

Annual Report

2021



MCA Australia



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



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Cover: **Betty Kuntiwa Pumani**, *Antara* (detail), 2020, installation view, *The National 2021: New Australian Art*, Museum of Contemporary Art Australia, Sydney, synthetic polymer paint on linen, image courtesy the artist and Museum of Contemporary Art Australia © the artist, photograph: Anna Kučera | Opposite: **Doug Aitken**, *END/RUN (timeline)* (detail) 2014 installation view, Museum of Contemporary Art Australia, Sydney, 2021, Courtesy the artist, Museum of Contemporary Art Australia, Sydney; 303 Gallery, New York; Galerie Eva Presenhuber, Zurich; Victoria Miro Gallery, London; and Regen Projects, Los Angeles © the artist, Photograph: Dan Boud

Museum of Contemporary Art Australia



Who we are

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

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

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

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

Our Values

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

- Artists are central to all our activities.
- We make challenging and complex work accessible to broad and diverse publics.
- We foster creativity and critical thinking.
- We are entrepreneurs.
- Collaboration, sustainability and resilience are our cornerstones.

Demon Derriere and Peach Fuzz, MCA Late, 2021, photograph: Ashley Penin



A huge thank you to everyone who helped the MCA thrive in 2021

Artists
Visitors
Members
Ambassadors
Patrons
Program Partners
Corporate Partners
Service Partners
Staff
Board

Government Partners

CITY OF SYDNEY 

 PENRITH CITY COUNCIL

 CITY OF PARRAMATTA

 feel new south wales

 NSW GOVERNMENT

 Australian Government |  Australia Council for the Arts

 Australian Government
Visual Arts and Craft Strategy
New South Wales

 Australian Government
Sustainability Fund

Lauren Berkowitz, *Fragile Ecologies* (detail), 2020–21, installation view, *The National 2021: New Australian Art*, Museum of Contemporary Art Australia, Sydney, plastic bottle tops, lids, image courtesy the artist and Museum of Contemporary Art Australia © the artist, photograph: Anna Kučera

Engaging our Audiences

670,905

MCA Visitors onsite and offsite

279,837

MCA Visitors onsite¹

325,147

MCA Visitors across the world
A Year in Art: Australia 1992
Tate Modern London

56,621

MCA Visitors across Australia
Touring Exhibitions to Regional Australia

9,300

MCA Visitors across Sydney
C3West program in Kingsford

983,736

MCA Digital Users

925,595

MCA Website users

35,538

MCA.art users
Digital engagement platform

13,577

johnmawurndjul.com.au
John Mawurndjul I am the Old and the New
Exhibition microsite

9,026

aboriginalembassy.com.au visits
Richard Bell You Can Go Now
Exhibition microsite

1. The Museum was open for 220 days in 2021 and closed due to the COVID-19 pandemic and government health orders from 26 June 2021 until 11 October 2021.

Chairman's Foreword



In 2021 we were very proud to mark the 30th Birthday of the Museum of Contemporary Art Australia (MCA). This milestone was celebrated on 11th November with a smoking ceremony and performance by the Koomurri Aboriginal Dance Troup held on Tallawoladah Lawn.

Other activities included guided tours of the MCA Collection, ARTPlay activities and free entry to *Doug Aitken: New Era*, thanks to the support of our 21 year corporate partner Telstra. We also announced the acquisition of Lindy Lee's major public artwork *Secret World of a Starlight Ember*. The artwork was made permanent on the MCA forecourt, thanks to a donation from the Kerridge Foundation in memory of Maureen Anne Kerridge AM.

After more than two transformational decades at the helm of the MCA, 2021 was the year Elizabeth Ann Macgregor AM OBE concluded her term as Museum Director. Liz Ann expertly steered the Museum from the brink of insolvency when she arrived to the vibrant, thriving organisation *The Art Newspaper* declared the most visited contemporary art museum in the world. During Liz Ann's tenure, the Museum doubled in size and increased its audience more than tenfold. The MCA is renowned globally for its curatorial excellence and putting artists at the centre of all it does, not least its ground-breaking work exploring and extending the social impact of contemporary art. I would like to express our profound gratitude to Liz Ann for her 22 years of passion, outstanding commitment and leadership. The MCA has named the Level 1 north gallery the Macgregor Gallery in her honour.

In 2021, after a global search, we were thrilled to announce the appointment of Suzanne Cotter as the Museum's new Director. Suzanne returned to Australia in January 2022 to commence her tenure after a distinguished museum career internationally spanning three decades. Suzanne has worked across and led several important contemporary art institutions in Europe, the United States and the Middle East. Suzanne's depth and breadth of experience, international networks, extensive expertise in dealing with multiple stakeholders and her demonstrated capacity for artistic and strategic vision, ideally place her to lead the Museum at this critical time. We are thrilled that an Australian of Suzanne's calibre has returned to our shores to lead the MCA's exciting next chapter.

We started 2021 with uncertainty due to the ongoing COVID-19 pandemic. Capacity limits, COVID-safe regulations and the lockdown from 26 June - 11 October to comply with NSW Government Health Orders, resulted in a 40% decline in commercial income compared to pre-pandemic figures, predominantly from loss of venue and venue hire income. Drawing on experience gained during 2020, the MCA continued to focus on sustainability and resilience to strengthen the Museum through the second year of the pandemic. Despite lockdowns, border closures and restrictions, the Museum was able to offer exhibitions and programs for all ages including support for families and teachers dealing with online learning.

Federal Government initiatives such as JobKeeper and JobSaver, state and federal government grant schemes and careful financial management underpinned the Museum's operations. MCA donors and partners were also acutely aware the Museum was being challenged and gave generously to support the MCA's mission and lessen the financial impact of the pandemic. Our appreciation to government and our donors cannot be understated and is acknowledged by the MCA Board, management and employees.

I would like to thank fellow Board members, the MCA leadership team, staff, volunteers, artists, donors and partners, all of whom worked together to ensure the MCA continued to enrich lives through contemporary art during an extraordinary year.

Lorraine Tarabay

Director's Welcome



2021 was a transformative year for the Museum of Contemporary Art Australia (MCA). With museums around the world, the MCA continued to be challenged to operate differently in response to the ongoing global COVID-19 pandemic.

MCA Director Suzanne Cotter at Museum of Contemporary Art Australia (2022). Featuring artist Brook Andrew, Warrang, 2012. Photograph: Anna Kučera

In 2021 the MCA was open to the public for 220 days and received 279,837 visitors onsite. Onsite and offsite, through its digital outreach programs, the MCA had 670,905 visitors. Overall, the MCA counted 983,736 MCA digital users.

Despite the many human and operational challenges brought about by the pandemic, the MCA remained committed to its mission to enable people to experience the best of contemporary art. The MCA staff reached deep into their collective creativity to adapt and inspire audiences who were looking for a way to connect with the world and with one another.

Among the highlights for the year was the opening of *A Year in Art Australia 1992* at Tate Modern in London which showcased for the first time over 25 Australian works acquired through the MCA and Tate International Joint Acquisition Program. This ground-breaking display which opened in London in June 2021, attracted over 300 000 visitors in the six months to the end of the year, between multiple lockdowns.

Continuing its commitment to showcasing the work of living Australian artists, the MCA presented *Richard Bell: You can go now* the largest Australian solo exhibition by the artist and activist, Richard Bell. A highlight of the exhibition was Bell's *Embassy (2013-ongoing)*, a recreation of the original Aboriginal Tent Embassy – the protest camp set up on the lawns of Parliament House in Canberra in 1972.

Commissions in 2021 included the foyer wall *P.P.F. (Past-Present-Future)*, by Western Aranda artist Vincent Namatjira and the 9th Bella Room Commission by artist Fayen d'Evie *'With Cane in hand, I Dance a Duet for One, for Teo, for Three, for Four....'* 2021.

The opening of the Sydney International Arts Series exhibition *Doug Aitken: New Era* was remarkable for many reasons. The MCA team worked on the installation of Aitken's large-scale artworks via online meetings with the artist's studio and balanced carefully choreographed work schedules to realise the exhibition for visitors longing to be back in the Museum at the end of the year.

Another important milestone for the year was the appointment of Dr Virginia Keft as Art and Dementia Coordinator for Aboriginal and Torres Strait Islander programs. Dr Keft introduced *bangwarra Art Yarns*, a program to enrich, with cultural sensitivity, the lives of Aboriginal and Torres Strait Islander communities living with, or at risk of, developing dementia.

The generosity of MCA patrons and supporters was vital to the MCA in delivering its Creative Learning, Bella, and Access programs. The Annual Bella Fundraising Dinner proved a testament to the close ties and commitment of the Museum's community of supporters raising an impressive \$880,000. The ongoing support of the NSW Government through its grant schemes and the Federal Government's JobKeeper and Job Saver programs were equally vital in ensuring the MCA's ability to continue its operations when revenue streams were severely impacted by closures and the pandemic.

As the year closed, the 30th Birthday of the MCA in November was a poignant celebration of the resilience and inspirational history of Australia's Museum of Contemporary Art. The Leadership Team and staff remained passionately committed in their work across an exceptional year. Thank you to the MCA Board members who supported them and to the Leadership Team, staff, donors, partners, and our volunteers for their dedication during a year to be remembered.

Suzanne Cotter

Highlights

Leadership change

After 22 years at the helm of the MCA, Elizabeth Ann Macgregor OBE AM was acknowledged for her contribution to the Museum and contemporary art in Australia at a series of events throughout 2021, including being 'piped' from the building by a kilt-clad bagpiper and taking part in a ceremonial Emu dance during the MCA's birthday celebrations.

In January 2022, Suzanne Cotter was welcomed to the MCA, as the Museum's new Director. An Australian curator and art historian with over 30 years' experience, Cotter most recently held the role of Director of the Musée d'Art Moderne Grand-Duc Jean (MUDAM). Cotter has had a distinguished career, holding titles including Director of the Museum of Contemporary Art of the Serralves Foundation in Porto (Portugal), Curator for the Solomon R. Guggenheim Foundation New York, and Deputy Director and Senior Curator Modern Art Oxford (UK).



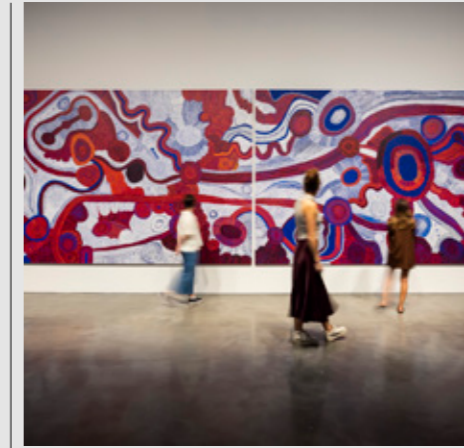
Australian art on display at Tate Modern

The very first bark painting by Kuninjku artist John Mawurndjul AM, *Buluwana, Female Ancestor* (1989), went on display at Tate Modern, as part of the exhibition *A Year in Art: Australia 1992*. This exhibition investigates Aboriginal and Torres Strait Islander Peoples' relationship to their Country as well as colonisation's ongoing impact on issues of representation, social injustice and climate emergency.

Mawurndjul's work was jointly acquired by the MCA and Tate as part of the ground-breaking International Joint Acquisition Program, made possible through a \$2.75 million corporate gift from the Qantas Foundation in 2015. Since the inception of this program in 2015, 29 artworks by 21 Australian artists have been acquired into the collections of Tate and MCA, promoting Australian art globally and helping Australian artists reach new audiences.

New spaces

The versatile venue spaces with stunning views throughout the MCA have always proved popular and are an important income stream to assist with funding not only the ambitions of the MCA but also the maintenance of the buildings. Taking advantage of the lockdown period, the Museum completed a redevelopment project with Anthony Gill Architects, Kernel Property and Hunter Mason Construction Management with the support of Create NSW. This project created a new venue space on the ground floor at Circular Quay, a revised Seminar Room with conferencing facilities and a new library and Ambassador Lounge with panoramic views over Sydney Harbour for the Museum's supporters. The project was completed in time for the busy festive season.



