

Annual

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Report

C

Museum of Contemporary Art Australia

2022

A



Museum of Contemporary Art Australiagu wawa Caligalmirung nura badu garrigarrang*

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

Cover: Do Ho Suh, *Hub series*, installation view, Museum of Contemporary Art Australia, 2022, polyester fabric, stainless steel, image courtesy and © Do Ho Suh, photograph: Anna Kucera

Inside cover: Family Space: Draw Home inspired by Do Ho Suh, MCA Late Finding Home, 2022, photograph: Joseph Mayers

*Language translation undertaken with assistance from Professor Jakelin Troy and endorsed by local community Elders and the MCA Aboriginal & Torres Strait Islander Advisory Group.



Matias Duville, installation view, 23rd Biennale of Sydney: *rivus*, Museum of Contemporary Art Australia, Sydney, 2022, image courtesy and © the artist, photograph: Anna Kučera

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Lorraine Tarabay, Chairman, Museum of Contemporary Art Australia, photograph Daniel Boud

Chair's foreword

2022 was an inspiring time of recovery and resilience for the Museum of Contemporary Art Australia (MCA) as we marked our first full year open to the public since the beginning of the pandemic.

Despite being open all year, our operations were affected by continuing COVID-19 restrictions which limited audience numbers and the use of our hospitality and events spaces. With limited government funding, the strain on our commercial activities (which typically account for 40% of our revenue) led to a deficit in our operating cashflows. Cash reserves were used to cover the deficit. This is despite significant cost cutting measures which necessarily involved a scaling down of our activities including our artistic program and closure of the museum one day per week.

Travel restrictions globally meant that international tourist numbers were a fraction of historic numbers (typically accounting for approximately 40% of our onsite visitor numbers). However, we had a significant increase in local audience numbers as COVID-19 led to a greater engagement by Australians in contemporary art. Despite COVID-19 challenges and restrictions, the MCA attracted a remarkable 1,676,392 visitors (onsite and offsite) with a further 1,634,973 digital users.

Given the nature of contemporary art, we continued to attract audiences from a broad socio-economic background, a young demographic, diverse multicultural backgrounds, and a focus on audiences from western and south-western Sydney.

Our increased focus on understanding our audience through data and analytics has highlighted remarkable statistics in the MCA audience base. The MCA is unique in its ability to capture and engage the diversity of contemporary Australia. The MCA is in an enviable position of having 75% of our visitor base under the age of 45, with 60% being under the age of 35. We have also been successful in engaging multicultural communities in the arts culminating in 49% of onsite visitors being from Culturally and Linguistically Diverse backgrounds. Our youth program has 40% of participants from West or South-Western Sydney and 26 percent from socio-economic disadvantaged backgrounds.

The MCA's Aboriginal and Torres Strait Islander (ATSI) record is inimitable for a public museum with 5.6% of staff in 2022 identifying as Aboriginal, 35% representation in the MCA Collection, 20% percent Board representation, creative pathways career workshops for Aboriginal Youth, and an active and well respected ATSI Advisory Group.

Despite our significant achievements, the MCA remains the most underfunded public museum in terms of government funding compared to our State and Nationally Significant Cultural Institution peers. With significant cost pressures in 2022 and in the absence of increased government funding, the MCA cannot continue to survive without the support of donors and corporate partners.

Thank you to our Ambassadors, Patrons, MCA Next, Members and corporate partners for their ongoing generosity and support of the MCA. We are immensely grateful for the continued vital support received from our supporters including the Balnaves Foundation, the Packer Foundation, the Medich Foundation, The Bill & Patricia Ritchie Foundation and the Tarabay Langley Family.

We thank our generous corporate partners for their continued support, in particular Telstra, Qantas, Genesis Motors, Oceania Cruises, Top Spring Australia, Ray White, Veolia and Bloomberg.

Thank you to the NSW Government's tourism and major events agency, Destination NSW, for their sponsorship of the *Do Ho Suh* exhibition for the 2022-23 Sydney International Arts Series.

We thank our dedicated team of volunteer guides – who we officially returned onsite in March – for the loyalty and the enthusiasm they bring in sharing contemporary art and ideas with our diverse visitors.

I have the privilege of chairing an exceptional Board of Directors, each of whom has played a critical role in supporting the work of the MCA Director and team throughout the year.

Finally, I would like to thank the entire MCA staff, led by Suzanne Cotter. I am deeply encouraged by the outcomes we achieved as we continue to contribute to the cultural life of all Australians and ensure Australian art is part of the global conversation.



Suzanne Cotter, Director, Museum of Contemporary Art Australia, photograph Katie Kaars

Director's welcome

2022 marked my first year as Director of The Museum of Contemporary Art Australia. It was an auspicious year as the Museum and the country were still in the grips of the global pandemic, the effects of which were compounded by the extreme climatic conditions brought about by La Niña. With peers in Australia and around the world, the MCA team that I was now leading was confronted with a very different world that carried the imprint of uncertainty and deep questioning. It was a time, too, when the importance of the MCA and museums everywhere, to individual and collective well-being had never seemed more evident.

During this year of transition, the MCA continued in its leadership role in ensuring that Australians and, as national borders were reopened, a gradually returning public from abroad could experience and be inspired by contemporary art and artists and by the experience of culture in the open and social context of the Museum setting where people could once again be together. The year was not without additional challenges. State and Federal funding has decreased relative to the increased costs of running and programming the successful institution the MCA is, with a history of attracting over a million visitors onsite per year. The 2022 year would see an exponential rise in the costs of services, freight and energy, which would add to the structural funding gap.

Working with ongoing health restrictions during the first half of 2022, the MCA welcomed the first full year of onsite operations. Onsite visitor numbers made steady progress, returning to pre-pandemic levels by mid-year despite an estimated 10% return of international visitors at this time. By year's end, the MCA had welcomed 677,546 visitors through its doors, representing 62% of pre-pandemic figures.

Among the many highlights across the year was a visit by American artist Doug Aitkin for a conversation event to mark the artist's major survey exhibition, which opened at the MCA in late 2021. In winter, a retrospective dedicated to six decades of the work of Vivienne Binns drew crowds and rapt attention to one of Australia's most significant women artists and continued the MCA's history of offering in-depth surveys to living artists.

Opening in summer, we presented the first solo exhibition in the Southern Hemisphere of the renowned South Korean artist Do Ho Suh, continuing the Museum's twelve-year partnership with Destination NSW of bringing the world's most significant artists to the public in Australia. In its visual, spatial and intellectual appeal, the exhibition was timely for audiences emerging from the depths of uncertainty brought about by global events and was critically acclaimed as *the* exhibition to see in Sydney and across the country over the 2022/23 summer.

The MCA continued its collaboration with the 23rd Sydney Biennale on *rīvus* with a compelling exhibition component of the multi-site project, while our annual *Primavera* exhibition reached fresh heights with a new generation of early career artists.

One-off funding from Create NSW enabled the MCA to launch a six-month program for MCA Late with a diverse and dynamic program of artist talks, tours, workshops, performances and music – exemplifying the Museum as an open space for connection, belonging and conviviality.

Across the year and to our gradually returning audiences, we engaged a diverse public across generations through our gallery

tours, late-night, Learning, Youth and Families, Aboriginal and Torres Strait Islander, and Access programs. Close to 1,000 people participated in our Art and Dementia programs throughout the year, highlighting their impact on individual and community well-being.

Beyond the walls of the Museum, our C3West commission with Cherine Fahd, *Being Together: Parramatta Yearbook*, created a powerful public artwork that involved setting up a photographic studio that engaged many diverse communities living in Parramatta with a photographic monument set in the city's Centennial Square. The MCA's tour of *Lindy Lee: Moon in a Dew Drop* also continued with showings at Devonport Regional Gallery and John Curtin Gallery, with its final presentation at Canberra Museum and Art Gallery. Overall, the exhibition tour attracted 19,705 visitors.

Internationally, *A Year in Art: Australia 1992*, featuring works from the co-acquisition partnership between MCA Australia and Tate supported by Qantas, continued its highly successful showing at Tate Modern with just under 1 million visitors.

During the year, we established our principles of Belonging, Connection and Influence as a matrix through which the MCA could understand and test its activities as the leading museum for contemporary art in Australia and upon which to build its Strategic Ambitions and Plan for the next five years. The Strategic Plan will build upon the MCA's history of bringing the work of contemporary artists in Australia and around the world to the Australian public, of striving for access for all and a reinforced commitment to the art of First Peoples of Australia, all with renewed purpose and vision.

During the year, key strategic projects were initiated to lay the groundwork for this vision. They included a first research and stakeholder workshop stage of the MCA visual identity renewal, which will be rolled out in 2023, and the commissioning of a surgical program of building improvements to the MCA's heritage-listed Foundation Hall and the MCA Store to enhance visitor experience and commercial activity which is so crucial to the MCA's income generation activities, both of which will be completed in 2023. This work followed the successful refurbishment of spaces by Anthony Gill Architects on level 2 of the Mordant Wing to create a new Ambassadors Lounge and a purpose-built Seminar Room, as well as a new venue hire space looking out to Circular Quay on Ground level.

I would like to acknowledge and extend my thanks to the many who make up the MCA community for their unflinching support and confidence: our patrons, trusts and foundations, corporate partners and members, volunteers, cultural and institutional partners, and of course, and our many publics who have contributed to our ability to accomplish all that we have throughout the year. I also wish to thank members of our Aboriginal and Torres Strait Advisory Group and our Artist Advisory Group for their intelligence and perspectives throughout the year.

