grants

- Grants totalling \$357,583 [2011: \$339,698] were received for the period from January to December 2012.
- The details of grants received are as follows:
- Hurstville City Council grant for C3 West Project of \$10,000 - \$8,054 in 2012 and \$1,946 in 2013
- Westfield Hurstville grant for C3 West Project of \$20,000
- Campbelltown City Council grant for C3 West Project of \$50,000 - \$20,452 in 2012 and \$29,548 in 2013
- Western Sydney Parkland Trust grant for C3 West Project of \$97,500 - \$58,724 in 2012 and \$38,776 in 2013

- Newcastle Now grant for C3 West Project of \$2,483
- Embassy of France grant of \$14,407 for Sylvie Blocher project
- Department of Foreign Affairs grant of \$107,000 for Tell me Tell me project
- Gordon Darling Foundation grant of \$35,000 for MCA Collection exhibition
- Queensland Art Gallery grant of \$10,000 for Digital Odyssey project
- Nelson Meers Foundation grant of \$50,000 for Primavera project
- CAL grant of \$35,450 for Artist Voice project - \$15,257 in 2012 and \$20,193 in 2013
- The Trust Foundation grant of \$45,455 for Community Organisation Programs - \$11,206 in 2012 and \$34,249 in 2013
- Destination NSW grant of \$5,000 for Vivid MCA Education Program

MCA Finance 2012

Actual Result & 2013 Budget

MCA Income

INCOME	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013 Budget
Government Sourced Income												
Arts NSW	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	3,563,090	3,632,226
Sydney Harbour Foreshore Authority	300,000	300,000	300,000	300,000	300,000							
Australia Council	280,000	305,000	250,000	620,750	601,888	596,766	713,038	780,256	678,910	705,871	644,840	863,971
Visions		50,000			35,000	206,000	260,600	53,700	169,158	199,000	58,788	75,212
DFAT	100,000	25,000		15,000						103,000	107,000	-
Other Grants	33,636		44,444	17,002	20,000	94,000	184,041	130,389	381,596	236,698	28,506	188,254
Total Government Sourced Income	3,418,636	3,380,000	3,346,494	3,657,752	3,840,688	4,195,266	4,692,679	4,494,345	4,829,664	4,754,569	4,402,224	4,759,663
% on total income	39%	36%	34%	37%	35%	38%	38%	40%	37%	40%	29%	25%
Core Activity Income												
Exhibitions and other income	146,048	323,501	134,251	95,196	304,387	213,563	351,889	278,414	1,238,024	1,471,974	362,366	1,839,475
Education	57,275	40,332	90,652	51,472	70,229	164,433	244,499	223,677	90,175	53,407	181,466	322,914
Telstra Sponsorship	537,000	540,000	540,000	540,000	375,000							
Sponsorship	298,306	171,579	317,283	218,796	379,905	704,531	696,366	477,382	678,737	767,879	1,762,154	3,021,500
Membership	22,218	26,549	32,396	22,318	24,081	24,959	26,455	25,182	86,854	70,913	98,664	115,000
Donations - general and projects	221,799	317,760	249,694	411,261	734,894	449,302	509,026	448,847	583,975	735,690	959,069	892,745
Fundraising income	77,372	118,070	128,160	182,675	213,615	226,845	202,632	278,123	262,779	225,359	282,060	258,500
Other income											130,841	85,050

Tot. Core Activity Income	1,360,018	1,537,791	1,492,436	1,521,718	2,102,111	1,783,633	2,030,867	1,731,625	2,940,544	3,325,222	3,776,620	6,535,184
% on total income	16%	16%	15%	16%	19%	16%	17%	16%	23%	28%	25%	34%
Business Dev. Income	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013 Budget
Venue Sales	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	2,585,634	2,273,240
Retail Sales	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	1,410,601	1,777,000
Rental	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	2,316,106	3,306,640
Total Business Dev Income	3,759,120	4,341,255	4,393,549	4,377,936	4,720,407	4,768,778	5,189,151	4,617,682	4,811,062	3,283,952	6,312,341	7,356,880
% on total income	43%	46%	45%	45%	43%	43%	43%	42%	37%	28%	42%	39%
Total Operating Income	8,537,774	9,259,046	9,232,479	9,557,406	10,663,206	10,747,677	11,912,697	10,843,652	12,581,270	11,363,743	14,491,185	18,651,727
Non-Operating Income												
Interest	102,621	145,342	149,828	215,687	232,882	261,418	288,041	236,488	284,159	386,600	226,506	80,000
Capital Grants	100,000		454,545									
Arts NSW Rental grant												
Arts NSW Storage fit out					153,000							
Other	11,506	106,255		8,554				19,441	34,256	59,461		
Sydney Harbour Foreshore Authority -Maintenance payment											280,000	288,400
Total Non-Operating Income	214,127	251,597	604,373	224,241	385,882	261,418	288,041	255,929	318,415	446,061	506,506	368,400
TOTAL INCOME	8,751,901	9,510,643	9,836,852	9,781,647	11,049,088	11,009,095	12,200,738	11,099,581	12,899,685	11,809,804	14,997,691	19,020,127

MCA Expenditure

Core Activity Expenditure	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013 Budget
Exhibitions & Collection Mgt	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	6,697,843	7,787,548
Education	319,939	348,996	431,461	406,806	612,077	532,022	684,647	660,755	715,515	786,630	1,156,248	1,572,738
Marketing & Public Relations	700,700	656,050	709,763	654,775	750,935	853,926	1,194,836	1,053,376	1,023,760	929,364	1,079,654	1,181,059
Sponsorship	91,462	113,464	141,991	114,618	90,900	133,594	135,466	139,424	149,739	186,310	276,390	418,491
Fundraising	89,025	80,438	91,898	66,283	57,363	64,204	86,969	106,286	118,337	106,963	91,723	86,464
Membership & Donations	123,380	137,689	189,288	170,484	140,502	161,579	177,248	185,835	217,467	332,688	356,422	405,002
Total Core Activity Exp	4,715,849	4,826,854	5,310,869	5,435,485	5,870,837	6,338,913	6,994,229	6,576,581	6,913,252	7,319,839	9,658,280	11,451,302
% on total expenditure	55%	53%	55%	56%	57%	57%	59%	59%	58%	61%	56%	60%
Business Dev. Expenditure												
Venue Sales	406,541	491,065	449,827	528,520	542,089	537,630	546,510	488,813	503,084	402,659	694,104	693,210
Retail Sales	858,197	886,484	857,497	757,142	810,306	839,562	973,679	910,118	983,554	620,066	1,200,611	1,445,920
Total Business Dev Exp	1,264,738	1,377,549	1,307,324	1,285,662	1,352,395	1,377,192	1,520,189	1,398,931	1,486,638	1,022,725	1,894,715	2,139,130
% on total expenditure	15%	15%	14%	13%	13%	12%	13%	12%	12%	9%	11%	11%
Adm & Building Costs	2,644,555	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	4,773,441	5,286,329
% on total expenditure	31%	32%	29%	30%	28%	28%	28%	29%	29%	27%	28%	28%
Total Operating Exp	8,625,142	9,075,593	9,408,739	9,653,244	10,134,377	10,835,527	11,772,025	11,179,580	11,879,492	11,638,150	16,326,436	18,876,761
Non-Operating Exp												

Rental Expense												
Storage Relocation	-	-	182,316									
Storage fit out costs					153,000							
Cap. Upgrade	-	-		53,170		283,064	31,194	20,025	33,063	78,037	20,927	
New Building One off costs										273,674	672,421	
Building Maintenance – SHFA Fund											283,239	288,400
Total Non-Operating Exp			182,316	53,170	153,000	283,064	31,194	20,025	33,063	351,711	976,587	288,400
Total Expenditure	8,625,142	9,075,593	9,591,055	9,706,414	10,287,377	11,118,591	11,803,219	11,199,605	11,912,555	11,989,861	17,303,023	19,165,161
Result	126,759	435,050	245,797	75,233	761,711	(109,496)	397,519	(100,024)	987,130	(180,058)	(2,305,332)	(145,034)