Major acquisition

Fourteen works by 10 artists were acquired thanks to the support of the MCA Foundation Council, donors and artists. The flagship Foundation acquisition for 2021 was *Antara* by Betty Kuntiwa Pumani. Born on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in the northwest of South Australia, Pumani's paintings reveal a shimmering landscape of red earth, bright blue waterholes and stippled white tobacco flowers. They represent Antara, her mother's Country, and Tjukurpa storylines centred on maku, the witchetty grub. Over the course of a decade, Pumani's canvases have become larger and larger in scale, allowing her to explore Antara in ever more complexity and detail. This work, measuring 10m in length, is the culmination of Pumani's expression of family, Country and interconnection. She describes her painting as both a portrait of Country and of the generations of women who have passed vital cultural and environmental knowledge down for future generations.

Bella Dinner

Bella Dinner, the MCA's annual fundraising event, raised a new record of over \$880,000 in donations to support the MCA's Creative Learning, Bella and Access programs. Held in March the event featured luxurious raffle prizes donated by Paspaley, Baillie Lodges, Rimova and Burberry, and outstanding artworks by Danie Mellor, Lindy Lee and Dale Harding auctioned by the incomparable Justin Miller. Guests enjoyed champagne provided courtesy of MCA Board Member Naomi Parry; and event partners Bimbadgen Wines, Sydney Beer Company, Culinary Edge and AVI ensured that the night ran smoothly.

Awards

During 2021 MCA projects were recognised with a number of awards. The Richard Bell: You Can Go Now, Art & Wonder: Young Children and Contemporary Art and Primavera 2021: Young Australian Artists publications were all recognised in major national graphic design awards and mca. art, the Museum's digital engagement platform received three national awards:

- Good Design Award: Best in Class in the category of Digital, Web Design and Development;
- AGDA (Australian Graphic Design Association) Award: Distinction in the category of Digital, Multi-sensory Installations; and
- AGDA Award: Merit in the category of Digital, Website Design.

Further details about the awards are on pages 28-29.

bangawarra Art Yarns

A new program specifically for Aboriginal and Torres Strait Islander communities who are living with or at risk of developing dementia was developed and launched in 2021. Created by Dr Virginia Keft, Art & Dementia Coordinator for Aboriginal and Torres Strait Islander Programs at the MCA, and led and delivered by Aboriginal staff and artist educators working at the MCA, bangawarra Art Yarns is a socially enriching and culturally appropriate wellbeing program for Aboriginal and Torres Strait Islander peoples. Current research shows that dementia prevalence among Aboriginal and Torres Strait Islander peoples is almost five times higher than that of the general population. Dementia also occurs at a significantly younger age of onset in these communities, compared with the rest of the population.

The connection to culture and Country, sharing cultural values and knowledge with younger generations are critical to concepts of 'ageing well' for this group. Art Yarns places Aboriginal perspectives at the forefront through an inclusionary and family-centred approach using positive art experiences to bolster a strong sense of identity, family and cultural knowledge.

bangawarra Art Yarns is made possible through support from the NSW Government through the NSW Department of Communities and Justice and Create NSW, the Jibb Foundation and Qantas.

MCA turns 30

To honour the Museum's 30th anniversary on 11 November 2021, MCA Chairman Lorraine Tarabay announced the acquisition of Lindy Lee's major public artwork *Secret World of a Starlight Ember* (2020). The artwork was made permanent on the MCA forecourt, thanks to a donation from the Kerridge Foundation in memory of Maureen Anne Kerridge AM. *Secret World of a Starlight Ember* was created in conjunction with Lindy Lee's major survey exhibition *Moon in a Dew Drop* at the MCA (2 October 2020 – 28 February 2021, and currently touring nationally). Through the work Lee investigates our connection to the cosmos, inspired by her Buddhist practice.

'Secret World of a Starlight Ember represents each and every one of us; the secret world is our secret lives in every moment that we exist ... We ripple out into the world and the world ripples into us. And that's how life is formed, that's the dynamism of life.'
– Lindy Lee

From top: MCA Director Suzanne Cotter. Installation view MCA Collection: Perspectives on place, 2022, photograph: Anna Kučera | Lindy Lee, *Secret World of a Starlight Ember*, 2020, installation view, Lindy Lee: *Moon in a Dew Drop*, Museum of Contemporary Art Australia, Sydney, 2020, stainless steel, image courtesy the artist and Museum of Contemporary Art Australia, Sydney, © the artist, photograph: Ken Leanfore

Betty Kuntiwa Pumani, *Antara*, 2020, installation view, *The National 2021: New Australian Art*, Museum of Contemporary Art Australia, Sydney, synthetic polymer paint on linen, image courtesy the artist and Museum of Contemporary Art Australia © the artist, photograph: Anna Kučera



Curatorial and digital



Celebrating Art and Artists

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

While 2021 was another year of pandemic-related challenges for the Curatorial and Digital Division, it was also a year in which the quality of the MCA's exhibitions and experiences was recognised by key industry organisations.

Richard Bell: You Can Go Now, the largest solo exhibition of work by the renowned artist, activist and provocateur was awarded the M&G NSW Imagine Award 2021 in the Exhibition Projects – Galleries category, a testament to the high standard of work produced by its team.

While there were many other standout exhibitions held at the Museum, projects extended beyond its walls. *C3West Skirts* by artist Linda Brescia was launched in May, creating opportunities for people living in Western Sydney to come together. Two national touring exhibitions of works by Australian artists Lindy Lee and John Mawurndjul also formed part of 2021's program, connecting with audiences in four states collectively. *A Year in Art: Australia 1992* opened at Tate Modern in July, featuring many works acquired through the MCA and Tate's International Joint Acquisition Program.

COVID-19 restrictions inspired several new digital engagement opportunities that facilitated meaningful connection. The Digital Aboriginal Embassy – a microsite launched as part of *Richard Bell: You Can Go Now* was one of these. It provided a sovereign space in which visitors could share their thoughts and feelings on Australia's colonial history and its mistreatment of First Peoples.

The high quality of the Digital team's work was recognised in three national awards presented to mca.art – the Museum's digital engagement platform. The team invested significantly in digital assets throughout the year, expanding offerings to both onsite and remote audiences.

Highlights from 2021

- 29 works by 18 artists were acquired for the MCA Collection.
- 51 Australian artists and artist groups were represented in exhibitions and commissions at the MCA.
- Four new temporary exhibitions were produced including the third iteration of *The National: New Australian Art*, presented in collaboration with the Art Gallery of New South Wales and Carriageworks.
- A major rehang of the MCA Collection, *Perspectives on place*, opened in February.
- The MCA Collection grew to 4,633 artworks by 1,067 artists.
- A presentation of artworks by revered bark painter David Malangi Daymiringu spanning 34 years of his professional practice was featured in the Artist Room within the MCA Collection.
- mca.art won three national awards in 2021.
- The MCA presented the first major exhibition in the southern hemisphere of American artist Doug Aitken.
- *Richard Bell: You Can Go Now* received the M&G NSW Imagine Award 2021 in the Exhibition Projects – Galleries category.
- Works acquired through the MCA and Tate International Joint Acquisition Program went on display in *A Year in Art: Australia 1992* at Tate Modern with many showing in the United Kingdom for the first time.

Exhibitions

Lindy Lee: Moon in a Dew Drop

Curator Elizabeth Ann Macgregor
Associate Curator Megan Robson

Lindy Lee is one of Australia's foremost contemporary artists. Born in Brisbane in 1954 to Chinese immigrants, Lee has explored ideas around history, portraiture, cultural authenticity and personal identity through her art since the early 1980s. This major survey exhibition, encompassed her early photocopy artworks and wax paintings through to recent large-scale installations and sculptures reflecting Lee's deep engagement with Buddhist philosophies, as well as her much-loved public artworks and commissions. A major new stainless-steel public sculpture, *Secret World of a Starlight Ember* (2020), inspired by the cosmos and internally illuminated at night, was created especially for the exhibition and installed on the MCA forecourt on Circular Quay. The exhibition is the largest presentation of the artist's work to date.

Following its presentation in Sydney, a special version of the exhibition toured to five regional galleries and museums throughout Australia between 2021 and 2022, supported by the Australian Government's Visions of Australia program.

Dates	2 October 2020 – 28 February 2021
Entry	Free
Total days open to the public	128 days
Total visits	103,668

Top: Lindy Lee, *Front to back: Open as the Sky* 2020, mirror polished bronze; *Under the Shadowless Tree*, 2020, synthetic polymer paint, beeswax, oil on Alucabond, installation view, Lindy Lee, *Listening to the Moon*, 2018,

Lee: *Moon in a Dew Drop*, Museum of Contemporary Art Australia, Sydney, 2020, image courtesy and © the artist, photograph: Anna Kučera | Bottom: Lindy Lee, *Listening to the Moon*, 2018,

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



Strategic Sponsor



Exhibition Major Partner



Exhibition Supporting Partner



Exhibition Patrons

GRANTPIRRIE Private

Susan Rothwell

Supporting Exhibition Patrons

Gutman Family Foundation

Jennifer Stafford & Jon Nicholson

Connected: MCA Collection

Curator Manya Sellers

Celebrating some of our most significant recent acquisitions alongside MCA Collection highlights, *Connected* brought together works by Australian artists that explored ways in which we might interpret and interact with the world and each other. Through a diversity of materials and approaches, these works articulated a sense of deep connection – to place, people or worldviews – drawing on multiple perspectives and cultural traditions from across the country and beyond. From expressions of cultural knowledge, to commentary on difficult shared histories, evocations of landscape and representations of particular ideologies, together the works highlighted social, cultural and emotional connections that influenced who we are and how we may relate to the world.

Dates	2 October 2020 – 9 May 2021
Entry	Free
Total days open to the public	188 days
Total visits	80,412

Anywhere but here: MCA Primavera Acquisitions

Curators Stephanie Berlangieri and Lucy Latella

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

Dates	2 October 2020 – 9 May 2021
Entry	Free
Total days open to the public	188 days
Total visits	133,334

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

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

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

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



Collection Partner



Collection Partner



Exhibition Patron

Cynthia Jackson AM

Exhibitions

The National 2021: New Australian Art

Curator Rachel Kent
Assistant Curator Lucy Latella

Thirteen Australian artists considered diverse approaches to the environment, storytelling and inter-generational learning through their works in *The National 2021* at the MCA. Drawing on natural materials and processes, as well as found objects and detritus, they explored notions of planetary caretaking and our relationship to place in an era of dramatic change.

Women's practice was central to *The National 2021*, explored through diasporic and familial histories, labour and learning, and wider mythological narratives. Symbiosis in nature – revealed through the co-habitation of diverse creatures (termites, ants, birds and their eggs) in the termite mounds of North East Arnhem Land – formed an enduring motif in the exhibition, demonstrating patterns of connection and the balance of all things in the natural world.

The National 2021 exhibition was impacted by the closure of the MCA from 26 June until 11 October, due to the government-mandated pandemic lockdown.