There is nothing as beautiful as the possible, and our world of possibility is enabled by an exceptional team of people at the MCA led by a committed Executive team and our dynamic MCA Board who encourage us daily in our work and believe in the power of this great museum.

Key achievements



Milton Becerra, *Lost Paradise – Vibrational Energy H₂O*, Sydney, 2022, installation view, 23rd Biennale of Sydney: rivus, Museum of Contemporary Art Australia, 2022, rocks, nylon fibres, image courtesy and © the artist, photograph: Anna Kučera

1,676,392

MCA visitors onsite
and offsite

1,634,973

MCA digital users

677,546

MCA visitors onsite

1,087,373

MCA website users

964,026

MCA visitors across
the world A Year in Art Australia: 1992
(Tate Modern, London)

40,957

mca.art users Digital engagement
platform

19,985

MCA visitors across
Australia Touring exhibitions to
regional Australia

85,910

E-news subscribers

14,835

MCA visitors in Western
Sydney C3West program,
Parramatta

420,733

MCA social media
followers

Celebrating the MCA



Julia Gutman, *Isn't it all just a long conversation?* (detail), 2022, installation view, *Primavera 2022: Young Australian Artists*, Museum of Contemporary Art Australia, 2022, donated textiles, embroidery, chains, image courtesy and © the artist, photograph: Anna Kučera

MCA

'We visited the Museum yesterday and we're back again today! Great place'

MCA visitor

'I'm a school principal and I'm bringing my students in next week. It's amazing, my students will love the museum. The MCA just keeps getting better and better!' MCA visitor

Do Ho Suh

'The one Sydney summer exhibition you shouldn't miss' Sydney Morning Herald

Ultra Unreal

'I love how it unsettles me and makes me think. Like a friend, always challenging how to look at the world' MCA visitor

23rd Biennale of
Sydney: *rīvus*

'Milton Becerra's work *Lost Paradise* is beautiful... It makes me feel at peace and gives off good energy. It almost transports me to another place.' MCA visitor

Vivienne Binns: On and through the Surface

'A multi-faceted and timely survey of one of Australia's most important living artists. Rich, thorough, and swarming with multiplicities, *Vivienne Binns: On and through the Surface* shows the artist at her most vital: expansive, and indeed – wonderfully – yet expanding.' Artist Profile

A year in Art Australia: 1992 (Tate Modern, London)

'This excellent new show is emphatically political...The whole show takes you into land, race and history with unforgettable immediacy.' The Guardian

Doug Aitken: New Era

'Wow! *SONG 1* gives me chills' MCA visitor

MCA Collection: Perspectives on place

'The MCA has a great Collection. I appreciate the number of First Nations works.' MCA visitor

Cherine Fahd, Being Together: Paramatta Yearbook, C3West

'This artwork is a wonderful representation of our city and its people at a significant moment in time – not only in terms of the pandemic but also with respect to the physical transformation of the CBD!' Lord Mayor of Parramatta
City Council Donna Davis



Cherine Fahd, *Being Together: Paramatta Yearbook*, 2021–2022, produced and presented by C3West on behalf of the Museum of Contemporary Art Australia in partnership with Parramatta Artists' Studios, an initiative of the City of Parramatta, image courtesy and © the artist, photograph: Garry Trinh

Artistic program



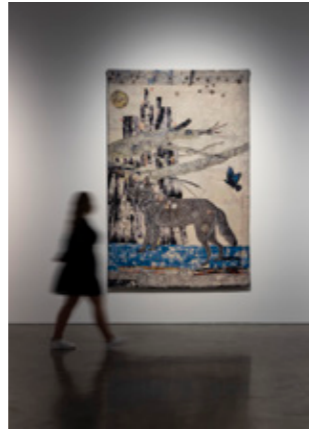
Do Ho Suh, *Staircase-III*, 2010, installation view, Museum of Contemporary Art Australia, 2022, polyester fabric, stainless steel, Tate: Purchased with funds provided by the Asia Pacific Acquisitions Committee 2011, image courtesy and © Do Ho Suh, photograph: Jessica Maurer

Artistic program highlights



11 new temporary exhibitions & projects delivered

Do Ho Suh, *Metal Jacket*, 1992–2001, installation view, Museum of Contemporary Art Australia, 2022, 3000 dog tags on U.S. military jacket fabric liner, image courtesy and © Do Ho Suh, photograph: Jessica Maurer



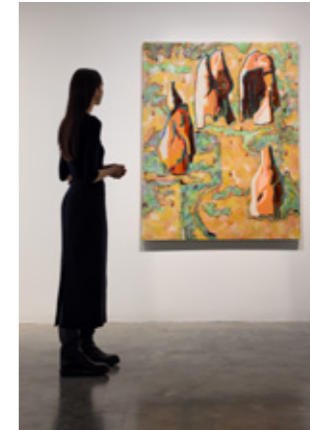
113 artists featured

Kiki Smith, *Cathedral*, 2013, installation view, 23rd Biennale of Sydney: *rīvus*, Museum of Contemporary Art Australia, 2022, cotton Jacquard tapestry, image courtesy and © the artist, photograph: Anna Kučera



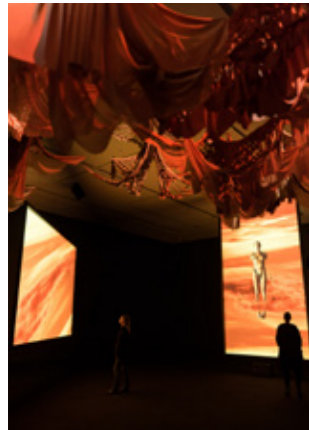
Ultra Unreal
82,026 visitors

Saeborg, *Pootopia* (detail), 2020–22, installation view, *Ultra Unreal*, Museum of Contemporary Art Australia, latex, wallpaper, synthetic polymer paint, sound, image courtesy and © the artist, photograph: Anna Kučera



Vivienne Binns: On and through the Surface
61,133 visitors

Vivienne Binns, *Termounds and Captain Cook*, 1993, installation view, *On and through the Surface*, Museum of Contemporary Art Australia, image courtesy and © the artist, photograph: Jacquie Manning



5 new artworks were commissioned for exhibitions delivered in 2022 and 3 building commissions continued their display

Club Ate (Justin Shoulder, Bhenji Ra, and collaborators), *ANG IDOL KO / YOU ARE MY IDOL* (detail), 2022, installation view, *Ultra Unreal*, Museum of Contemporary Art Australia, Sydney, 2-channel video, HD, colour, sound, fabric, image courtesy and © the artists, photograph: Anna Kučera



4 publications were produced

Cherine Fahd, *Being Together: Parramatta Yearbook*, 2022, photograph: Jacquie Manning



Do Ho Suh
38,132 visitors*

*Exhibition continued until 2023

Do Ho Suh, *Hub* series, installation view, Museum of Contemporary Art Australia, 2022, polyester fabric, stainless steel, image courtesy and © Do Ho Suh, photograph: Anna Kučera



Primavera 2022: Young Australian Artists
68,383 visitors

Jazz Money, *hold this water in the waters of your knowing*, 2022, installation view, *Primavera 2022: Young Australian Artists*, Museum of Contemporary Art Australia, 2022, video projection, sound, image courtesy and © the artist, photograph: Anna Kučera



38% of artists featured identified as Aboriginal and/or Torres Strait Islander peoples

Rosemary Laing, *brumby mound #6*, 2003, chromogenic print, framed, Museum of Contemporary Art, gift of Greg Woolley, 2005, image courtesy and © the artist, photograph: Jessica Maurer



23rd Biennale of Sydney: *rīvus*
99,700 visitors

Barthélémy Toguo, *The Generous Water Giant* (detail), 2022, installation view, 23rd Biennale of Sydney: *rīvus*, Museum of Contemporary Art Australia, 2022, ink and synthetic polymer paint on canvas, image courtesy and © the artist, photograph: Anna Kučera



A Year in Art: Australia 1992 at Tate Modern London
964,026 visitors

Installation view, *A Year in Art: Australia 1992*, Tate Modern, London, © the artists, Tate, photograph: Sonal Bakrania



Lindy Lee: Moon in a Dew Drop national tour:

Devonport Regional Gallery TAS: 1,736 visitors

John Curtin Gallery WA: 5,549 visitors

Canberra Museum and Art Gallery ACT: 12,420 visitors

Lindy Lee: *Moon in a dew drop*, John Curtin Gallery, 2022, photograph: Ezra Alcantra

C3West, Cherine Fahd *Being Together: Paramatta Yearbook*

Attracted 14,835 visitors to the large-scale installation presented in Parramatta's Centenary Square.

Enabled artist Cherine Fahd to engage with 250 community members

Achieved media coverage in Sydney Morning Herald, ABC News online, ABC radio, and in the Parramatta News



Cherine Fahd, *Being Together: Parramatta Yearbook*, 2021–2022, produced and presented by C3West on behalf of the Museum of Contemporary Art Australia in partnership with Parramatta Artists' Studios, an initiative of the City of Parramatta, image courtesy and © the artist, photograph: Garry Trinh



Korakrit Arunanondchai and Alex Gvojcic (with Tosh Basco), *No history in a room filled with people with funny names 5* (detail), 2018, installation view, *Ultra Unreal*, Museum of Contemporary Art Australia, 2022, 3-channel video, HD, colour, sound, resin casts of Basco's head and Arunanondchai's grandfather's hands, seashells, plants, soil, mirror, laser, LED, haze, image courtesy and © the artist, photograph: Anna Kučera

Artistic program overview

In 2022, the MCA delivered 11 curatorial projects that connected with broad audiences within Australia and beyond.