MCA Visitation 2012

VISITOR CATEGORY	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Gallery/Exhibition Visitors	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	823,559
Openings/Out of Hours MCA Events	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	19,984
Total Gallery Visitors	132,119	216,724	268,581	304,374	320,256	321,425	364,592	421,589	421,114	540,541	563,791	590,409	307,563	843,543
Touring Exhibitions		17,982	17,882	110,781	64,159	51,189	32,330	53,427	89,831	311,530	250,334	267,693	134,092	20,879
Total - exhibition/event visitors	132,119	234,706	286,463	415,155	384,415	372,614	396,922	475,016	510,945	852,071	814,125	858,102	441,655	864,422
Other visitors														
Commercial Functions	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	85,700
MCA Restaurant traffic (Culinary Edge)	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	68,900
Total Other	107,017	108,216	62,397	91,976	77,049	82,516	96,794	108,010	113,955	123,153	71,881	87,697	41,117	154,600
Total Traffic	239,136	342,922	348,860	507,131	461,464	455,130	493,716	583,026	624,900	975,224	886,006	945,799	482,772	1,019,022

Note: In 2012, 675,333 visitors came to level 4 café (Fresh) and were included in gallery visitor number above

Report Against Strategic Plan Objectives 2012

Goal 1: to contribute significantly to building a creative Australia		
Progress indicator	Target	Achievement
Visitor attendance and participation against major program types – exhibitions, touring and off-site projects, learning programs, outreach programs	Exhibitions 650k Offsite projects 300k Schools programs 26k	Exhibition visitors in aggregate total about 1.5m, although it is likely that individual visitors attended more than one display in a single visit, so it is misleading to represent the totals in this way. However, visitors to <i>Volume One: MCA Collection</i> were at over 550k (between 1 April 2012 and 1 March 2013), so this exhibition alone almost delivered the target. Other popular exhibitions in 2012 were Christian Marclay's <i>The Clock</i> (169,654) and the 18 th Biennale of Sydney: <i>all our relations</i> (239,188). MCA's touring program reached 21k; C3 West initiated 3 new projects; the website was relaunched, reaching over 500k unique users and a number of digital programs reached specific target audiences. The Schools Program engaged 17,936 participants.
Commissioned projects with artists (C3 West, building projects)	7 projects	5 building commissions were part of the opening program and C3 West initiated 3 projects in 2012.
Participation in and contribution to local, national and international contemporary art events	10 events	10 exhibitions were presented, 1 display drawn from the collection, 1 performance program and 5 building commissions. In addition, Almanac: The Gift of Ann Lewis AO finished a two-year tour to 7 regional galleries. MCA hosted and partnered in 3 major conferences for visual art teachers. The museum was a participant in the annual Zine Fair. MCA staff participated in various national and international conferences.
Demand for education programs and access to facilities	25,900 participants	51,000 participants (of which 17,936 were participants in education groups).
MCA participation in creative cultural events in Sydney and beyond	3 events	MCA was a participant in the 18 th Biennale of Sydney and VIVID. It held events to celebrate NAIDOC Week and the United Nations International Day of the World's Indigenous People.
Access to and response from international artists to exhibit and visit Australia	10 artists	40 international artists have featured in the opening program, which included the first major exhibition in Australia by internationally renowned artist Anish Kapoor

Goal 2: to develop the excellent MCA through ambitious programming; expanded collections; adventurous touring; imaginative artist collaborations and creative learning opportunities

<i>Progress indicator</i>	<i>Target</i>	<i>Achievement</i>
Australian artists exhibiting alongside international peers	40% Australian	Over 80% Australian
Number of touring venues and repeat venues	10 venues	4 venues (touring deprioritized given demands of opening program)
Amount raised for acquisitions	\$300k	\$970k pledged in 2012 (over 5 years: \$152k received in year)
Number of projects in the community	5	3 C3 West projects; Craig Walsh's <i>The Pilbara Project</i>
Number of people involved with creative learning programs	46,200	51,000
Number of publications	9	13, including <i>MCA Insight</i> and <i>Anish Kapoor</i> e-publication

Goal 3: To engage artists, audiences, donors and sponsors with diverse offerings and options for access, both physical and intellectual

<i>Progress indicator</i>	<i>Target</i>	<i>Achievement</i>
Interpretation tools	Digital interpretation	<i>MCA Insight</i> app launched. Digital signage incorporated throughout building
Online engagement	450,000	578,154
Level of sponsorship and philanthropic income	\$2,416,527	\$2,721,224
Program of events to engage donors locally and internationally	Develop international patrons programs with 2 events Maintain reputation and quality of Ambassador and Young Ambassador programs	Events were held in London and New York. The Ambassador and Young Ambassador programs were a strong focus for the team. 75 new Ambassadors were secured, bringing the total to 445. There were 152 Young Ambassadors by the end of the year.
Robust feedback processes to evaluate experience and satisfaction levels	Introduce qualitative visitor research Initiate cross departmental review of research needs Ensure research findings inform future practice Instigate program of research around creative learning	There are strong processes in place to collect visitor feedback, good and bad, and visitors themselves are encouraged to offer comments. The team has also been actively monitoring other sources of feedback such as Trip Advisor. A more formal program of research across the Creative Learning and front of house offer will follow. Regular meetings of advisory groups have continued to provide insights into the needs of particular groups.

	Continue to hold regular meetings of advisory groups	
Number of exhibitions in the building	7	10
Expansion of Bella program	2000 participants	The program was not relaunched until late May. It delivered 56 sessions thereafter, reaching just under 900 participants.
Employment of artists	56	64 artists were employed.

Goal 4: To be a model for others through operational effectiveness and innovative approaches to sustainability

<i>Progress indicator</i>	<i>Target</i>	<i>Achievement</i>
Renegotiation of core government funding agreements to maintain percentage of income from government	28%	25% - contract with Arts NSW due for re-negotiation 2013
Achievement of all commercial targets	Ensure venue hire and retail opportunities are maximized Test business plan modelling and evaluate results Launch e-commerce on new website Secure quality tenants for level 5&6 office space	All targets achieved
Best practice governance principles adopted	Charter developed	Risk Watch list established and reviewed at MCA Board meetings. Development of Charter to be completed once new Senior Management team is fully in place
Management skills and leadership as reflected in staff satisfaction and turnover	80% staff satisfaction and 8% turnover	On hold as an independent review of the structure of MCA was commissioned which recommended a number of measures to build the leadership capability of the team. This will be reviewed in late 2013
Flexible and adaptable workforce focused on continuous business improvement	Review and streamline HR processes and policies, deliver staff	Targets achieved

	training	
Energy efficient building	Energy efficient building opens	Target achieved
Triple bottom line reporting (efficiency in waste reduction, water usage, energy consumption, reduction of carbon emissions)	Introduction of environmental reporting; delivery of energy savings of 20%	Ongoing. Building works are still in defects period and building is undergoing fine tuning to ensure energy savings targets are meet.
Provision of adequate storage for the MCA collection	Prepare plans for upgrade of storage facility	Upgrade has been added to the MCA Board Wish list

Looking Forward: *MCA Future Plans*

2013 MCA Exhibition Program



Rebecca Baumann *Automated Colour Field* 2011
100 flip-clocks, laser-cut paper, batteries
Commissioned by the Australian Centre for Contemporary Art for NEW11
Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2011
Image courtesy and © the artist

The 2013 exhibition program continues the MCA's commitment to supporting Australian artists, and to bringing the best of international contemporary art to Sydney. In 2013, eight exhibitions and one performance program will be presented as well as a range of touring exhibitions and art projects beyond the building. In Autumn, the MCA continues its program of presenting work by an Australian artist alongside international peers with the exhibition *South of no North: Laurence Aberhart, William Eggleston, Noel McKenna*. In the last week of this exhibition, MCA Curator Anna Davis has programmed an innovative and exhilarating week of performance art, featuring seven Australian emerging and established performance artists. The Winter season brings to Sydney solo exhibitions by international artists Jeff Wall and Wangechi Mutu. Following these major surveys is the MCA's Australian Spring Season, including the annual

Primavera exhibition of work by young artists, a solo exhibition by respected Australian artist Craig Walsh, and a major group exhibition of Aboriginal and Torres Strait Islander artists as part of the MCA's biennial Focus on contemporary Australian art series. For Summer 2013-2014, as part of the International Art Series supported by Destination NSW, the MCA is proud to present Yoko Ono's first major retrospective in Australia. Running concurrently will be a showcase of the MCA's recent acquisitions presented alongside key works from the Collection *New Acquisitions in Context*.

