





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

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Cover: Contemporary Kids x Fambo presented as part of Sydney Festival, School Holiday family workshops, 24 January 2020, photograph: Maja Baska

Left: Lindy Lee, *Moonlight Deities* (detail), 2019–20, installation view, *Lindy Lee: Moon in a Dew Drop*, Museum of Contemporary Art Australia, Sydney, 2020, mixed media, image courtesy and © the artist, photograph: Anna Kučera



Who we are

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

The MCA exists because contemporary art matters: it stimulates the imagination, engages our aesthetic senses and has the power to transform lives. Contemporary artists address complex ideas, they challenge us to think and see the world differently to inform our outlook on life and society. Located on one of the world's most spectacular sites on the edge of Sydney Harbour, opposite the Sydney Opera House, the Museum presents vibrant and popular exhibitions and learning programs that continually inspire people. With an entire floor dedicated to the MCA Collection and two floors featuring changing exhibitions showcasing Australian and international artists, the Museum offers a major national resource for education and interpretative programs.

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

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

Our Values

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

The MCA embodies the following key values:

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

Coen Young, *mirror painting*, 2019, installation view, *Primavera 2019: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, acrylic, urethane, silver nitrate on paper, Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020, image courtesy and © the artist, photograph: Anna Kučera



Thank you

A huge thank you to everyone who helped the MCA Australia survive in 2020.

Artists for sharing their creative work and ideas with us, and collaborating with the MCA on exhibitions, publications, digital programs and acquisitions

MCA Staff who worked tirelessly for the Museum throughout the year

MCA Board, Patrons, Ambassadors, Young Ambassadors, Members and Visitors for our record-breaking Annual Appeal 2020 result, and support through online and on-site visitation

Federal Government for support through JobKeeper

Local Government Partner: City of Sydney

Create NSW for ongoing and additional support

Corporate Partners for maintaining their support

Trusts and Foundations for their support

Program Partners working with us onsite and online

Lindy Lee, *Buddhas and Matriarchs*, 2020, installation view, Lindy Lee: *Moon in a Dew Drop*, Museum of Contemporary Art Australia, Sydney, 2020, flung bronze, image courtesy and © the artist, photograph: Anna Kučera

Chairman's Foreword



The strong leadership, prudent management, curatorial excellence and ground-breaking social impact programs built and fostered at the Museum over the past 29 years were never more important than during 2020, a year that has tested everyone.

This tumultuous and challenging year which saw devastating bushfires followed by the global pandemic, heavily impacted the Museum of Contemporary Art Australia. The temporary closure and reopening of the Museum under subsequent health restrictions and interstate and international travel restrictions, resulted in a reduction in income of over \$4 million, largely due to the loss in revenue from venue hire.

Government stimulus measures assisted in supporting operations and MCA management further supported the financial position by changing exhibition programming, reducing and deferring expenditure. Long-time corporate partners including Telstra, AMP, Bloomberg, Corrs Chambers Westgarth, Ray White and Veolia strengthened their commitment and the generosity of MCA donors, especially during the record-breaking Annual Appeal, also contributed to the Museum's financial stability. As a result of this support, 2020 thankfully ended with the MCA in a stronger financial position than we had anticipated earlier in the year.

These challenging times demonstrated that connections to our audiences and supporters are more important than ever. They showed that the MCA is an important institution for stimulating Sydney's economy and drawing people back to the CBD. They also showed that engaging with contemporary art and artists, even online, helps keep people connected to the Museum and each other. The Museum stepped up to this challenge throughout 2020, creating opportunities onsite, online, in people's homes and in the community that forged connection and stimulated creativity, helping to allay the anxieties and loneliness brought on by social isolation and global uncertainty.

Throughout 2020 the MCA board also underwent change. I want to pay tribute to outgoing board members Patricia Piccinini, Ari Droga, and Scott Perkins for their powerful stewardship. I also welcome Dr Danie Mellor, Bridget Grant Pirrie and Anthony Medich who joined Associate Professor Christine Evans, Michael Hawker AM, Alan Joyce AC, Naomi Parry, Ann Sherry AO, Nick Tobias and Ivan Wheen in working with the leadership team to guide the MCA in delivering its important vision.

I also want to recognise the outstanding contribution of retiring Chairman Professor Cav. Simon Mordant AO, whose association with the Museum spans nearly three decades. He was a Board member in the early days of the Museum, he chaired the Foundation to raise the funds for the extension and was Chairman for the last ten years until his retirement in July. Simon has been instrumental in shaping the MCA and ensuring its success both within Australia and internationally. The donation that he and his wife Catriona made to the new wing set a new bar for arts philanthropy in Australia.

Lastly, I would like to thank Elizabeth Ann Macgregor OBE and the MCA's leadership team, staff, volunteers and the many artists who work with us. Not only have they developed new and different ways to maintain connections and reach new audiences, they have also worked hard to keep the Museum financially sustainable, relevant and vibrant so that it is well-positioned to continue to make a difference in people's lives through the transformative power of contemporary art.

Lorraine Tarabay

Lorraine Tarabay, photograph: Daniel Boud

Director's Welcome



With resilience and the support of our donors, supporters, staff, artists, government and the Australian people, in 2020, the MCA continued our commitment to making social impact through engagement with contemporary art and artists.

Elizabeth Ann Macgregor OBE,
photograph: Camera Creations

2020 began with excitement and anticipation, despite the impact of the bushfires. Cornelia Parker's monumental exhibition was drawing to a close, and the remarkable 22nd Biennale of Sydney: *NIRIN*, curated by Brook Andrew opened to high acclaim in mid-March. An amazing opening week of programs at the MCA included performances, artist talks and the ground-breaking First Nations-led gathering of indigenous artists, curators and scholars, *aabaakwad*. By late March everything had changed. The spread of the COVID-19 virus led to the closure of the Museum's galleries, the National Centre for Creative Learning, Store and Cafe, and an end to onsite programs on 23 March. So began another challenging period in our history. The closure meant the immediate loss of a significant revenue stream from our venues and the early financial projections were dire. However, thanks to support from the Federal Government's Jobkeeper and Sustainability Funds and the NSW Government Sustain Fund, we were able to avoid large scale job losses as initially predicted. Our donors were also critical to survival with our annual appeal far exceeding all our expectations.

The MCA has faced, and worked through, crises before. Throughout this crisis our mission didn't change, only the delivery. Reaching out to our supporters and audiences the MCA team created a suite of new online programs – Your MCA. We filmed and shared Zoom videos of conversations between Artists and our Curators in our Artist Voice series, shared Creative Insights from Artist Educators, hosted Zoom talks with curators, and held online editions of ARTBAR and the youth-driven event, GENEXT. We also made over 130 digital resource kits free to school teachers and home-schooling parents, created and mailed activity kits to kids and families with limited internet access, and partnered with the *Daily Telegraph* to provide the creative content for their Kids at Home section of the special Hibernata insert, reaching over four million people across the country.

We were delighted that the MCA was able to reopen to the public on 16 June even though physical distancing and other COVID-19 protocols meant that it was impossible to allow group and school visits, or to reopen the revenue generating venue spaces. Our online programs and physical resource kits continued, providing social connection and creative stimulation to our audiences.

The exhibition program also had to be constantly adjusted. Thankfully, due to the cooperation and hard work of many, we were able to keep the 22nd Biennale of Sydney: *NIRIN* open until September to allow as many people as possible to see this important exhibition. We had to postpone the planned Sydney International Art Series exhibition by Doug Aitken to 2021 but *Lindy Lee: Moon in a Dew Drop*, originally scheduled for July, became our highlight of Spring/Summer, accompanied by two exhibitions drawn from the MCA Collection in November. A very special moment was being able to install the beautiful Lindy Lee sculpture *Secret World of a Starlight Ember* (2020) on the MCA forecourt for all of Sydney to enjoy – something that at times seemed logistically and financially impossible. The John Mawurndjui *I am the old and the new* tour continued in regional areas with assistance from the MCA team being provided via Zoom – a first for us! Excitingly we were also able to acquire major works by five Australian artists through the MCA's ground-breaking International Joint Acquisition Program with Tate, another high point in this confronting year.

While the challenges of this pandemic are ongoing, the events of 2020 emphasised the vital importance of creativity and contemporary art in continuing to give people hope, joy and connection. Art matters even more in times of crisis and the MCA has shown that it plays a central role in bringing art, artists and audiences together, online and in the galleries.

Elizabeth Ann Macgregor OBE

Highlights



New Chair

Lorraine Tarabay became chairman of the MCA Board, succeeding long-serving Board Member and Chairman, Simon Mordant AM in July. Tarabay joined the Board of the MCA in 2016. She is a former Sydney and New York investment banker specialising in advising corporates, multinationals and government on their mergers and acquisitions, capital markets strategy and privatisations.

Tarabay has served as Chair of the MCA's Director's Circle and is a member of the Finance Committee and Foundation Council. A passionate collector of contemporary art, Tarabay is a member of Tate's International Council, the Venice Council for Australia's representation at the Venice Biennale, the Board of Global Women Leaders – Strategic Philanthropy and the Board of Kincoppal Rose Bay school.

A longstanding champion for the MCA's access programs, in 2019, Tarabay with her husband Nick Langley made the inaugural pledge to the MCA's Social Impact through Art Fund. Their donation of \$1 million over five years will specifically support the Museum's youth-led programs which provide a platform and safe space to bring young people together from all backgrounds through art.

From left to right: Lorraine Tarabay. Featured: Barayuwa Mununggurr, *Manbuynga* (detail), 2015, installation view *MCA Collection: Today Tomorrow Yesterday*, 2020, photographic print on wall and MDF, Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2016, image courtesy and © the artist, photograph: Daniel Boud | *Janet Laurence: After Nature* publication | Elizabeth Ann Macgregor, OBE with students from Inner Sydney High School, photograph: Ken Leanfore

Record-breaking Annual Appeal for learning and social impact

Targets were exceeded for the MCA's 2020 Annual Appeal, due to generous donations from MCA supporters and the general public, aided by matched funding from the MCA Board. These funds provide essential support for the MCA's Creative Learning and Social Impact programs for children and adults with access needs. Thank you to all of our donors who continue to help us create a welcoming and inclusive museum, connecting people of all ages, abilities and backgrounds with the work of living artists.

Awards

During 2020, the *Janet Laurence: After Nature* publication written and edited by Rachel Kent and designed by Claire Orrell to accompany the 2019 exhibition, was recognised nationally and internationally with accolades including being shortlisted for the Cornish Prize; a 50 books winner at the ALGA Awards (America's professional design association); a merit award from the Australian Graphic Design Association; winner at the Museums Australia Publication Design Awards and winner at the Australian Book Design Association awards. The communications campaign materials for the 2019-20 *Cornelia Parker* exhibition, commissioned by Amanda Solomons and designed by Claire Orrell, were also a winner at the Museums Australia Publication Design Awards.



Inner Sydney High School partnership

In 2020, the MCA is announced a three-year partnership with Inner Sydney High School, which opened for Year 7 students in January. This world-class facility is a comprehensive, co-educational high school that will eventually accommodate up to 1200 students. During term one, MCA Artist Educators led weekly full- and half-day sessions with students at the school and on-site at the MCA, working across the curriculum to provide enriching learning opportunities that provoke creativity, critical thinking and wellbeing. The 160 students engaged in art-making activities based around the concept 'identity', along with professional development for teachers and video works.

Keeping connected

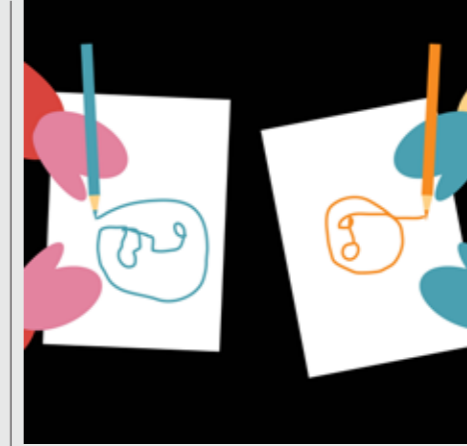
While the Museum was closed, staff worked hard to maintain connections with MCA supporters, finding new ways to bring artists and audiences together through new digital and online activities and experiences, mailing physical art parcels to families, creating better access to learning resources and taking the youth event GENEXT and popular ARTBAR online. These MCA programs demonstrate how contemporary art makes a difference to thousands of people's lives.

Performance works

Early in 2020, performance works illuminating the themes of the *Cornelia Parker* and 22nd Biennale of Sydney: *NIRIN* exhibitions attracted diverse audiences to the MCA.

Ode: Sonata Project was a piano recital in the tradition of the 19th-century salon, events known for extraordinary performances in stunning settings. The setting for this performance was acclaimed British artist Cornelia Parker's *War Room* (2015), an enveloping crimson tent of negatives from Remembrance Day poppies. This was the latest instalment in Bernadette Harvey's *Sonata Project*. Harvey chose works that echo the 1940s – an eclectic mix of modern jazz and nostalgia with ever-present dark undertones which echo the apocalyptic nature of war. Presented in association with Sydney Festival, this event was supported by the Sonata Project and the Sydney Conservatorium of Music, with special thanks to Peggy Polias and Dr Donald Hollier, who composed new works for this event.

Shedding light on an important cultural practice that has transcended time, the performance of Tamil parai drummers for PARAI-YAH! took place at the MCA as part of the artist and First Nations-led 22nd Biennale of Sydney: *NIRIN*. Parai means 'to announce' in the Tamil language, one of the world's oldest classical languages. It is also the name of the drum that is played. Originating from South India and Sri Lanka, the parai drum was used to announce important events by the increasingly maligned Pariah caste/community. The dramatic and exuberant performance was presented by STARTTS (NSW Service for the Treatment and Rehabilitation of Trauma and Torture Survivors) and Australian Tamil Arts. Australian Tamil Arts aims to engage, educate and restore Tamil arts in Australia.



Creative Kids on and offline

With many families in lockdown in 2020, the MCA created a new set of online resources for the school holidays. Better together with Pip and Merindah! brought to life the themes of the 22nd Biennale of Sydney: *NIRIN* with accessible activities for children ages 4+ to do at home. This program received immensely positive feedback from families, teachers and children and remains available on the MCA website. For those with limited access to the internet, activity parcels were created and sent in the post to support creative learning at school and at home. NSW families were able to use their Create NSW \$100 Creative Kids Rebate voucher to purchase the parcel for free.

MCA / Tate partnership acquisitions

A further six artworks by five artists were acquired in 2020 as part of the MCA/Tate International Joint Acquisition Program for contemporary Australian art, bringing the total number of co-acquired works since inception of the program to 29 (by 21 artists). Made possible through a \$2.75 million corporate gift from the Qantas Foundation in 2015, the program promotes Australian art globally and helps Australian artists reach new audiences.