The first new exhibition of the year, the 23rd Biennale of Sydney, titled *rīvus*, featured major works by Kiki Smith, Yuko Mori, Gail Mabo, and Milton Becerra among others, in a display concerned with 'deep time, vibrant matter and dark psychological waters'. Artistic director José Roca worked with a local curatorium, including the MCA's Anna Davis.

The MCA's winter season presented *Ultra Unreal*, an exhibition bringing together a representation of fantastical worlds influenced by global nightlife cultures. Spread across physical and virtual spaces, it included installations, performances, augmented reality (AR), film screenings and artist-led events. *Vivienne Binns: On and through the Surface*, a career survey of the Australian artist, was presented in collaboration with Monash University Museum of Art (MUMA) in Melbourne. The exhibition was accompanied by a major publication of which the American feminist art historian, curator and writer Lucy R. Lippard said, 'It's hard to overestimate Vivienne Binns' contributions to Australian art, and to feminism through her long and generous career as an artist in the "high art" and the community arts contexts.'

In August, artist Cherine Fahd engaged Parramatta's diverse communities for C3West's first partnership project with Parramatta Artists' Studios. *Being Together: Parramatta Yearbook* was a large-scale installation in Parramatta's Centenary Square showcasing hundreds of portraits of community members, reflecting the rich cultural and socioeconomic fabric of the Western Sydney city.

The MCA's annual exhibition of young Australian artists aged 35 and under returned in the spring/summer season. In its 31st year, *Primavera 2022: Young Australian Artists* was guest curated by Micheal Do, with the six participating artists showcasing new works to 'refocus our attention on the here and now'. Opened concurrently on Level 3, the MCA's major summer exhibition presented the work of South Korean artist Do Ho Suh for the Sydney International Art Series 2022-23. Spanning three decades, Suh's first solo exhibition in the Southern Hemisphere encompassed large-scale sculptures, architectural installations, drawings, printmaking, and video works.

Commissions

Five artists were commissioned for 2022 exhibitions:

Salote Tawale
YOU, ME, ME, YOU, 2022, video, colour, sound, commissioned by Ikon, Birmingham and the Museum of Contemporary Art Australia, 2022 for *Made in Birmingham/ Made in Sydney*

Osman Yousefzada
Spaces of Transcendence, 2022, video, colour, sound, commissioned by Ikon, Birmingham and the Museum of Contemporary Art Australia, 2022 for *Made in Birmingham/ Made in Sydney*

Club Ate (Justin Shoulder, Bhenji Ra, and collaborators)
ANG IDOL KO / YOU ARE MY IDOL, 2021–22, 2-channel video, HD, colour, sound, fabric, commissioned by the Museum of Contemporary Art Australia and UCCA Center for Contemporary Art, 2022 for *Ultra Unreal*

Lawrence Lek
Nepenthe AR, 2022, augmented reality, sound, commissioned by the Museum of Contemporary Art Australia, 2022 for *Ultra Unreal*

Amrita Hepi
Open Poses, 2022, dataset for pose recognition, custom software, webcam, monitors, decal, lamps, painted wall, sound, commissioned by the Museum of Contemporary Art Australia for *Primavera 2022: Young Australian Artists*.

Three building commissions continued their display:

Fayen d'Evie
With Cane in Hand, I Dance a Duet for One, for Two, for Three, for Four..., 2021, commissioned by the Museum of Contemporary Art Australia for the Jackson Bella Room, 2021

Vincent Namatjira
P.P.F. (Past-Present-Future), 2021, synthetic polymer paint, commissioned by the Museum of Contemporary Art Australia, 2021

Cameron Robbins
Wind Anolog, 2020–21, marine grade 316 stainless steel, aluminium, brass, composite fibre, marble, graphite, commissioned by the Museum of Contemporary Art Australia with funds donated by Ginny and Leslie Green, 2021.



Artist Vincent Namatjira with *P.P.F. (Past-Present-Future)*, 2021. Commissioned by the Museum of Contemporary Art Australia, 2021. Supported by Veolia Environmental Services. Image courtesy the artist; Museum of Contemporary Art Australia; and wantja Arts, South Australia © the artist. Photograph: Daniel Boud

Temporary exhibitions

In 2022, the MCA delivered six new temporary exhibitions:

23rd Biennale of Sydney: rīvus
12 March – 12 June 2022
Curatorium: José Roca, Artistic Director, 23rd Biennale of Sydney, Paschal Daantos Berry, Anna Davis, Hannah Donnelly, Talia Linz

Ultra Unreal
22 July – 2 October 2022
Curator Anna Davis

Vivienne Binns: On and through the Surface
15 July – 25 September 2022
Co-Curators Anneke Jaspers MCA and Hannah Mathews Monash University Museum of Art

Do Ho Suh
4 November 2022 – 27 February 2023
Guest Curator Rachel Kent, Associate Curator Megan Robson

Primavera 2022: Young Australian Artists
4 November 2022 – 12 February 2023
Guest Curator Micheal Do

Bonita Ely: Artist Room, MCA Collection
1 April – 6 November 2022
Curator Manya Sellers.

Two temporary exhibitions continued their display:

Doug Aitken: New Era
closed 6 February 2022
Curator Rachel Kent

Primavera 2021: Young Australian Artists
26 November 2021 – 12 June 2022
Curator Hannah Presley.

C3West

This program connects artists with communities in Western Sydney. In 2022 the MCA presented one C3West project by artist Cherine Fahd celebrating Parramatta and its people through photography and performance.

Cherine Fahd's, *Being Together: Parramatta Yearbook*, was produced and presented by C3West on behalf of the Museum of Contemporary Art Australia in partnership with Parramatta Artists' Studios, an initiative of the City of Parramatta.

Exhibition touring and partnerships

In 2022, *Lindy Lee: Moon in a Dew Drop* continued and completed its national tour and travelled to:

Devonport Regional Gallery, TAS,
11 February – 18 April 2022

John Curtin Gallery, WA, 3 June – 28 August 2022

Canberra Museum and Gallery, ACT, 17 September – 4 December 2022

Vivienne Binns: On and through the Surface was a partnership between the MCA and Monash University Museum of Art (MUMA), Victoria. The exhibition was open at MUMA 5 February – 14 April 2022.

Made in Birmingham/Made in Sydney was a digital collaboration with the Ikon Gallery, Birmingham. Conceived as part of the British Council/DFAT UK/Australia Season, Salote Tuwale and Osman Yousefzada were commissioned to produce new work reflecting on shared experiences of colonialism, migration and queer identity.

Publishing

Anneke Jaspers and Hannah Mathews, eds., *Vivienne Binns: On and through the Surface* (2022).

Rachel Kent, et al., *Do Ho Suh* (2022).

Micheal Do, Sophie Oxenbridge, eds., *Primavera 2022: Young Australian Artists* (2022).

Cherine Fahd, et al., *Being Together: Parramatta Yearbook* (2022, printed and digital publication).

MCA Collection



Janet Fieldhouse, installation view, *MCA Collection: Perspectives on place*, Museum of Contemporary Art Australia, 2022, image courtesy and © the artist, photograph: Jessica Maurer

Collection grew to 4,681

33 new acquisitions

16 Collection artworks
on loan internationally

34% of Collection works
by Aboriginal and Torres
Strait Islander artists

18 Collection artworks
on loan nationally

In 2022, the MCA Collection had a strong presence both in the MCA galleries and beyond its walls. Within our dedicated collection galleries, 99 works from the MCA Collection were on display as part of *MCA Collection: Perspectives on place*; *David Malangi Daymirringu: Artist Room, MCA Collection*; *Bonita Ely: Artist Room, MCA Collection*; and *Yirrkala Prints: Artist Room, MCA Collection*. A further six MCA Collection works were installed around the building, as part of a new initiative that activates the public spaces of the Museum.

The groundbreaking MCA and Tate International Joint Acquisition Program culminated in 2022 with the acquisition of six works by five artists: Simryn Gill, Judy Watson, Mabel Juli, Nongirrŋa Marawili and Yhonnie Scarce. Several of these works went on display in July 2022 at Tate Modern as part of the exhibition *A Year in Art: Australia 1992*, which featured many works jointly acquired by Tate and the MCA since 2016. The exhibition was seen by more than a million visitors at Tate.

The MCA's longstanding commitment to Aboriginal and Torres Strait Islander art, artists, and perspectives was evident with a strong representation in the exhibition program and acquisitions for the year. Thirty-three works by 22 artists were acquired in 2022, of which 30 works were by 19 Aboriginal and Torres Strait Islander

artists. Purchases were complemented by judicious donations, including a major painting by Daniel Boyd which was displayed in our collection galleries. Our Outward Loans program also saw 18 national and two international loans of works displayed beyond the MCA's walls, making the Collection accessible to a wider public.