Alongside these exhibitions within the MCA galleries, two new building commissions will also be unveiled. The Jackson Bella Room's second commission is by artist Hiromi Tango, whose work *Dance* is designed to engage children and adults on the autistic spectrum. Guan Wei has been commissioned to create a major new wall drawing for the Circular Quay foyer entrance.

South of no North: Laurence Aberhart, William Eggleston, Noel McKenna

LEVEL 1 SOUTH / 8 MARCH – 5 MAY 2013

Curator: Glenn Barkley



Noel McKenna *Big Rocking Horse, Gumeracha, South Australia* 2004
enamel on board
Image courtesy the artist and Darren Knight Gallery, Sydney © the artist

South of no North: Laurence Aberhart, William Eggleston, Noel McKenna is part of a program of MCA exhibitions that places the work of an Australian artist alongside that of an international peer. In this instance that Australian artist is Noel McKenna. Since moving from Brisbane to Sydney in 1981 McKenna has chronicled the city and its people through his paintings, many of which are included in this exhibition.

McKenna's focus on the vernacular is shared by the American photographer William Eggleston, whose photographs feature heightened colour and imagery that is soaked in the intense light of his home region – the American south. Eggleston is known as a pioneer of colour photography and the MCA presents 19 of his dye transfer prints that shook the photography world in the 1970s. This style of photography, called the *Democratic Camera* with a focus on the commonplace and everyday, has been hugely influential on the work of McKenna since he first discovered Eggleston's images in the early 1980s.

Sharing a similar regional sense of place and visual sensibility to McKenna and Eggleston is the work of New Zealand photographer Laurence Aberhart. Noel McKenna first discovered Aberhart's toned black and white photographs in the early 1990s. These two artists have also

travelled extensively, continuing a shared exploration of landscape and place through their works.

Spanning painting and photography *South of no North* brings together the work of three artists whose works draw the viewer into moments and places now gone.

A hardcover publication accompanies the exhibition, generously supported by private donors who contributed funds towards printing and image reproduction costs.

WORKOUT: 7 days of experimental performance

LEVEL 1 NORTH / 22 APRIL – 28 APRIL 2013

Curator: Anna Davis



David Capra Intercession (Newcastle Pools) 2012
digital image
Image courtesy and © the artist

Workout is a one week exhibition with a 'back to basics' approach to making art. While much of the art we see in museums today is resource-heavy and the result of expensive, time-consuming procedures, the works in this quick-response exhibition will be developed over a

short period of time using everyday materials and a range of experimental and improvisational processes.

Drawing on the double meaning of workout as both a strenuous exercise routine and a test of something's performance capability, *Workout* explores artists' approaches to physical activity, mental exertion, training and routine. It also examines the creative act of 'working out ideas' as part of the artistic process. Focusing on the interaction between performer and audience, setting-up and packing-down of works is completed during gallery hours, offering visitors insights into processes that are usually kept behind the scenes.

Held in the MCA's Level 1 North Gallery and the Circular Quay Forecourt *Workout* features seven artists who will each be given the run of the space for a single day. The artists are David Capra (NSW), Domenico de Clario (VIC), Brian Fuata (NSW), Sarah Goffman (NSW), Agatha Gothe-Snape (VIC) with Susan Gibb (NSW), The Motel Sisters (Liam Benson and Naomi Oliver) (NSW) and Jodie Whalen (NSW). Some artists may choose to be present in front of the audience all day, while others may only perform at certain times throughout gallery hours. During these 'in-between' times the Level 1 North space will be activated by an associated program of 'unplugged' training, practice and rehearsal sessions by invited groups (i.e. local sport clubs, choirs, theatre companies, dancers and musicians). These groups will be programed by the artist who is performing on that particular day.

JEFF WALL Photographs

LEVEL THREE / 1 MAY – 28 JULY 2013

Curator: Gary Dufour (Art Gallery of Western Australia)

MCA Curatorial Liaison: Judith Blackall



Jeff Wall *After 'Invisible Man' by Ralph Ellison, the Prologue* 1999-2000
transparency in light box, AP
Image courtesy and © the artist

Jeff Wall is recognised throughout the world as one of the most innovative and influential artists of our time. *JEFF WALL Photographs*, this first Australian survey of his work brings together 27 photographs to present an overview of his outstanding achievements and features major works from three decades of artistic and photographic innovation. Large-scale and luminous, his photographs have rewritten nearly every convention of photography. Wall's outstanding body of work has played a decisive role in establishing photography as the major contemporary art form it is today.

Wall's photographs are in the collections of Tate, MoMA, Centre Pompidou and numerous others. In the past decade solo exhibitions have been presented in London, Basel, New York, Chicago, San Francisco, Dresden, Brussels, Vancouver and Kiev. His first major presentation in Australia was with a significant number of works at the MCA in the 2000 Biennale of Sydney.

JEFF WALL Photographs is a rare opportunity to see these outstanding works which have changed the trajectories for contemporary art.

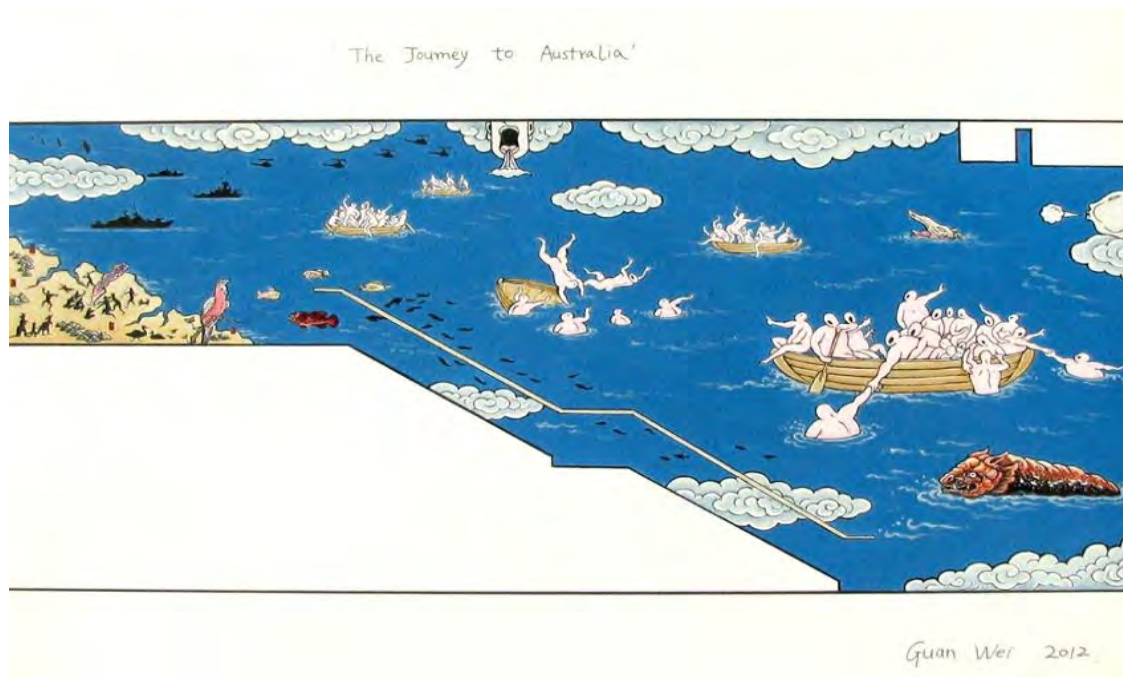
JEFF WALL Photographs is an exhibition organised by the Art Gallery of Western Australia in association with the MCA. The exhibition is accompanied by a full colour catalogue published by the National Gallery of Victoria in association with the Art Gallery of Western Australia.

GUAN WEI *THE JOURNEY TO AUSTRALIA*

Circular Quay foyer wall commission

LAUNCH: 22 MAY 2013

Curatorial Liaison: Anna Davis



Artist's sketch, *The Journey to Australia* 2012
Image courtesy and © the artist

The Journey to Australia is a new wall painting by Guan Wei and the second work commissioned for the Museum's Circular Quay entrance. The wall painting is inspired by the MCA's location at the site where the Gadigal people first encountered British colonisers and Guan Wei's experiences as an immigrant to Australia from China in 1989. The work also references the plight of contemporary refugees and in particular those known as 'boat people' who come to this country with dreams of a better life.