Dates	26 March – 22 August 2021
Entry	Free
Total days open to the public	79 days
Total visits	63,294

Top: **Kate Just**, *Anonymous was a woman* (detail), 2019–21, installation view, *The National 2021: New Australian Art*, Museum of Contemporary Art Australia, Sydney, synthetic polymer paint

Sydney, yarn, timber, canvas, image courtesy the artist and Museum of Contemporary Art Australia © the artist, photograph: Anna Kučera | Bottom: **Judith Wright**, *Nature/Nurture*, 2020, installation view, *The National 2021: New Australian Art*, Museum of Contemporary Art Australia, Sydney, synthetic polymer paint

Wright, *Nature/Nurture*, 2020, installation view, *The National 2021: New Australian Art*, Museum of Contemporary Art Australia, Sydney, synthetic polymer paint

and wax on Japanese rice paper, image courtesy the artist and Museum of Contemporary Art Australia © the artist, photograph: Anna Kučera



Major Partner



Principal Local Government Partner



Exhibition Supporting Partner

Warwick Evans
Ginny & Leslie Green

Richard Bell: You Can Go Now

Curator Clothilde Bullen
Associate Curator Megan Robson

Kamilaroi, Kooma, Jiman and Goreng Goreng artist Richard Bell is one of Australia's most important contemporary practitioners. He is internationally renowned for his practice, using humour and satire to address issues around representation, place, identity politics and the perceptions of Aboriginal art within a post-colonial history and framework. *Richard Bell: You Can Go Now* was the largest solo exhibition by the activist, artist and renowned provocateur, bringing together over 30 years of his practice.

A major component of the exhibition was a series of conversations on solidarity and resistance, presented as part of *Embassy* (2012–ongoing), which address pressing cultural issues in contemporary society. The Digital Aboriginal Embassy, a sovereign digital space and the first of its kind, was a digital platform for the public to listen, respond to and interact with the artist and *Embassy* conversations.

Specialised content including interviews with the artist, Auslan videos, a 360-degree tour, interpretation material, educational resources produced for mca.com and mca.art enabled visitors to experience the exhibition beyond the Museum during the MCA's closure from 26 June until 11 October 2021, due to the COVID-19 NSW lockdown.

Dates	4 June – 7 November 2021
Entry	Free
Total days open to the public	43 days
Total visits	24,628



Media Partner



Exhibitions

Doug Aitken: New Era

Curator Rachel Kent
Associate Curator Megan Robson

American artist Doug Aitken is internationally recognised for his wide-ranging practice which encompasses sculptural objects, installations, photographs, and multi-screen environments. *Doug Aitken: New Era* was a major survey spanning more than two decades and represents his first major exhibition in the southern hemisphere. Exhibition highlights included *Sonic Fountain II* (2013/2015), a large sound installation comprising a pole built into a rocky landscape situated within the gallery and *NEW ERA* (2018), an immersive installation inspired by the history of mobile phone technology and its pioneer, American engineer Martin Cooper. Aitken's interest in light, reflection and multiplication was extended through a presentation of his sculptures that incorporate language and text.

From December 2021, a special project by the artist in the Level 1 North Gallery augmented the survey exhibition on Level 3. *SONG 1* (2012/2015) comprised a large-scale, circular screen with imagery wrapping around its circumference. Featuring ordinary people and professional performers, the video installation presented multiple renditions of a popular show tune, intercut with urban and digital imagery.

Dates	20 October 2021 – 6 February 2022 (Level 3) 3 December 2021 – 6 February 2022 (Level 1, <i>SONG 1</i>)
Entry	Ticketed
Total days open to the public	Level 3 open 94 days, Level 1 open 56 days
Total visits	21,520

Top: **Doug Aitken**, *NEW ERA* 2018, installation view, Museum of Contemporary Art Australia, Sydney, 2021, Courtesy the artist; Museum of Contemporary Art Australia, Sydney; 303 Gallery, New York; Galerie Eva Presenhuber, Zurich;

Victoria Miro Gallery, London; and Regen Projects, Los Angeles © the artist, Photograph: Dan Boud | Bottom: **Doug Aitken**, *NOW (dark wood)* 2016, installation view, Museum of Contemporary Art Australia, Sydney, 2021, Courtesy

the artist; Museum of Contemporary Art Australia, Sydney; 303 Gallery, New York; Galerie Eva Presenhuber, Zurich; Victoria Miro Gallery, London; and Regen Projects, Los Angeles © the artist, Photograph: Dan Boud



SYDNEY INTERNATIONAL ART SERIES

Strategic Sponsor



Major Partner



Media Partner



Exhibition Patrons

GRANTPIRRIE Private
Susan Rothwell

Primavera 2021: Young Australian Artists

Guest Curator Hannah Presley
Assistant Curator Lucy Latella

In its 30th year, *Primavera 2021: Young Australian Artists* was guest curated by Melbourne-based Aboriginal curator, Hannah Presley. Participating artists Elisa Jane Carmichael, Dean Cross, Hannah Gartside, Sam Gold and Justine Youssef explored materials that hold stories of the past and engage with techniques shared across generations, inviting new interpretations of the world around us.

Dates	26 November 2021 – 12 June 2022
Entry	Free
Total days open to the public	169 days
Total visits	18,701

Top: **Hannah Gartside**, installation view, *Primavera 2021: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, image courtesy the artist and Museum of Contemporary Art Australia © the artist, photograph: Australia © the artist, photograph:

Anna Kučera | Bottom: **Dean Cross**, *Prima Facie* (detail), 2021, installation view, *Primavera 2021: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, image courtesy the artist and Museum of Contemporary Art Australia © the artist, photograph: Ezytac paper, cardboard, string,

oil, oil stick, synthetic polymer paint, charcoal, drawing ink, Ngunnawal ochre, Rhodamine B dye, found photographs, Polaroids by the artist, staples, wood, fishing lures, guitar string, Australian wool, boomerang purchased

at tourist store in Haymarket, Sydney, image courtesy the artist and Museum of Contemporary Art Australia © the artist, photograph: Anna Kučera



Supporting Partner



Exhibition Patron

Cynthia Jackson AM

MCA Collection

MCA Collection

Since its inception in 1989, the MCA has acquired new and recent works by living artists across all media, shaping a distinctive history of art from Australia as it unfolds. The MCA Collection currently comprises 4,663 works by 1,067 artists, held in trust for future generations.

In 2021, the MCA accessioned 29 works by 18 artists into the Collection, by artists including Elisa Jane Carmichael, Maree Clarke, Mehwish Iqbal, Dhuwarrwarr Marika, Sancintya Mohini Simpson, Alick Tipoti, Wukun Wanambi, Amanda Williams, John Wolseley and Ms. N. Yunupingu. A number of these works were acquired from *The National 2021: New Australian Art*, alongside Betty Kuntiwa Pumani's landmark painting *Antara* (2020) – a new Collection highlight.

In 2021, the MCA opened *Perspectives on place*, a major new display in the Level 2 galleries, dedicated to the Museum's permanent collection. Curated by Anneke Jaspers, the exhibition brings together artworks that stem from specific sites to illuminate broader ideas around geopolitics and environmental change, communal life and custodianship. A new Artist Room dedicated to the work of David Malangi Daymiringu, curated by Keith Munro, was unveiled as part of the display.

Dates	1 January 2021 – 31 December 2021
Entry	Free
Total days open to the public	220 days
Total visits	133,396

A Year in Art: Australia 1992, Tate Modern, London

A Year in Art: Australia 1992, responds to debates around the recognition of Aboriginal and Torres Strait Islander Native Title rights. It takes as its starting point the landmark 1992 High Court ruling in favour of Torres Strait Islander, Native Title activist Edward Koiki Mabo. The exhibition explores Aboriginal and Torres Strait Islander peoples' relationship to their Country as well as colonisation's ongoing impact on issues of representation, social injustice and climate emergency.

The exhibition features a substantial number of artworks that were jointly acquired by the Museum of Contemporary Art Australia and Tate through an innovative partnership, the International Joint Acquisition Program. Since the inception of this program in 2015, 29 artworks by 21 Australian artists have been acquired into the Collections of Tate and MCA, promoting Australian art globally and helping Australian artists reach new audiences. This groundbreaking acquisition program was made possible through a \$2.75 million corporate gift from the Qantas Foundation in 2015.

Venue	Tate Modern, London
Dates	8 June 2021 – 14 May 2023
Entry	Free
Total visits	325,147



Supporting Partner



International Joint Acquisition Program Partner



Touring Exhibitions

John Mawurndjul: I am the old and the new

In 2021, the national tour of groundbreaking MCA exhibition, *John Mawurndjul: I am the old and the new*, culminated with a major presentation at Charles Darwin University (CDU) Art Gallery, Darwin. After delighting audiences at Bunjil Place Gallery, Victoria from 24 November 2020 – 17 January 2021, the final tour stop saw the artist and members of his community reconnect with the exhibition at CDU Art Gallery. *I am the old and the new* engaged and inspired audiences across eight venues during its 2019–21 tour of Australia. The exhibition was developed and co-presented with the Art Gallery of South Australia, in association with Maningrida Arts and Culture. It told the stories of Kuninjku culture and was supported by an award-winning bilingual publication, microsite, and digital resources in both Kuninjku and English. The exhibition tour organised by the MCA was assisted by the Australian Government's Visions of Australia program.

I am the old and the new was curated by Clothilde Bullen and Natasha Bullock (MCA), with AGSA co-curators Nici Cumpston OAM and Dr Lisa Slade, with Keith Munro as MCA Lead Cultural Advisor, in close consultation with the artist, John Mawurndjul AM, Maningrida Arts & Culture staff, and interpreter/translator Dr Murray Garde.

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

Lindy Lee: Moon in a Dew Drop

2021 also saw *Lindy Lee: Moon in a Dew Drop* commence its national tour, launching at Western Plains Cultural Centre, Dubbo. The exhibition visited five venues across 2021 and 2022.

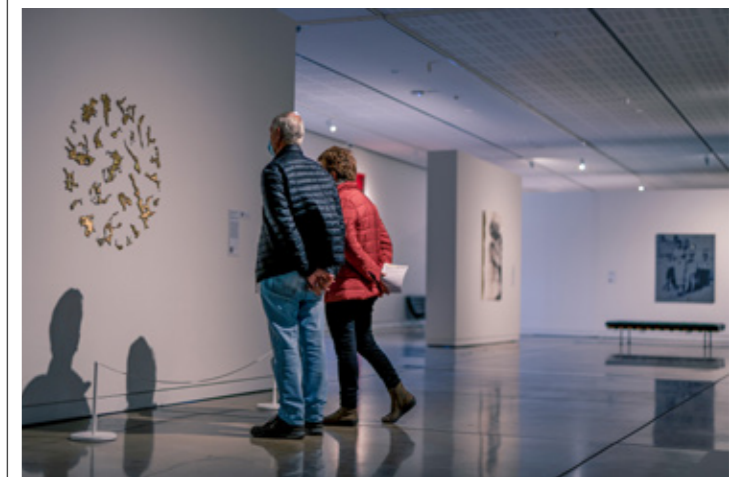
Curated by former MCA Director Elizabeth Ann Macgregor OBE AM and supported by Associate Curator Megan Robson, *Moon in a Dew Drop* introduced national audiences to key works from across the artist's extensive career, from early photocopy artworks to recent installations and sculptures. The tour included an in-depth online audio guide, a suite of learning resources and a comprehensive publication. Assisted by the Australian Government's Visions of Australia program, in 2021 the exhibition was also presented at Artspace Mackay, Queensland and Lismore Regional Gallery, New South Wales.

Venue	Dates	Visits
Western Plains Cultural Centre, NSW	22 May – 1 August 2021	15,442
Lismore Regional Gallery NSW	14 August – 24 October 2021	7,901
Artspace Mackay, QLD	5 November 2021 – 16 January 2022	2,524

Top: Installation view, *John Mawurndjul: I am the old and the new*, Bunjil Place, Victoria, 2020, image courtesy and © John Mawurndjul/Copyright Agency,

photograph: Christian Capurro | Bottom: **Lindy Lee**, *Echoing the 10,000 Patterns*, 2020, installation view, *Lindy Lee: Moon in a Dew Drop*, Western Plains

Cultural Centre, NSW, 2021. Image courtesy Western Plains Cultural Centre and © Lindy Lee/Licensed by Copyright Agency 2022, photograph: Nathan Asher



Commissions



Veolia Foyer Wall

Vincent Namatjira

In February 2021 the MCA revealed the seventh iteration of the Circular Quay Veolia Foyer Wall Commission by renowned Western Arrernte painter Vincent Namatjira.