Acquisitions

In 2022, 33 works were acquired for the MCA Collection, including 18 purchased with funds provided by the MCA Foundation:

Ms. M. Wirrpanda
Njādi ga Guṇdirr, 2020,
collagraph and silkscreen

Ms. N. Yunupiṅu
Ganyu – Stars, 2020,
collagraph and silkscreen

Bitharr Maymuru
*Guyamalanyna (the
Fishes)*, 2020, collagraph
and silkscreen

Leyla Stevens
Labours for Colour, 2021,
dual-channel video, colour,
stereo sound

Ms. M. Wirrpanda
Njādi ga Guṇdirr, 2020,
collagraph and silkscreen

Ms. N. Yunupiṅu
Djulpan – Seven Sisters,
2020, collagraph and
silkscreen

Yilpirr Wanambi
Guḍultja, 2022, collagraph
and silkscreen

James Tylor
*Te Moana Nui: Navigating
time and space*, 2017,
daguerreotypes, paint,
wood, kūmara plant, glass

Nongirrṅa Marawili
Baratjala, 2020, collagraph
and silkscreen

Ms. N. Yunupiṅu
Ganyu, 2020, collagraph
and silkscreen

Dhalmula Burarrwaṅa
Djomula – Casuarina, 2020,
collagraph and silkscreen

Prudence Flint
The Bath, 2022, oil on linen

Nongirrṅa Marawili
Baratjala, 2020, collagraph
and silkscreen

Mr. W. Wanambi
Destiny, 2020, collagraph
and silkscreen

Rerrkurrwaṅa Munungurr
Djāri the Djaykurṅ, 2019,
collagraph and silkscreen

Naminapu Maymuru-White
Milṅiyawuy 7, 2022, earth
pigments on stringy bark

Nongirrṅa Marawili
Baratjala, 2020, collagraph
and silkscreen

Malaluba Gumana
Garrimala, 2020, collagraph
and silkscreen

Nine donations

Daniel Boyd
Untitled (VCD), 2011, oil
and glue on linen

Daniel Boyd
Jesus Christ! 2010, oil, glue
and digital print on linen

Galkama Wununmurra
Minala at Gangan, 1998,
ochres on bark

Daniel Boyd
Untitled (ANWSBOTH),
2011, oil, glue and digital
print on linen

Daniel Boyd
Untitled (VRFIMS), 2011, oil,
glue and digital print on linen

Dorothy Djukulul
*Wagilag Sisters - Wititj and
Sand Palm*, ochres and
natural pigments on canvas

Daniel Boyd
Untitled (ANATWOTH),
2011, oil, glue and digital
print on linen

Paddy Dhathangu, Ashley
Djardie, Dorothy Djukulul
*Ganalbingu Clan Totems
Design*, ochres on bark

Tjunkara Ken
Seven Sisters, 2013,
synthetic polymer paint
on linen

Six works by five artists acquired in round six of the MCA/Tate International Joint Acquisition Program:

Simryn Gill
Untitled (Interiors), 2008,
bronze

Mabel Juli
Garnkiny, 2013, natural
pigments and synthetic
polymer on canvas

Yhonnie Scarce
Remember Royalty, 2019,
photographs, screen print
on fabric, hand-blown glass,
vintage objects

Judy Watson
massacre inlet, 1994,
pigment on canvas

Nongirrṅa Marawili
Baratjala, 2020, earth
pigments and print toner
on bark

Judy Watson
*memory scar, grevillea,
mangrove pod (& net)*, 2020,
indigo, acrylic, graphite and
linen thread on canvas



Ms. N. Marawili, *Baratjala*, 2020, collagraph and silkscreen, Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2022, image courtesy and © the artist, photograph: Jessica Maurer

Collection displays

99 MCA Collection works were on display in 2022 in four displays: two new artist rooms and two exhibition changeovers to *MCA Collection: Perspectives on place*

MCA Collection: Perspectives on place

26 February 2021 – 30 April 2023

with changeovers in March and November 2022

Curators Anneke Jaspers and Manya Sellers

David Malangi Daymirringu: Artist Room, MCA Collection

26 February 2021 – 20 March 2022

Bonita Ely: Artist room, MCA Collection

1 April – 6 November 2022

Curator Manya Sellers

Yirrkala Prints: Artist Room, MCA Collection

12 November 2022 – 30 April 2023

Curator Manya Sellers

Six additional works were installed around the Museum as part of a new initiative activating public spaces of the MCA building:

Daniel Boyd
Untitled, 2014/2022,
mirrored disks, synthetic
polymer paint on wall

Caroline Rothwell
Tessellated, 2007/2022,
graphic film on wall

Caroline Rothwell
Bird World, 2007, nickel
plated metal

Claire Healy & Sean Cordeiro
Kumpaya Girgirba, Rachel
Handley, Thelma Judson,
Kanu Nancy Taylor
*Fixing old Motorcar, make
it good*, 2017, wool, grass,
acrylic, metal

Daniel von Sturmer
*Tableaux Plastique
(Sequence 8)*, 2008,
single-channel digital video,
silent, colour

Daniel Crooks
*Static №13 (underwater
flight recording)*, 2010,
single-channel digital video,
colour, sound

Outward loans

18 works were loaned nationally to University of New South Wales, Cairns Art Gallery, Art Gallery of New South Wales, Monash University Museum of Art, Buxton Contemporary and Bathurst Regional Art Gallery:

Elizabeth Pulie
Decorated Wall, 1995

Vivienne Binns
*The Aftermath and the Ikon
of Fear*, 1984–85

Daniel Boyd
Untitled (PSM), 2014

Daniel Boyd
*We Call Them Pirates Out
Here*, 2006

Vernon Ah Kee
aboriginal, 2011

Vernon Ah Kee
intervention invention, 2011

Vernon Ah Kee
mediochre, 2011

Vernon Ah Kee
unwritten (unbecoming), 2011

Vernon Ah Kee
lynching, 2011

Vernon Ah Kee
unwritten (becoming), 2011

Vernon Ah Kee
lynching (unbecoming), 2011

Vernon Ah Kee
abc, 2011

Vernon Ah Kee
willilive, 2011

Peter Tyndall
*detail A Person Looks At A
Work Of Art/someone looks
at something...*, 1989

Peter Tyndall
*detail A Person Looks At A
Work Of Art/ someone looks
at something... (HA HA).
(Painted over Cold burnt
dawn)*, 1978–1980

Peter Tyndall
*detail/ A Person Looks At
A Work of Art/ someone
looks at something.../ SLAVE
GUITARS / formerly SLAVE
GUITARS OF THE ART CULT*,
1979–1981

Liam Benson
*Participatory Community
Embroidery, You and Me*,
2013–2017, glass seed and
bugle beads, sequins, cotton,
organza, steel

Liam Benson
*Participatory Community
Embroidery, Untitled (flag)*,
2017, glass seed and bugle
beads, sequins, cotton,
organza, timber, steel

Two works were loaned internationally to Busan Biennale, Korea:

Elisa Jane Carmichael
*a search for meaning is to
absorb the abundance of
beauty in nature*, 2021

Sancintya Mohini Simpson
kūlī / karambu, 2020–2021

14 MCA/Tate co-acquisitions are on long-term display at Tate Modern, London, until 14 May 2023:

Gordon Bennett
*Possession Island
(Abstraction)*, 1991, oil and
synthetic polymer paint
on canvas

Judy Watson
*a preponderance of aboriginal
blood*, 2005, etching with
chine collé, framed

Vernon Ah Kee
tall man, 2010, multi-channel
digital video, colour, sound

Peter Kennedy & John Hughes
On Sacred Land, 1983–1984,
U-matic tape transferred to
single-channel digital video,
colour, sound

Helen Johnson
Bad Debt, 2016, acrylic
on canvas, wood

Helen Johnson
Seat of Power, 2016, acrylic
on canvas, wood

D Harding
The Leap/Watershed, 2017,
ochre on linen

John Mawurndjul
*Buluwana, Female
Ancestor*, 1989, earth
pigments on stringybark
(*Eucalyptus tetrodonta*)

Bonita Ely
Jabiluka UO₂, 1979,
single-channel digital video
transferred from analogue
video, colour, sound

Yhonnice Scarce
Remember Royalty, 2018,
photographs, screen print
on fabric, hand-blown glass,
vintage objects

Nonggirnga Marawili
Baratjala, 2020, earth
pigments and print toner
on bark

Mabel Juli
Garnkiny, 2013, natural
pigments and synthetic
polymer on canvas

Judy Watson
*memory scar, grevillea,
mangrove pod (& net)*, 2020,
indigo, acrylic, graphite and
linen thread on canvas

Judy Watson
massacre inlet, 1994,
pigment on canvas

Engagement



GLO, MCA Late, 2022, photograph: Joseph Mayers

61,167

Visitors attended public programs and learning, inclusive of:

24,978

Visitors to MCA Late

13,502

Visitors engaged in family, youth and well-being experiences

13,341

Students and teachers attended creative learning programs

6,911

Visitors joined MCA tours

2,435

Visitors joined Access or Bella programs

91 million

Media reach

Our visitors reflected the diversity of Australia:

75% of visitors were under 44 years of age*

49% of visitors were from Culturally and Linguistically Diverse (CALD) backgrounds*



Bella Plus Connect, 2022. Photograph: Katje Ford.

Public, learning and access programs

The MCA seeks to expand visitor and community engagement for all through its public, learning and access programs. In 2022, the Engagement division continued its post-COVID recovery by connecting with existing and new audiences, cementing the MCA as a destination to visit and meaningfully engage with contemporary art and ideas.

Despite ongoing social distancing restrictions, visitation increased across January and February. The relaunch of the Museum's Friday evening program, MCA Late, from 21 January to date, supported by funding from Create NSW, contributed to this increase in visitor numbers. During this period, audiences enjoyed an after-hours program of artist talks, tours, workshops, performances and live music that reflected the diversity and dynamism of Sydney's creative community. The MCA partnered with bars throughout The Rocks during MCA Late to help support local businesses and bring visitors into the CBD.

In March, the MCA's team of volunteer guides returned with two free public tours a day focusing on the *23rd Biennale of Sydney: rīvus* and *MCA Collection: Perspectives on place*.