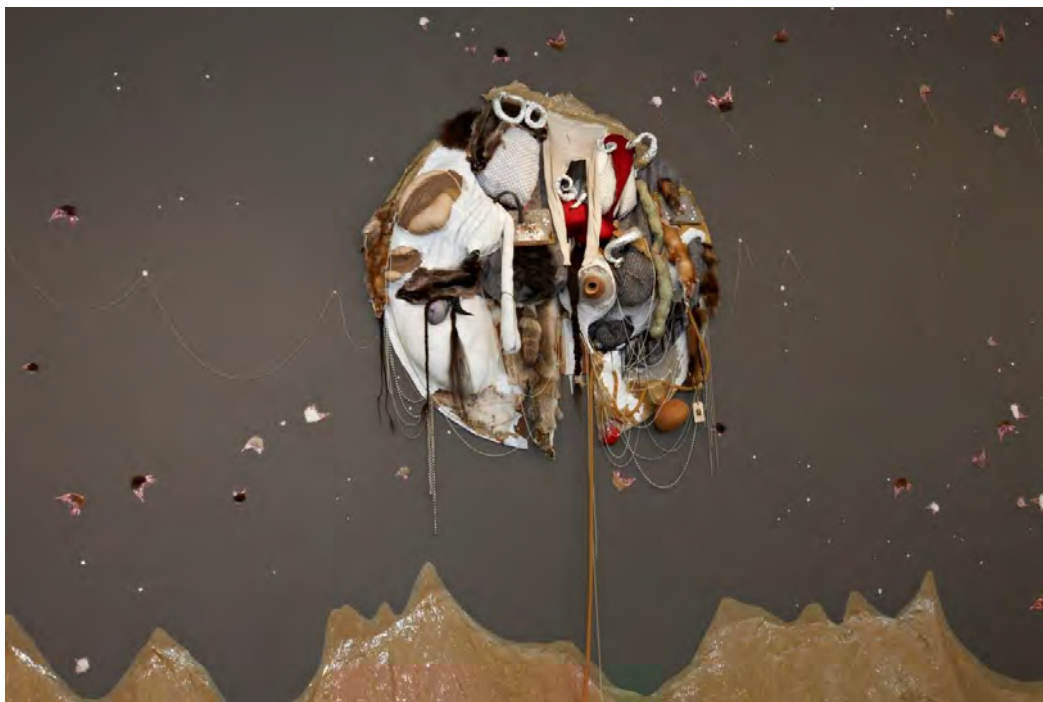
Guan Wei describes: 'As an Australian immigrant and as an artist, I am able to not only identify with but also to help relate and bear witness to their solemn, stirring and tragic story; secondly, from a historical point of view, the MCA's location at Circular Quay is a place where, in the past, many immigrants have landed – a place which links the past with the present, you with me, and Australia with the world.'

Guan Wei has a long history with the MCA; he was artist-in-residence in 1992 and the first artist to have a solo exhibition on Level 4 in 1999. Several of his works have been acquired for the MCA Collection and it is fitting for his new painting to be displayed in such a prominent position in the MCA building.

Wangechi Mutu

LEVEL ONE / 23 MAY – 11 AUGUST 2013

Curator: Rachel Kent



Wangechi Mutu *Perhaps the Moon Will Save Us* 2008
blankets, plastic pearls, aluminium foil, animal pelts, clothing, photo collage, packing tape, ink, paint
Image courtesy the artist and Gladstone Gallery, New York © the artist

Wangechi Mutu (born Nairobi, Kenya, 1972) is a leading contemporary artist who lives and works in Brooklyn, New York. The exhibition is a comprehensive survey of her work and includes collage and drawing, as well as sculpture, installation and screen-based imagery.

Combining drawn elements and image fragments from popular and ethnographic journals, as well as representations of the female body from pornographic magazines, Mutu's collaged bodies are frequently subjected to strange deformations or embellishments, combining elements of humour, pathos and sexuality in often surprising ways. The collages extend from her sculptural works which incorporate found objects and handmade elements, spliced together in the manner of assemblage. Sculpture and collage are also combined within large-scale constructed environments which often reference feasting or gluttony. A selection of Wangechi Mutu's film and videos are included which reflect a different kind of corporeality and feature the artist herself in a range of roles. The exhibition will be accompanied by a publication.

Hiromi Tango *Dance* **Jackson Bella Room ommission**

LAUNCH: 3 APRIL

MCA Liaison: Karen Hall, Suzannah Thorne



Hiromi Tango *Pistil* 2012

artist books, clothes, paper, wool, steel, wire, wood, embroidery threads, sewing needles, beads, crystals, plastic flowers, sound
Site-specific work commissioned for *Contemporary Australia: Women* at the Queensland Art Gallery/Gallery of Modern Art
Image courtesy and © of the artist
Photograph: Yuji Yukishiro

Hiromi Tango is a Japanese-born artist, currently based in Sydney, who creates immersive, sculptural installations that invite audience interaction, often with a performative aspect. Hiromi Tango is interested in the therapeutic ability of art and ‘interactions that create moments of magic that might otherwise be lost in the perpetual motion of daily life’. For the Bella Room in 2013, Hiromi Tango will transform the space into a colourful and playful interactive learning environment, using a range of colours, patterns and textures to create an experience that is stimulating, safe and, above all, fun.

Dance will be an immersive environment with soft forms growing up walls and across the floor and ceiling. The artist will be actively engaged in the creation and ongoing development of Dance over the twelve month period. Bella participants will be encouraged to contribute to the evolution of the space by contributing soft sculptural elements and the artist is keen to develop performance and movement-based activities. Participants will also be able to explore the artwork through technology including media such as touch-screens and portable DVD players incorporated into sculptural components, creating an interface that makes technology more personal, linking language and social interaction.

Hiromi Tango's recent projects include Home – Gwangju, Gwangju Beinnale, South Korea, 2012, Pistil, Contemporary Australia: Women, QAG/GoMA, 2012, Hiromi Hotel Mackay Art Farm, 2009-2010. She was also a participating artist in Primavera 2011 at the MCA.

string theory: Focus on contemporary Australian art

LEVEL THREE / 15 August – 27 October 2013

Curator: Glenn Barkley



Tony Albert Optimism #3 2008
type C photograph
Image courtesy the artist and Sullivan + Strumpf, Sydney © the artist

string theory: Focus on contemporary Australian art brings together Aboriginal and Torres Strait Islander artists from across Australia who work with expanded notions of textile and craft-based traditions. The MCA Collection includes two important groups of work comprising fibre and textile by artists from the Arnhem Land communities of Maningrida and Ramingining; their acquisitions were an important moment in the history of the MCA, as they signalled a shift from objects of material culture becoming objects of contemporary art, and the exchange between craft and art-based disciplines. *string theory: Focus on contemporary Australian Art* continues the MCA's role in re-presenting textile arts in a contemporary context.

Since 2003, the MCA has held a biennial exhibition showcasing the work of significant Australian artists who have a sustained exhibiting career of ten years or more. Artists from across the country have been invited to participate in the exhibitions, with each artist represented in depth by a substantial work or body of works. The Focus series reflects some of the key developments in recent Australian art, and the artists chosen represent the depth and diversity of contemporary practice throughout Australia.

Primavera 2012: Young Australian Artists

LEVEL ONE NORTH / 12 SEPTEMBER – 17 NOVEMBER 2013

Curator: Robert Cook (Art Gallery of Western Australia)

MCA Curatorial Liaison: Glenn Barkley



Heath Franco Fun House [still] 2010
four-channel video installation
Image courtesy and © the artist

The Primavera exhibitions to date have represented less established artists, whose work had been shown prior to Primavera primarily in artist-run spaces, rarely in dealer galleries. A small number of artists were selected for these exhibitions to enable each of them to be represented by a substantial body of work, and so as not to duplicate the role of existing survey exhibitions.

The artists participating in *Primavera 2013* are: Jaqueline Ball (WA), Jackson Eaton (WA), Heath Franco (NSW), Brendan Huntley (VIC), Thomas Jeppe (WA/VIC), Jess Johnson (VIC), Juz Kitsun (NSW), Kusum Normoyle (NSW).

Primavera is an annual exhibition of young Australian artists aged 35 and under. Since 1992, the Primavera series has showcased the works of artists in the early stages of their career, many of whom have gone on to exhibit nationally and internationally. In 2013, Primavera celebrates its 22nd edition. Primavera was initiated in 1992 by Dr Edward Jackson AM and Mrs Cynthia Jackson AM and their family in memory of their daughter and sister Belinda, a talented jeweller who died at the age of 29.