Namatjira hand-painted directly onto the Museum's 15-metre-long wall over a two-week period, creating the artist's largest work to date. The work titled *P.P.F. (Past-Present-Future)* depicts a group of seven Aboriginal male figures, including a self-portrait, painted on the desert landscape of the artist's home community of Indulkana in the Anangu Pitjantjatjara Yankunytjatjara (APY) region in South Australia.

Each portrait has been painted in Namatjira's signature-style caricature, and Namatjira has incorporated influential figures, some well-known and others less so, who have been important in the artist's life. These portraits include former AFL football player and 2014 Australian on the Year, Adam Goodes; land-rights campaigner, Eddie

Koiki Mabo; famous bantamweight boxer, Lionel Rose; his great-grandfather, Albert Namatjira; the artist's late father-in-law and musician, Kunmanara (Jimmy) Pompey; and an Aboriginal stockman who represents male elders from his community.

For this commission, the artist responded directly to the unique dimensions, location, and history of this site, in particular its significance in Australian colonial history as the site of first contact between Aboriginal and Torres Strait Islander and British peoples. As in many of the artist's works, Namatjira has painted a self-portrait, placing himself standing on the roof of his great-grandfather's Holden ute, holding an Aboriginal flag and pointing towards Sydney Harbour.

As the first thing that many MCA visitors encounter when they come into the Museum, Namatjira's painting sent a powerful message given the historical significance of the site, known as Tallawoladah.

An audio guide about the work, available via the MCA's online Museum guide mca.art, featured Namatjira speaking about the seven figures and their significance to the artist's life.

Namatjira is a renowned painter from the community of Indulkana in the Anangu Pitjantjatjara Yankunytjatjara (APY) region in South Australia working at Iwantja Arts Centre. In 2020, he won the Archibald Prize at the Art Gallery of New South Wales for his portrait of former footballer Adam Goodes. In 2019, Namatjira was awarded the \$100,000 acquisitive Ramsay Prize at the Art Gallery of South Australia and was a finalist in the Telstra National Aboriginal and Torres Strait Islander Awards 2017, 2016, 2014, 2013.

MCA Circular Quay Foyer Wall
Major Partner



Loti Smorgon Sculpture Terrace

Cameron Robbins

The Loti Smorgon Sculpture Terrace Commission is an ongoing program of works commissioned for the MCA's Loti Smorgon Sculpture Terrace on Level 4. The Museum works with artists to realise new, temporary artworks that respond to our unique site overlooking Sydney Harbour.

The fifth commission for the Sculpture Terrace, *Wind An-o-log (2020-21)* created by artist Cameron Robbins, who lives and works in Castlemaine, Victoria, was a 5-metre-tall kinetic wind powered sculpture. Robbins' mechanical sculptures make tangible the unseen rhythmic forces of different locations. His studio and site-specific investigations harness natural energy to produce drawings, photographs and sound compositions. Unseen physical forces – wind, gases, emissions – power the artist's works.

Taking design cues from sea birds, weather instruments, and sculpture, *Wind An-o-log* was created specifically for the Sculpture Terrace at

the MCA and engineered to work smoothly in all weather conditions.

Wind An-o-log (2020-21) responded to the weather conditions, transcribing wind patterns by drawing in graphite directly onto an egg-shaped white marble slab. Pure carbon in its most stable form (graphite) draws upon metamorphic limestone (marble) made at the bottom of ancient seas – elements in the story of the carbon cycle. Both are created by sunlight from the processes of organic life. Sunlight propagates the winds of the Earth as they move from cool to warm, dark to light, making the drawing happen.

Wind An-o-log was a collaboration between the artist, the natural world, and the built environment. It had a mesmerising movement with a triple axis responding unpredictably to the marine environment. By viewing these analogue systems visitors could work out what was happening for themselves. They could see the wind instrument,

see the vanes being moved by the wind, and see the wire holding the graphite being moved by those vanes and actually creating a drawing on marble. There were many layers to the work with the graphite building up over time, with the time-based drawing growing by the day, and the week.

Thank you to Ginny and Leslie Green who generously donated to the 2021 Loti Smorgon Sculpture Terrace Commission.

Opposite: **Vincent Namatjira**, *P.P.F. (Past-Present-Future)* (detail), 2021, synthetic polymer paint, commissioned by the Museum of Contemporary Art Australia, 2021, supported by Veolia Environmental Services, image courtesy the artist; Museum of Contemporary Art Australia, Sydney; and Iwantja Arts, South Australia © the artist, photograph Daniel Boud | Above: **Cameron Robbins**, featuring: *Wind Anolog*, 2020-21, installation view, Loti Smorgon Sculpture Terrace, Museum of Contemporary Art Australia, Sydney, 2021, 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, image courtesy the artist and Museum of Contemporary Art Australia © the artist, photograph: Anna Kučera

Linda Brescia Skirts

Following a year-long period of engagement with a cohort of 70 women from Kingswood and Penrith and surrounds, C3West's *Skirts* was officially launched on 29 May 2021 by MCA Director Elizabeth Ann Macgregor OBE AM and Deputy Mayor Cr Tricia Hitchen from MCA project partner Penrith City Council. Western Sydney-based artist Linda Brescia's installation of large-scale outdoor painted banners, presented in Kingswood's Wainwright Park, brought the local community together in their depiction of proud, assertive and strong women, alongside inspirational words from the *Skirts* manifesto – a collective call for respect, recognition and action that was authored by the participants in collaboration with Brescia and award-winning writer Felicity Castagna.

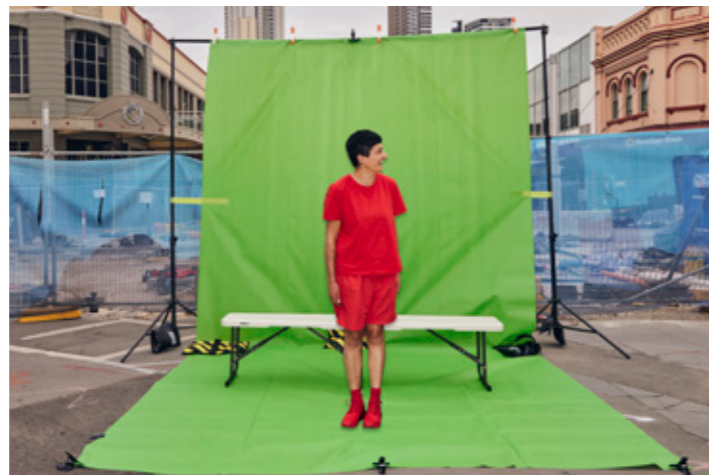
Number of workshops/gatherings	12
Total number of attendees to workshops/gatherings	188
Total number of individual attendees	72
Project opening event attendance	120
Public programs attendance	230
Estimated number of visitors	9,400

Cherine Fahd *Being Together: Parramatta Yearbook*

In mid-2021, C3West along with partners Parramatta Artists' Studios and the City of Parramatta commissioned artist Cherine Fahd to produce C3West's first project in Parramatta, *Being Together: Parramatta Yearbook*. As the city undergoes unprecedented urban development and demographic change, Fahd spent the latter half of the year staging photoshoots at various sites of historical and contemporary significance engaging hundreds of community members. Conceived as a celebration of Parramatta and its people through photography and performance, *Being Together: Parramatta Yearbook* is an intimate and playful take on the common experience of the school group portrait, that seeks to document a particular time during Parramatta's extraordinary growth. An outdoor pavilion featuring Fahd's body of work, along with a digital and hard copy Yearbook publication, were launched in the heart of Parramatta's CBD in July 2022.



Project Partner Program Patron Program Supporters



Project Partners Program Patron Program Supporters



New digital engagement opportunities facilitated meaningful connection across a range of activities throughout 2021. Exhibition trailers, artist interview videos, 360-degree artist studio videos, audio guide with Auslan-interpreted videos and *Stories & Ideas* articles were produced throughout the year to support commissions and exhibitions such as Vincent Namatjira, *P.P.F. (Past-Present-Future)* (2021), *MCA Collection: Perspectives on place*, *The National 2021: New Australian Art*, Richard Bell: *You Can Go Now* and Doug Aitken: *New Era*.

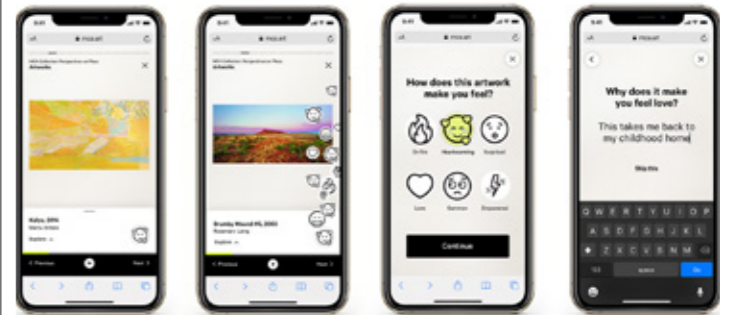
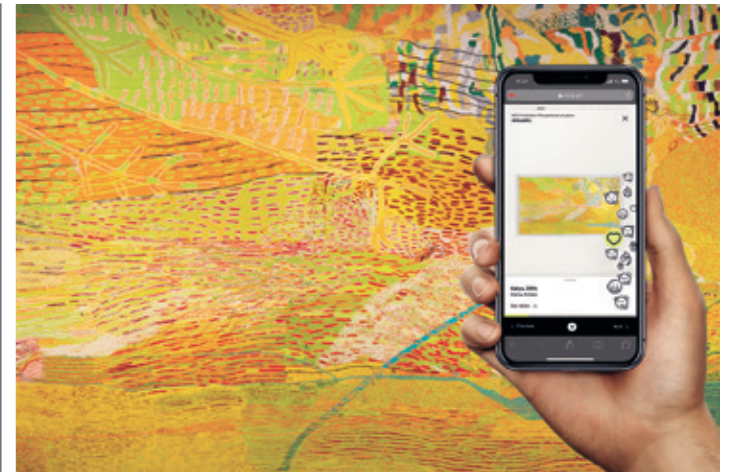
mca.art

The Museum's digital engagement platform, mca.art, released a new feature to support the Your Feelings Welcome campaign experience launched as part of *MCA Collection: Perspectives in place*. The interactive experience invited onsite visitors to express emotional connections to artworks in the exhibition by choosing from a selection of eighteen emojis. Visitors could also include a comment to support their emoji of choice.

mca.art won several national awards in 2021 – the Good Design Award: Best in Class in the category of Digital, Web Design and Development; the AGDA (Australian Graphic Design Association) Award: Distinction in the category of Digital, Multi-sensory Installations; and the AGDA Award: Merit in the category of Digital, Website Design.

Digital Aboriginal Embassy

A new digital engagement space, the Digital Aboriginal Embassy microsite, was launched as an extension of the *Richard Bell: You Can Go Now* exhibition. The Digital Aboriginal Embassy invites people to enter an online sovereign space where they can share their thoughts, feelings and emotions on deep issues confronting Aboriginal and Torres Strait Islander Peoples. Visitors responded to issues surrounding colonisation, land rights and the history and mistreatment of Aboriginal and Torres Strait Islander people, through drawings, written responses, short videos and audio recordings.