The new acquisitions are: an early bark painting, *Buluwana, Female Ancestor* (1989) by Kuninjku artist John Mawurndjul AM; a recording of an early performance work, *Jabiluka UO2* by Bonita Ely (1979); a single-channel video work, *A World Undone* by Nicholas Mangan (2012); an abstracted landscape painting, *The Aftermath and the Ikon of Fear* (1984–5) by Vivienne Binns; and two multimedia installations, *Snare* (1972/2019) and *But the Fierce Blackman* (1971/2011) by Peter Kennedy.

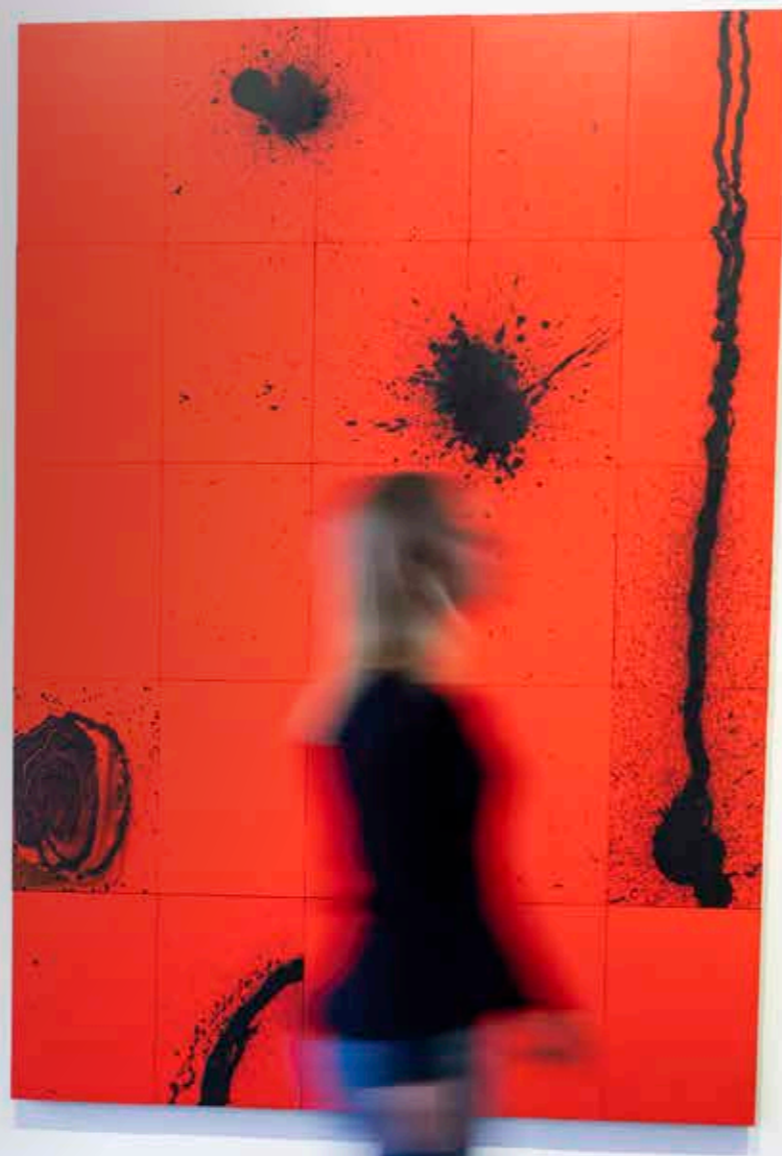
Telstra celebrates 20 years' partnership

Marking their 20-year association with the MCA, Major Partner Telstra supported a series of new public programs to connect mind, body and spirit in association with the major survey exhibition *Lindy Lee: Moon in a Dew Drop*. Drawing on key themes within the exhibition, which engaged with the history of art, cultural authenticity, identity, the cosmos and the philosophies of Daoism and Ch'an (Zen) Buddhism, the programs included guided meditations within the galleries, family tours, an artist talk and an outdoor meditation session alongside Lee's new large-scale public artwork, *Secret World of a Starlight Ember*.



From left to right: Production still from a short film by Rashmi Ravindran on PARAI-YAH!'s drumming performance at the MCA, as part of the 22nd Biennale of Sydney: *NIRIN*, 14 March 2020. Supported by STARTTS and Tamil Arts Australia. Conceived by Jiva Parthipan for STARTTS. Funded by the Australia Council for the Arts, Packer Family Foundation and Crown Resorts Foundation. | Illustrations for the school holiday program Better together with Pip and Merindah! | Lindy Lee in conversation at the MCA, photograph: Ken Leanfore

CURATORIAL AND DIGITAL



Celebrating Art and Artists

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

In 2020 groundbreaking exhibitions engaged audiences, near and far, as the MCA program pivoted rapidly between in-gallery displays and digital platforms due to the global pandemic and the MCA's period of temporary closure. The 22nd Biennale of Sydney: *NIRIN*, the first artist- and First Nations-led iteration, presented an expansive selection of 20 artists and artist groups both at the MCA and as part of *mca.art*, a digital engagement space with virtual 360-degree views and audio guides. *Anywhere but here: MCA Primavera Acquisitions* and *Connected: MCA Collection* celebrated significant acquisitions and Collection highlights, drawing from our holdings of emerging and established Australian artists. *Lindy Lee: Moon in a Dew Drop* presented over 70 works from across Lindy Lee's extensive career, from early photocopy artworks and wax paintings to recent large-scale installations and sculptures and included a 180-degree immersive video of the artist's studio. *Today Tomorrow Yesterday: MCA Collection* presented the work of 37 artists, including *Tim Johnson: Artist Room* highlighting the career of the senior Sydney-based artist, with a selection of work and rarely seen material from The Contemporary Art Archive.

In addition to this, the MCA Digital team developed the Artist Voice and Creative Insights initiatives as part of the launch of the MCA's online program *Your MCA*, engaging audiences via the website with artist interviews and artist-educator led creative meditations during the lockdown period.

Highlights from 2020

- 67 Australian artists were represented in exhibitions and commissions
- 18 international artists were represented in exhibitions and programs
- 68 artworks were acquired by 27 artists
- MCA Collection grew to 4619 artworks by 1205 artists
- 41 new texts were developed and published for the MCA Collection Online

Lindy Lee, *Zip Zero Zilch*, 1995, installation view, Lindy Lee: *Moon in a Dew Drop*, Museum of Contemporary Art Australia, Sydney, 2020, synthetic polymer paint, oil, wax on hardboard, Art Gallery of New South Wales, gift of Sue Griffin 2009, image courtesy and © the artist, photograph: Anna Kučera

Exhibitions

Guan Wei: MCA Collection

Curator Manya Sellers

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



Top: Guan Wei, *Feng Shui* (detail), 2004, installation view *Guan Wei: MCA Collection*, Museum of Contemporary Art Australia, Sydney, 2019, acrylic on composite board, Museum of Contemporary Art, donated through the

Australian Government's Cultural Gifts Program by Cromwell Diversified Property Trust, 2017, image courtesy and © the artist/ Copyright Agency, photograph: Anna Kučera | Bottom: Lucina Lane, *Self Modern*, 2019,

installation view, *Primavera 2019: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, pencil on canvas, image courtesy and © the artist, photograph: Anna Kučera

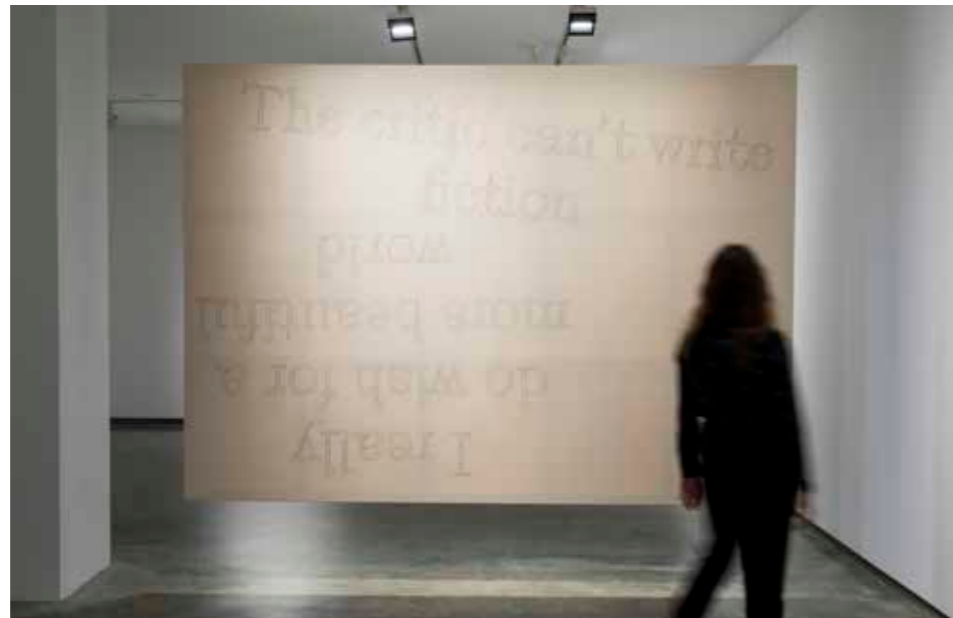
Dates	11 October – 9 February 2020
Entry	Free
Duration	121 days
Total visits	149,317

Exhibition Partner	Collection Partner	Exhibition Patron
		Susan Rothwell

Primavera 2019: Young Australian Artists

Guest curator Mitch Cairns

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



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

Exhibition Partners	Exhibition Patron
	 Cynthia Jackson AM

Cornelia Parker

Sydney International Art Series
Curator Rachel Kent

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

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









Top: Cornelia Parker, *Thirty Pieces of Silver* (detail) 1988–89, installation view, Museum of Contemporary Art Australia, Sydney, 2019, silver-plated objects flattened by a steamroller,

wire, Tate: Purchased with assistance from Maggi and David Gordon 1998, image courtesy the artist and Frith Street Gallery, London © the artist, photograph: Anna Kučera | Bottom: Cornelia

Parker, *Subconscious of a Monument* (detail), 2001–05, installation view, Museum of Contemporary Art Australia, Sydney, 2019, earth excavated from underneath Leaning Tower

of Pisa (to stop it falling), Private Collection, Turin, image courtesy the artist and Frith Street Gallery, London © the artist, photograph: Anna Kučera



Strategic Sponsor	Principal Exhibition Patrons	Media Partner
		
Exhibition Partners	Simon Mordant AM and Catriona Mordant AM	
		
Exhibition Partners		
		Cynthia Jackson AM

Exhibitions

22nd Biennale of Sydney: NIRIN

Creative Director Brook Andrew

The 22nd Biennale of Sydney (2020), titled **NIRIN** was an artist- and First Nations-led exhibition that connected local communities and global networks. Meaning *edge*, **NIRIN** is a word from Brook Andrew's mother's Nation, the Wiradjuri people of western New South Wales. Seven themes inspired **NIRIN**: Dhaagun ('earth: sovereignty and working together'); Bagaray-Bang ('healing'); Yirawy-Dhuray ('yam-connection: food'); Gurray ('transformation'); Muriguwal Giiland ('different stories'); Ngawal-Guyungan ('powerful ideas: the power of objects'); and Bila ('river': environment).

Dates	14 March – 6 September 2020
Entry	Free
Duration	176 days
Total visits	58,851

Top: Misheck Masamvu, *Pink Gorillas in Hell are Gods*, 2019, installation view, 22nd Biennale of Sydney; NIRIN, Museum of Contemporary Art Australia, Sydney, 2020, oil on canvas,

image courtesy and © the artist, photograph: Ken Leanfore | Bottom: Huma Bhabha, left to right: *The Past is a Foreign Country*, 2019, wood, cork, Styrofoam, acrylic, oil stick,

wire, skull, shredded tyre tread; *Waiting for Another Game*, 2018, cork, Styrofoam, wood, acrylic, oil stick; *God of Some Things*, 2011, bronze with patina, installation view, 22nd Biennale of Sydney;

NIRIN, Museum of Contemporary Art Australia, Sydney, 2020, image courtesy and © the artist, photograph: Ken Leanfore



Lindy Lee: Moon in a Dew Drop

Curator Elizabeth Ann Macgregor
Associate Curator Megan Robson

Working across painting, photography, sculpture, installation and public art, Lindy Lee is one of Australia's foremost contemporary artists. Born in Brisbane in 1954 to Chinese immigrants, Lee has explored ideas around history, portraiture, cultural authenticity and personal identity through her art since the early 1980s. The philosophies of Daoism and Ch'an (Zen) Buddhism, which explore the connections between humanity and nature, are a key influence on the artist informing both the conceptual framework of her works and the art-making process. In recent years Lee's practice has expanded into the public realm and she has created a series of important public artworks in Australia and internationally. Curated by MCA Director, Elizabeth Ann Macgregor OBE, this major survey exhibition introduced audiences to key works from across the artist's extensive career, encompassing her early photocopy artworks and wax paintings that drew on Western art history through to recent large-scale installations and sculptures that reflect Lee's deep engagement with Buddhist philosophies, as well as her much-loved public artworks and commissions. Drawing on four decades of practice, the exhibition is the largest presentation of the artist's work to date. A major new stainless-steel public sculpture, *Secret World of a Starlight Ember* (2020), inspired by the cosmos and internally illuminated at night, was presented on the forecourt of the MCA on Circular Quay in conjunction with the exhibition. Following its presentation in Sydney, a special version of the exhibition will tour to five regional galleries and museums throughout Australia between 2021 and 2022; and is supported by the Australian Government's Visions of Australia program.

Dates	2 October 2020 – 28 February 2021
Entry	Free
Duration	150 days
Total visits	103,668

Top: Lindy Lee, *Front to back: Open as the Sky* 2020, mirror polished bronze; *Under the Shadowless Tree*, 2020, synthetic polymer paint, beeswax, oil on

Alucabond, installation view, *Lindy Lee: Moon in a Dew Drop*, Museum of Contemporary Art Australia, Sydney, 2020, image courtesy and © the artist, photograph:

Anna Kučera | Bottom: Lindy Lee, *Listening to the Moon*, 2018, installation view, *Lindy Lee: Moon in a Dew Drop*, Museum of Contemporary Art Australia,

Sydney, 2020, stainless steel, image courtesy and © the artist, photograph: Anna Kučera



Strategic Sponsor



Exhibition Patrons

GRANTPIRRIE Private

Exhibition Major Partner



Susan Rothwell

Exhibition Supporting Partner



Supporting Exhibition Patrons

Gutman Family Foundation

Jennifer Stafford & Jon Nicholson

Exhibitions

Connected: MCA Collection

Curator Manya Sellers

Celebrating some of our most significant recent acquisitions alongside MCA Collection highlights, *Connected* brought together works by Australian artists that explored ways in which we might interpret and interact with the world and each other.