CRAIG WALSH

LEVEL ONE SOUTH / 12 SEPTEMBER – 17 NOVEMBER 2013

Co-Curators: Robert Leonard (Institute of Modern Art, Brisbane) and Judith Blackall (MCA)



Craig Walsh *KIAMA* (still) 2010
installation view, Bombo Headland, NSW 2010
In collaboration with Julie Freeman and the Boolarng Nangami Aboriginal Art and Culture Studio
single channel digital video artwork
Image courtesy and © the artist

Australian Craig Walsh is renowned for projections and interventions developed in response to specific locations and the people and stories that inhabit them. He is primarily interested in hybrid and site-specific projects, exploring alternative contexts for contemporary art. In this exhibition, Walsh reflects on the diversity of cultural experience recently encountered during his 18-month tour and artist residency *Digital Odyssey*, an MCA touring project. Through a process of collaboration and engagement with people and communities in 11 locations throughout Australia, Walsh presented temporary large-scale public projections and moving image works that were responsive to regional history, local stories and the surrounding landscape. *Digital Odyssey* aimed to initiate meaningful interaction with contemporary art by enabling rural and remote audiences to experience and actively engage with the development and installation of media art works rarely presented outside of major cities.

The MCA exhibition *Craig Walsh* will include aspects of the artist's experiences as part of *Digital Odyssey* as well as his most recent MCA project undertaken in the Pilbara on the rock art of the Burrup Peninsula in collaboration with the Murujuga Aboriginal Corporation and Rio Tinto. Two major new commissions that have resulted from this residency will be showcased as part of the exhibition. The exhibition is supported by Rio Tinto. A major publication encompassing Craig Walsh's practice over the last two decades is planned.

War Is Over! (if you want it): Yoko Ono

LEVEL THREE and LOTI SMORGON SCULPTURE TERRACE / 15 NOVEMBER 2013 – 23 FEBRUARY 2014

Curator: Rachel Kent



Yoko Ono *Cut Piece* 1964
Performed by the artist, March 21, 1965
Carnegie Recital Hall, New York
Photo by Minoru Niizuma
Image courtesy and © the artist

Yoko Ono is a leading international visual artist, musician and founder, with John Lennon, of the Plastic Ono Band. Ono is acclaimed for her art works which take the form of performances, sculpture and installation, written texts, films, sound compositions, and participatory art works which involve gallery viewers in a range of hands-on activities – from mending and arranging broken crockery, to stamping world maps with inked “peace” stamps, to writing personal messages of love and care to their mothers. From the personal to the political, Ono has embraced themes of loss, conflict, humanity, and the desire for world peace through her art and public activities.

‘War Is Over! (if you want it)’ is a text work by Yoko Ono and John Lennon that first appeared across public billboards in twelve cities worldwide, including New York and London, in 1969. It also forms the title of Ono’s survey exhibition at the Museum of Contemporary Art Australia, encompassing five decades of art works across media. It encapsulates the artist’s firm belief in the power of human agency – specifically, our ability to dream of and work towards a better future, together.

‘*War Is Over! (if you want it)*’ is curated by MCA Senior Curator Rachel Kent, who has worked collaboratively with the artist on the realisation of this major project, its accompanying

publication and international tour. The exhibition forms part of the International Art Series, supported by Destination NSW.

MCA Collection: New Acquisitions in Context 2013

LEVEL ONE / 5 DECEMBER 2013 – 23 FEBRUARY 2014

Curator: Anna Davis



Jon Campbell *Stacks On* 2010
aluminium, enamel paint, acrylic, vinyl, ink, acrylic paint, cotton, linen, silk
Museum of Contemporary Art, gift of the Melbourne Art Foundation (Melbourne Art Foundation Commission 2010)
and part purchase supported by the Coe and Mordant families, 2010
Image courtesy the artist and Melbourne Art Foundation © the artist
Photograph: Denise Nestor

MCA Collection: New Acquisitions in Context 2013 presents a dynamic cross section of Australian contemporary art recently acquired by the MCA through purchase or donation. These new acquisitions are exhibited alongside a selection of work from the existing MCA Collection.

MCA Collection: New Acquisitions in Context 2013 brings together a broad range of work exploring multiple concerns. Celebrating six years of the MCA's successful *New Acquisitions* series of exhibitions, it is presented

for the first time across the MCA Level 1 Galleries, including the expansive new double height space, allowing a selection of larger scale works to be showcased in this unique setting.

MCA Collection: New Acquisitions in Context 2013 offers Museum visitors an insight into how the MCA Collection is developed and highlights the vibrancy and depth of contemporary Australian art practice today.

2013 MCA Touring Exhibitions

The Museum of Contemporary Art Australia is committed to exhibiting the art of today in innovative and scholarly ways and to making its exhibitions and collections available to a broad public. The MCA's touring program aims to inspire audiences regionally, nationally and internationally by providing unique exhibitions and projects supported by a range of education resources and programs that significantly contribute to the critical debate about contemporary art and ideas.

Touring projects are supported by the Visions of Australia Contemporary Touring Initiative, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.

In 2013, the MCA has developed an exhibition specifically curated for a regional tour, and will also tour three exhibitions held at the MCA in 2012 and 2013.

The Museum of Contemporary Art Australia has developed a touring exhibition of video works from the MCA Collection, curated by Isabel Hesketh. *The Wandering: Moving images from the MCA Collection* introduces audiences to a selection of works by some of Australia's most significant artists working with the video medium. The exhibition provides venues with the opportunity to present a curated program of video without the need to source technical equipment or adapt existing gallery spaces. Artworks have been loaded on to a hard-drive which is housed in a state-of-the-art screening box along with the projector and speakers.

The Wandering: Moving images from the MCA Collection is accompanied by an e-publication and a range of resources and programs to be used in association with the exhibition, and delivered at each venue.

Tour Itinerary

- Ararat Regional Gallery: 14 March – 14 April 2013
- Cairns Regional Gallery: 26 April – 23 June 2013
- Glasshouse Port Macquarie: 4 July – 25 August 2013
- Artspace Mackay: 1 September – 19 October 2013
- Devonport Regional Art Gallery: 1 November – 8 December 2013
- Rockhampton Art Gallery: 7 February – 24 March 2014
- Emerge Media Space, James Cook University: 21 April – 12 May 2014
- ANU Drill Hall Gallery: 22 May – 29 June 2014

- Wollongong City Gallery: 11 July – 31 August 2014

The MCA is also touring three of its exhibitions to regional and interstate venues in 2013. Claire Healy and Sean Cordeiro's first Museum survey, *Claire Healy & Sean Cordeiro*, was exhibited at the MCA 4 October – 2 December 2012. The exhibition opens at University of Queensland Art Museum 6 April to 28 July 2013.

Following the exhibition at the MCA 8 March – 5 May 2013, *South of No North: Laurence Aberhart, William Eggleston, Noel McKenna* travels to Artspace Mackay, opening 5 July to 25 August. All three artists in the exhibition share a similar regional sense of place and visual sensibility. Noel McKenna and Laurence Aberhart, in particular, have travelled extensively throughout Australia and internationally. Their photographs and McKenna's paintings document urban and domestic landscapes, often focusing on the commonplace and everyday, and drawing the viewer into moments and places now gone.

string theory: Focus on contemporary Australian art presented at the MCA from 15 August to 27 October, proceeds to the Perth Institute of Contemporary Arts (WA) and further potential destinations in 2014. The fifth in the MCA's biennial series Focus on Contemporary Australian art, *string theory* brings together Aboriginal and Torres Strait Islander artists from across Australia who work with expanded notions of textile and craft-based traditions. The exhibition includes important works from the MCA Collection by artists from the Arnhem Land communities of Maningrida and Ramingining.

2013 C3West

Lara Thoms - *Ultimate Vision- Monuments to Us* (a partnership with Hurstville City Council and Westfield Hurstville)

Between 8-28 January, 2013 Lara Thoms was artist-in-residence in a space constructed inside Westfield Hurstville reserved exclusively for those aged 12-19 years old. During the residency, Thoms invited youth to spend time, hang out and importantly, vote what they think is the 'best', across a range of 8 categories including time, colour, food, smell, drink, person and music. Over 1,750 young people visited the space, and together they voted over 5,000 times. The facebook site received 8,000 unique hits between 7-28 January 2013.