Your Feelings Welcome user interface on mca.art in 2021, featuring (from left to right) Kumpaya Girirba, Kanu Nancy Taylor, Ngalangka Nola Taylor, Ngamaru Bidu, Wokka Taylor, Muuki Taylor, Jakayu Biljabu, Bowja Patricia Butt, Noelene Girirba, Kalyu, 2014, synthetic polymer paint on linen, Museum of Contemporary Art, purchased with funds provided by an anonymous donor,

2014; Simryn Gill, *Untitled (Interior) II*, 2008, bronze, Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2013; Rosemary Laing, *brumby mound #5*, 2003, chromogenic print, framed, Museum of Contemporary Art, gift of Galerie Lelong and anonymous donor, 2005, images courtesy and © the artists

Publications

Richard Bell: You Can Go Now

Curator	Clothilde Bullen
Associate Curator	Megan Robson
Design	Ashley George
Description	144 pages hardcover, full colour, coated / uncoated paper
Contributors	Clothilde Bullen, Ryan Presley, Gary Foley, Maura Reilly, Zoë De Luca
Print Run	1,200
RRP	\$44.95
Awards	Finalist, Entire Book Category Australian Graphic Design Awards (AGDA) The AGDA Design Awards recognise the best graphic design work in Australia across a wide range of disciplines every year. Longlist, Best Designed Fully-Illustrated Book Under \$50 Australian Book Design Awards (ABDA) The Australian Book Design Awards celebrate the bravest and brightest, the most original and beautiful books published in Australia each year.



Art & Wonder: Young Children and Contemporary Art

Authors	Dr Clare Britt and Amanda Palmer
Design	Raye Antonelli
Description	236 pages softcover, full colour uncoated paper
Print Run	1,200
RRP	\$54.95
Awards	Finalist, Entire Book Category Australian Graphic Design Awards (AGDA) The AGDA Design Awards recognise the best graphic design work in Australia across a wide range of disciplines every year.



Publications

Primavera 2021: Young Australian Artists

Curator	Hannah Presley
Associate Curator	Lucy Latella
Design	Raye Antonelli
Description	90 pages softcover, full colour, uncoated paper
Contributors	Hannah Presley, Bruce Johnson McLean, Oliver Watts, Hannah Fink, Debbie Pryor, Eleanor Jackson
Print Run	400
RRP	\$32.00
Awards	Shortlist, Best Designed Fully-Illustrated Book Under \$50 Australian Book Design Awards (ABDA) The Australian Book Design Awards celebrate the bravest and brightest, the most original and beautiful books published in Australia each year.



Doug Aitken: New Era

Curator	Rachel Kent
Associate Curator	Stephanie Berlangieri
Design	Claire Orrell / Ashley George
Description	288 pages hardcover, full colour, coated / uncoated paper
Print Run	2,000
RRP	\$70.00
	Published in association with Thames & Hudson Australia



Acquisitions 2021

Elisa Jane Carmichael

a search for meaning is to absorb the abundance of beauty in nature 2021
fish scales, talwalpin (cotton tree), cyanotype, cotton
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2021

Maree Clarke

Black glass necklace with red and green feathers and seed pods #1 2021
glass, feathers, seed pods, thread
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2021

Maree Clarke

Black river reeds necklace with crow feathers, waxed thread 2017
river reeds, feathers, waxed thread
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2021

Bianca Hester

Constellating bodies in temporary correspondence 2015–2016, 2021
multi-channel digital video, colour, silent; bronze; print on aluminium
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2021

Mehwish Iqbal

Assemblage of a Fragmented Landscape 2020
silk screen, etching, collagraph, drawing, embroidery, silver leaf on paper
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation and donated through the Australian Government's Cultural Gifts Program by the artist, 2021

Lindy Lee

No Up, No Down, I Am the Ten Thousand Things 2020, 1995
inkjet print, synthetic polymer paint and ink on paper
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2021

Lindy Lee

The Secret World of a Starlight Ember 2020
stainless steel, LEDs, concrete
Museum of Contemporary Art, supported by The Kerridge Foundation in memory of Maureen Anne Kerridge AM

Nongirrŋa Marawili

Baratjala 2019
collagraph and silkscreen
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Denise Salvestro, 2021

Nongirrŋa Marawili

Lightning and the Rock 2019
collagraph and silkscreen
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Denise Salvestro, 2021

Dhuwarrwarr Marika

Macassan Swords and Long Knives 2019
collagraph and silkscreen
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Denise Salvestro, 2021

Barayuwa Mununggurr

Yarrinya 2019
collagraph and silkscreen
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Denise Salvestro, 2021

Vincent Namatjira

Study for P.P.F. (Past-Present-Future) 2019
acrylic on paper
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, and gift of the artist, 2021

Debra Phillips

Closing Out (Coal) 2020, 1989
pigment inkjet print, framed
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2021

Betty Kuntiwa Pumani

Antara 2020
synthetic polymer paint on linen
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2021

Sancintya Mohini Simpson

kūli / karambu 2020–2021
watercolour and gouache on handmade wasli paper
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2021

Alick Tipoti

Mawa I (Sara) 2010
fibreglass, resin, fibre, beads, rope, feathers
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2021

Alick Tipoti

Mawa II (Dhanga Moelpal) 2010
fibreglass, resin, fibre, beads, rope, feathers
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2021

Alick Tipoti

Mawa IV (Gapu) 2010
fibreglass, resin, fibre, beads, rope, feathers
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2021

Alick Tipoti

Mawa V (Wakanthamay) 2010
fibreglass, resin, fibre, beads, rope, feathers
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the artist, 2021

Wukun Wanambi

Destiny 2019
collagraph and silkscreen
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Denise Salvestro, 2021

Amanda Williams

Bogong High Plains Alpine National Park (4582/9) 2020
gelatin silver print on fibre-based paper, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2021

Amanda Williams

Bogong High Plains Alpine National Park (4582/18) 2020
gelatin silver print on fibre-based paper, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2021

Amanda Williams

Bogong High Plains Alpine National Park (4417/1) 2020
gelatin silver print on fibre-based paper, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2021

Amanda Williams

Fainter Creek, Alpine National Park (4585/1) 2020
gelatin silver print on fibre-based paper, framed
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2021

Ms. M. Wirrpanda

Marwat 2019
collagraph and silkscreen
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Denise Salvestro, 2021

Ms. M. Wirrpanda

Maypal 2019
collagraph and silkscreen
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Denise Salvestro, 2021

Ms. M. Wirrpanda

Njāḍi ga Guḍdirr (meat ant) 2019
natural earth pigments on hollow log
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2021

John Wolseley

Magnetic, arboreal and subterranean termite nests on the savannah plains of East Arnhem Land 2020–2021
woodcut, linocut, etching, graphite, and watercolour paper
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation and gift of the artist, 2021

Ms. N. Yunupinju

Djulpan 2019
collagraph and silkscreen
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by Denise Salvestro, 2021

Outward Loans

Ikon Gallery, UK

Juan Davila

Love 1998
oil on canvas
Museum of Contemporary Art Australia and Tate, with support from the Qantas Foundation in 2015, donated through the Australian Government's Cultural Gifts Program by the artist, 2018

National Gallery of Victoria

Rosalie Gascoigne

Piece to Walk Around 1981
saffron thistle stalks (Carthamus lanatus)
Museum of Contemporary Art, donated through the Australian Government's Cultural Gifts Program by the Gascoigne Family, 2011

Lorraine Connelly-Northey

Three rivers country 2010
corrugated iron, tin, mesh, wire
Museum of Contemporary Art, purchased with funds provided by the Coe and Mordant families, 2010

Flinders University Museum of Art

Dale Harding

bright eyed little dormitory girls 2013
hessian, mohair wool
Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2013

Audience Engagement

Deepening Audience Engagement

The MCA engages audiences with contemporary art and ideas through diverse and vibrant programs for all ages including workshops, performances, talks and mini-festivals to after-hours events. Providing a range of programs and formats, creates opportunities for different audiences to explore and learn through contemporary art.

In 2021, the Audience Engagement division once again adopted a responsive and innovative approach to reach diverse audiences in meaningful ways. Programs continued to be informed by research, creating quality experiences where participants could learn, connect and engage with contemporary art. Several new and important programs were developed, designed to reach audiences spanning from children to older people.

Tailoring programs to meet the specific needs of particular audiences was once again a priority. This year saw the launch of several new initiatives, including bangawarra Art Yarns: For older and Elder mob – an interactive creative program for Aboriginal and Torres Strait Islander older and Elder people and their families; and Art Phone – a pilot program that allowed audiences to have a phone conversation with Gallery Hosts about MCA Collection artworks, particularly appreciated by those with digital fatigue.

To navigate through COVID-19 restrictions and safe-guard the health of vulnerable community members, the division continued to assess the delivery methodologies of its programs. An investment in hybrid and livestreaming technology broadened participation opportunities at events held onsite. This resulted in dynamic knowledge sharing at conferences and professional development sessions, during which division members discussed the outcomes and findings of their research projects.

In line with the MCA's core value that art is for everyone, the division continued to focus on creating accessible experiences for audiences with diverse needs. The year saw advancements in the MCA's audio description research and program development, as well as the formation of a new partnership with Accessible Arts.

Highlights from 2021

- 927 programs took place with a total of 19,437 participants including:
 - 288 public programs reaching 12,051 audience members;
 - 215 teacher and professional learning programs reaching 5,980 participants; and
 - 380 visitor experiences programs reaching 912 participants.
- Launch of MCA Late – a Friday evening program of free performances, live music, screenings and workshops.
- Launch of the djurali mentorship pilot program, a paid professional development opportunity for a djurali alumnus.
- Launch of Art Phone – a program connecting audiences to MCA Collection artworks via phone conversations with Gallery Hosts.
- 1,050 media stories reached 29.9 million people in Australia.

Mini Makers Studio, April School Holidays, 2021,
photograph: Cassandra Hannagan

Public Engagement

Despite the COVID-19 pandemic continuing and many programs switching to online delivery, the MCA still managed to reach over 12,000 people through 288 public programs including remote learning.

Outside of lockdown periods, our vibrant onsite events offered a safe and celebratory way to connect with others. These included the MCA's 30th anniversary celebrations, an International Women's Day series of panels and workshops and MCA Late – our new weekly Friday evening program offering a dynamic range of free performances, live music, screenings and workshops responding to the Museum's exhibitions.

2021 Highlights

- Launch of bangawarra Art Yarns program: – an interactive creative program for Aboriginal and Torres Strait Islander older and Elder people, their families and care networks, to share a yarn, engage in artmaking and connect with culture and community.
- A special online edition of our Art and Dementia program – Artful in your Slippers, designed to mitigate the isolation of people living with dementia and their carers during lockdown. An online Professional Development session, focused on considering new ways to engage creatively with people living with dementia, was also held.
- The launch of the MCA's Young Creatives Zine Library – an online collection of zines created by young people, forming an important archive of creative youth culture – was celebrated with an online conversation 'Teens Make Zines', together with young people from The Bronx, New York as part of The Metropolitan Art Museums 'Teens Take the Met' 2021 program.



Public Engagement 2021

Number of Programs	288
Number of Participants	12,031

Student and Teacher Engagement

Through the National Centre of Creative Learning (NCCL), Student and Teacher Engagement provides tailored creative learning programs and online resources to support engagement with the MCA Collection, Exhibitions, C3West and Touring Exhibitions, at home and in the classroom.

Our teacher professional development program supports a community of practice, focused on sharing ideas, resources and inspiration for creative learning through contemporary art. In 2021, COVID-19 restrictions meant redesigning the delivery of many programs. MCA Artist Educators facilitated 216 gallery experiences, hands-on workshops and online learning programs that encouraged almost 6,000 students and teachers to look and think about contemporary art in new ways.

2021 Highlights

- Delivery of Momentum – a free program for students in Years 9–11 developed in partnership with The Smith Family.
- The djurali program teaches Aboriginal and Torres Strait Islander young adults aged 14-19 about career pathways in creative and cultural industries. The program was delivered with 26 participants from six schools. The djurali mentorship pilot program, offers a paid professional development opportunity to support the career development of a djurali alumnus. The inaugural 2021 recipient was djurali and Youth Committee alumnus Emily Lienert.
- Launch of *Art and Wonder: Young Children and Contemporary Art* – a 230-page publication sharing the findings of the Art and Wonder research project. The publication was a finalist in the 2021 Australian Graphic Design Association (AGDA) Awards.
- The touring *Lindy Lee: Moon in a Dewdrop*: STEAM Teacher Professional Development online program was offered to early learning, primary and secondary teachers, as well as art educators, to regional teachers via the Lismore Regional Gallery, connecting them to Lindy Lee's artworks. A further STEAM professional development workshop looked at artworks from *The National 2021: New Australian Art* and the MCA Collection.