Throughout the year, the MCA's Learning and Access teams strengthened in-person connections with communities within and beyond the Museum's walls. In March, teachers were welcomed back into the National Centre for Creative Learning (NCCL) for the first onsite Educator Exclusive in two years, while in September, the Museum hosted the first Autism-friendly event tailored to adults and friends. Audiences outside the Museum also enjoyed contemporary art and ideas as part of the MCA's involvement in

the Office for Regional Youth's Holiday Break NSW Regional Program and the Auslan Creative Festival in the Northern Rivers.

Across the year, social media and digital engagement continued to be central to the MCA's connection to audiences. To help encourage people to return to cultural institutions across the city, the MCA participated in 'Find Yourself' – a cross-organisational digital campaign with the Art Gallery of New South Wales, Powerhouse, Australian Museum, the State Library of New South Wales and Sydney Living Museums.

Ambitious digital content amplified the voices of contemporary artists and deepened audience engagement with the MCA's artistic program, extending its reach beyond the Museum. Highlights included an augmented reality (AR) experience of Lawrence Lek's *Nepenthe AR (2022)*, an audio series with curator Anna Davis and TV and radio personality Rad Yeo as part of the *Ultra Unreal* exhibition, and a documentary featuring Vivienne Binns as part of the artist's retrospective *On and through the Surface*.

First Peoples



Installation view, MCA Collection: *Perspectives on place*, Museum of Contemporary Art Australia, 2022, image courtesy and © the artists, photograph: Jessica Maurer

Collection artworks by Aboriginal and Torres Strait Islander artists grew to 1,584

30 Aboriginal and Torres Strait Islander artwork acquisitions

The MCA extended its historical commitment to Aboriginal and Torres Strait Islander arts and cultures in 2022. Aboriginal and Torres Strait Islander artists were featured across exhibitions, with artworks also acquired and loaned to extend their reach and impact beyond the Museum's walls. Over a third of the MCA Collection is represented by Aboriginal and Torres Strait Islander works, which grew to a total of 1,584 artworks.

Throughout the year, MCA programming delivered platforms for contemporary Aboriginal and Torres Strait Islander art practice, discourse and creative learning. In January, MCA Late relaunched with Kamilaroi man and artist Dale Woodbridge-Brown hosting the year's first Sounds on the Terrace, featuring performances by Yuin man and rapper Nooky. The Museum also participated in the annual Yabun Festival on 26 January, with artist educators staffing a stall of art-making activities and information on upcoming MCA events.

In July, NAIDOC Week programming called for a commitment to the 2022 theme of *Get Up! Stand Up! Show Up!* and celebrated the many who have led change over generations. Visitors engaged in spoken word poetry performances, lunchtime screenings, tours and a major panel discussion honouring the legacy of the 50th Anniversary of the Aboriginal Tent Embassy.

This year also saw several actions to increase the reach and impact of the MCA's Aboriginal

43 Aboriginal and Torres Strait Islander artists represented in MCA exhibitions

23 Aboriginal and Torres Strait Islander Collection artworks on loan

and Torres Strait Islander education and creative learning programs and resources. In its seventeenth year, research and evaluation of the *djurali* program commenced with the Jumbunna Institute for Indigenous Education and Research at the University of Technology Sydney awarded a tender to undertake a formal study on alumni to grow and sustain the program. Development of the new *Winangali* tertiary program and an ongoing review of the Gili framework continued, in addition to a new collaboration with Quandamooka artist Megan Cope on creating a set of tactile learning resources.

Convened by the Australia Council for the Arts, *Purrumpa* in October marked the largest national gathering of First Nations arts and culture. The MCA's then Leader, Aboriginal & Torres Strait Islander Initiatives, Keith Munro and Aboriginal and Torres Strait Islander Advisory Group Chair and MCA Board member, Dr Christine Evans, presented on the Museum's achievements, projects and working practices. Art and Dementia Coordinator, Aboriginal and Torres Strait Islander Programs, Dr Virginia Keft, presented on the MCA's bangawarra Art Yarns program.

Advisory groups



Aboriginal and Torres Strait Islander Advisory Group

The MCA is committed to developing its policies and programs concerning Aboriginal and Torres Strait Islander artists and communities.

The Aboriginal and Torres Strait Islander Advisory Group – formerly known as the Indigenous Advisory Group – met four times throughout 2022 to advise, connect and monitor the progression of the MCA's cross-institutional Indigenous commitments set out in its Aboriginal & Torres Strait Islander Policy. In addition, the Aboriginal and Torres Strait Islander Advisory Group advised the MCA on ways to reflect the needs and interests of Aboriginal and Torres Strait Islander artists and audiences in all areas and raised views from the Aboriginal community on issues pertinent to the MCA fulfilling its purpose.

Current Aboriginal and Torres Strait Islander Advisory Group members include: Chair, Associate Professor Christine Evans (Wiradjuri); Uncle Ray Davison (Gadigal); Brooke Boney (Gamilaroi); Ngarridjjan Tally Brian (Kune and Rembarrnga); Julie Gough (Trawlwoolway); Sharni Jones (Kabi Kabi/Waka Waka); Rhett Loban (Mabuyag and Boigu); and Matt Poll (Torres Strait Islands and South Sea Islands).

Artist Advisory Group

The Artist Advisory Group underwent change and renewal in 2022, with five artists concluding their terms and one member continuing. The outgoing members Abdul Abdullah, Bianca Beetson, Zanny Begg, Sanné Mestrom and Tom Polo - who had extended their terms to support the Museum through the pandemic – generously provided a broad spectrum of personal and professional experience during their terms, offering perspectives that enriched the dialogue and content of our meetings.

First convened in 2001, the Artist Advisory Group contributes the voices and insights of contemporary Australian artists to the programs and practices of the MCA. Its members provide invaluable advice on matters of current interest and importance to artists. In 2022, points for discussion included the Museum's social impact and social engagement; the transformative nature of art experiences; the global engagement of contemporary Australian art and artists; and the necessary dynamism of exhibition programming. Members also reflected on their direct lived experience of working as artists in a post-lockdown environment of cultural recovery.

Current Artist Advisory Group members include: co-Chair Danie Mellor; Debra Phillips; Yasmin Smith; Tina Havelock Stevens; Abdullah M.I. Syed; and Kathy Temin.



MCA Supporters

\$4.7m in total corporate and giving revenue, inclusive of: 4,100 members, 633 donors, 32 corporate partners

21% of total MCA revenue

The generosity of patrons, trusts and foundations, corporate partners and membership communities has been integral to the MCA's recovery from the global pandemic in 2022, without whose support artistic, learning, access and social impact programs would not be possible.

Philanthropy initiatives generated vital support throughout the year, with the Museum receiving major grants and gifts from the Balnaves Foundation, Crown Resorts Foundation, Packer Family Foundation, the Medich Foundation, the Tarabay Langley Family, The Bill & Patricia Ritchie Foundation, and several others. The Annual Appeal and the Bella Dinner raised significant funds for life-enriching education and access programs that reach beyond the walls of the Museum.

To thank supporters for their continued generosity, an inspiring program delivered curator-led tours, artist talks and behind-the-scenes events throughout the year. A tour of Bundanon, Canberra and the Southern Highlands with Director Suzanne Cotter marked a highlight for many.

In 2022, MCA Next memberships supported the MCA's Young Creatives program, which encourages critical thinking, creative risk-taking and community building through informal, peer-led learning. MCA Next members enjoyed a program of special events, including private collection tours and studio visits with emerging and established artists.

\$982,000 of in-kind support

The MCA's membership community increased significantly due to the popularity of the Sydney International Art Series 2022–23 exhibition *Do Ho Suh*. MCA Members participated in a revitalised program of exclusive events and exhibition tours.

The MCA's corporate partners continued to demonstrate outstanding support and loyalty in the Museum's recovery from the COVID-19 pandemic.

In 2022, the MCA was proud to partner again with Destination NSW for its invaluable support of *Do Ho Suh* for the Sydney International Art Series 2022–23. The MCA also acknowledges long-term Communications Partner and Major Partner of *Do Ho Suh*, Telstra, for enabling a day of free entry to *Do Ho Suh*, which attracted close to 5,000 visitors.

The MCA's Official Airline Partner, Qantas, continued to innovate through its partnership with the Museum by establishing a new alignment with MCA Aboriginal & Torres Strait Islander Exhibitions and Programs.

In 2022, the MCA also forged new partnerships with Oceania Cruises, Genesis Motors, Louis Vuitton, Sofitel Sydney Wentworth Hotel, Broadsheet Access, Pommery, Brix Distillers and new corporate members TWT Property Group and LGT Crestone Wealth Management.

MCA Enterprises

\$10.1m in commercial revenue

45% of total MCA revenue

8 venue spaces for hire catering 477 events for 55,644 attendees in 2022

Venue Hire

The MCA's iconic building and site provide the backdrop and drawcard for its venue hire business, further aided by strong commercial relationships with catering, audiovisual and event suppliers.

In 2022, the MCA experienced a solid rebound in venue revenue following the lifting of COVID-19 restrictions and delivered a total of 477 events. Acknowledging the vital support of this revenue, the Museum continued to optimise its contribution from its dedicated venues by investing in the refurbishment of these spaces to enhance the customer experience.

MCA Store

The MCA Store extends the Museum and Rocks precinct visitor experience and is renowned for its curated retail offering. As part of this offering, the MCA Store proudly collaborates with Indigenous-owned and managed arts and cultural centres to offer First Nations art and unique merchandise that supports these communities.