During February and March, Thoms is creating a series of interventions into Westfield Hurstville to be presented during Youth Week (4-10 April, 2013). These interventions range in scale from retailers incorporating the best colour (blue) into their retail displays, to a short film made in collaboration with youth to be screened at Hurstville Greater Union and displayed on televisions in Dick Smith. The project will be launched to the public on Thursday 4 April, and involves a premiere screening of a short film at the Greater Union cinema, Westfield Hurstville.

Michel Tuffery – Upper Georges River Project (a partnership with Campbelltown City Council)

Michel Tuffery (New Zealand) is returning for a second residency in April 2013 to develop a full concept and timeline for the delivery of outcomes by the end of 2013. Tuffery identified The Wool Wash, an area of the Upper Georges River that abuts the suburb of Airds, as a site of environmental and symbolic importance to a variety of groups within the community. As such, he has proposed a wide wide-reaching collaboration with organisations and community groups such as the Australian Defence Force, Campbelltown TAFE, the Airds Men's Shed as well as a number of Indigenous health groups. The project aims to rejuvenate the health of the river with responsible participation from the Airds community, through a series of workshops, forums, temporary public sculptures and outdoor video projections and performances.

Heather and Ivan Morison – *Sleepers Awake* (a partnership with Western Sydney Parklands Trust)

Heather and Ivan Morison's proposal *Sleepers Awake* was selected as the second project as part of the *Tracing the Parklands* series. *Sleepers Awake* will see the artists raise an internally lit 12m diameter helium balloon over the Bungarribee precinct, Western Sydney Parklands for two weeks in May, 2013. The balloon will appear as a second moon, rising at sunset and setting at sunrise, visible from the Sydney CBD. This event will mark the beginning of master

planning for the development of the Bungarribee precinct. The Morisons have been invited to join the design team for the masterplan of this precinct.



Left: Lara Thoms *Hub of Democracy* 2012, Westfield Hurstville, Sydney

Right: Artist Lara Thoms with C3West curator Anne Loxley and Hurstville residents, inside the Hub of Democracy, 2012

MUSEUM OF CONTEMPORARY ART LIMITED (A.C.N 003 765 517)

**Annual and Financial Report
for the year ended 31 December 2012**

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The financial statements were authorised for issue by the directors on 30 April 2013. The directors have the power to amend and reissue the financial statements.

The financial statements are presented in Australian currency.

Directors' report

For the year ended 31 December 2012

The directors of the Museum of Contemporary Art Limited (MCA) present their report for the year ended 31 December 2012.

Directors

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

S Mordant
L Paulsen
S Morgan
D Dean
L Murdoch
G Dixon
R Laing
A Droga
K Page
S Perkins
E Macgregor

The following person was appointed as director during the year and continue in the office at the date of this report:

Hetti Perkins was appointed as director on 20 December 2012.

L Behrendt was director from the beginning of financial year until her retirement on 14 December 2012.

Directors' qualifications and experiences

Director

S Mordant
L Behrendt
L Paulsen
S Morgan
D Dean
L Murdoch
G Dixon
R Laing
A Droga
K Page
S Perkins
E Macgregor
H Perkins

Qualifications

Chartered Accountant
Master of Law, Havard
Bachelor of Arts, UNSW
Bachelor of Engineering (Hons), MBA, Post Dip Cont Art
Bachelor of Commerce, FCPA, FAIM
Bachelor of Arts, Philosophy Princeton University
Master of Fine Arts, University of Sydney
BA (Syd Uni), LLB (Syd Uni), LLM (Cambridge Uni)
MFA (Hons) CoFA UNSW; Grad Dip SCA, Sydney Uni
Bachelor of Commerce and a Bachelor of Laws
MA History of Art (Hons), Post Dip Mus and Gal Studies
Bachelor of Arts UNSW

Experiences

Vice Chairman and Managing Director of Greenhill & Co., Inc.
Professor of Law and Indigenous Studies, UTS
Art collector
Director, Corporate Finance, Grant Samuel
Chairman, Veolia Environment
Director, Illyria Pty Ltd
Chairman of the Garvan Research Foundation
Artist
Head of Australasia, Global Infrastructure Partners
CEO, Harvey Norman
Managing Director, Head of Corp Fin, Deutsche Bank
Director, Museum of Contemporary Art
Resident Curator, Bangarra Dance Theatre

Directors' responsibilities

Director

S Mordant
L Paulsen
S Morgan
D Dean
L Murdoch
G Dixon
R Laing
A Droga
K Page
S Perkins
E Macgregor
H Perkins

Responsibilities

Chairman of the Board
Chair of the Director's Circle, Ambassador recruitment
Member of the Finance Committee
Chairman of the Finance Committee
Member of the Board
Member of the Board
Member of the Board
Member of the Board
Member of the Board
Member of the Board
Member of the Board
Member of the Finance Committee
Member of the Board
Chair of the MCA Indigenous Advisory Panel

Directors' Meetings

The numbers of directors' meetings held in the period each director held office during the year ended 31 December 2012, and the numbers of meetings attended by each director are:

	Number Held	Number Attended
S Mordant	6	6
L Behrendt	5	4
L Paulsen	6	6
S Morgan	6	5
D Dean	6	6
L Murdoch	6	0
G Dixon	6	4
R Laing	6	5
A Droga	6	6
K Page	6	4
S Perkins	6	4
E Macgregor	6	5
H Perkins	1	1

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:

- Successful launch of a new building in March 2012
- Delivery of 10 contemporary art exhibitions
- Delivery of 1,137 education events including 78 Bella workshops, 754 school group visits, 68 lectures/talks, 60 youth/family programs and 118 practical workshops/professional development/special events.
- Development of a business and strategic plan to create a robust financial model appropriate for the next ten years
- Reviewing staff performance, capabilities and requirements for the future

Operations for the year ended 31 December 2012, resulted in a deficit of \$2,305,333 [2011: deficit of \$180,058].
The operating deficit is reconciled to the statutory results as follows:

	2012	2011
	\$	\$
Operating deficit	(2,305,333)	(180,058)
Gifts of works of art, acquisition and foundation fund	1,451,750	1,407,750
Capital building funding including interest received	3,533,088	13,356,029
Building depreciation and amortisation	(1,562,089)	-
Statutory net surplus for the year	1,117,416	14,583,721

An operating deficit for 2012 was expected given the non recurring impacts associated with the opening of the new building. The actual result was better than forecast, notwithstanding the considerable reduction in exhibition and commercial space and additional costs incurred during this period.

Explanation of how the company measures its performance

Performance indicators for the company are:

- Numbers and mix of exhibitions and displays, including consistent representation of Australian content within the program, and the success of the program in reflecting the needs of artists while engaging existing and new audiences
- Numbers and mix of creative learning and public programs, including those embracing new technologies and their success in connecting more people with artists
- Numbers and mix of touring and innovative external projects and their success in reaching new audiences
- The development of the MCA collection and related information and interpretation as an asset driving the artistic program and an education resource about Australian artists
- Strong visitor attendance figures and positive feedback of the visitor experience onsite, offsite and online
- Sustainable financial results and the continuing exploration of new income streams
- A strong team and Board, with clear succession arrangements in place, positive satisfaction rates and low turnover
- Well maintained and safe facilities
- The ongoing identification and management of risk

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 5.

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 Mordant
Chairman of the Board

D Dean
Chairman of Finance Committee

Sydney 30 April 2013



Auditor's Independence Declaration

As lead auditor for the audit of Museum of Contemporary Art Limited for the year ended 31 December 2012, 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 blue ink that reads 'Robert Baker'.

Robert Baker
Partner
PricewaterhouseCoopers

30 April 2013

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

Liability limited by a scheme approved under Professional Standards Legislation.