Through a diversity of materials and approaches, these works articulated a sense of deep connection – to place, people or worldviews – drawing on multiple perspectives and cultural traditions from across the country and beyond. From expressions of cultural knowledge, to commentary on difficult shared histories, evocations of landscape and representations of particular ideologies, together they highlight social, cultural and emotional connections that influenced who we are and how we may relate to the world.

Dates	2 October 2020 – 9 May 2021
Entry	Free
Duration	213 days
Total visits	80,412

Anywhere but here: MCA Primavera Acquisitions

Curators Stephanie Berlangieri and Lucy Latella

Anywhere but here: MCA Primavera Acquisitions responded to the global upheaval of the coronavirus (COVID-19) outbreak. Recognising that pre-existing issues had been aggravated by the current crisis, it considered ideas of labour and domesticity; wellbeing and community; place and urbanism. The exhibition drew from the MCA's collection of works by artists who had participated in Primavera, the MCA's annual exhibition of young Australian artists aged 35 and under. The selected works highlighted longstanding strains on society that need to be addressed. While considering the immediate impacts of the pandemic on contemporary society, *Anywhere but here* meditated on the potential for lasting structural change.

Dates	2 October 2020 – 9 May 2021
Entry	Free
Duration	213 days
Total visits	133,334

Top: Kunmanara Williams, *Kamantaku Tjukurpa wiya (The Government doesn't have Tjukurpa)*, 2018, installation view, MCA Collection, Museum of Contemporary Art Australia, Sydney, 2020, synthetic

polymer, ink and acrylic marker pen on canvas and linen, spearbush kangaroo tendon and mulga leaf resin, Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2019, image courtesy and © Estate of Mumu

Mike Williams/Copyright Agency, photograph: Anna Kučera | Bottom: **Keg de Souza, *Impossible Utopia***, 2011, installation view, *Anywhere but here: MCA Primavera Acquisitions*, Museum of Contemporary Art Australia, Sydney, 2020,

nylon, Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2018, image courtesy and © the artist, photograph: Anna Kučera



Collection Partner



Collection Partner



Exhibition Patron

Cynthia Jackson AM

MCA Collection

The Museum of Contemporary Art holds 4,620 works in its collection by 1,206 artists, encompassing the full spectrum of artistic mediums. Collecting is a vital part of the MCA's remit and preserves Australian art for future generations. The MCA accessioned 68 works by 27 artists into the collection in 2020 with generous support for purchases from the MCA Foundation. Acquisition highlights this year include work by Megan Cope, Gunybi Ganambarr, Bianca Hester, Jumaadi, Mason Kimber, Vincent Namatjira, Nell, James Nguyen, Debra Phillips, Yasmin Smith, Angela Tiatia, Bede Tungutalum, and Mulkun Wirrpanda. Through the MCA's pioneering International Joint Acquisition Program with Tate, supported by a corporate gift from the Qantas Foundation in 2015, major works by five Australian artists were also acquired. The MCA Collection is presented in dedicated galleries across Level 2 and in temporary exhibitions elsewhere in the museum.

In 2020, the MCA's major collection display *Today Tomorrow Yesterday*, continued to engage audiences and was periodically refreshed with a changeover of works. *Today Tomorrow Yesterday* considers the influence of history on contemporary artistic practice and reflects the guiding principles of the MCA Collection. It is focused on recent work by Australian artists, embraces diverse approaches to making, and brings together a range of generational and cultural perspectives. A feature of the MCA collection galleries is the Artist Room, dedicated to focused displays of work by a single artist drawn from the Collection. In 2020, the MCA presented an Artist Room exhibition of work by Tim Johnson, curated by Manya Sellers.

The MCA gratefully acknowledges the generosity of the MCA Foundation Council and donors who support significant acquisitions for the MCA Collection.

Dates	1 January – 31 December 2020
Entry	Free
Duration	364 days
Total visits	158,947

Top: **Stuart Ringholt, *Untitled (Clock)***, 2014, installation view, MCA Collection: *Today, Tomorrow, Yesterday*, Museum of Contemporary Art Australia, Sydney, 2020, clockwork, tubular bells, world globe, steel, glass, electronics, Museum of Contemporary Art, purchased

with funds provided by the MCA Foundation, 2014, image courtesy and © the artist, photograph: Leslie Liu | Bottom: **Callum Morton, *Monument #28: Vortex***, 2011, installation view, MCA Collection: *Today, Tomorrow, Yesterday*, Museum of Contemporary Art Australia,

Sydney, 2020, polystyrene, epoxy resin, sand, wood, synthetic polymer paint, enamel paint, glass, steel, vinyl, Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2016, image courtesy and © the artist, photograph: Leslie Liu



Collection Partner



Touring Exhibitions

John Mawurndjul: I am the old and the new

In 2020 the landmark MCA touring exhibition, *John Mawurndjul: I am the old and the new*, continued its national tour of Australia and was presented at four venues in NSW, QLD and VIC. Travel for the much-loved exhibition was extended, following adjustment of the itinerary in 2020 due to COVID-19, which saw preparations to program the final exhibition of the tour in Darwin, at Charles Darwin University Art Gallery, in mid-2021.

I am the old and the new tells the stories of Kuninjku culture and the significant locations surrounding the artist's home in western Arnhem Land, and is complemented by an award-winning bilingual publication, microsite and digital resources in both Kuninjku and English. The project is assisted by the Australian Government's Visions of Australia Program. In 2020, a range of online touring offerings were developed to extend existing resources and engage audiences beyond the gallery. Highlights included: digital adaptations of the MCA's Namuru teacher professional development workshop, led by MCA Artist Educators; online in-conversation events with tour venues featuring MCA Director, Liz Ann Macgregor OBE; pre-recorded talks with exhibition co-curators and a behind-the-scenes presentation about artwork care and conservation.

Preparations for the 2021 launch of the national tour of *Lindy Lee: Moon in a Dew Drop* commenced, with the itinerary confirmed to follow the MCA's major presentation curated by MCA Director Elizabeth Ann Macgregor OBE. This exhibition of work by the influential Australian Chinese artist, Lindy Lee, will introduce regional audiences in NSW, QLD, TAS & WA to works from across her extensive career and is supported by the Australian Government's Visions of Australia Program.

John Mawurndjul: I am the old and the new
Curators: Clothilde Bullen, Natasha Bullock, Nici Cumpston and Lisa Slade with Keith Munro as Lead Cultural Advisor, in close consultation with the artist, John Mawurndjul AM and Maningrida Arts & Culture staff and interpreter/translator Dr Murray Garde.

Top: Installation view, John Mawurndjul: *I am the old and the new*, Blue Mountains Cultural Centre, New South Wales, 2019, image courtesy and © John Mawurndjul / Copyright Agency, photograph: Silversalt | Bottom: Installation view, John Mawurndjul: *I am the old and the new*, Bunjil Place, Victoria, 2020, image courtesy and © John Mawurndjul/Copyright Agency, photograph: Christian Capurro



Australian Government
Visions of Australia

Venue	Dates	Visits
Blue Mountains Cultural Centre, NSW	7 December 2019 – 19 January 2020	2,178
Cairns Regional Gallery, QLD	7 February – 23 March 2020	14,318
Tweed Regional Gallery, NSW	10 July – 13 September 2020	12,786
Bunjil Place Gallery, VIC	24 November 2020 – 17 January 2021	1,472

C3West

At the beginning of 2020 the MCA said farewell to Anne Loxley after nine years as Senior Curator C3West. Anne left an indelible mark on C3West's program as well as on the diverse communities of Western Sydney that she engaged via commissioned works from artists including Tony Albert, Sharyn Egan, Tina Havelock Stevens, Lara Thoms and Michel Tuffery. Anne's successor, Pedro de Almeida, took up the C3West mantle in February and developed two forthcoming projects produced in partnership with Penrith City Council and the City of Parramatta that will be presented in 2021.

A collaboration with Penrith City Council, *Linda Brescia: Skirts* is a women-focused project articulating shared aspirations, values and wants for the community of the Western Sydney suburb of Kingswood. During the latter half of 2020, Western Sydney-based artist Linda Brescia engaged with a diverse group of women on a weekly basis, facilitating the collective creation of a safe space where many residents previously unknown to each other have discovered connections and forged friendships through creativity and dialogue. A group with a vision, the 'Skirts' are women who live, work, study and socialise in Kingswood and who want positive change for themselves, for each other and for their community. Skirts is an act of rebellion – against gendered expectations, ageism, violence against women, and the barriers that can come between individual lives and community wellbeing.

Collaborating with award-winning writer Felicity Castagna alongside Brescia, the Skirts have devised a manifesto – a public declaration that combines poetic personal observations of women's daily experiences and desires with a list of actions. The Skirts will be known to each other and to the greater community by their specific apparel worn as markers of their affiliation to each other and their vision. Working together and in collaboration with Brescia, artworks and activations for Kingswood's public realm will unfold from May 2021.



Top: Artist Linda Brescia (third from right) and writer Felicity Castagna (second from left) with project participants from Kingswood, photograph: Anna Kučera | Bottom: Artist Linda Brescia (front, second from right) and writer Felicity Castagna (front, second from left) with project participants at a Skirts project workshop in Kingswood, photograph: Pedro de Almeida

Project Partner Program Patron Program Supporters



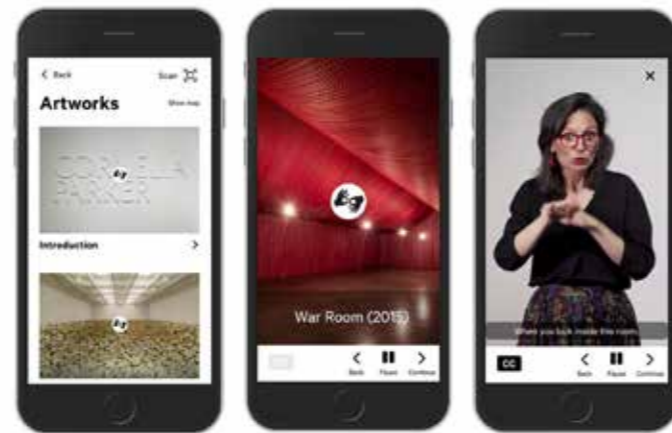
Online Initiatives and Digital Interpretation

New digital series such as Artist Voice and Creative Insights were developed as part of the launch of the online program Your MCA during the Museum's temporary closure. In Artist Voice, MCA Curators spoke to artists from their home or studio about the role of art during a global crisis over the lockdown period, which resulted in the production of 18 Artist Voice audio, video and written conversations. In Creative Insights, MCA Artist Educators were invited to guide people through a short artmaking activity from their home or studios.

mca.art, a digital engagement space originally intended for smartphones and tablets, is now accessible on desktops. For the exhibition 22nd Biennale of Sydney: *NIRIN*, audiences could access 360-degree views of the artworks, rich video and audio content that featured both Australian and international artists' voices.

An exhibition trailer, artist interview video and audio guide with Auslan-interpreted videos were produced to accompany the *Lindy Lee: Moon in a Dew Drop* exhibition. Immersive Studio: Lindy Lee, a new immersive experience space, was launched in the Digital Studio of the National Centre for Creative Learning. Audiences could visit the artist's studio, watch her work on major new installations and get insight into her processes through a 180-degree view. Audio guides for *Connected: MCA Collection*, featuring an interview with artist Jumaadi in Bahasa Indonesia and English, and *Anywhere but here: MCA Primavera Acquisitions* were also produced and made available on mca.art.

A new filtering system was developed for the plethora of digital learning resources. Learners and educators can now filter the 143 creative resources by the learning level (early learning, primary and secondary) and search at a more granular level for cross-curriculum links to subjects such as Aboriginal and Torres Strait Islander histories and cultures, STEAM, language, English and social sciences. The filtering system also surfaces content suitable for audiences with access requirements, such as Auslan resources and Bella Program adaptations for neurodiverse learners and learners with disabilities.



Top: Immersive Studio: Lindy Lee, 2020, installation view, Museum of Contemporary Art Australia, Sydney, 2020, image courtesy and © the artist, photograph: Anna Kučera | Bottom: Auslan guide for Cornelia Parker exhibition on mca.art

Publications



Lindy Lee: Moon in a Dew Drop

Curator	Elizabeth Ann Macgregor
Associate Curator	Megan Robson
Design	Claire Orrell
Description	168 pages hardcover, full colour, coated / uncoated paper
Contributors	Elizabeth Ann Macgregor, Zara Stanhope, Shen Qilan
Print Run	2,000
RRP	\$39.95

Awards Finalist, Exhibition Catalogue Major Museums Australia Publication Design Awards (MAPDA) Awards 2021

These awards were established to celebrate excellence and quality in design of publications, communications materials and multimedia produced for the museums sector.

Shortlisted, Best Designed Fully-Illustrated Book Under \$50 Australian Book Design Awards 2021

The Australian Book Design Awards celebrate the bravest and brightest, the most original and beautiful books published in Australia each year.