Student and Teacher Engagement 2021

Number of Programs	216
Number of Participants	5,980

Art is for Everyone

We believe that art is for everyone and that everyone is creative. We work across the Museum and online to connect people with disability and access requirements of all ages with contemporary art. Audio description research and program development was a key focus throughout the year. The MCA website portal design for audio description content was completed. Audio descriptions for artworks in the MCA Collection and the *Doug Aitken: New Era* exhibition were recorded and five audio described tours were developed for children and adults, for delivery in 2022.

While COVID-19 lockdowns impacted the community significantly, limiting in-person opportunities, there was an eagerness to reconnect with our MCA onsite programs when restrictions allowed. More than 500 people joined in the 44 programs offered.

2021 Highlights

- Securing multi-year funding from The Sherry Hogan Foundation to support regular autism-friendly events, sensory-friendly inclusion across broader program areas and staff training.
- Together with Accessible Arts, on the International Day of People with Disability, launching ArtScreen 2021, a new video artwork initiative for artists and filmmakers with disability.
- Opening of the Bella Room Commission 2021 by artist Fayen d'Evie, who draws on blindness to propose imaginative methods to navigate uncertainty.



Access: Art is for Everyone 2021

Number of Programs	44
Number of Participants	514

Visitor Experience

The Visitor Experience team delivered outstanding customer service throughout another challenging year impacted by the COVID-19 pandemic. The Gallery Hosts welcomed visitors and shared their knowledge and passion about contemporary art, while ensuring the MCA provided a COVID-safe environment.

Gallery Hosts were trained on how to communicate COVID-19 regulation messaging, including checking vaccination certificates and medical exemptions in line with the relevant Public Health Orders. Gallery Hosts also ensured that gallery spaces were never overcrowded, so that MCA visitors could enjoy the artworks in a COVID-safe environment. Despite extended lockdowns, over 900 people participated in tours, talks and the 380 programs offered.

Visitor Experience 2021

Days open to the public	220
Total visits to the MCA	279,837
Number of Spotlight talks and guided tours (1 January to 22 March only)	380
Number of attendees at Spotlight talks and guided tours (1 January to 22 March only)	2,564

Marketing and Communications

The year started with the Sydney International Art Series show *Lindy Lee: Moon in a Dew Drop* drawing over 103,668 visitors. An award-winning marketing campaign used Lee's metallic works to brand the exhibition and create awareness.

The marketing and public programming teams worked together to develop MCA Late, a Friday night program of live events, encouraging foot traffic into the CBD and The Rocks once restrictions eased. The campaign reached over 5 million people and generated 7.2 million impressions online.

In May, working with creative agency Ogilvy, the MCA launched Your Feelings Welcome, a campaign asking visitors to express how artworks in the MCA Collection made them feel using a custom set of emojis, including special Aboriginal designs with 1,789 emojis submitted.

During lockdowns and restrictions, the Marketing team experimented with new digital platforms to drive web traffic and museum visitation. Web traffic grew by 31.98% compared to the previous year and remained healthy throughout the June – August lockdown period. By the end of 2021, the MCA had 138,947 Instagram followers (+ 7%), 42,324 LinkedIn followers (+ 19%) and had retained 131,961 Facebook followers.

Over 1,050 media stories were generated reaching a cumulative Australian audience of at least 29.9 million. In addition, international media coverage of the MCA and Tate International Joint Acquisition program included the Financial Times UK, the Evening Standard (UK) the Observer/Guardian UK, Italian Vogue and Readers Digest.

MCA major exhibitions *The National*, *Richard Bell: You Can Go Now* and *Doug Aitken: New Era* gained significant national and international media attention, with coverage across all TV news outlets; newspapers, and local and national radio.

2021 Highlights

- Web traffic increased by 31.9%.
- The Your Feelings Welcome campaign reached 4 million people.
- The MCA Late social media campaign reached over 5 million people and generated 7.2 million impressions.
- MCA Store web traffic increased by 31% and EDM subscribers by 91%.

Artist Advisory Group Report



Initiated in 2001, the MCA’s Artist Advisory Group (AAG) is a panel of artists from across Australia who advise the MCA on matters of importance to artists. Chaired by the current artist member of the MCA Board of Directors, Dr Danie Mellor, the group is committed to including a diversity of experiences and perspectives.

Members of the group in 2021 comprised:

- Danie Mellor, Chair
- Tina Havelock Stevens
- Abdul Abdullah
- Bianca Beetson
- Tom Polo
- Zanny Begg
- Sanné Mestrom

In 2021 the AAG advised on four major areas and themes that reflected significant keystone activities at the MCA. They were Exhibitions, Collections, Interpretation and Artists and the Contemporary. These focus areas are important elements of institutional operation and consideration that artists can feed back into, enhancing staff and curatorial understanding in these spaces.

Each of these discussion points have material and conceptual components that AAG members were able to offer advice around. The dialogue throughout 2021 has been characterised by multi-path learning, as artists were able to appreciate and understand more fully the processes and frameworks currently in place at the MCA.

Artists bring a unique and often singular perspective when providing advice and feedback to issues encountered in museum contexts. The knowledge and experience made available through the advisory’s membership is an important mechanism for ongoing dialogue between artists and MCA staff, reflecting the consultative approach the Museum has in place.

The composition of the AAG in 2021 was appropriately balanced in terms of its sector representation and diversity, with productive levels of trust established between members and MCA staff. This enabled a culture of openness for providing feedback.

Key impressions from AAG discussions in 2021 included:

- The MCA and its staff are responsive to the needs of artists and the artistic community.
- The MCA is a culturally responsible institution that has adapted over time as needed and importantly, where change may have been anticipated or required.
- The MCA operates in the below areas as a leader in the visual arts and cultural sector.
- In the forum of the AAG, MCA curatorial accommodate and are receptive to differing, often divergent, points of view and feedback.
- As the past two years have shown when challenges arise, the MCA and its community are correctly robust in their responses, or in adjusting to changing community sentiment through positive reflection and appropriate action.

Discussion points around the MCA keystone activities were wide-ranging with policies and practices reviewed and artist feedback and suggestions noted and implemented. MCA curatorial was encouraged to continue working with a varied offering, for example C3West

and the Jackson Bella Room, as artists seek spaces other than galleries to serve their aims and objectives. Continued exploration of possibilities around creative engagement with artists that extend beyond exhibition frameworks was encouraged. It was noted that acquisition processes at the MCA reflect best if not leading practice amongst cultural institutions. Close communication between artists and curators in the development of interpretation was emphasised. The principle of self-identification included in the MCA strategic plan was encouraged as an important framework and reference. Having separate equity and inclusion and Aboriginal and Torres Strait Islander policies was acknowledged as an excellent practice.

All AAG members agreed to retain their positions into 2022 to enable continuity given the change of MCA Directorship and disruptive circumstances of the year. The MCA would like to thank the members of the group for their continued service and commitment to enriching and informing MCA operations.

Opposite: Dr Danie Mellor, Chair MCA Artist Advisory Group with Jane Devery, MCA Senior Curator Exhibitions. Featured: **Martu Artists Kumpaya Girirba, Karnu Nancy Taylor, Ngalangka Nola Taylor, Ngamaru Bidu, Wokka Taylor, Muuki Taylor, Jakayu Biljabu, Bowya Patricia Butt, Noelene Girirba, Kulyu**, 2014, Museum of Contemporary Art, purchased with funds provided by an anonymous donor, 2014, image courtesy and © the artists, photograph: Jaimi Joy | Above: **Tina Havelock Stevens**, performance documentation, *Hasta La Bella Vista Baby*, 2019, Bella Vista, NSW, co-commissioned by C3West on behalf of the Museum of Contemporary Art Australia and Landcom, image courtesy and © the artist, photograph: Jaimi Joy

Aboriginal and Torres Strait Islander Advisory Group Report



The MCA developed a comprehensive Aboriginal and Torres Strait Islander Policy in 2015. This continues to evolve with the guidance of the MCA's Aboriginal and Torres Strait Islander Advisory Group.

Members of the group in 2021 comprised:

- Uncle Ray Davidson
- Associate Professor Christine Evans (Chair)
- Brooke Boney
- Tally Brian
- Julie Gough
- Sharni Jones
- Rhett Loban
- Matt Poll

Aboriginal and Torres Strait Islander members of staff are also welcome to attend and participate at Advisory Group meetings and discussions.

Aboriginal and Torres Strait Islander art, artists, initiatives and programs are a cornerstone of the MCA. The Aboriginal and Torres Strait Islander Advisory Group reviews the MCA's plans, practices, policies and activities to facilitate best practice culturally sensitive and aware operations and to review progress against objectives.

In 2021 there were 16 acquisitions of works from artists identifying as Aboriginal or Torres Strait Islander adding to the MCA's goal to build a

collection of significant contemporary art works by Aboriginal and Torres Strait Islander artists.

The following initiatives during 2021 added to achieving a significant presence of work by Aboriginal and Torres Strait Islander artists in the MCA exhibition program:

- *John Mawurndjul: I am the old and the new* concluded its landmark tour of Australia, engaging 88,865 visitors across Australia;
- MCA Collection artist David Malangi Daymirringu featured in the Artist Room;
- works by Maree Clarke, Betty Kuntiwa Pumani, Mulkun Wirrpanda were displayed as part of *The National 2021: New Australian Art*;
- 17 works by Aboriginal and Torres Strait Islander artists were included in *MCA Collection: Perspectives on place*; and
- a major solo exhibition by Richard Bell, *You Can Go Now*, opened on 4 June.

The reach and impact of the MCA's Aboriginal and Torres Strait Islander education and creative learning programs was enhanced in 2021 through the development of new learning resources for the Vincent Namatjira foyer wall commission,



MCA Collection: Perspectives on place and *Richard Bell: You Can Go Now*; professional development, schools and corporate creativity workshops featuring Aboriginal and Torres Strait Islander artists and exhibitions and/or tailored for Aboriginal and Torres Strait Islander audiences. Public programs included dance and instrumental performances, poetry readings, talks, a yarning circle and a number of Richard Bell Embassy events, live and online, throughout the exhibition.

The MCA continued its commitment to raising the status and visibility of Indigenous people and culture and celebrating the achievements of Aboriginal and Torres Strait Islander people. In 2021 more than 116 social media posts relating to Aboriginal and Torres Strait Islander artists and artworks generated over 47,748 likes. Vincent Namatjira's Foyer Wall received over 40 pieces of coverage across print, TV, radio and online media outlets and the *Richard Bell: You Can Go Now* exhibition received over 23 pieces of coverage across print, radio and online media outlets. During lockdown, the Digital Aboriginal Embassy was strongly promoted through social media and events were livestreamed via Facebook. Content on socials reached 6.1k people and generated

2.3k views. The MCA Store created a range of products to accompany *Richard Bell: You Can Go Now* and collaborated with Iwantja Arts on the launch of several new products for NAIDOC week.

Encouraging the internationalisation of contemporary Aboriginal and Torres Strait Islander art practice, discourse and creative learning, *A Year in Art: Australia in 1992* opened at Tate Modern in July profiling the work of Aboriginal and Torres Strait Islander artists, many acquired through the MCA/Tate International Joint Acquisition program.

The level and sources of funding to support the MCA's Aboriginal and Torres Strait Islander commitments were increased in 2021. Support of \$50,000 was received from exhibition patrons Paul, Sue and Kate Taylor for *Richard Bell: You Can Go Now*. A Cultural Awareness session was delivered by Keith Munro and Creative Development workshop delivered by artist educators on themes of Connection, Place and Collaboration for the Chief Executive team of sponsor Veolia. In kind support was received from *The Saturday Paper* for *Richard Bell: You Can Go Now*. The Bill and Patricia Ritchie Foundation

increased their support of Aboriginal and Torres Strait Islander programs and staff to \$200,000 p.a. for three years and the Gandevia Foundation donated \$15,000 towards the djurali program.