Statement of comprehensive income
For the year ended 31 December 2012

	Notes	2012 \$	2011 \$
Revenue (*)	2	19,982,525	26,573,583
Expenses			
Depreciation & amortisation expenses	3	(398,703)	(352,824)
Building depreciation & amortisation	3	(1,562,090)	-
Employee benefits expense		(6,479,590)	(5,180,929)
Cost of goods sold	3	(849,614)	(366,400)
Exhibition & education project costs		(3,616,984)	(2,895,763)
Advertising & marketing costs		(682,212)	(262,411)
Cleaning		(372,024)	(150,801)
Other contractors & artist fees		(671,957)	(305,810)
Insurance		(179,057)	(148,993)
Electricity		(738,214)	(333,874)
Marketing & promotion		(9,815)	(15,428)
Repairs and maintenance		(330,924)	(188,530)
SHFA repairs and maintenance		(283,240)	-
Security		(576,058)	(262,367)
Telephone		(138,903)	(108,246)
Travel local & overseas		(179,802)	(191,724)
Printing & stationery		(108,677)	(44,428)
Signage & display		(56,044)	(47,920)
Storage rental		(110,784)	(108,828)
Computer maintenance & consumables		(272,895)	(151,779)
Other expenses		(1,247,522)	(872,807)
Surplus for the year		1,117,416	14,583,721
Income tax expense	4	-	-
Net surplus for the year		1,117,416	14,583,721
Other comprehensive income		-	-
Total comprehensive income for the year		1,117,416	14,583,721

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

(*) Revenue includes capital building fund income of \$3,396,073 [2011: \$11,881,999] which was expended in 2012.

Balance sheet
As at 31 December 2012

	Notes	2012 \$	2011 \$
Current assets			
Cash and cash equivalents	5	3,932,527	12,788,154
Trade and other receivables	6	1,197,445	2,508,545
Inventories	7	325,852	122,933
Prepayments	8	129,251	101,323
Total current assets		5,585,075	15,520,955
Non-current assets			
Property, plant and equipment	9	70,658,915	59,716,884
Total non-current assets		70,658,915	59,716,884
Total assets		76,243,990	75,237,839
Current liabilities			
Trade and other payables	10	2,456,117	3,906,245
Provisions	11	425,473	405,273
Income in advance	12	1,984,444	1,115,781
Total current liabilities		4,866,034	5,427,299
Non Current liabilities			
Trade and other payables	13	450,000	-
Total non current liabilities		450,000	-
Net assets		70,927,956	69,810,540
Members' Funds			
Retained Surplus	14	70,927,956	69,810,540
TOTAL MEMBERS' FUNDS		70,927,956	69,810,540

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

Statement of changes in members' funds
For the year ended 31 December 2012

	Notes	2012 \$	2011 \$
Total members' funds at the beginning of the financial year		69,810,540	55,226,819
Total comprehensive income for the year	14	1,117,416	14,583,721
Total members' funds at the end of the financial year		70,927,956	69,810,540

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

Statement of cash flows
For the year ended 31 December 2012

	Notes	2012 \$	2011 \$
Cash flows from operating activities			
Funding and operational receipts (inclusive of goods and services tax)		20,312,955	13,066,783
Payments to suppliers and employees (inclusive of goods and services tax)		(20,021,724)	(13,604,860)
Interest received		209,794	303,381
Net cash inflow/(outflow) from operating activities		501,025	(234,696)
Cash flows from investing activities			
Capital building funding receipts in relation to the MCA redevelopment		3,396,073	13,881,999
Interest income in relation to capital building funding		137,015	1,439,350
Payments for property, plant & equipment		(12,929,740)	(37,194,529)
Proceeds from sale of fixed assets		40,000	-
Net cash outflow from investing activities		(9,356,652)	(21,873,180)
Net decrease in cash & cash equivalents		(8,855,627)	(22,107,876)
Cash & cash equivalents at the beginning of the year	5	12,788,154	34,896,030
Cash & cash equivalents at the end of the year	5	3,932,527	12,788,154

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

NOTES TO THE FINANCIAL STATEMENTS

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

(A) BASIS OF PREPARATION

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards- Reduced Disclosure Requirements, other authoritative pronouncements of the Australian Accounting Standards Board, 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 2012 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 2012.

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 Statement of comprehensive income.

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.

(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.

(viii) Entrance Fees Income

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

(ix) Fundraising Event Income

Fundraising event income is recognised when services are rendered i.e. after the event has occurred.

(D) EXHIBITION INCOME AND EXPENDITURE

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

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

(E) IMPAIRMENT OF ASSETS

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

(F) EMPLOYEE BENEFITS

(i) Short-term obligations

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

(ii) 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.

(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 21). 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 22).

(H) DEPRECIATION & AMORTISATION

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

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

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

(I) LEASEHOLD IMPROVEMENTS

The MCA entered into a lease agreement with Sydney Harbour Foreshore Authority for a term of thirty 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. Expenses relating to the acquisition, including freight and packaging where applicable, are written off in the year in which they are incurred.

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

(K) BOOKS AND PUBLICATIONS

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

(L) PROPERTY, PLANT AND EQUIPMENT

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

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

(M) CASH AND CASH EQUIVALENTS

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

(N) INVENTORIES

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

(O) TRADE RECEIVABLES

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

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

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

(P) TRADE AND OTHER PAYABLES

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

(Q) BORROWINGS

The MCA has no outstanding loans payable to any parties for the 2012 financial year.

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

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

(S) OTHER FINANCIAL ASSETS

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

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

(U) INKIND/PRO-BONO SERVICES

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

2 REVENUE

	Notes	2012 \$	2011 \$
Revenue			
Sales - Merchandise	19	1,410,601	569,044
Other Revenue:			
Membership income		98,664	70,913
Grants	18	4,904,301	4,754,568
Sponsorship		1,762,154	767,879
Donations		959,070	735,690
Education income		84,911	53,407
Entrance fees		125,896	1,451,179
Function room hire		2,585,634	656,608
Fundraising events		282,060	225,359
Rent received		2,316,106	2,058,301
Other		241,784	80,256
		14,771,181	11,423,204

Revenue from outside the operating activities

Interest received		226,506	386,600
Acquisition fund		75,000	155,000
Foundation fund		152,000	-
Gifts of works of art		1,224,750	1,252,750
Capital building funding		3,396,073	11,881,999
Interest received on deposits relating to capital building funding		137,015	1,474,030
		5,211,344	15,150,379
		19,982,525	26,573,583

3 EXPENSES

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

	Notes	2012 \$	2011 \$
Expenses			
Cost of goods sold		849,614	366,400
Depreciation			
Plant & Equipment		146,949	106,665
Furniture & Fittings		65,307	83,291
Computer Equipment		78,487	65,313
Motor Vehicle		21,317	27,706
Total depreciation		312,060	282,975
Amortisation			
Leasehold improvements - building and storage		86,643	69,849
Building depreciation		1,546,267	-
Leasehold improvements - amortisation level 5		15,823	-
Total building depreciation and amortisation		1,562,090	-
Write-off of leasehold improvements		-	-
Other provisions			
Employee entitlements		148,776	78,797
Stock write-down and obsolescence		(58,185)	-

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	2012 \$	2011 \$
Cash on hand		6,400	2,000
Cash at bank		3,926,127	12,786,154
	Cheque account - Operation	832,526	670,724
	Cheque account - Donation	201,852	33,476
	Cash Management Fund and Term Deposit	2,891,749	4,030,612
	Capital Building Fund Account (*)	-	8,039,397
	Belinda Jackson Acquisition Fund	-	11,945
Cash at bank and on hand		3,932,527	12,788,154

(*) Capital building funding account includes grant and donations which were received in 2012 and prior years for the capital building project. These funds have been expended in the first half of financial year 2012.