Publication Sponsor



Publication Supporters

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Gretel Packer AM

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Eleonora Triguboff

Gifts and Purchases



Vivienne Binns
The Aftermath and the Ikon of Fear 1984–1985
acrylic on canvas
Museum of Contemporary Art Australia and Tate, with support from the Qantas Foundation in 2015, purchased 2020

Megan Cope
Foundations III 2020
oyster shells, cast concrete
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Juan Davila
The Andean Inhabitant 1994
acrylic and collage on cloth
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2020

Keg de Souza
Ramble through the Rocks 2011
ink on paper, cotton thread
Museum of Contemporary Art, gift of the artist, 2020

Keg de Souza
Ramble through the Rocks 2011
ink on paper, cotton thread
Museum of Contemporary Art, gift of the artist, 2020

Keg de Souza
Rum, Rats and Rebellion: An alternative cartography of The Rocks 2011
risograph print on paper
Museum of Contemporary Art, gift of the artist, 2020

Bonita Ely
Jabiluka UO₂ 1979
single-channel digital video transferred from analogue video, colour, sound
Museum of Contemporary Art Australia and Tate, with support from the Qantas Foundation in 2015, purchased 2020

Janet Fieldhouse
Hair Comb 2018
porcelain, coconut fibre
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Janet Fieldhouse
Hybrids Series 2 2017
raku trachyte, porcelain
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Janet Fieldhouse
Hybrids Series 4 2017
terracotta, raku trachyte, porcelain, emu feathers
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Janet Fieldhouse
Hybrids Series 6 2017
raku, porcelain, jute twine, emu feathers
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Janet Fieldhouse
Scarification Hybrids Series 3 2017
raku, cool ice porcelain
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Janet Fieldhouse
Scarification Hybrids Series 9 2019
raku trachyte, feathers, black wire, wood
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Gunybi Ganambarr
Milŋurr Njaymil font 2019
etching on aluminium
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Rosina Gunjarrwanga
Wak Wak 2016
earth pigments on Stringybark (Eucalyptus tetrodonta)
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

John Gillies
Road Movie (part 1) 2008
single-channel digital video, colour, sound
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2020

Naomi Hobson
Kid Next Door from the series Adolescent Wonderland 2019
digital print
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2020

Naomi Hobson
They Will See You from the series Adolescent Wonderland 2019
digital print
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2020

Jumaadi
Antara Nanas & Duri [Between the pineapple and the thorns] 2019
acrylic on cotton cloth primed with rice
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Jumaadi
Siapa yang menjelma sungai & siapakah perampoknya [And who is the river and who are the thieves] 2019
acrylic on cotton cloth primed with rice
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Top: Jumaadi, *Siapa yang menjelma sungai & siapakah perampoknya [And who is the river and who are the thieves]* (detail), 2019, installation view, Connected: MCA Collection, Museum of Contemporary Art Australia, Sydney, 2020, acrylic on cotton cloth primed with rice, Museum of Contemporary Art, purchased

with funds provided by the MCA Foundation, 2020, image courtesy and © the artist, photograph: Anna Kučera | Bottom: John Mawurndjul, *Buluwana, Female Ancestor*, 1989, Museum of Contemporary Art and Tate, purchased 2020 with support from the Qantas Foundation in 2015; *Ngalyod*, 1988, earth pigments

on Stringybark (Eucalyptus tetrodonta), Museum of Contemporary Art purchased 1988, installation view John Mawurndjul, *I am the old and the new*, Museum of Contemporary Art Australia, Sydney, 2018, image courtesy and © John Mawurndjul/Copyright Agency, photograph: Jessica Maurer

Jumaadi
Boekan Katjoeng [Not the 'katjoeng' (The Savage)] 2019
acrylic on cotton cloth primed with rice
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Jumaadi
Aku [I] 2019
acrylic on cotton cloth primed with rice
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Peter Kennedy
But the Fierce Blackman 1971–2011
speakers, amplifiers, microphones, AV equipment, fan, wire, plinths, tape deck and tape loop
Museum of Contemporary Art Australia and Tate, with support from the Qantas Foundation in 2015, purchased 2020

Peter Kennedy
Snare 1972–2019
snare drum, side drum, chair, amplifier, tape deck, speakers, drumsticks, photographs
Museum of Contemporary Art Australia and Tate, with support from the Qantas Foundation in 2015, purchased 2020

Mason Kimber
Rooftop/Sway 2018
flashe, acrylic, synthetic polymer, gypsum, extruded polystyrene, polyurethane foam, resin
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Mason Kimber
Husk/Draft 2018
acrylic, synthetic polymer, gypsum, extruded polystyrene, polyurethane foam, resin
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Mason Kimber
Window/Shift 2018
acrylic, synthetic polymer, gypsum, extruded polystyrene, polyurethane foam, resin
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Nicholas Mangan
A World Undone 2012
single-channel digital video, colour, silent
Museum of Contemporary Art Australia and Tate, with support from the Qantas Foundation in 2015, purchased 2020

John Mawurndjul
Buluwana, Female Ancestor 1989
earth pigments on stringybark (Eucalyptus tetrodonta)
Museum of Contemporary Art Australia and Tate, with support from the Qantas Foundation in 2015, purchased 2020

Vincent Namatjira
The Royal Tour 1-20 2020
acrylic on found book pages, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation and Bernard Shafer, in memory of Anna Boeske-Shafer and Samuel Shafer, 2020

Nell
BLIND DEATH BIRTH DEAF 2016–2017
earthenware, underglaze, metal and wooden stool
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Nell
Bluey's Revenge 2016
concrete, oxide, acrylic paint, oil paint, bone, plastic, feather, metal and wooden stool
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Nell
SPOOKY gum-drops 2016
earthenware, underglaze, acrylic paint, leaf, wooden stool
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Nell
I AM NEW HERE 2016
earthenware, underglaze, costume jewellery, wooden stool
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

James Nguyen
Portion 53 2019
multi-channel digital video, colour, sound
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020, Courtesy the artist, Joey Nguyen, Nguyễn Ngọc Cừ and Nguyễn Thị Kim Dung

Debra Phillips
Closing Out (Sky #5) 2013, 2020
pigment inkjet print, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Debra Phillips
Closing Out (Sky #3) 2013, 2020
pigment inkjet print, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Yasmin Smith
Seine River Basin 2019
limoges stoneware slip, wood ash glazes
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Angela Tiatia
Lick 2015
single-channel digital video, colour, sound
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Top: **Teo Treloar**, left to right: *The Black Captain Field Drawing #1*, 2018, liquid and powdered graphite on paper, framed; *The Black Captain #2*, 2018, graphite pencil on paper, framed, purchased with funds provided by the MCA Foundation, 2019; *The Black Captain Field Drawing #2*, 2018, liquid and

powdered graphite on paper, framed, Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2020; installation view, *The National 2019: New Australian Art*, image courtesy and © the artist, photograph: Jessica Maurer | Bottom: **Mulkun Wirrpanda**, left to

right: *Njāḍi ga Guḍdirr*, 2020; *Njāḍi ga Guḍdirr*, 2019; installation view, *The National 2021: New Australian Art*, Museum of Contemporary Art Australia, Sydney, earth pigments on bark, image courtesy the artist and Museum of Contemporary Art Australia and © the artist, photograph: Felicity Jenkins



Teo Treloar
The Black Captain, Field Drawing #2 2018
liquid and powdered graphite on paper, framed
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2020

Bede Tungutalum
Tutini (Pukumani Pole) 2019
earth pigments on ironwood (Casuarina sp.)
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Mulkun Wirrpanda
Njāḍi ga Guḍdirr 2020
earth pigments on bark
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Mulkun Wirrpanda
Njāḍi ga Djuḍutjuḍumun 2020
earth pigments on bark
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Mulkun Wirrpanda
Njāḍi ga Guḍdirr 2019
earth pigments on bark
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Mulkun Wirrpanda
Njāḍi ga Guḍdirr 2020
earth pigments on bark
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Coen Young
mirror painting (1) 2019
acrylic, urethane, silver nitrate on paper
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Coen Young
mirror painting (6) 2019
acrylic, urethane, silver nitrate on paper, framed
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2020

Guti Yunupingu
Gurruḷu'mi Mala – My Connections 2019
single-channel digital video, colour, silent
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2020

Outward Loans

Top: **Jenny Watson**, installation view, *Jenny Watson: The Fabric of Fantasy*, Museum of Contemporary Art Australia, Sydney, 2017, image courtesy and © the artist, photograph: Anna Kučera | Bottom: **Esme Timbery**, *Shellworked slippers* (detail),

2008, installation view, 21st Biennale of Sydney; *SUPERPOSITION: Equilibrium & Engagement*, Museum of Contemporary Art Australia, Sydney, 2018, shell, glitter, fabric, cardboard and glue, Museum of Contemporary Art, purchased with funds provided by the

Coe and Mordant families, 2008, image courtesy and © the artist/Copyright Agency, photograph: Jacquie Manning



Art Gallery of New South Wales

Daniel Boyd
Untitled (PSM) 2014,
oil and archival glue on linen
Museum of Contemporary Art, purchased with funds provided by Bernard Shafer, in memory of Anna Boeske-Shafer and Samuel Shafer, 2015

State Library of New South Wales

Daniel Boyd
We Call them Pirates Out Here 2006
oil on canvas
Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2006

Wollongong Art Gallery

Mikala Dwyer
Untitled 1995
organza fabric, pins
Museum of Contemporary Art, purchased with the assistance of stART, MCA Young Patrons, 1997

Jemima Wyman
Combat Drag 2008
single-channel digital video, colour, sound
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2014

National Gallery of Australia

Jenny Watson
Self portrait as a narcotic 1989,
oil, ink, animal glue and collage of paper on linen
Museum of Contemporary Art, purchased 1989

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

Linda Marrinon
Edwardian Lady, 2008
tinted and painted plaster
Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2009

Mikala Dwyer
Square Cloud Compound 2010
wood, paint, cotton, polyester, nylon, plastic, glass, ceramic, stone, acrylic, leather, copper, electrical components
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2015

Susan Norrie,
Transit 2011
single-channel digital video, colour, sound
Museum of Contemporary Art Australia and Tate, with support from the Qantas Foundation in 2015, purchased 2016

Goulburn Regional Gallery

Hossein Valamanesh
Passing Time 1995
sculpture, single-channel digital video, colour, sound
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by GRANTPIRRIE Private, 2015

Campbelltown Arts Centre

Brook Andrew
White word I 1993
vinyl letters on velvet
Museum of Contemporary Art, gift of the artist, 1995

AUDIENCE ENGAGEMENT



Deepening Audience Engagement

Audience Engagement encompasses Public Engagement, Student and Teacher Engagement, Access, Visitor Experience and Marketing and Communications, connecting people with contemporary art, culture and ideas and deepening engagement for broad and diverse audiences.

In 2020, the MCA responded to a unique context framed by extraordinary events and their implications: the bushfires that swept across a significant part of NSW and beyond; the global Black Lives Matter movement; and the ongoing impact of the COVID-19 pandemic.

Following closure of the physical Museum in March 2020 due to the pandemic, a series of online resources, workshops and talks were quickly developed. Better together with Pip and Merindah! was created for the April School Holiday program as a new set of online resources with accessible activities for children ages 4+ to do at home.

For those with limited access to the internet, MCA Art Parcels - special activity boxes - were created and sent by post to support creative learning at school and at home. NSW families were able to use their Create NSW \$100 Creative Kids Rebate voucher to purchase the parcel for free. The parcel sold out within four days in July and more were created for the September holidays.

ARTBAR went online for the first time, created in collaboration with the 22nd Biennale of Sydney: *NIRIN* and hosted live. Offered as a free event almost 40 artists and performers took part with over 1,500 views via the MCA website, YouTube channel and Facebook Live.

When the Museum reopened many people began to crave more intimate connection: being alongside others and physically experiencing an activity in the galleries. However, vulnerable audiences, such as those living with dementia and those with disability were isolated at home and continued to embrace learning activities via online workshops and experiences.

Highlights from 2020

- 702 programs took place with a total of 26,386 participants including:
 - 6,017 participants in learning programs and gallery experiences
 - 201 public programs reaching 16,608 audience members
 - 52 access focused programs with 1,197 participants of all ages
- New hybrid digital public programs were developed including Creative Insight videos by MCA Artist Educators sharing creative strategies inspired by MCA Collection artworks for viewers to try at home; a live-stream NAIDOC week panel discussion featuring Pastor Ossie Cruse and Prof Lyndall Ryan; a zine making tutorial by MCA Zine Fair consultant Bastian Fox Phelan; and an in-conversation event with artist Lindy Lee and MCA Director Elizabeth Ann Macgregor.
- A three-year partnership with the Inner Sydney High School (ISHS) began which seeks to understand the impact on students of embedding Artist Educators within a school community and curriculum. In 2020, Artist Educators delivered learning experiences for 150 Year 7 students at the MCA, at ISHS, at sites in Redfern and online.
- Auslan and Audio-described tours of exhibitions were delivered to audiences in isolation via Zoom and, for the first time, Audio-described tours for kids and families were offered.
- 2020 saw a significant increase in the number of people connecting with the MCA through social media, with a growth in engagement of 35% across platforms.

Cornelia Parker, *War Room*, 2015, installation view, Museum of Contemporary Art Australia, Sydney, 2020, perforated paper negatives left over from production of remembrance poppies, image courtesy the artist and Frith Street Gallery, London © the artist, photograph: Leslie Liu

Public Engagement

Engaging audiences with contemporary art and ideas through diverse and vibrant programs for all ages, MCA's public programs provide a range of ways for different audiences to explore and learn through contemporary art. In 2020, programs included workshops, performances, talks, mini-festivals, and after-hours events.

During the temporary closure of the MCA, audiences were dispersed across digital and analogue worlds and often faced increased barriers ranging from financial to psychosocial wellbeing. As a result, public programs shifted drastically, responding to the changing needs of audiences and addressing the new and/or increased barriers with a range of offers including live-stream talks and experiences, online resources and activities, and art parcels sent in the post. In 2020, we were able to reach over 16,000 people of all ages across NSW and nationally.

2020 Highlights

- A special edition of Contemporary Kids School Holiday program in collaboration with FAMBO: A queer festival for ALL kinds of families – featuring workshops by queer artists Liam Benson, Claudia Nicholson, Shahmen Suku, Nicole Barakat and Bhenji Ra.
- Three sold-out iterations of *Ode: Sonata Project*, a piano recital within Cornelia Parker's *War Room* (2015) with pianist Bernadette Harvey.
- Launch of the Artful: Art and Dementia Online Toolkit – a new online resource for individuals living with dementia and their support networks to use both at home or within the healthcare sector. featuring ten artmaking activities inspired by the MCA collection with step-by-step printable guides and videos.
- Release of the Artful: Art and Dementia three-year research report about the impact of artmaking on wellbeing and neuroplasticity, created in collaboration with the Brain & Mind Centre at the University of Sydney and Dementia Australia.

— GENEXT Goes Online – a program responding to the contemporary moment and the importance of art and mental health for young people was devised and delivered by the MCA Youth Committee. It featured a mix of live zoom panel discussions, a six-part Auslan visual storytelling workshop, a collaborative zine with teen councils from across Australia, 11 virtual reality spotlight talks by Young Guides on Biennale of Sydney artworks, and a workshop tutorial with MCA Collection artist Mason Kimber. This live-streamed program received both national and international reach across Facebook, YouTube, and the MCA website.



Contemporary Kids x Fambo presented as part of Sydney Festival, School Holiday family workshops, 24 January 2020, photograph: Maja Baska

Public Engagement 2020

Number of Programs	201
Number of Participants	16,608

Student and Teacher Engagement

Through the National Centre of Creative Learning (NCCL), Student and Teacher Engagement provides tailored creative learning programs and online resources to support engagement with the MCA Collection, Exhibitions and Touring Exhibitions, at home and in the classroom.

The MCA's teacher professional development program, supports a community of practice, focused on sharing ideas, resources and inspiration for creative learning through contemporary art. In 2020 MCA Artist Educators and the Student and Teacher Engagement team facilitated 206 gallery experiences, hands-on workshops and online learning programs that encouraged 6,017 participants to look and think about contemporary art in new ways. In response to COVID-19 restrictions, many programs were redeveloped for online delivery in 2020 and several new programs were developed specifically for online audiences.