2022 saw the MCA Store return to pre-pandemic revenue levels, trending stronger than 2019 in the latter part of the year when all COVID restrictions were lifted and consumer confidence was up. Bolstered by exclusive merchandise to support the Museum's solid exhibition program, the store also hosted

MCA Enterprises encompasses the Museum's venues and hospitality offerings, the MCA Store and commercial tenancies, which contribute to the MCA's core operational model.

several activations throughout the year which contributed to solid results in-store and online including with Jenny Kee and Ikuntji Artists.

Commercial tenancies

The commercial tenancies covering office, retail and hospitality also generate a steady annual income stream to support the MCA. In 2022, commercial tenancies and venue spaces comprised 30% of the MCA's floor space.

Government

Annual recurring grant income from NSW State Government of \$4.2m pa

18% of total MCA revenue

Annual recurring grant income from Federal Government of \$0.7m pa

3% of total MCA revenue

An independent, not-for-profit organisation, the MCA is supported by NSW state and federal governments. The MCA is recognised by the NSW Government as a State Significant Cultural Organisation for its leadership role in the cultural sector and responsibility for activating significant government infrastructure.

The NSW Government is the MCA's primary government funding partner, with a 5-year multi-funding agreement in place until 2027. The annual funding under this agreement comprises 18% of the MCA's total income.

During 2022, the NSW Government, through its Culture Up Late funding program, supported the MCA to extend its opening hours on Friday nights with curated programs to attract visitors and activate the Sydney Central Business District and the Rocks precinct to support economic recovery after the COVID-19 restrictions.

Destination NSW, the lead agency for the NSW Government for tourism and major events, is a strategic investment partner of the MCA's major summer international exhibition through the Sydney International Art Series, which brings outstanding exhibitions to Sydney. The MCA also works with Destination NSW to grow both the cultural and visitor economy through participation in the annual Vivid Sydney festival.

MCA People

MCA Workforce at a glance:

236 total employees (138 FTE)

29% Culturally and Linguistically Diverse

45% practicing artists

70% female employees

5% with a disability

5% Aboriginal and/or Torres Strait Islander

The MCA recognises the vital roles its people play and is committed to being a diverse and inclusive workplace. The MCA is organised across the following divisions:

- First Nations Art and Cultures
- Curatorial and Digital
- Engagement
- Finance, Corporate Services and Enterprises
- Development

The MCA's workforce of 236 people represents diverse skills necessary to support the complex management and delivery of a museum supported by its enterprises and development activities. The depth of skill and experience is illustrated across the following activities:

- Artistic and Public Programming research, production, creative education, publications and editorial
- Enterprises business development, sales, operations, retail
- Development fundraising, event management

Across all these activities, the MCA brings the core disciplines of marketing, design and communications, digital engagement, project management, finance, IT, building management and administration.

The MCA attracts talented employees by recruiting across different industries and disciplines including artists who hold a range of roles from creative learning through to exhibition logistics and installation and hosting. The MCA employs Aboriginal and Torres Strait Islander employees across a range of roles, including artistic and public programming and corporate services, with career development and pathway goals and outcomes. 70% of the MCA's employees identify as female with strong representation in senior leadership positions.

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 Irene Sutton
 Rowena Talacko & Andrew Finckh
 Xiaoya Tang
 Georgie & Alastair Taylor
 Le Thach
 Peter & Maree Thomas
 Con Tsigounis
 Chris Twomey
 Peter Vogliotti & Angela McHugh
 Rhianna Walcott
 Michelle Walter
 John S Walton AM

Elliott Watkins
 Shaun & Kati Watson
 Dr Penelope Weir
 David & Kate Wenham
 Narelle & Michael Wenzel
 Dan & Samantha White
 Anthea Williamson & Lawrence Smith
 Ray Wilson OAM in memory of James Agapitos OAM
 Sharne & David Wolff
 Nicholas & Elizabeth Wright
 Vera Yakimenko
 Daphnie Yan
 Sha YE (Athena)
 Di & Ali Yeldham
 Jessica Yue
 Lei Zhang
 Michi Zhao
 Maggie Zheng
 Coco Zhou
 Brian Zulaikha
 Ye Qin Zuo
 Anonymous (8)

Trusts and Foundations

The Balnaves Foundation
 Crown Resorts Foundation
 The Australian Government UK/Australia Season 2021-22
 Fidelity Asia Pacific Foundation
 Gandevia Foundation
 Gordon Darling Foundation
 Henry Moore Foundation
 Japan Foundation
 Jibb Foundation
 Korea Foundation
 Lansdowne Foundation
 Medich Foundation
 Nelson Meers Foundation
 Packer Family Foundation
 The Bill & Patricia Ritchie Foundation
 Sherry Hogan Foundation

Bequest Circle

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

Gillian Appleton
 Jane Barnes
 David Browne
 Susanne Z de Ferranti
 Lawrence Harding
 Peter Ivany AO & 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
 Anonymous (6)

As at Dec 2022

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:

E: philanthropy@mca.com.au
 P: 9245 2414

Government Partners



Strategic Sponsor



Communication Partner



Lecture Theatre Partner



Official Airline Partner



Major Partners



Supporting Partners



Corporate Members



Media Partners



Beverage Partners



Hotel Partners



Exhibition Partners

We thank our 2022 Exhibition Partners for their generous support.

MCA Collection: Perspectives on place

Supporting Partner



Doug Aitken: New Era

SYDNEY INTERNATIONAL ART SERIES

Strategic Sponsor



Major Partner



Media Partner



Exhibition Patron

GRANTPIRRIE Private
Susan Rothwell

Gallery Circle

303 Gallery, New York
Victoria Miro Gallery, London

Galerie Eva Presenhuber, Zurich/New York
Regen Projects, Los Angeles

Primavera 2021: Young Australian Artists

Supporting Partner



Exhibition Patron

Cynthia Jackson AM

23rd Biennale of Sydney – RIVUS

Government Partners



Principal Patron



Principal Partner



Major Strategic Partner



MCA Supporter



Ultra Unreal: New Myths for New Worlds

Supporting Partner



Supporting Exhibition Patron

Chloe and Andrew Podgornik

Supporting Trust and Foundation



Vivienne Binns

Presenting Partner



Media Partner

The Saturday Paper

Supported by



Do Ho Suh

SYDNEY INTERNATIONAL ART SERIES

Strategic Sponsor



Major Partner



Supporting Partners



Trust and Foundation Supporters



Exhibition Patrons

GRANTPIRRIE Private
K & S Martin-Weber

Supporting Exhibition Patron

Warwick Evans

Primavera 2022: Young Australian Artists

Supporting Partner



Exhibition Patron

Cynthia Jackson AM

Financial Report

Financial Report for the year ended 31 December 2022

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The financial statements cover Museum of Contemporary Art Limited as an individual entity. The financial statements are presented in Australian dollars, which is Museum of Contemporary Art Limited's functional and presentation currency.

Museum of Contemporary Art Limited is a not-for-profit unlisted public company limited by guarantee, incorporated and domiciled in Australia. Its registered office and principal place of business are:

Registered office
140 George Street Sydney NSW 2000 Australia

Principal place of business
140 George Street Sydney NSW 2000 Australia

A description of the nature of the company's operations and its principal activities are included in the directors' report, which is not part of the financial statements.

The financial statements were authorised for issue by the Directors on 9 May 2023. The Directors have the power to amend and reissue the financial statements.

Directors' Report

The Directors of the Museum of Contemporary Art Limited (MCA or the Museum) present their report for the year ended 31 December 2022.

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.

Ms Lorraine Tarabay (Chairman)
Associate Professor Dr Christine Evans
Ms Bridget Grant Pirrie
Mr Michael Hawker AM
Mr Alan Joyce AC
Mr Anthony Medich
Dr Danie Mellor
Ms Naomi Parry
Ms Ann Sherry AO (Retired: 30 November 2022)
Mr Nicholas Tobias
Mr Ivan Wheen

Company Secretary: Ms Anh Thi Do

Directors' Qualifications and Experience

Director	Qualifications	Experience
Ms Lorraine Tarabay	Bachelor of Business (Finance & Economics) (UTS), Bachelor of Business (Finance & Economics) Hons (UTS)	Corporate adviser, Investment banker, Company Director
Associate Professor Dr Christine Evans	Chair of Aboriginal and Torres Strait Islander Advisory Panel	Adviser to Boards of Cultural Institutions
Ms Bridget Grant Pirrie	Bachelor of Art Theory (UNSW)	Company Director
Mr Michael Hawker AM	Bachelor of Science (USYD), FAICD, SF FINSIA, FIOD	Company Director
Mr Alan Joyce AC	Bachelor of Applied Science (DIT), Hons, Master of Science (TCD)	CEO, Qantas Group
Mr Anthony Medich	Bachelor of Economics (USYD), Masters of Commerce (UNSW)	Principal, Medich Family Office
Dr Danie Mellor	Bachelor of Arts (ANU), Hons, MAFA, PhD Art (ANU)	Artist, Academic, Writer, Public speaker
Ms Naomi Parry	Bachelor of Arts (USYD), Hons	Founder and Director, Black Communications
Ms Ann Sherry AO	Bachelor of Arts (UQLD) Grad Dip Industrial Relations (QUT)	Chair and Company Director
Mr Nicholas Tobias	Bachelor of Architecture (UNSW), Hons	Company Director
Mr Ivan Wheen	Bachelor of Commerce (UNSW), Hons	Company Director

Directors' Responsibilities

Director	Responsibilities
Ms Lorraine Tarabay	Chair of the Board, Chair of the Nominations Committee, Member of the Finance Committee
Associate Professor Dr Christine Evans	Member of the Board, Chair of the Indigenous Advisory Panel
Ms Bridget Grant Pirrie	Member of the Board, Chair of the Director's Circle
Mr Michael Hawker AM	Member of the Board, Member of the Finance Committee
Mr Alan Joyce AC	Member of the Board
Mr Anthony Medich	Member of the Board, Member of the MCA Foundation Council
Dr Danie Mellor	Member of the Board, Chair of the Artist Advisory Group
Ms Naomi Parry	Member of the Board
Ms Ann Sherry AO	Member of the Board, Member of the Nominations Committee
Mr Nicholas Tobias	Member of the Board, Chair of the MCA Foundation Council
Mr 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 2022, 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
Ms Lorraine Tarabay	6	6	6	6
Associate Professor Dr Christine Evans	6	5	-	-
Ms Bridget Grant Pirrie	6	6	-	-
Mr Michael Hawker AM	6	3	6	2
Mr Alan Joyce AC	6	3	-	-
Mr Anthony Medich	6	3	-	-
Dr Danie Mellor	6	6	-	-
Ms Naomi Parry	6	6	-	-
Ms Ann Sherry AO	5	3	-	-
Mr Nicholas Tobias	6	6	-	-
Mr Ivan Wheen	6	6	6	5

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.