6 CURRENT ASSETS - TRADE AND OTHER RECEIVABLES

Trade Receivables	930,020	547,090
Other Receivables (*)	267,425	1,961,455
	1,197,445	2,508,545

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

7 CURRENT ASSETS - INVENTORIES

Finished goods	1(N)	373,188	228,454
Less: Provision for Stock Write-down		(35,114)	(93,299)
Less: Provision for Stock Obsolescence		(12,222)	(12,222)
		325,852	122,933

8 CURRENT ASSETS - PREPAYMENTS

Other		129,251	101,323
		129,251	101,323

9 NON-CURRENT ASSETS - PROPERTY, PLANT & EQUIPMENT

	Notes	2012 \$	2011 \$
Leasehold Improvements, at cost - (see note 1 above)	1(I)	2,046,469	624,510
Less: Accumulated Depreciation	1(H)	(612,013)	(509,548)
Net Book Value		1,434,455	114,962
Plant & Equipment, at cost		693,437	423,970
Less: Accumulated Depreciation		(405,220)	(258,271)
Net Book Value		288,217	165,699
Works of Art, at cost	1(J)	14,436,492	12,994,764
Less: Accumulated Depreciation	1(H)	-	-
Net Book Value		14,436,492	12,994,764
Books & Publications, at cost	1(K)	113,822	113,822
Less: Accumulated Depreciation	1(H)	(113,822)	(113,822)
Net Book Value		-	-
Furniture & Fittings, at cost		958,323	928,716
Less: Accumulated Depreciation		(588,462)	(523,155)
Net Book Value		369,861	405,561
Computer Equipment, at cost		411,582	295,898
Less: Accumulated Depreciation		(283,950)	(205,462)
Net Book Value		127,632	90,436
Motor Vehicle, at cost		73,936	138,533
Less: Accumulated Depreciation		(57,773)	(74,137)
Net Book Value		16,163	64,396
PP & E - Building Development		55,532,362	45,881,066
Less: Accumulated Depreciation		(1,546,267)	-
Net Book Value		53,986,095	45,881,066
TOTAL PROPERTY, PLANT & EQUIPMENT		70,658,915	59,716,884

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

	Leasehold Improve- ments \$	Plant & Equipment \$	Works of Art \$	Books & Publications \$	Furniture & Fittings \$	Computer Equipment \$	Motor Vehicle \$	PP & E - Building Development \$	Total \$
Carrying amount at 1 January 2012	114,962	165,699	12,994,764	-	405,561	90,436	64,396	45,881,066	59,716,884
Additions	1,421,959	269,467	1,441,728	-	29,607	115,683	-	9,651,296	12,929,740
Write off	-	-	-	-	-	-	-	-	-
Disposal	-	-	-	-	-	-	(26,916)	-	(26,916)
Depreciation/ Amortisation expense	(102,466)	(146,949)	-	-	(65,307)	(78,487)	(21,317)	(1,546,267)	(1,960,793)
Carrying amount at 31 December 2012	1,434,455	288,217	14,436,492	-	369,861	127,632	16,163	53,986,095	70,658,915

10 CURRENT LIABILITIES - TRADE AND OTHER PAYABLES

	Notes	2012 \$	2011 \$
Trade Payables		953,689	462,407
Other Payables		1,121,480	916,191
Building Development costs - accrual		-	2,275,274
Provision for annual leave		380,948	252,373
		2,456,117	3,906,245

11 CURRENT LIABILITIES - PROVISIONS

Provision for sponsor benefits		10,000	10,000
Provision for long service leave	1(F)	415,473	395,273
		425,473	405,273

Employee numbers

Average number of employees during the financial year		95	78
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12 CURRENT LIABILITIES - INCOME IN ADVANCE

Income in Advance		1,511,106	696,192
Income in Advance: government grant	18	473,338	419,589
		1,984,444	1,115,781

13 NON CURRENT LIABILITIES - TRADE AND OTHER PAYABLES

Other Payables - payable to Watpac 31/12/14		450,000	-
		450,000	-

14 RETAINED SURPLUS

Retained Surplus

Retained surplus at the beginning of the financial year		69,810,540	55,226,819
Total comprehensive income for the year	(*)	1,117,416	14,583,721
Retained surplus at the end of the financial year	(**)	70,927,956	69,810,540

Note:

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

- Gifts of works of art and acquisition fund		1,299,750	1,407,750
- Foundation Fund		152,000	-
- Capital building funding and interest on the funds		3,533,088	13,356,029
- Building depreciation and amortisation		(1,562,089)	-

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

- Unspent capital building funding		-	8,039,397
- Forgiveness of loans	1(R)	6,565,390	6,565,390
- Gifts of works of art to the Collection	1(J)	11,003,753	9,779,003

15 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 Paulsen, S Morgan, D Dean, L Murdoch, G Dixon, R Laing, A Droga, K Page, S Perkins and E Macgregor. H Perkins was appointed as a director on 20 December 2012. L Behrendt was a director until her retirement on 14 December 2012.

(b) Key management personnel

Key management personnel compensation for the years ended 31 December 2012 and 2011 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 (\$)
2012	1,008,327
2011	865,587

There were no other transactions with key management personnel during the year ended 31 December 2012 (2011:nil).

16 ECONOMIC DEPENDENCY

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

17 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.

18 GRANTS

(i) Arts NSW

Grants totalling \$3,563,090 [2011: \$3,510,000] were received from Arts NSW for the period from January to December 2012.

The detail of the grant received is as follows:

- Grant for general running costs \$3,563,090

(ii) Australia Council

Grants totalling \$644,840 [2011: \$705,870] were received from the Australia Council for the period from January to December 2012. A grant of \$283,338 was received in advance from Australia Council for 2013.

The details of grants received are as follows:

- VAC KO and VAB KO Grant of \$549,178
- Grant for C3 West project \$74,963 in 2012 and \$186,037 in advance relating to 2013
- Grant for Ann Lewis lecture \$5,243 in 2012 and \$24,757 in advance relating to 2013
- Grant for Taboo of \$36,000 in advance relating to 2013
- Grant for Curatorial Fellowship \$15,456 in 2012 and \$36,544 in advance relating to 2013

(iii) Visions of Australia

Grants totalling \$58,788 [2011: \$199,000] were received from Visions of Australia for the period from January to December 2012. A grant of \$37,112 was also received in advance for 2013 from Visions of Australia.

The details of the grants received are as follows:

- Grant for Almanac tour of \$34,000
- Grant for Video in the box tour of \$61,900 - \$24,788 in 2012 and \$37,112 in 2013

(iv) Other grants

Grants totalling \$357,583 [2011: \$339,698] were received for the period from January to December 2012.

The details of grants received are as follows:

- Hurstville City Council grant for C3 West Project of \$10,000 - \$8,054 in 2012 and \$1,946 in 2013
- Westfield Hurstville grant for C3 West Project of \$20,000
- Campbelltown City Council grant for C3 West Project of \$50,000 - \$20,452 in 2012 and \$29,548 in 2013
- Western Sydney Parkland Trust grant for C3 West Project of \$97,500 - \$58,724 in 2012 and \$38,776 in 2013
- Newcastle Now grant for C3 West Project of \$2,483
- Embassy of France grant of \$14,407 for Sylvie Blocher project
- Department of Foreign Affairs grant of \$107,000 for Tell me Tell me project
- Gordon Darling Foundation grant of \$35,000 for MCA Collection exhibition
- Queensland Art Gallery grant of \$10,000 for Digital Odyssey project
- Nelson Meers Foundation grant of \$50,000 for Primavera project
- CAL grant of \$35,450 for Artist Voice project - \$15,257 in 2012 and \$20,193 in 2013
- The Trust Foundation grant of \$45,455 for Community Organisation Programs - \$11,206 in 2012 and \$34,249 in 2013
- Destination NSW grant of \$5,000 for Vivid MCA Education Program

19 TRADING ACCOUNT

	2012	2011
	\$	\$
Sales - Merchandise	1,410,601	569,044
Less: Cost of Goods Sold	(849,614)	(366,400)
Gross Profit	560,987	202,644

20 CONTINGENT LIABILITIES

The company does not have any contingent liabilities at 31 December 2012.

21 COMMITMENTS**(a) Company as lessee***Operating leases*

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

	2012	2011
	\$	\$
Within one year	43,071	73,841
Later than one year but not later than 5 years	-	43,071
Later than 5 years	-	-
	43,071	116,912

The company leases the storage premises with the lease expiring in one year.

(b) Capital Commitments

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

<i>PP & E - Building Development</i>	2012	2011
Payable:	\$	\$
Within one year	-	7,384,934
Later than one year but not later than 5 years	-	-
	-	7,384,934

22 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:

	2012	2011
	\$	\$
Within one year	3,294,084	2,055,880
Later than one year but not later than 5 years	13,730,046	8,747,045
Later than 5 years	42,209,284	39,567,342
	59,233,414	50,370,267

Directors' Declaration
For the year ended 31 December 2012

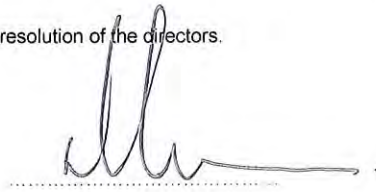
In the directors' opinion:

- (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 2012 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 30 April 2013



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 2012, 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*.

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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 2012 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*.

PricewaterhouseCoopers

PricewaterhouseCoopers

Robert Baker

Robert Baker
Partner

Sydney
30 April 2013