2020 Highlights

- Namuru, STEAM and Educator Exclusive teacher professional development programs were redeveloped and delivered as online offerings with 48 teachers participating, reaching a new audience of teachers from regional NSW and interstate.
- The Djurali Creative Pathways workshop was redeveloped to adapt to an online model for 2020, still including artist talks and workshops along with artist educator-led workshops, reaching more schools and additional students.
- A new online learning program for primary students, Art is Everywhere was developed. The model includes printable resources, artmaking tutorials and an interactive session with an Artist Educator online. The package is free for eligible School Access schools and is available as a paid program for other schools.

Top: MCA Artist Educators conduct an online Art Write Now workshop from the National Centre for Creative Learning, 2020, photograph: Flora Suen | Bottom: Inner Sydney High School students attend a program at the MCA. Featured: Laurie Nona, Badhu Habaka,

2016, linocut on paper, framed, installation view MCA Collection: *Today, Tomorrow, Yesterday*, Museum of Contemporary Art Australia, Sydney, 2020, purchased with funds provided by the MCA Foundation, 2017, image courtesy and © the artist



Student and Teacher Engagement 2020

Number of Programs	206
Number of Participants	6,017

Art is for Everyone

The MCA believes that art is for everyone, that everyone is creative, and works to connect people with disability and access requirements of all ages with contemporary art. 2020 was a challenging year as audiences with access needs often experienced increased isolation. 52 programs were delivered for 1,197 participants of all ages with disability and access requirements including students, teachers, children, young people, families, adults and their support networks. The MCA's partnership with Civic Disability Services developed into a strong connection, with ongoing consultation and development of pilot online programs.

2020 Highlights

— On 21 September Artist Educators Angie Goto and Sue Wright, along with the MCA's Access Manager, Susannah Thorne, participated in a panel discussion about accessibility at the Vibe Festival, a two-day online event celebrating International Week of the Deaf 2020 presented by The Deaf Society and Deaf Services.

— In Celebration of International Day of People with Disability 2020 on the 3rd December, the MCA co-launched ArtScreen 2021, a new video artwork initiative for artists and filmmakers with disability in partnership with Accessible Arts.



Access: Art is for Everyone 2020

Number of Programs	52
Number of Participants	1,197

Top: MCA Artist Educators Sue Wright and Angie Goto in the National Centre for Creative Learning, photograph: Jean-Pierre Chabrol | Bottom: Badge making at the Elders Morning Tea held on International Mother Language Day 2020, photograph: Jaimi Joy

Visitor Experience

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

When the MCA closed on 23 March, the 22nd Biennale of Sydney: *NIRIN* had only been open for 12 days. When the Museum re-opened in June, visitors really engaged with the content, and found resonance with the Black Lives Matter and other social justice movements.

An MCA COVID Taskforce oversaw all aspects of our gallery operations – managing capacity, visitor flow and signage to ensure visitors could continue to enjoy the MCA safely. MCA Guides were kept up-to-date with weekly updates.

A Qantas MCA Welcome Host volunteer role was developed with Qantas, a supporter of the MCA's for 21 years providing mutual benefits during this challenging year. Since re-opening in June, 20 Qantas staff welcomed visitors to the MCA at the George Street entrance.

While all three exhibition floors were open to the public from September, guided tours and spotlight talks did not resume for the remainder of 2020.

The MCA library remained closed to the public although staff and volunteers continued to refine the MCA library holdings to keep the focus on MCA Collection artists and contemporary practice.



Visitor Experience 2020

Number of Spotlight talks and guided tours (1 January to 22 March only)	243
Number of attendees at Spotlight talks and guided tours (1 January to 22 March only)	2,564

Top: COVID-19 signage at the MCA entrance | Bottom: International Mother Language Day, 14 February 2020. Featured: Dale Harding, *The Leap/Watershed*, 2017, ochre on linen. Museum of Contemporary Art Australia and Tate, purchased jointly with funds provided by the Qantas Foundation, 2019, image courtesy and © the artist photograph: Anna Kučera

Marketing and Communications

As the world went online, the MCA drove a deeper connection with existing digital audiences and reached new ones.

During the COVID-19 closure period (March to June) the Marketing and Communications team drove awareness of new offerings and continued to raise revenue while delivering clear and timely communication about changes due to COVID-19 restrictions. When the Museum reopened, the team focused on improving footfall and web traffic and deepening digital engagement.

Working closely with the Digital, Public Programs and Design teams, Marketing developed an online 'Museum' during the closure period through the Your MCA project. This project included a variety of online programs including mca.art, Artist Voice videos, school holiday activities, the Instagram Director to Director series, an online ARTBAR and GENEXT. Your MCA led to people spending 40% longer on the MCA website and there was a 72% increase in pages viewed (3.84 pages in 2020 against 2.23 pages in 2019).

The MCA's social media following continued to grow across all platforms, with the most significant growth being engagement. Likes, comments and shares increased by 50% and 19.4 million people were reached on Facebook and Instagram. The largest growth came on LinkedIn, where MCA followers grew by 65% and engagement increased by 100%.

Social media provided a conversation space while the Museum was closed with a 44% increase in engagement during the period setting the pace for the remainder of the year. New content and programs performed well and 2020 also provided the chance to revisit and promote existing rich web content including Stories & ideas (+ 44%), Artists & works (+ 73%) and Learning content (+ 67%). The most successful content campaign was for #MCAMoments, a weekly reflection on a past exhibition or work, this campaign alone generated 22,000 likes and reached 500,000 people.

Over 1,100 media stories were generated in 2020 reaching a cumulative audience of 52.2 million. Top media outlets included the *Sydney Morning Herald*, *Time Out Sydney*, *The Australian*, *Arts Hub* and the *Australian Financial Review*.

During lockdown, a new media partnership was negotiated with News Corp's 'Hibernate' – an eight-page lift out guide to the lockdown. The Communications, Curatorial and Public Programs teams worked together to develop three art-making activity sheets for kids based on works held in the MCA Collection. The activities were printed in national News Corp daily newspapers which reached over four million readers.

MCA Director Elizabeth Ann Macgregor received significant profile in major news publications throughout the year, speaking about the impact of COVID-19 on the Museum as well the arts and cultural sector in general. Media coverage ran in the *Sydney Morning Herald*, *The Australian*, ABC TV and Channel 7. Elizabeth Ann Macgregor was also included in *Qantas Magazine's* 100 Inspiring Australians and *Art Review's* Power 100 list.

In May, significant media coverage was generated for the announcement of the new MCA Chairman Lorraine Tarabay including a front cover story in the *Australian Financial Review Magazine*, and *Sydney Morning Herald* daily newspapers.

The Crisis Communications Manual, developed in 2019, was put to good use for external and internal communications throughout 2020 in response to the COVID-19 pandemic.



The Your MCA online museum included talks, interviews, conversations, activities and online versions of the popular ARTBAR and GENEXT events.

2020 Highlights

- A Membership campaign to raise awareness, secure leads and to convert people interested in contemporary art into Members ran from October to December. Thanks to Major Partner Telstra, a lifetime of art was offered to 20 lucky competition winners. The competition generated 10,830 new eDM subscribers as well as a new pool of people to market MCA memberships to. The campaign also generated an 8% increase to traffic on the MCA's Membership webpage.
- A revised Annual Appeal campaign strategy led to a record-breaking donation total. The campaign push was aided by an emotive video piece produced in-house by the digital team with the support of Merrylands State School, and increased digital marketing activity.
- People spending more time at home presented an opportunity to raise awareness and sales for the MCA Store. Revised strategy and tactics provided customer insights resulting in the online store's best yearly sales - a 230% increase on net sales.
- A revised Store email strategy led to an increase of 3,700 subscribers (+471%). MCA Store Instagram followers grew by 23.8% reaching 868,000 people (+680%).
- The communications campaign for hybrid events (online events with small physical audiences) resulted in several bookings in the last quarter of the year during extremely challenging times for the Venues team. The year ended with a 21.4% increase in web traffic to the venues page, most notably a 62% increase to traffic on the weddings page as a result of SEO improvements.
- In December, the Marketing and Venues teams collaborated with Culinary Edge and guest chef Patrick Friesen to invigorate the Museum's outdoor dining offering. A new banquet menu was developed for the Garden Terrace during the summer months, inspired by the Lindy Lee exhibition.



Graze MCA, summer long lunch with guest chef Patrick Friesen, 2020, photograph: Anna Kučera

DEVELOPMENT AND ENTERPRISES



Supporting Creativity

As a for-purpose independent organisation, income generated through non-government sources is essential to the MCA's financial stability.

With a significant portion of the MCA's income generated through non-government sources, 2020 was an extraordinary year for Development and Enterprises. The commitment of the Museum's generous individual donors, corporate partners, members and the agility of the Museum's commercial activities such as Venues and the MCA Store made 2020 a challenging but also rewarding year.

In 2020, the MCA raised more than \$10.6 million through sponsorship, philanthropy, membership and commercial leases as well as venue hire and MCA Store sales.

Highlights from 2020

- A record-breaking \$890,000 raised through the 2020 Annual Appeal.
- The launch of new corporate partnerships with Top Spring, Vogue and Sydney Beer Co
- 2020 marked the MCA and Telstra's 20-year partnership anniversary which was celebrated with a chance to 'Win a Lifetime MCA Membership' for 20 participants.
- Creating a new hybrid event space enabling virtual livestream capability within the Museum's venues.
- Increasing online Store sales by 230% compared to 2019 levels.

Bespoke MCA Store merchandise created to accompany *Lindy Lee: Moon in a Dew Drop* included this tea towel featuring *Lindy Lee, Small Hearts Find Each Other #1*, 2018, from *True Ch'ien*, photograph: Anna Kučera

Philanthropy

Despite challenges caused by the Australian bushfires and Covid-19 pandemic, the Philanthropy team raised a total of \$4 million in 2020.

This result was achieved through the incredible commitment from the MCA's community of Patrons, Ambassadors, Foundation and Trusts, and Bequest Circle members. Funds raised through philanthropy programs support all the MCA's activities including the delivery of exhibitions and social impact programs.

The Philanthropy team pivoted the Patrons and Ambassadors program during the COVID-19 lockdown to create a new online series of Zoom talks, which offered supporters in-depth content and direct access to MCA Director Elizabeth Ann Macgregor OBE, the MCA Curatorial team and contemporary artists. The success of the Zoom talks enabled the Museum to engage with over 400 local and interstate supporters remotely.

Once the Museum reopened, supporters were offered private behind-the-scenes access as well as special tours, events with artists and guest speakers. Conducting face-to-face engagement according to Government health regulations was a new journey for MCA staff and guests alike.

The MCA Foundation raised over \$220,000 in 2020 towards the acquisition of artworks for the MCA Collection. 39 new works were purchased in 2020 with funds from the MCA Foundation including works by Megan Cope, Juan Davila, Jumaadi, Vincent Namatjira, Nell, James Nguyen, Debra Phillips, Bede Tungutalum, Angela Tiatia, Mulku Wurrpanda and Coen Young. Total funds raised by the Foundation by December 2020 were \$3.5 million.

A record-breaking \$890,000 was raised through the 2020 Annual Appeal, which was aided by matched funding from the MCA Board. These funds provide essential support for the MCA's Creative Learning and Social Impact programs for children and adults with access needs.

The MCA continued to receive critical support from trusts and foundations in 2020. Major grants were received from the Balnaves Foundation, Fidelity International Foundation, Crown Resorts Foundation, Packer Family Foundation and the Medich Foundation. The Museum



also continued its funding relationship with Gordon Darling Foundation, Jibb Foundation and City of Sydney. This support allows the MCA to continue to develop key projects across the organisation including digital enhancement, community projects and creative learning and access programs.

Bequests are central to ensuring the long-term operations of the MCA, enabling future generations to access and engage in contemporary art. Those generous supporters who have pledged bequests to the MCA enjoyed invitations to various special exhibition viewings throughout 2020, culminating with an end-of-year lunch where they engaged with each other over a delicious meal in the MCA's Circular Quay-side Garden Terrace.

Ambassador's preview of *Lindy Lee: Moon in a Dew Drop*, Museum of Contemporary Art Australia, Sydney, 2020

Membership and Young Ambassadors

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

COVID-19 necessitated a change of format for Members and Young Ambassador activities to ensure our supporters remained safe. Despite smaller capacity limits, attendance was encouraging and these events became more personal and bespoke. A wide range of digital programs including Zoom talks with artists and curators became a regular fixture for both programs.

In January 2020, Membership saw the highest number of new and renewing Members since 2013, following the success of membership campaigns during the summer ticketed exhibition *Cornelia Parker*. Over the course of the year, Members attended nine exclusive events including behind-the-scenes experiences led by MCA conservators and installers. Members also received priority access to a range of popular MCA public programs including the sold-out Sydney Festival highlight *Ode: Sonata Project*, a piano recital within *Cornelia Parker's War Room* (2015) with pianist Bernadette Harvey.

Young Ambassadors attended more than ten events, enjoying behind-the-scenes access to artist studios, gallery previews, private collections and exhibition openings. Highlights included an exclusive viewing of the artist Mitch Cairns' studio, a private tour of 22nd Biennale of Sydney: *NIRIN* on Cockatoo Island and Sundown Sketch Club where Young Ambassadors could explore their creative potential with artmaking led by MCA Artist Educators.



MCA Young Ambassadors Michel Gamer and Effie Asafu-Adjaye at the exhibition opening of 22nd Biennale of Sydney: *NIRIN*, Museum of Contemporary Art Australia, Sydney, 2020, photograph: Tim Levy

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Maggie Zheng
Coco Zhou
Brian Zulaikha
Yeqin Zuo
Anonymous (12)

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Bequest Circle

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

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

And all those who wish to remain
anonymous as at 29 January 2021

Bequests

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

For further information, please contact:
Emily Gardener
Head of Philanthropy
E: Emily.Gardener@mca.com.au
P: 9245 2414

Corporate Partnerships

The Corporate Partnerships team attracted and delivered cash and contra partnerships to a value of over \$2.3 million with new partners Top Spring, Vogue and Sydney Beer Co committing their support to the MCA during a very challenging year.

2020 marked the MCA and Telstra's 20-year partnership anniversary which was celebrated with a chance to 'Win a Lifetime MCA Membership' for 20 participants. This successful campaign had a social media reach of over 450,000; 10,000 competition entries were received and MCA e-newsletter subscribers by 14%. Telstra continued their commitment to the Museum renewing their partnership and supporting the exhibition *Lindy Lee: Moon in a Dew Drop* and the associated public programs for the show.