Directors' Report

Our Vision

To be the defining platform for contemporary art and ideas, in Australia and beyond.

MCA Strategic Ambitions

- To be a leading cultural destination in Australia
- To be recognised nationally and internationally for the ambition and scope of our collection and programs
- To ensure the centrality of Aboriginal and Torres Strait Islander Arts and Cultures
- To expand visitor and community engagement for all
- To ensure a sustainable future

Principal Activities

The principal activities of the MCA undertaken during the year to support our Strategic ambitions were:

- Delivery of 9 new contemporary exhibitions
- Delivery of a major touring exhibition *Lindy Lee: Moon in a Dew Drop* in partnership with four Australian regional galleries
- Acquisition of 27 art works by 20 artists for the MCA Collection
- Delivery of 1,800 public programs
- Engagement with 4,100 members and 665 individual and corporate givers
- Operation of the MCA's commercial activities covering venue hire, hospitality, retail and tenancies which contribute 45% to operating revenue and support the exhibiting of Contemporary Art and delivery of public programs

Operating and Financial Review

The purpose of the operating and financial review is to provide stakeholders with additional information regarding the MCA's operations, financial position and business strategy. The review complements the Financial report on pages 9 to 20.

MCA Results 31 December 22

The operating result of the MCA during the financial year ended 31 December 2022 is a deficit of \$170,209 [2021: surplus of \$6,264,801].

The comprehensive result for the year ended 31 December 2022 is a deficit of \$1,150,415 [2021: surplus of \$7,288,199].

The operating result for the financial years ending 31 December 2021 and 31 December 2022 includes significant non-recurring Government grants provided to support the recovery from the impacts of COVID-19 and the impact of a significant receipt of operational Government grant income in advance.

Management has prepared the following analysis to separately identify significant non-recurring items to highlight the underlying structural deficit in the operating results of the MCA. The commercial activities of the MCA which cover venue hire, commercial tenancies, hospitality and retail were significantly impacted by COVID-19 and Government support measures remain necessary. The MCA is moving forward positively with a view to returning to pre-pandemic-19 audiences and revenue generation, whilst responsible financial management by the MCA during the COVID-19 pandemic has ensured that its financial position is strong. The MCA has adequate liquidity and reserves (Note 3) available to support the MCA whilst income streams recover and grow to deliver on its Strategic Plan.

For the year ended 31 December 2022	2022 (\$)	2021 (\$)
Operating Result adjusted for grant income recognition and significant non-recurring items		
Net (deficit)/surplus from operating activities	(170,209)	6,264,801
2022 operational Government grant received in advance and recognised as income in 2021 (note 1)	2,847,600	(2,847,600)
Significant non-recurring income received (note 2)	(3,529,285)	(5,328,125)
Net (deficit)/surplus adjusted for grant income recognition and significant non-recurring items	(851,894)	(1,910,924)

Note 1: 2022 operational grant recognised as income in 2021

The 2021 operating surplus included \$2,847,600 of an operation grant for 2022 received in advance. The 2023 operational grant will be paid and recognised in 2023.

Note 2: Significant non-recurring income received

Government recovery grants and stimulus through JobKeeper and JobSaver have been paid to the MCA to support its ongoing operations due to the impacts of COVID-19. In 2021, total one-off support of \$5,328,125 was received compared to \$3,529,285 in 2022.

Note 3: Operating Liquidity and Reserve Ratio

MCA Management maintains and monitors adequate liquidity and reserve levels to support its operations. Liquidity measures are based on unrestricted cash balances. Reserve ratios are measured based on the level of working capital required to cover operational expenditure.

Auditor's Independence Declaration

Subsequent Events

The MCA continues to recover from the ongoing impact of COVID-19 on its operations and revenue, with Government support measures remaining necessary, and with a view to returning to pre-pandemic audiences and revenue generation.

No other matter or circumstance has arisen since 31 December 2022 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.

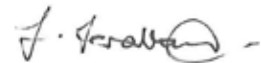
Members' Guarantee

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 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 11 members in 2022 [2021: 12 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.



Ms Lorraine Tarabay
Chairman
Sydney, 9 May 2023



Crowe Sydney
ABN 97 895 683 573
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Sydney NSW 2000
Main +61 (02) 9262 2155
Fax +61 (02) 9262 2190
www.crowe.com.au

9 May 2023

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 2022, 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

Liability limited by a scheme approved under Professional Standards Legislation.

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 external audit, conducted via the Crowe Australasia external audit division and Unison SMSF Audit. 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 2022	Note	2022 (\$)	2021 (\$)
Revenue from operating activities			
Exhibition and Creative Learning income		1,013,598	484,980
Corporate and individual support		4,654,755	4,739,023
Grant – recurring operation income		1,877,876	7,585,607
Grant – other		949,776	815,839
Government – non-recurring income (COVID-19 recovery payments)		3,529,285	2,750,000
Government stimulus – JobKeeper and JobSaver payments		-	2,578,125
Commercial and other income		10,129,994	6,111,524
Interest received		155,176	15,201
Revenue from operating activities		22,310,460	25,080,299
Expenses from operating activities			
Depreciation and amortisation expenses		(490,301)	(476,820)
Employee benefits expense		(12,227,496)	(11,254,166)
Exhibition, Creative Learning and Commission project costs		(5,034,900)	(3,268,847)
Repairs and maintenance, insurance, security and utilities		(3,151,035)	(2,457,858)
Cost of goods sold		(854,147)	(574,328)
Other expenses		(722,790)	(783,479)
Expenses from operating activities		(22,480,669)	(18,815,498)
Net (deficit)/surplus from operating activities		(170,209)	6,264,801
Revenue from outside operating activities			
Gifts of works of Art, Acquisition and Foundation fund		790,145	1,435,929
MCA and Place Management NSW capital building fund		516,691	1,607,670
Revenue from outside operating activities		1,306,836	3,043,599
Expenses from outside operating activities			
Building depreciation and amortisation		(1,973,187)	(1,922,101)
Foundation, Gift Transfer, Bequest and Collection Management costs		(313,855)	(98,100)
Expenses from outside operating activities		(2,287,042)	(2,020,201)
Net (deficit)/surplus from outside operating activities		(980,206)	1,023,398
Total net (deficit)/surplus before income tax		(1,150,415)	7,288,199
Income tax from operating activities	2	-	-
Income tax from outside operating activities		-	-
(Deficit)/Surplus for the year after income tax		(1,150,415)	7,288,199
Other comprehensive income		-	-
Total comprehensive (loss)/income		(1,150,415)	7,288,199

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

Statement of Financial Position

As at 31 December 2022	Note	2022 (\$)	2021 (\$)
Current assets			
Cash and cash equivalents	1(d)	12,580,447	15,746,100
Trade and other receivables	3	1,384,391	2,032,832
Inventories	4	254,896	133,560
Prepayments	5	308,451	197,388
Total current assets		14,528,185	18,109,880
Non-current assets			
Property, plant and equipment	6	41,901,103	41,601,463
Works of Art	6	25,755,344	25,205,922
Intangibles	7	446,031	658,927
Total non-current assets		68,102,478	67,466,312
Total assets		82,630,663	85,576,192
Current liabilities			
Trade and other payables	8	2,270,612	2,470,028
Provisions	9	319,409	281,650
Contract liabilities	10	2,145,528	3,640,170
Total current liabilities		4,735,549	6,391,848
Non-current liabilities			
Provision for long service leave	9	295,993	434,808
Total non-current liabilities		295,993	434,808
Total liabilities		5,031,542	6,826,656
Net assets		77,599,121	78,749,536
Members' funds			
Retained Surplus		77,599,121	78,749,536
Total members' funds		77,599,121	78,749,536

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

Notes to the Financial Statements

Statement of Changes in Equity

For the year ended 31 December 2022	Note	2022 (\$)	2021 (\$)
Total equity at the beginning of the financial year		78,749,536	71,461,337
Total comprehensive income/(loss) for the year		(1,150,415)	7,288,199
Total equity at the end of the financial year		77,599,121	78,749,536

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

Statement of Cash Flows

For the year ended 31 December 2022	Note	2022 (\$)	2021 (\$)
Cash flows from operating activities			
Funding and operational receipts (inclusive of goods and services tax)		23,255,557	25,793,008
Payments to suppliers and employees (inclusive of goods and services tax)		(23,886,711)	(19,896,878)
Interest received		155,176	15,202
Net cash (outflow)/inflow from operating activities		(475,978)	5,911,332
Cash flows from investing activities			
Capital building funding		516,691	1,607,670
Payments for Foundation, Gift Transfer, Bequest and Collection Management costs		(313,855)	(98,100)
Payments for property, plant and equipment		(2,892,511)	(2,047,855)
Payments for intangibles		-	-
Net cash outflow from investing activities		(2,689,675)	(538,285)
Net (decrease)/increase in cash and cash equivalents		(3,165,653)	5,373,047
Cash and cash equivalents at the beginning of the year		15,746,100	10,373,053
Cash and cash equivalents at the end of the year		12,580,447	15,746,100

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

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.