Above: David Malangi Daymirringu, *The Gurrmirringu myth*, c.1965, installation view, *David Malangi Daymirringu: Artist Room*, MCA Collection, Museum of Contemporary Art Australia, 2021, ochres on bark, Museum of Contemporary Art, gift of Arnott's Biscuits Ltd, 1993, image courtesy and © the estate of the artist, licensed by Aboriginal Artists Agency Ltd, photograph: Anna Kučera

Development and Enterprises



Supporting Creativity

As a for-purpose independent organisation, income generated through non-government sources is essential to the MCA's financial stability. The MCA relies on the support of its generous individual donors, corporate partners, members and commercial activities such as Venues and the MCA Store, to deliver the incredible breadth of its exhibitions, social impact programs and operational activities.

Development and Enterprises raises a significant portion of the Museum's income through individual and corporate giving and a range of commercial activities. Lessons from the pandemic in 2020 helped the Museum adapt to further uncertainty in 2021. The generous support of individual givers and corporate partners ensured the success of the Museum in its 30th year.

As the MCA entered the second year of the pandemic, Development and Enterprises devised and executed strategies that led to impressive outcomes. The Philanthropy team once again broke fundraising records, with the Bella Dinner 2021 raising the highest funds since its inception in 1998. Supporters consistently responded to fundraising and philanthropic campaigns, mitigating the risk posed by the substantial reduction in commercial revenue that resulted from COVID-19 restrictions.

While the generosity of individual donors and members was key to securing the Museum's income, the division also developed future-focused initiatives, such as the launch of MCA Next to support young and emerging philanthropists. In addition to this, several new venue spaces were completed, increasing the breadth of the Museum's commercial offerings. 2021 was a year of significant anniversaries with several long-term partners. It marked 21 years of support from both Telstra and Qantas, 20 years of partnership with Veolia and ten with Ray White. These ongoing partnerships contribute significantly to the longevity and stability of many important MCA programs and affirm the quality of the MCA's partnership offerings.

Highlights from 2021

- \$4.7 million secured through philanthropy and corporate partnerships.
- The 2021 Bella Dinner raised a new record of over \$880,000 in donations to support the MCA's Creative Learning and Access programs.
- The Annual Appeal 2021 raised over \$200,000 towards the MCA's pioneering Social Impact Programs.
- The Young Ambassadors program was relaunched as 'MCA Next' to engage with supporters at the beginning of their contemporary art and creativity journey.
- 2021 marked 21 years of partnership with Telstra and Qantas and ten years with Ray White.
- The Kerridge Foundation gift in memory of Maureen Anne Kerridge AM towards the acquisition of Lindy Lee's *Secret World of a Starlight Ember* (2020).
- The development of the new 'Waterside Room' venue space and new Ambassador Lounge.

Philanthropy

Over \$4.5 million was raised to enable the MCA to continue transforming lives through contemporary art and creative learning. 2021 was a significant year for the MCA, marking the Museum's 30th anniversary.

An inspiring program of Director and curator-led tours, artist talks and behind-the-scenes insights was delivered to accompany the exhibition, Collections and Social Impact programs. The MCA Foundation raised over \$242,000 in 2021 towards the acquisition of artworks for the MCA Collection. Fourteen works by 10 artists were acquired thanks to the support of the MCA Foundation Council, donors and artists. The flagship Foundation acquisition for 2021 was *Antara* by Betty Kuntiwa Pumani, with additional purchases of major works by Elisa Jane Carmichael, Mehwish Iqbal and John Wolseley. Three separate donations through the Cultural Gifts Program were also accepted: a major installation by Lindy Lee, a significant suite of prints by senior Yirrkala artists and a suite of major sculptural works by Alick Tipoti.

The MCA continued to receive vital support from Trusts and Foundations in 2021. Major grants were received from the Balnaves Foundation, Crown Resorts Foundation, Packer Family Foundation and the Medich Foundation. The Museum continued its funding relationship with The Bill & Patricia Ritchie Foundation, Gordon Darling Foundation, Jibb Foundation and the City of Sydney. New connections were established with the Gandevia Foundation, Sherry Hogan Foundation and the British Council.

The MCA Bequests Circle provides a vital legacy that ensures the ongoing success of the MCA. Bequest Circle members enjoyed invitations and special access to the MCA's event programs.



Tasmin and Gordon Jackson and Cynthia Jackson AM, enjoying a tour of the Jackson Bella Room Commission 2021. Featured: **Fayen d'Evie**, *With Cane in Hand, I Dance a Duet for One, for Two, for Three, for Four...*, 2021, fibreglass; 2-channel HD video, colour; quadrophonic sound, choreography by Alex Craig and Riana Head-Toussaint, sound recording and composition by Bryan Phillips, video edit with Zoe Scoglio, animation by Kenny Smith, rehearsal track by Tommy Carroll, commissioned by the Museum of Contemporary Art Australia for the Jackson Bella Room, 2021.

Membership and Young Ambassadors

MCA Membership and MCA Next programs provide opportunities to supporters who are beginning their contemporary art and creativity journeys. Despite the impact of COVID19 and the Sydney lockdown, MCA members enjoyed a flexible events program, which provided both live and online experiences to engage members. Twenty-one events over the year included behind-the-scenes tours led by MCA conservators and installers, out-of-hours gallery viewings and Zoom conversations with artists and curators.

The Young Ambassadors program was relaunched as 'MCA Next,' a new and exciting program providing young and emerging philanthropists the opportunity to connect with the MCA and begin their giving journey by supporting the MCA Young Creatives program. Young Ambassadors/MCA Next members attended more than 19 events, including a live private viewing of Juz Kitson's exhibition *The Sanctuary: All That Is*.



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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.

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Gillian Simon & Darren Kindrachuk
Mark Wakely & Steven Alward

As at 17 August 2021

Bequests

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

For further information, please contact MCA Philanthropy:

T: 61 2 9245 2414

Corporate Partnerships

The MCA has developed deep and rewarding relationships with its corporate partners to deliver a shared vision to make accessible the work of living artists. New partners Accor, Livdeo and Kvadrat Maharam were welcomed in 2021, committing their support to the MCA during a very challenging year.

The MCA acknowledges exhibition strategic sponsor Destination New South Wales for its support of *Doug Aitken: New Era*, shown as part of the Sydney International Art Series exhibition which opened in October at the Museum.

2021 marked 21 years of partnership with Telstra and Qantas. Telstra was again the Major Partner of the MCA's Sydney International Art Series exhibition, *Doug Aitken: New Era*. To celebrate the MCA's 30th anniversary, Telstra provided additional funding to support a Free Entry Day for *Doug Aitken: New Era*. Over 1,500 people received free entry on the day and a social media campaign reached over 180,000.

Qantas marked 21 years of partnership by renewing its sponsorship for a further three years to support the MCA Aboriginal and Torres Strait Islander exhibitions and programs. Veolia celebrated 20 years of partnership by supporting exhibitions and programs that focus on sustainability.

The MCA also celebrated ten years of partnership with Ray White. A limited-edition series of prints by acclaimed Australian artist John Wolseley was produced to acknowledge Ray White's support of *The National: New Australian Art*. Press coverage and a social media campaign promoting the prints reached over 90,000 people and received over 170,000 impressions, contributing significantly to sales in the MCA Store.



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Communication Partner



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Major Partners



Supporting Partners



Supporting Partners (continued)



Corporate Partners



Media Partners



Beverage Partners

Venues and Events

Despite Museum closures and restrictions due to the COVID-19 pandemic, the MCA received over 20,000 guests through the Museum's four event spaces over the course of the year.

Significantly, the Museum completed a redevelopment project with Anthony Gill Architects, Kernel Property and Hunter Mason Construction Management with the support of Create NSW. This project created a new venue space on the ground floor at Circular Quay, a revised Seminar Room with conferencing facilities and a new library and Ambassador Lounge with panoramic views over Sydney Harbour for the Museum's supporters.



MCA Store

The MCA Store in-store results were strong despite three months of lockdown. Online sales continued to demonstrate significant growth. Combined revenue in 2021 exceeded 2020 results.

The MCA Store worked with artists including Richard Bell, Vincent Namatijra and Doug Aitken to create exclusive MCA merchandise to accompany the exhibitions *Richard Bell: You Can Go Now* and *Doug Aitken: New Era* and the Vincent Namatijra wall commission *P.P.F. (Past-Present-Future) (2021)*. The Store also collaborated with Iwantja Arts during NAIDOC Week to present and launch an impressive range of products.



Finance and Corporate Services



Providing the Tools

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

As the pandemic continued into its second year, the division focused on resilience and safety. Strategic and disciplined management of finances, resources and physical spaces allowed the Museum to thrive, despite COVID-19 restrictions and downturns.

The division's key priority was to provide surety to the MCA's community – financially, operationally and from a health and safety point of view. This priority informed many of the strategies executed during 2021.

Careful management of finances was paramount, given the significant decline in commercial revenue, due to the NSW Government's Public Health Orders which closed the Museum for over three months. The teams developed COVID-safe plans to mitigate health risks, in the first instance for staff members and then for visitors when the Museum reopened.

The same responsive approach supported the continued improvement of digital infrastructure, vital tools for both staff and audiences during lockdowns and restrictions. Critical systems work that was commenced in 2020 concluded and improvements in digital security were implemented, to support those working remotely and to maintain the integrity of digital assets.

Despite the additional stresses placed on the division by the pandemic, the team's vigilance and agility successfully supported the Museum through another challenging year.

Highlights from 2021

- Achieving an operating surplus of \$6.3 million.
- Increasing the employment rate of Aboriginal and/or Torres Strait Islander people to 4.7% FTE.
- 43% of people employed by the MCA were artists.

Finance and Corporate Services

Finance

The discipline exercised during 2021 has placed the MCA in a secure financial position. Proactive and prudent management of expenditure, particularly in response to the closure of the Museum between June and October, contributed to this.

The MCA experienced a 40% decline in commercial revenue in due to the COVID-19 related restrictions in 2021. The organisation was supported by special one-off government grants. The JobKeeper and JobSaver programs ensured the ongoing employment of our people and artists, critical to the continuation of our programs.

People and Safety

The safety of our people and visitors was a central focus of the MCA operations in 2021. To support safe operations onsite, the MCA developed COVID-safe plans and procedures and staff trained in creating and maintaining a safe environment including confirming the vaccination status or medical exemption of visitors and adhering to density limits, in line with Public Health Orders. Once restrictions eased, live public and education programs were delivered according to COVID safe operations plans.

Despite the challenges of the pandemic, the MCA continued its commitment to sustainable operations and the care of our heritage site in The Rocks/Tallawoladah.

Information Technology

The ICT Services Team continued to support employees working remotely, as well as implementing new infrastructure to connect with audiences digitally. An investment in upgraded AV equipment facilitated the streaming of hybrid events, including a mobile streaming service to engage audiences digitally in the MCA galleries. The MCA's network and wi-fi were also upgraded, completing the critical systems foundation work. To improve customer experience, a new point of sale system was implemented in the MCA Store, streamlining the transaction process.

Digital security improvements also continued into 2021. New firewalls, endpoint protection and advanced monitoring solutions were implemented to improve defence, detection and response to cyber threats.

Graphic Design

In addition to supporting usual Museum activity through the provision of signage, communication and interpretative materials, the design team designed and produced a suite of physical and digital signage and online communication assets that kept visitors informed of the MCA's response to the evolving situation throughout the lockdown and following reopening. Following the success of the Kids & Families Art Parcel box during the first COVID-19 lockdown in 2020, a second edition was commissioned in 2021 and the MCA Design Studio and Kids & Families Manager worked closely with artist Raquel Ormella on a second edition made available during the longer lockdown period.





the mordant wing

Financial Report

Financial Report for the year
ended 31 December 2021

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The financial statements were authorised for issue by the Directors on 10 May 2022. The Directors have the power to amend and reissue the financial statements.