The partnership between Tate, MCA and Qantas continued to enrich both museums' holdings of Australian contemporary art and supporting Australian artists reach global audiences. Made possible through a corporate gift from the Qantas Foundation in 2015, this ground-breaking collaboration has enabled an ambitious five-year joint acquisition program for the collections of MCA and Tate. In 2020, the fifth round of artworks acquired included new artworks by John Mawurndjul, Vivienne Binns, Bonita Ely, Nicholas Mangan and additional works by Peter Kennedy. The MCA launched several new digital initiatives in response to COVID-19 including the video series 'Director to Director: Museums Around the World'. Supported by Bloomberg Philanthropies as Presenting Partner, the ongoing series follows MCA Director Elizabeth Ann Macgregor OBE as she speaks to national and international museum directors about adapting to COVID-19. The fascinating interviews presented an exclusive insight into the challenges of 2020 and the future of museums. Originally presented on Instagram Live, more than 25,000 viewers across the world have tuned in.

Intimate exhibition viewings were hosted following the Museum re-opening in June 2020 enabling face-to-face engagement while adhering to NSW Government guidelines.



Top: MCA Bimbadgen MCA Art Series wines are served at MCA events, photograph: Bianca De Marchi Photography | Bottom: Telstra's support of *Lindy Lee: Moon in a Dew Drop* displayed on t-shirts worn by all MCA Hosts throughout the exhibition.

Our Partners

Government Partners



Strategic Sponsor



Communication Partner



Official Airline Partner



Lecture Theatre Partner



Major Partners



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Deloitte.



Corporate Partners



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Venues and Events

The events of 2020 had a significant impact on MCA Venues due to travel restrictions, border closures, Government restrictions on gatherings and the level of uncertainty that pervaded the hospitality sector. The Venues team managed around 150 cancellations, transferring nearly half to new dates in 2021.

The first COVID-safe event was held at the MCA on 5 June with a further 33 commercial events completed in the following months. In collaboration with AV1, the MCA's audio-visual partner, a new hybrid event space was created on Level 6 enabling virtual livestream capability within the Museum's venues. Called the ControlRoom, this new hybrid event space took 31 bookings in 2020 hosting a variety of celebrities, business leaders and politicians reaching an audience of over 19,000 people.

The reduction in hospitality-based events did provide the opportunity for the MCA Venues to be used for commercial photo shoots, scenes for commercial television programs and as the venue of choice for the Australian singer/songwriter, Ruel, who streamed his concert from the Sculpture Terrace on Level 4.

Operational improvements were made to the Venues page on the MCA website integrating client data automatically into the MCA's data management system and enabling virtual tours of the Venues. Virtual tours have been particularly useful when site inspections were not an option under COVID-19 restrictions.

Whilst the new normal is still evolving, the MCA Venues team, together with event partners, Culinary Edge, The Fresh Collective and AV1, continue to explore all commercial opportunities whilst providing a safe environment for staff and guests.



Top: Hybrid event space created in collaboration with AV1 in the Harbourside Room | Bottom: Singer Ruel performing on the MCA Sculpture Terrace

MCA Store

The MCA Store was significantly impacted by the effects of the bushfires and COVID-19 in 2020. Despite these challenges, the Store performed well in several areas. In-store, the average spend per MCA visitor and the average spend per Store visitor both increased by 20% and 13% respectively. Improvements made during lockdown such as lighting and shelving contributed to these higher conversions.

During lockdown when the MCA Store was closed, the retail team pivoted their focus to the online business. Increasing the merchandise offering online, refining operational procedures and running social media campaigns increased online Store sales by 230% compared to 2019 levels.

In 2020 the MCA Store produced a range of unique exhibition merchandise reflecting the Store's important role in supporting contemporary artists. The sales for the *Cornelia Parker* merchandise performed well with the catalogue and several of the commissioned products created for the exhibition selling out.

For *Lindy Lee: Moon in a Dew Drop* the Store produced a range of bespoke merchandise in collaboration with the artist to accompany the exhibition and to support touring venues throughout 2021. Products created included a silk scarf, signature candle, tea towel, tote bag, 1000-piece puzzle, and concertina postcard set.

To celebrate NAIDOC week, the MCA Store's George Street window featured an installation of exclusive pieces from Tangentyere Artists, an Alice Springs-based Aboriginal-owned Art Centre. The activation was used to launch several new pieces for the Art Centre including a range of silk scarves and a dress featuring the art of Sally M. Nangala Mulda.



Top: Merchandise inspired by Cornelia Parker's *War Room* (2015) included a silk scarf and face mask, photograph: Daniel Boud | Bottom: Bespoke merchandise created to accompany *Lindy Lee: Moon in a Dew Drop*, photograph: Anna Kučera

FINANCE AND CORPORATE SERVICES



Providing the Tools

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

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

Due to the unexpected and substantial impacts of the COVID-19 pandemic, throughout 2020 there was a strong focus on financial sustainability, as well as managing the Museum's associated operational and safety considerations.

The MCA's Digital Transformation project continued throughout 2020, with a focus on improving project management practices across the organisation.

Highlights from 2020

- An outstanding financial result with a strong operating surplus of \$2.3 million
- New Sustainability Policy
- 13% reduction in energy consumption
- Development and implementation of new project management framework
- Numerous graphic design award acknowledgments
- MCA employee Wellness Program delivered online
- Aboriginal and/or Torres Strait Islander employment rate of 4%
- Artists' employment rate of 45%

Hiromi Tango, Dance, 2014, installation view, *Anywhere but here*: MCA Primavera Acquisitions, Museum of Contemporary Art Australia, Sydney, 2020, neon sign, woven material, wool, toys, Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2015, image courtesy and © the artist, photograph: Anna Kučera

Finance and Building Services

Finance

Despite the significant revenue impacts of COVID-19, the MCA delivered an outstanding financial result in 2020, supported by Government JobKeeper assistance and prudent financial management.

The MCA's commercial revenue was down by 45% in 2020, due to COVID-19 restrictions and the three-month closure of the Museum from March to June. This reduction was managed through strong philanthropic support, JobKeeper assistance and rigorous cost control across the organisation. The MCA generated nearly 54% of total revenue from outside government sources to support the MCA's objectives during the pandemic year.

The annual audit was again overseen by Crowe Horwath and the detailed annual financial statements commence on page 54 of this report.

Building Services

There was a focus on building maintenance and upgrades in 2020, including the following projects:

- new parents' room on level 2;
- all gender toilets upgraded with floor to ceiling partitions to ensure greater privacy;
- Foundation Hall service corridor refresh;
- sandstone and GRC façade cleaning and repair;
- safety improvements to loading dock area;
- chillers and plant maintenance to increase efficiency and reliability and reduce energy costs; and
- installation of new CCTV servers and software with enhanced functionality.

A COVID-19 response team was established with representatives from across the MCA, which met regularly throughout 2020.

The MCA's new Sustainability Policy and supporting action plan were launched, and the Sustainability Committee met twice during the year.



The cleaned sandstone façade with Lindy Lee: Moon in a Dew Drop exhibition banner

Information Technology and Records Management

Information Technology

The IT Services team facilitated employees working from home as well as the delivery of the MCA's online events. This involved the deployment of tools such as remote desktop, video conferencing, streaming and cloud-based storage, supported by training and guidelines.

A number of infrastructure and services upgrades were completed in 2020, increasing performance and reliability, including the upgrade of the MCA's production storage and core servers.

Security continued to be a focus during 2020, involving the implementation of Multi Factor Authorisation, delivery of Cyber security awareness and data protection training to all employees and ongoing monitoring.

Records Management

The MCA's Records Management Policy provides guidelines for managing files and records, as well as retention guidelines for records created, used or managed by the MCA. A thorough review of the MCA's archives was completed in 2020.

The MCA's new Digital Asset Management system was implemented in 2020, supported by guidelines and training for employees.



Top: Installation view Connected: MCA Collection, Museum of Contemporary Art Australia, Sydney, 2020, image courtesy and © the artists, photograph: Anna Kučera | Bottom: Dion Beasley, installation view, Anywhere but here: MCA Primavera Acquisitions, Museum of Contemporary Art Australia, Sydney, 2020, image courtesy and © the artist, photograph: Anna Kučera

Design

The Design Studio touches every area of operation at the MCA, including supporting the delivery of exhibitions and events, enhancing the visitor experience through signage and wayfinding, and creating collateral to encourage and acknowledge support. With the events of 2020 changing the Museum operations, the in-house studio moved quickly to respond to needs as they arose and also used the opportunity to review practices and design assets.

In 2020 projects included:

- rollout of signage and promotional materials for the 22nd Biennale of Sydney: *NIRIN* exhibition;
- concepts, illustrations and assets for the Your MCA digital campaign, promoting the MCA's digital offering during closure;
- concepts, illustrations and design of activity sheets included with MCA Art Parcels created for families during Museum closure;
- development of a suite of icons to assist in the communication of COVID-19 messaging for reopening of the Museum;
- design, production, deployment and updating of over 150 signs related to COVID-19 messaging;
- design and production of a 172-page hardcover book to accompany the *Lindy Lee: Moon in a Dew Drop* exhibition;
- concepts, design and production of exhibition graphics and communications material for the *Lindy Lee: Moon in a Dew Drop* exhibition;
- design of a range of merchandise to support the *Lindy Lee: Moon in a Dew Drop* exhibition including a tea towel, tote bag, candle label, postcard books, and jigsaw puzzle box; and
- concepts, design and production of graphics for MCA Collection exhibitions, *Anywhere but here* and *Connected*.

During 2020, the *Janet Laurence: After Nature* publication designed by Claire Orrell, was recognised nationally and internationally with accolades including being shortlisted for the Cornish Prize; a 50 books winner at the AIGA Awards (America's professional design association); a merit award from the Australian Graphic Design Association; winner at the Museums Australia Publication Design Awards and winner at the Australian Book Design Association awards. The communications campaign materials for the 2019-20 *Cornelia Parker* exhibition, designed by Claire Orrell, were also a winner at the Museums Australia Publication Design Awards.



Signage designed to promote *Lindy Lee: Moon in a Dew Drop* included a special bronze treatment inspired by the artist's bronze sculptures

Human Resources

2020 focused on managing the year through COVID-19, including the development of guidelines for employees working from home during lockdown and safety procedures upon returning to the office when the Museum reopened in June.

The MCA Wellness Program was delivered online, which included a weekly e-newsletter, weekly online yoga and meditation classes, mental health awareness training, and online social events such as the Biggest Morning Tea and Trivia afternoons.

Other training delivered included 'Working with Respect' and various mental health and safety training for all staff, and specific training programs for managers.

The MCA's Cultural Awareness Program continued with a combination of on-site, off-site and online events taking place throughout the year including cultural tours of Redfern, language workshops, panel discussions, guest speakers and film screenings.

Under the MCA's Strategic Plan, the Museum aims to employ a minimum of 2.5% of employees identifying as Aboriginal and/or Torres Strait Islander and a minimum of 30% of artists, across all areas of the organisation. These targets were exceeded again in 2020 with 4% employees identifying as Aboriginal and/or Torres Strait Islander and 45% as artists at December 2020.



Above: MCA Staff on a Cultural Awareness tour of Redfern, February 2020 | Next page: *Lindy Lee, No Up, No Down, I Am the Ten Thousand Things*, 1995/2020, installation view, *Lindy Lee: Moon in a Dew Drop*, Museum of Contemporary Art Australia, Sydney, 2020, inkjet print, synthetic polymer paint, ink on Stonehenge paper, image courtesy and © the artist, photograph: Anna Kučera



FINANCIAL REPORT

Financial Report for the year ended 31 December 2020

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The financial statements were authorised for issue by the Directors on 5 May 2021. The Directors have the power to amend and reissue the financial statements.

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

The financial statements are presented in Australian currency.

photograph: Anna Kučera Photograph: Anna Kučera

Directors’ Report

The Directors of the Museum of Contemporary Art Limited (MCA or the Museum) present their report for the year ended 31 December 2020.

Directors

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

Professor Cav. Simon Mordant AO (Chairman, Retired: 27 July 2020)
Lorraine Tarabay (Chairman)
Elizabeth Ann Macgregor OBE
Ari Droga (Retired: 14 June 2020)
Christine Evans
Bridget Grant Pirrie (Appointed: 25 May 2020)
Michael Hawker AM
Alan Joyce AC
Anthony Medich (Appointed: 25 May 2020)
Danie Mellor (Appointed: 25 May 2020)
Naomi Parry
Scott Perkins (Retired: 1 July 2020)
Patricia Piccinini (Retired: 25 February 2020)
Ann Sherry AO
Nicholas Tobias
Ivan Wheen

Company Secretary: Anh Thi Do

Vision

MCA’s vision is to take a leadership role in promoting contemporary art and facilitating artists to transform lives and shape a creative Australia. We exist because contemporary art matters: it stimulates the imagination, creatively engages our aesthetic senses and has the power to transform lives. Contemporary artists address complex ideas, they challenge us to think and see the world differently to inform our outlook on life and society.

Values

The MCA embodies a number of key values:

- **We value artists and place them in the centre of all our activities**
We respect and highly value the perspectives that artists, at all stages of their careers, bring to our core vision.
- **We make complex and challenging artworks accessible**
We actively work to make contemporary art accessible to a broad and diverse public by creating multiple methods of engagement, interpretive materials and programs for all audiences.

- **We foster creativity and critical thinking**
We believe creativity plays an important role to provoke thought and stimulate the imagination; we offer our visitors diverse opportunities and experiences to spark their creativity.
- **We have an entrepreneurial outlook**
We seek and respond to opportunities, embracing change and thinking outside of the box to ensure our organisation is resilient and sustainable.
- **We see collaboration as key to our success**
We believe that collaboration generates and promotes innovation and progress, so embed collaboration in our daily working practices both internally and externally.
- **We embrace diversity and inclusion**
We value diverse opinions and perspectives, and embrace different voices in our programming and work practices, ensuring accessibility and inclusion for our audiences.

Short-Term And Long-Term Objectives

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

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

Strategies

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

—

- partnerships; and create impactful collaborative marketing campaigns across all platforms showcasing the breadth of the MCA’s visitor offer.
- Capitalise on the uniqueness of the MCA’s voice and position through the implementation of a communications strategy; articulate the MCA’s vision to the business community; leverage relationships with influential arts industry and government bodies; position the MCA as a key authoritative voice on issues around contemporary art and artists; and undertake research to determine the social impact and effectiveness of MCA programs.
- Develop and implement an information governance framework; underpin activities with a robust financial plan including the generation of additional funds; ensure highly efficient and effective business practices including organisational planning and staff development and support; and develop sustainability initiatives.
- Deliver the objectives as set out in the MCA’s Aboriginal and Torres Strait Islander Policy; undertake targeted programs and creative learning projects with and for First Peoples and non-First Peoples audiences; create programs that encourage visitation by First Peoples audiences; increase access to First Peoples works; create employment, Board and Advisory Committee opportunities for First Peoples; apply Cultural Learning Framework and Awareness program across the MCA.