New or amended Accounting Standards and Interpretations adopted

The company has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted. The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the company.

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

Conceptual Framework for Financial Reporting (Conceptual Framework)

The company has adopted the revised Conceptual Framework from 1 January 2022. The Conceptual Framework contains new definition and recognition criteria as well as new guidance on measurement that affects several Accounting Standards, but it has not had a material impact on the company's financial statements.

AASB 1060 General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities

The company has adopted AASB 1060 from 1 January 2022. The standard provides a new Tier 2 reporting framework with simplified disclosures that are based on the requirements of IFRS for SMEs.

(a) Basis of preparation

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards - Simplified Disclosures and other authoritative pronouncements issued by the Australian Accounting Standards Board ('AASB') and the Australian Charities and Not-for-profits Commission Act 2012, as appropriate for not-for-profit oriented entities.

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

Historical cost convention

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

Critical accounting estimates

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires management to

exercise its judgement in the process of applying the 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.

Notes to the Financial Statements

(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.

(h) Current and non-current classification

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in the company's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

A liability is classified as current when: it is either expected to be settled in the company's normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

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	2022 (\$)	2021 (\$)
Trade receivables		665,583	781,696
Other receivables		718,808	1,251,136
Total receivables		1,384,391	2,032,832

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	2022 (\$)	2021 (\$)
Finished goods		405,033	345,374
Less: provision for stock write-down and obsolescence		(150,137)	(211,814)
Total inventories		254,896	133,560

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	2022 (\$)	2021 (\$)
General prepayments		308,451	197,388
Total prepayments		308,451	197,388

Notes to the Financial Statements

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

Note	2022 (\$)	2021 (\$)
Leasehold improvements, at cost	61,130,205	59,432,029
Less: accumulated depreciation	(21,400,830)	(19,553,321)
Net book value	39,729,375	39,878,708
Plant and equipment, at cost	2,041,313	1,848,918
Less: accumulated depreciation	(1,753,006)	(1,633,444)
Net book value	288,307	215,474
Furniture and fittings, at cost	548,176	513,760
Less: accumulated depreciation	(444,948)	(415,616)
Net book value	103,228	98,144
Computer equipment, at cost	1,474,395	1,365,841
Less: accumulated depreciation	(1,186,960)	(1,063,515)
Net book value	287,435	302,326
Motor vehicle, at cost	18,142	118,142
Less: accumulated depreciation	(57,781)	(52,716)
Net book value	60,361	65,426
PP & E – Place Management NSW capital works	1,831,189	1,314,498
Less: accumulated depreciation	(398,792)	(273,113)
Net book value	1,432,397	1,041,385
Total property, plant and equipment	41,901,103	41,601,463
Works of Art, at cost	25,755,344	25,205,922
Less: accumulated depreciation	–	–
Total works of Art	25,755,344	25,205,922
Total property, plant and equipment and works of Art	67,656,447	66,807,385

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

	Leasehold Improvements	Plant and Equipment	Furniture and Fittings	Computer Equipment	Motor Vehicle	P P and E – Place Management NSW Capital Works	Works of Art	Total
	\$	\$	\$	\$	\$	\$	\$	\$
Balance at the beginning of the year	39,878,708	215,474	98,144	302,326	65,426	1,041,385	25,205,922	66,807,385
Additions at cost	1,698,175	192,395	34,417	108,554	–	516,691	549,422	3,099,654
Disposal	–	–	–	–	–	–	–	–
Depreciation/ amortisation expense	(1,847,508)	(119,562)	(29,333)	(123,445)	(5,065)	(125,679)	–	(2,250,592)
Carrying amount at the end of the year	39,729,375	288,307	103,228	287,435	60,361	1,432,397	25,755,344	67,656,447

(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
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 month-to-month basis, whilst longer term storage facilities are evaluated. 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) 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.

Notes to the Financial Statements

7 Non-Current Assets – Intangible Assets

	Note	2022 (\$)	2021 (\$)
IT project, at cost		1,496,349	1,496,349
Less: amortisation		(1,050,318)	(859,704)
Net book value		446,031	636,645

	Note	2022 (\$)	2021 (\$)
Website project, at cost		227,596	227,596
Less: amortisation		(227,596)	(205,314)
Net book value		-	22,282

Total intangible assets		446,031	658,927
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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	636,645	22,282	658,927
Additions at cost	-	-	-
Disposal	-	-	-
Amortisation expense	(190,614)	(22,282)	(212,896)
Carrying amount at the end of the year	446,031	-	446,031

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	2022 (\$)	2021 (\$)
Trade payables		1,079,432	975,216
Other payables		692,613	917,738
Provision for annual leave		498,567	577,074
Total current liabilities		2,270,612	2,470,028

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.

9 Provisions

Current	Note	2022 (\$)	2021 (\$)
Provision for long service leave		319,409	281,650
Total current provisions		319,409	281,650

Non-current	Note	2022 (\$)	2021 (\$)
Provision for long service leave		295,993	434,808
Total non-current provisions		295,993	434,808

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	2022 (\$)	2021 (\$)
Contract liabilities	10(a)	2,145,528	3,060,868
Contract liabilities: grant	10(b)	-	579,302
Total		2,145,528	3,640,170

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 2023 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: Ms. Lorraine Tarabay, Associate Professor Dr Christine Evans, Mr Michael Hawker AM, Mr Alan Joyce AC, Mr Anthony Medich, Dr Danie Mellor, Ms Naomi Parry, Mr Nicholas Tobias and Mr Ivan Wheen. Ms Ann Sherry AO was Director until her retirement on 30 November 2022.

(b) Key management personnel

Key management personnel compensation for the years ended 31 December 2022 and 2021 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	2022 (\$)	2021 (\$)
Key management personnel compensation		1,284,189	1,308,126

Notes to the Financial Statements

There were no other transactions with key management personnel during the year ended 31 December 2022 (2021: nil).

(c) Related party transactions

Transactions with related parties

There were no transactions with related parties during the current and previous financial year.

Receivable from and payable to related parties

There were no trade receivables from or trade payables to related parties at the current and previous reporting date.

Loans to/from related parties

There were no loans to or from related parties at the current and previous reporting date.

12 Subsequent Events

The MCA continues to recover from the ongoing impact of COVID-19 on its operations and revenue with Government support measures remaining necessary, and with a view to returning to pre-pandemic-19 audiences and revenue generation.

No other matter or circumstance has arisen since 31 December 2022 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 2022 or 31 December 2021.

14 Commitments

The company had no commitments for expenditure as at 31 December 2022 and 31 December 2021.

15 Leasing Arrangement

Company as lessor

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

	Note	2022 (\$)	2021 (\$)
Within one year		4,159,662	4,286,860
Later than one year but not later than five years		11,612,280	13,570,007
Later than five years		20,590,560	22,792,496
Total		36,362,502	40,649,363

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.

16 Expenses

(Deficit)/Surplus before income tax includes the following specific expenses

	Note	2022 (\$)	2021 (\$)
Leases			
Short-term and low-value assets lease payments		61,256	77,412
Superannuation expense			
Defined contribution superannuation expense		1,092,038	933,800

17 Remuneration of Auditors

During the financial year the following fees were paid or payable for services provided by Crowe Sydney, the auditor of the company:

	Note	2022 (\$)	2021 (\$)
Audit services - Crowe Sydney			
Audit of the financial statements		52,240	51,367
Other services – Findex (parent entity of Crowe Sydney)			
Consulting		21,500	-
Tax advice		1,200	-
Total financial liabilities		74,940	51,367

Directors' Declaration

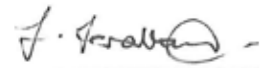
For the year ended 31 December 2022

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

In the opinion of the Directors:

1. The financial statements and notes, as set out on pages 9 to 20, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and:
 - (a) comply with Australian Accounting Standards – Simplified disclosures and the Australian Charities and Not-for-profits Commission Regulation 2022, and
 - (b) give a true and fair view of the financial position of the MCA as at 31 December 2022 and of its performance for the year ended on that date.
2. 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



Ms Lorraine Tarabay
Chairman
Sydney, 9 May 2023

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 2022, 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 the Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2022 and of its financial performance for the year then ended;
- (b) and complying with Australian Accounting Standards – Simplified Disclosures and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2022*.

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 confirm that the independence declaration required by the *Australian Charities and Not-for-profits Commission Act 2012*, which has been given to the directors of the Company, would be in the same terms if given to the directors as at the time of this auditor's report.

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

Liability limited by a scheme approved under Professional Standards Legislation.

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 Company, Findex Group Limited. The only professional service offering which is conducted by a partnership is external audit, conducted via the Crowe Australasia external audit division and Unison SMSF Audit. 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

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Independent Auditor's Report

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 2022, 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 and 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 – Simplified Disclosures 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.

- 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 2023
Sydney

M Museum of
C Contemporary
A Art Australia

Tallawoladah, Gadigal Country
140 George Street
The Rocks, Sydney, NSW