Principal Activities

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

- Delivery of 4 new contemporary art exhibitions, with 367,849 on-site exhibition visitors
- Delivery of 1 major touring exhibition in partnership with 4 venues
- 1 new book created and published
- MCA website, with 718,722 unique users across the year
- 26,386 participants in Audience Engagement programs
- 448,060 followers/subscribers across all social channels (Facebook, Twitter, Instagram, LinkedIn and YouTube) as well as our monthly eNews, resulting in an overall reach of 31.4 million
- Nearly 54% of total revenue was earned by the MCA from outside government sources to support the MCA’s objectives during the pandemic year
- 68 works were acquired for the MCA Collection by 27 artists, including 37 works by 9 Aboriginal and Torres Strait Islander artists
- The fifth round of artworks were acquired with Tate as part of the MCA/ Tate joint acquisition program funded by support from Qantas

There were no changes in the principal activities of the MCA throughout the year, apart from the disruption caused by the COVID-19 pandemic.

Key Performance Indicators (KPIs)

Strategies have been developed across the MCA to ensure the organisation will deliver its goals. Each of these strategies has a number of clear KPIs, which will be used to measure progress against the realisation of these aims. Each division within the organisation also has

detailed Operational Plans with measurable outputs that clearly outline how it will contribute to achieving each of the organisation’s broader KPIs. These implementation plans will consider resources, objectives, time frames, deadlines, budgets and performance targets

A summary of activities that have KPIs for the MCA are:

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

Directors' Report

Directors' Qualifications and Experience

Director	Qualifications	Experience
Professor Cav. Simon Mordant AO	Fellow, Institute of Chartered Accountants	Philanthropist, Corporate adviser, Company Director, Investment banker
Lorraine Tarabay	Bachelor of Business, Finance & Economics (UTS), Hons	Corporate adviser, Investment banker, Company Director
Elizabeth Ann Macgregor OBE	MA History of Art (Edin), Hons, Post Dip Museum and Gallery Studies (UMAN)	Director, Museum of Contemporary Art
Ari Droga	Bachelor of Arts (USYD), LLM (UC)	Partner, Global Infrastructure Partners Australia
Christine Evans	Bachelor of Education, Art (UNSW), MA Indigenous Social Policy (UTS), Doctor of Education (UTS)	Adviser to Boards of Cultural Institutions
Bridget Grant Pirrie	Bachelor of Art Theory (UNSW)	Director and owner of GrantPirrie gallery
Michael Hawker AM	Bachelor of Science (USYD), FAICD, SF FINSIA, FIOD	Company Director
Alan Joyce AC	Bachelor of Applied Science (DIT), Hons Master of Science (TCD)	CEO, Qantas Group
Anthony Medich	Bachelor of Economics (USYD), Masters of Commerce (UNSW)	Principal, Medich Family Office
Danie Mellor	Bachelor of Arts (ANU), Hons, MAFA, PhD Art (ANU)	Artist, Academic, Writer, Public speaker
Naomi Parry	Bachelor of Arts (USYD), Hons	Founder and Director, Black Communications
Scott Perkins	Bachelor of Commerce (UOA), Bachelor of Laws (UOA), Hons	Company Director, former corporate adviser
Patricia Piccinini	Bachelor of Arts, Fine Arts (ANU, PhD Honoris Causa, Visual Arts (VCA)	Artist
Ann Sherry AO	Bachelor of Arts (UQLD) Grad Dip Industrial Relations (QUT)	Advisor, Carnival Australia
Nicholas Tobias	Bachelor of Architecture (UNSW), Hons	Company Director
Ivan Wheen	Bachelor of Commerce (UNSW), Hons	Company Director

Directors' Responsibilities

Director	Responsibilities
Professor Cav. Simon Mordant AO	Chair of the Board until his retirement in Jul-20, Member of the Nominations Committee
Lorraine Tarabay	Chair of the Board, Member of the Nominations Committee, Member of the Finance Committee, Chair of the Director's Circle (Jan-20 to Sep-20) and Member of the MCA Foundation Council
Elizabeth Ann Macgregor OBE	Member of the Board, Member of the Nominations Committee, Member of the Finance Committee
Ari Droga	Member of the Board, Member of the Nominations Committee, Chair of the MCA Foundation Council until his retirement in Jun-20
Christine Evans	Member of the Board, Chair of the Indigenous Advisory Panel
Bridget Grant Pirrie	Member of the Board, Chair of the Director's Circle
Michael Hawker AM	Member of the Board, Member of the Finance Committee
Alan Joyce AC	Member of the Board
Anthony Medich	Member of the Board
Danie Mellor	Member of the Board, Chair of the Artist Advisory Group
Naomi Parry	Member of the Board
Scott Perkins	Member of the Board, Chair of the Finance Committee until his retirement in Jul-20
Patricia Piccinini	Member of the Board, Chair of the Artist Advisory Group until her retirement in Feb-20
Ann Sherry AO	Member of the Board, Member of the Nominations Committee
Nicholas Tobias	Member of the Board, Chair of the MCA Foundation Council
Ivan Wheen	Member of the Board, Chair of the Finance Committee, Member of the MCA Foundation Council

Meetings of Directors

The number of meetings of the MCA's Board of Directors and of each Board Committee held during the year ended 31 December 2020, and the number of meetings attended by each Director were:

DIRECTORS' MEETINGS				
Director	Full Meetings of Directors		Finance Committee Meetings	
	Number Eligible To Attend	Number Attended	Number Eligible To Attend	Number Attended
Professor Cav. Simon Mordant AO	3	3	-	-
Lorraine Tarabay	6	6	6	6
Elizabeth Ann Macgregor OBE	6	6	6	6
Ari Droga	2	2	-	-
Christine Evans	6	6	-	-
Bridget Grant Pirrie	4	4		
Michael Hawker AM	6	5	6	5
Alan Joyce AC	6	3	-	-
Anthony Medich	4	4	-	-
Danie Mellor	4	4	-	-
Naomi Parry	6	6	-	-
Scott Perkins	3	3	3	3
Patricia Piccinini	1	1	-	-
Ann Sherry AO	6	4	-	-
Nicholas Tobias	6	6	-	-
Ivan Wheen	6	6	6	6

Indemnification and Insurance of Directors and Officers

During the financial year, the MCA paid a premium in respect of a contract insuring the Directors of the company, the company secretary and all executive officers of the MCA against a liability incurred as such a Director, Secretary or Executive Officer to the extent permitted by the Corporations Act 2001. The contract of insurance prohibits disclosure of the nature of the liability and the amount of the premium. The MCA has not otherwise, during or since the financial year, indemnified or agreed to indemnify an officer or auditor of the MCA against a liability incurred as such an officer or auditor.

Operating and Financial Review

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

The Operating Result for the year ended 31 December 2020 is a surplus of \$2,318,558 [2019: surplus of \$351,497].

The Comprehensive Result for the year ended 31 December 2020 is a surplus of \$1,492,093 [2019: deficit of \$531,450].

The financial performance of the MCA was impacted by the Coronavirus (COVID-19) pandemic with the temporary closure of the Museum and ongoing social distancing requirements. The Government stimulus measures assisted in supporting the operations of the MCA as revenue from venue hire and ticketed events declined. MCA management further supported the financial position by changing exhibition programming, cutting and deferring expenditure

Subsequent Events

COVID-19 had a significant impact on the MCA. The temporary closure and reopening of the Museum under subsequent health restrictions and interstate and international travel restrictions, had a significant and ongoing impact on revenue from operating activities including exhibition ticketing, retail and lease revenue and venue hire. The situation is continuing and is dependent on measures imposed by the Australian, Federal and State governments and other countries. It is not practical to estimate the potential impact, positive or negative, after the reporting date. However, the Directors note the substantial retained surpluses of Member Funds, representing the net position of the Museum, including significant cash reserves.

No other matter or circumstance has arisen since 31 December 2020 that has significantly affected, or may significantly affect the MCA's operations, the results of those operations, or the MCA's state of affairs in future financial years.

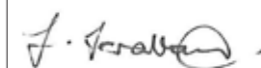
Members' Guarantee

The MCA is a company limited by guarantee and as such does not have authorised or issued capital. Every member of the MCA undertakes to contribute to the property of the company, in the event of the MCA being wound up during the time that the member is a member, or within one year of the of membership, for payment of the debts and liabilities of the MCA contracted before the time at which the member ceased to be a member, and of the costs, charges and expenses of winding up the same, and for the adjustment of the rights of the contributors amongst themselves, such amounts as may be required not exceeding twenty dollars (\$20.00). There were 16 members in 2020 [2019: 15 members].

Auditor's Independence

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

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



Lorraine Tarabay
Chairman
Sydney, 5 May 2021

Auditor's Independence Declaration



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5 May 2021

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

Dear Board Members

Museum of Contemporary Art Limited

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

As lead audit partner for the audit of the financial report of Museum of Contemporary Art Limited for the financial year ended 31 December 2020, I declare that to the best of my knowledge and belief, that there have been no contraventions of:

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

Yours sincerely

Crowe Sydney

Alison Swansborough
 Associate Partner

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

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

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Financial Statements

Statement of Profit or Loss and Other Comprehensive Income

FOR THE YEAR ENDED 31 DECEMBER 2020	NOTE	2020 (\$)	2019 (\$)
Revenue from operating activities			
Exhibition and Creative Learning income		1,108,281	1,726,311
Corporate and individual support		5,209,659	6,327,774
Grant income		4,857,580	5,082,871
Government stimulus - JobKeeper payment		3,811,500	-
Commercial and other income		5,448,117	9,846,507
Interest received		35,153	51,834
Revenue from operating activities		20,470,290	23,035,297
Expenses from operating activities			
Depreciation and amortisation expenses		(751,727)	(682,743)
Employee benefits expense		(11,263,413)	(11,648,597)
Exhibition, Creative Learning and Commission project costs		(2,708,955)	(5,190,701)
Repairs and maintenance, insurance, security and utilities		(2,544,918)	(3,506,402)
Cost of goods sold		(444,156)	(937,418)
Other expenses		(438,563)	(717,939)
Expenses from operating activities		(18,151,732)	(22,683,800)
Net surplus/(deficit) from operating activities		2,318,558	351,497
Revenue from outside operating activities			
Gifts of works of Art, Acquisition and Foundation fund		1,045,086	901,778
MCA and Place Management NSW capital building fund		293,589	368,662
Revenue from outside operating activities		1,338,675	1,270,440
Expenses from outside operating activities			
Building depreciation and amortisation		(1,816,167)	(1,865,906)
Foundation, Gift Transfer, Bequest and Collection Management costs		(348,973)	(287,481)
Expenses from outside operating activities		(2,165,140)	(2,153,387)
Net surplus/(deficit) from outside operating activities		(826,465)	(882,947)
Total net surplus/(deficit) before income tax		1,492,093	(531,450)
Income tax from operating activities	2	-	-
Income tax from outside operating activities		-	-
Surplus for the year after income tax		1,492,093	(531,450)
Other comprehensive income		-	-
Total comprehensive income/(loss)		1,492,093	(531,450)

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

Financial Statements

Statement of Financial Position

AS AT 31 DECEMBER 2020	NOTE	2020 (\$)	2019 (\$)
Current assets			
Cash and cash equivalents	1(d)	10,373,053	6,946,384
Trade and other receivables	3	591,692	1,799,584
Inventories	4	148,539	130,324
Prepayments	5	54,890	197,681
Total current assets		11,168,174	9,073,973
Non-current assets			
Property, plant and equipment	6	42,065,031	43,958,805
Works of Art	6	23,716,937	22,856,897
Intangibles	7	895,060	1,103,508
Total non-current assets		66,677,028	67,919,210
Total assets		77,845,202	76,993,183
Current liabilities			
Trade and other payables	8	2,208,677	2,166,511
Provisions	9	315,942	393,229
Contract liabilities	10	3,384,117	4,076,286
Total current liabilities		5,908,736	6,636,026
Non-current liabilities			
Provision for long service leave	9	475,129	387,913
Total non-current liabilities		475,129	387,913
Total liabilities		6,383,865	7,023,939
Net assets		71,461,337	69,969,244
Members' funds			
Retained Surplus		71,461,337	69,969,244
Total members' funds		71,461,337	69,969,244

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

Statement of Changes in Equity

FOR THE YEAR ENDED 31 DECEMBER 2020	NOTE	2020 (\$)	2019 (\$)
Total equity at the beginning of the financial year		69,969,244	70,500,694
Total comprehensive income/(loss) for the year		1,492,093	(531,450)
Total equity at the end of the financial year		71,461,337	69,969,244

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

Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2020	NOTE	2020 (\$)	2019 (\$)
Cash flows from operating activities			
Funding and operational receipts (inclusive of goods and services tax)		22,883,481	25,633,071
Payments to suppliers and employees (inclusive of goods and services tax)		(18,422,340)	(24,093,289)
Interest received		35,154	51,834
Net cash inflow/(outflow) from operating activities		4,496,295	1,591,616
Cash flows from investing activities			
Capital building funding		293,589	368,662
Payments for Foundation, Gift Transfer, Bequest and Collection Management costs		(348,973)	(287,481)
Payments for property, plant and equipment		(986,699)	(891,407)
Payments for intangibles		(27,543)	(240,723)
Net cash outflow from investing activities		(1,069,626)	(1,050,949)
Net increase/(decrease) in cash and cash equivalents		3,426,669	540,667
Cash and cash equivalents at the beginning of the year		6,946,384	6,405,717
Cash and cash equivalents at the end of the year		10,373,053	6,946,384

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

Notes to the Financial Statements

1 Summary of Significant Accounting Policies

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

(a) Basis of preparation

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

New and amended standards adopted by the MCA

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

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

(b) Revenue recognition

The MCA recognises revenue as follows:

Revenue from contracts with customers

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

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

associated with the variable consideration is subsequently resolved. Amounts received that are subject to the constraining principle are recognised as a refund liability.

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

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

- (ii) Donations
Donations are recognised at the time the donation is made.
- (iii) Function Room Hire, Commission and Fundraising Event Income
Income is recognised when services are rendered.
- (iv) Rental Income
Rental income is recognised on a straight-line basis over the related lease term.
- (v) Exhibition and Event Entrance Fees Income
Income from entrance fees is recognised at the time of entrance.

(c) Exhibition income and expenditure

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

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

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

(d) Cash and cash equivalents

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

(e) J W Power Bequest and the University of Sydney

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

(f) Goods and Services Tax (GST)

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

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

(g) Volunteer services

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

Notes to the Financial Statements

2 Income Tax

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

3 Current Assets – Trade and Other Receivables

CURRENT	NOTE	2020 (\$)	2019 (\$)
Trade receivables		397,907	1,483,661
Other receivables		193,785	315,923
Total receivables		591,692	1,799,584

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

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

4 Current Assets – Inventories

CURRENT	NOTE	2020 (\$)	2019 (\$)
Finished goods		306,615	309,788
Less: provision for stock write-down and obsolescence		(158,076)	(179,464)
Total inventories		148,539	130,324

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

5 Current Assets – Prepayments

CURRENT	NOTE	2020 (\$)	2019 (\$)
Other prepayments		54,890	197,681
Total prepayments		54,890	197,681

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

	NOTE	2020 (\$)	2019 (\$)
Leasehold improvements, at cost		58,542,657	58,535,929
Less: accumulated depreciation		(17,738,307)	(15,938,168)
Net book value		40,804,350	42,597,761
Plant and equipment, at cost		1,584,607	1,584,607
Less: accumulated depreciation		(1,504,653)	(1,339,654)
Net book value		79,954	244,953
Books and publications, at cost		113,822	113,822
Less: accumulated depreciation		(113,822)	(113,822)
Net book value		-	-
Furniture and fittings, at cost		513,760	513,760
Less: accumulated depreciation		(384,474)	(342,654)
Net book value		129,286	171,106
Computer equipment, at cost		1,035,976	1,035,976
Less: accumulated depreciation		(987,827)	(888,582)
Net book value		48,149	147,394
Motor vehicle, at cost		118,142	118,142
Less: accumulated depreciation		(47,651)	(42,586)
Net book value		70,491	75,556
PP & E – Place Management NSW capital work		1,098,828	805,239
Less: accumulated depreciation		(166,027)	(83,204)
Net book value		932,801	722,035
Total property, plant and equipment		42,065,031	43,958,805
Works of Art, at cost		23,716,937	22,856,897
Less: accumulated depreciation		-	-
Total works of Art		23,716,937	22,856,897
Total property, plant and equipment and works of Art		65,781,968	66,815,702

Notes to the Financial Statements

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

	Leasehold Improve- ments	Plant and Equipment	Books and Publications	Furniture and Fittings	Computer Equipment	Motor Vehicle	PP and E – Property NSW Capital Works	Works of Art	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Balance at the beginning of the year	42,597,761	244,953	–	171,106	147,394	75,556	722,035	22,856,897	66,815,702
Additions at cost	6,727	–	–	–	–	–	293,589	860,040	1,160,356
Disposal	–	–	–	–	–	–	–	–	–
Depreciation/ amortisation expense	(1,800,138)	(164,999)	–	(41,820)	(99,245)	(5,065)	(82,823)	–	(2,194,090)
Carrying amount at the end of the year	40,804,350	79,954	–	129,286	48,149	70,491	932,801	23,716,937	65,781,968

(a) Depreciation and amortisation

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

Plant and equipment	3–5 Years
Motor vehicles	5 Years
Books and publications	5 Years
Furniture and fittings	2–9 Years
Computer equipment	3–5 Years
Works of Art	Refer (C) below
Building	40 Years
IT project	8 Years
Website project	5 Years

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

(b) Leasehold improvements

The MCA entered into a lease agreement with Place Management NSW (formerly Sydney Harbour Foreshore Authority) for a term of twenty seven years and fifteen days from 1 March 2012 to 15 March 2039. The expenditure on leasehold improvements has been recognised as an asset of the MCA. 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 Create NSW for a term of ten years from 1 August 2003 to 31 July 2013. The MCA is currently leasing the premises on a casual month-to-month basis, while negotiation for the next term progress. This lease has been accounted for as a short-term lease.

(c) Works of Art

The MCA 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 MCA also, from time to time, holds in trust, works of Art belonging to various other bodies. These works are not reflected within the financial statements of the MCA.

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

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

(d) Books and publications

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

(e) Property, plant and equipment

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

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

7 Non-Current Assets – Intangible Assets

	NOTE	2020 (\$)	2019 (\$)
IT project, at cost		1,496,349	1,468,806
Less: amortisation		(669,090)	(478,619)
Net book value		827,259	990,187
	NOTE	2020 (\$)	2019 (\$)
Website project, at cost		227,596	227,596
Less: amortisation		(159,795)	(114,275)
Net book value		67,801	113,321
Total intangible assets		895,060	1,103,508

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

	IT Project	Website Project	Total
	\$	\$	\$
Balance at the beginning of the year	990,187	113,321	1,103,508
Additions at cost	27,543	–	27,543
Disposal	–	–	–
Amortisation expense	(190,471)	(45,520)	(235,991)
Carrying amount at the end of the year	827,259	67,801	895,060

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

8 Current Liabilities – Trade and Other Payables

	NOTE	2020 (\$)	2019 (\$)
Trade payables		494,871	934,803
Other payables		1,126,860	768,286
Provision for annual leave		586,946	463,422
Total current liabilities		2,208,677	2,166,511

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

Employee benefits short-term obligations

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

Notes to the Financial Statements

9 Provisions

Current	NOTE	2020 (\$)	2019 (\$)
Provision for long service leave		315,942	393,229
Total current provisions		315,942	393,229
Non-current	NOTE	2020 (\$)	2019 (\$)
Provision for long service leave		475,129	387,913
Total non-current provisions		475,129	387,913

Employee benefits long-term obligations

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

10 Contract Liabilities

	NOTE	2020 (\$)	2019 (\$)
Contract liabilities	10 (a)	2,452,349	3,342,197
Contract liabilities: grant	10(b)	931,768	734,089
Total		3,384,117	4,076,286

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

(a) Contract liabilities

This amount includes Qantas Foundation support for the International Joint Acquisition Program with Tate in the UK, Trust and Foundation income and private support for 2021 projects, rental, sponsorship and venue income in advance.

(b) Contract liabilities: grants

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

11 Related Parties Transactions

(a) Directors

The names of persons who were Directors of the MCA at any time during the financial year are as follows: Lorraine Tarabay, Elizabeth Ann Macgregor OBE, Christine Evans, Michael Hawker AM, Alan Joyce AC, Naomi Parry, Ann Sherry AO, Nicholas Tobias and Ivan Wheen. Bridget Grant Pirrie, Anthony Medich and Danie Mellor were appointed as Directors on 25 May 2020. Professor Cav. Simon Mordant AO, Ari Droga, Scott Perkins and Patricia Piccinini were Directors until their retirement on 27 July 2020, 14 June 2020, 1 July 2020 and 25 February 2020 respectively.

(b) Key management personnel

Key management personnel compensation for the years ended 31 December 2020 and 2019 is set out below. The key management personnel are the Executive Director of the MCA and the five executives with the greatest authority for the strategic direction and management of the MCA.

	NOTE	2020 (\$)	2019 (\$)
Key management personnel compensation		1,211,015	1,213,712

There were no other transactions with key management personnel during the year ended 31 December 2020 (2019: nil).

12 Subsequent Events

COVID-19 had a significant impact on the MCA. The temporary closure and reopening of the Museum under subsequent health restrictions and interstate and international travel restrictions, had a significant and ongoing impact on revenue from operating activities including exhibition ticketing, retail and lease revenue and venue hire. The situation is continuing and is dependent on measures imposed by the Australian, Federal and State governments and other countries. It is not practical to estimate the potential impact, positive or negative, after the reporting date. However, the Directors note the substantial retained surpluses of Member Funds, representing the net position of the Museum, including significant cash reserves.

No other matter or circumstance has arisen since 31 December 2020 that has significantly affected, or may significantly affect the MCA's operations, the results of those operations, or the MCA's state of affairs in future financial years.

13 Contingent Liabilities

The MCA does not have any contingent liabilities at 31 December 2020.

14 Leasing Arrangement

Company as lessor

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

	NOTE	2020 (\$)	2019 (\$)
Within one year		4,228,924	4,015,390
Later than one year but not later than five years		11,248,030	11,950,077
Later than five years		24,022,320	25,914,664
Total		39,499,274	41,880,131

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

Company as lessee

The MCA is dependent on leases that have significantly below-market terms and conditions principally to enable it to further its objectives.

The lease payment is one dollar per annum if and when demanded for the period from 1 March 2012 to 15 March 2039 for the lease agreement with Place Management NSW (formerly Sydney Harbour Foreshore Authority).

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

Notes to the Financial Statements

15 Financial Risk Management

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

	NOTE	2020 (\$)	2019 (\$)
Financial assets			
Cash and cash equivalents	1(d)	10,373,053	6,946,384
Trade and other receivables	3	591,692	1,799,584
Total financial assets		10,964,745	8,745,968
Financial liabilities			
Financial liabilities at amortised cost:			
- Trade and other payables - current	8	2,208,677	2,166,511
- Trade and other payables - provisions	9	315,942	393,229
- Trade and other payables - non-current	9	475,129	387,913
Total financial liabilities		2,999,748	2,947,653

Directors' Declaration

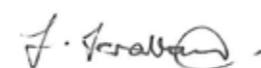
For the year ended 31 December 2020

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

In the opinion of the Directors:

- The financial statements and notes, as set out on pages XX to XX, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and:
 - comply with Australian Accounting Standards - Reduced Disclosure Requirements; and
 - give a true and fair view of the financial position of the MCA as at 31 December 2020 and of its performance for the year ended on that date.
- In the Directors' opinion there are reasonable grounds to believe that the MCA will be able to pay its debts as and when they become due and payable.

On behalf of the Board



Lorraine Tarabay
Chairman
Sydney, 5 May 2021

Independent Auditor's Report



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

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of the Museum of Contemporary Art Limited (the Company), which comprises the statement of financial position as at 31 December 2020, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of the Company is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- giving a true and fair view of the Company's financial position as at 31 December 2020 and of its financial performance for the year then ended; and
- complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

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

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

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

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Other Information

The directors are responsible for the other information. The other information comprises the information contained in the Company's annual report for the year ended 31 December 2020, but does not include the financial report and our auditor's report thereon.

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

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

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

Responsibilities of Management for the Financial Report

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

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

Independent Auditor's Report

Independent Auditor's Report

Museum of Contemporary Art

- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

Crowe Sydney

Crowe Sydney



Alison Swansborough
Associate Partner

11 May 2021
Sydney

Museum of Contemporary Art Australia

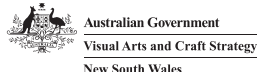
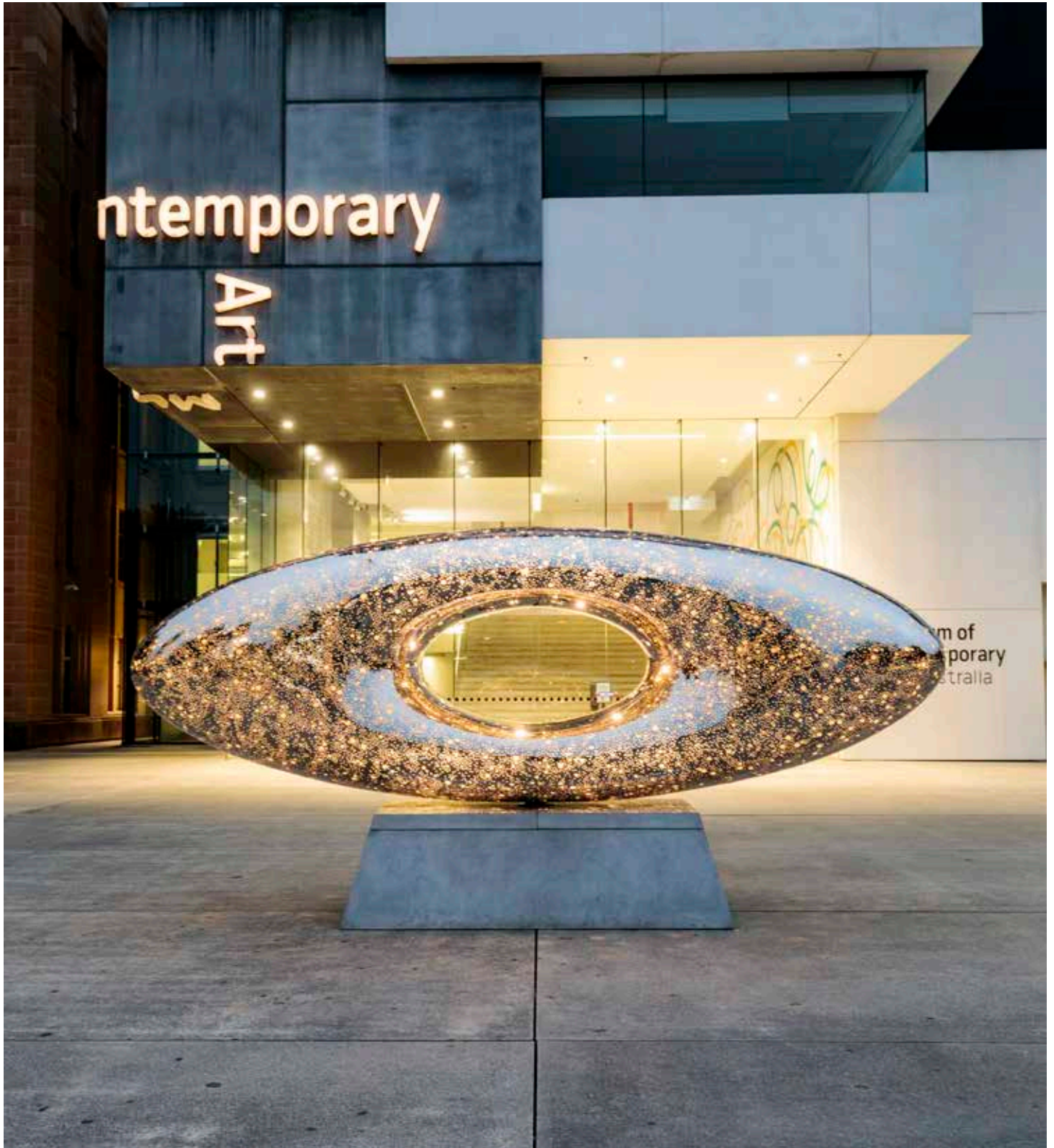
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Lindy Lee, *Secret World of a Starlight Ember*, 2020, installation view, Museum of Contemporary Art Australia, Sydney, stainless steel, LED, The Kerridge Foundation in memory of Maureen Anne Kerridge AM, image courtesy and © the artist, photograph: Ken Leanfore