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

The financial statements are presented in Australian currency.

photograph: Anna Kučera

Directors' Report

The Directors of the Museum of Contemporary Art Limited (MCA or the Museum) present their report for the year ended 31 December 2021.

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.

Lorraine Tarabay (Chairman)
Christine Evans
Bridget Grant Pirrie
Michael Hawker AM
Alan Joyce AC
Elizabeth Ann Macgregor AM OBE (Retired: 31 December 2021)
Anthony Medich
Danie Mellor
Naomi Parry
Ann Sherry AO
Nicholas Tobias
Ivan Wheen

Company Secretary: Anh Thi Do

Vision

The MCA's vision is to take a leadership role in promoting contemporary art and facilitating artists to transform lives and shape a creative Australia. We exist because contemporary art matters; it stimulates the imagination, creatively engages our aesthetic senses and helps us see the world differently to inform our outlook on life and society.

Values

The MCA embodies a number of key values:

- **We value artists and place them in the centre of all our activities**
We respect and highly value the perspectives that artists, at all stages of their careers, bring to our core vision.
- **We make complex and challenging artworks accessible**
We actively work to make contemporary art accessible to a broad and diverse public by creating multiple methods of engagement, interpretive materials and programs for all audiences.
- **We foster creativity and critical thinking**
We believe creativity plays an important role to provoke thought and stimulate the imagination; we offer our visitors diverse opportunities and experiences to spark their creativity.
- **We have an entrepreneurial outlook**
We seek and respond to opportunities, embracing change and thinking outside of the box to ensure our organisation is resilient and sustainable.

- **We see collaboration as key to our success**
We believe that collaboration generates and promotes innovation and progress, and so embed collaboration in our daily working practices both internally and externally.
- **We embrace diversity and inclusion**
We value diverse opinions and perspectives, and embrace different voices in our programming and work practices, ensuring accessibility and inclusion for our audiences.

Short-Term and Long-Term Objectives

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

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

Strategies

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

- Deliver exceptional programs through collaboration; develop and maintain deep relationships with artists; and place Australian artists in an international context.
- Acquire outstanding artworks in accordance with the Museum's Collection and Acquisitions Policy; develop and present programs and campaigns about the MCA Collection to increase audience engagement; secure a new storage facility with a plan for the long-term care and conservation of the MCA Collection in accordance with best museum practice; and review existing Collection documentation and maintain and develop Collection records.
- Maintain and build the National Centre for Creative Learning as an industry leader in creativity and learning; provide enriching and inspiring programs which reach a broad and diverse spectrum of visitors; use the Interpretation Strategy to increase access and understanding; leverage the Museum's digital platforms; convert visitors to supporters; build local, national and international partnerships; and create impactful collaborative marketing campaigns across all platforms showcasing the breadth of the MCA's visitor offer.
- Capitalise on the uniqueness of the MCA's voice and position through the implementation of a communications strategy; articulate the MCA's vision to the business community; leverage relationships with influential arts industry and government bodies; position the MCA as a key authoritative voice on issues around contemporary art and artists; and undertake research to determine the social impact and effectiveness of MCA programs.

- Develop and implement an information governance framework; underpin activities with a robust financial plan including the generation of additional funds; ensure highly efficient and effective business practices including organisational planning and staff development and support; and develop sustainability initiatives.
- Deliver the objectives as set out in the MCA's Aboriginal and Torres Strait Islander Policy; undertake targeted programs and creative learning projects with and for First Peoples and non-First Peoples audiences; create programs that encourage visitation by First Peoples audiences; increase access to First Peoples works; create employment, Board and Advisory Committee opportunities for First Peoples; apply Cultural Learning Framework and Awareness program across the MCA.

Principal Activities

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

- Delivery of four new contemporary art exhibitions
- Delivery of two major touring exhibitions of works by Australian artists, in partnership with five venues
- 29 works by 18 artists were acquired for the MCA Collection
- 43% of people employed were artists
- Over \$4.7 million was raised from corporate and individual supporters
- 288 public programs reached over 12,000 people

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

Key Performance Indicators (KPIs)

Strategies have been developed across the MCA to ensure the organisation will deliver its goals. Each of these strategies has a number of clear KPIs, which will be used to measure progress against the realisation of these aims. Each division within the organisation also has detailed Operational Plans with measurable outputs that clearly outline how it will contribute to achieving each of the organisation's broader KPIs. These implementation plans will consider resources, objectives, timeframes, deadlines, budgets and performance targets.

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

- Numbers and mix of exhibitions, commissions and acquisitions to the MCA Collection, including significant and consistent representation of Australian and Aboriginal and Torres Strait Islander content within all programs
- Expansion of digital engagement with audiences through infrastructure improvements, collaborations with other organisations and targeted digital activity
- Numbers and mix of creative learning and public programs, including those embracing new technologies and their success in connecting more people with artists
- Numbers and mix of touring and innovative external projects and their success in reaching new audiences
- Strong visitor attendance figures and positive feedback of the visitor experience onsite, offsite and online

- Sustainable financial results and the continuing exploration of new income streams and deepening engagement with stakeholders
- A strong management team and Board, with clear succession arrangements in place, engagement with and of artists, positive staff satisfaction rates and low turnover
- Governance and business practices, including the ongoing identification and management of risk

Directors' Report

Directors' Qualifications and Experience

Director	Qualifications	Experience
Lorraine Tarabay	Bachelor of Business, Finance & Economics (UTS), Hons	Corporate adviser, Investment banker, Company Director
Christine Evans	Bachelor of Education, Art (UNSW), MA Indigenous Social Policy (UTS), Doctor of Education (UTS)	Adviser to Boards of Cultural Institutions
Bridget Grant Pirrie	Bachelor of Art Theory (UNSW)	Company Director
Michael Hawker AM	Bachelor of Science (USYD), FAICD, SF FINSIA, FIOD	Company Director
Alan Joyce AC	Bachelor of Applied Science (DIT), Hons, Master of Science (TCD)	CEO, Qantas Group
Elizabeth Ann Macgregor AM OBE	MA History of Art (Edin), Hons, Post Dip Museum and Gallery Studies (UMAN)	Director, Museum of Contemporary Art
Anthony Medich	Bachelor of Economics (USYD), Masters of Commerce (UNSW)	Principal, Medich Family Office
Danie Mellor	Bachelor of Arts (ANU), Hons, MAFA, PhD Art (ANU)	Artist, Academic, Writer, Public speaker
Naomi Parry	Bachelor of Arts (USYD), Hons	Founder and Director, Black Communications
Ann Sherry AO	Bachelor of Arts (UQLD) Grad Dip Industrial Relations (QUT)	Chair and Company Director
Nicholas Tobias	Bachelor of Architecture (UNSW), Hons	Company Director
Ivan Wheen	Bachelor of Commerce (UNSW), Hons	Company Director

Directors' Responsibilities

Director	Responsibilities
Lorraine Tarabay	Chair of the Board, Chair of the Nominations Committee, Member of the Finance Committee
Ivan Wheen	Member of the Board, Chair of the Finance Committee, Member of the MCA Foundation Council
Christine Evans	Member of the Board, Chair of the Indigenous Advisory Panel
Bridget Grant Pirrie	Member of the Board, Chair of the Director's Circle
Danie Mellor	Member of the Board, Chair of the Artist Advisory Group
Nicholas Tobias	Member of the Board, Chair of the MCA Foundation Council
Michael Hawker AM	Member of the Board, Member of the Finance Committee
Alan Joyce AC	Member of the Board
Elizabeth Ann Macgregor AM OBE	Member of the Board, Member of the Nominations Committee, Member of the Finance Committee
Anthony Medich	Member of the Board, Member of the MCA Foundation Council
Naomi Parry	Member of the Board
Ann Sherry AO	Member of the Board, Member of the Nominations Committee

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 2021, 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
Lorraine Tarabay	6	6	6	6
Christine Evans	6	6	-	-
Bridget Grant Pirrie	6	6	-	-
Michael Hawker AM	6	6	6	5
Alan Joyce AC	6	2	-	-
Elizabeth Ann Macgregor AM OBE	6	6	-	-
Anthony Medich	6	5	-	-
Danie Mellor	6	6	-	-
Naomi Parry	6	6	-	-
Ann Sherry AO	6	4	-	-
Nicholas Tobias	6	5	-	-
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.

Operating and Financial Review

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

The Operating Result for the year ended 31 December 2021 is a surplus of \$6,264,801 [2020: surplus of \$2,318,558]. The 2021 operating surplus included \$2,847,600 of an operational grant received in advance for 2022. The Operating Result also included \$2,750,000 of one-off Government grants to support the recovery of the MCA from the impact of COVID-19.

The Comprehensive Result for the year ended 31 December 2021 is a surplus of \$7,288,199 [2020: surplus of \$1,492,093].

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

Subsequent Events

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

No other matter or circumstance has arisen since 31 December 2021 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 12 members in 2021 [2020: 16 members].

Auditor's Independence

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

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



Lorraine Tarabay
Chairman
Sydney, 10 May 2022

Auditor's Independence Declaration



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10 May 2022

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 2021, 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

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 2021	NOTE	2021 (\$)	2020 (\$)
Revenue from operating activities			
Exhibition and Creative Learning income		484,980	1,108,281
Corporate and individual support		4,739,023	5,209,659
Grant income		11,151,446	4,857,580
Government stimulus – JobKeeper and JobSaver payment		2,578,125	3,811,500
Commercial and other income		6,111,524	5,448,117
Interest received		15,201	35,153
Revenue from operating activities		25,080,299	20,470,290
Expenses from operating activities			
Depreciation and amortisation expenses		(476,820)	(751,727)
Employee benefits expense		(11,254,166)	(11,263,413)
Exhibition, Creative Learning and Commission project costs		(3,268,847)	(2,708,955)
Repairs and maintenance, insurance, security and utilities		(2,457,858)	(2,544,918)
Cost of goods sold		(574,328)	(444,156)
Other expenses		(783,479)	(438,563)
Expenses from operating activities		(18,815,498)	(18,151,732)
Net surplus/(deficit) from operating activities		6,264,801	2,318,558
Revenue from outside operating activities			
Gifts of works of Art, Acquisition and Foundation fund		1,435,929	1,045,086
MCA and Place Management NSW capital building fund		1,607,670	293,589
Revenue from outside operating activities		3,043,599	1,338,675
Expenses from outside operating activities			
Building depreciation and amortisation		(1,922,101)	(1,816,167)
Foundation, Gift Transfer, Bequest and Collection Management costs		(98,100)	(348,973)
Expenses from outside operating activities		(2,020,201)	(2,165,140)
Net surplus/(deficit) from outside operating activities		1,023,398	(826,465)
Total net surplus before income tax		7,288,199	1,492,093
Income tax from operating activities	2	-	-
Income tax from outside operating activities		-	-
Surplus for the year after income tax		7,288,199	1,492,093
Other comprehensive income		-	-
Total comprehensive income/(loss)		7,288,199	1,492,093

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

Financial Statements

Statement of Financial Position

AS AT 31 DECEMBER 2021	NOTE	2021 (\$)	2020 (\$)
Current assets			
Cash and cash equivalents	1(d)	15,746,100	10,373,053
Trade and other receivables	3	2,032,832	591,692
Inventories	4	133,560	148,539
Prepayments	5	197,388	54,890
Total current assets		18,109,880	11,168,174
Non-current assets			
Property, plant and equipment	6	41,601,463	42,065,031
Works of Art	6	25,205,922	23,716,937
Intangibles	7	658,927	895,060
Total non-current assets		67,466,312	66,677,028
Total assets		85,576,192	77,845,202
Current liabilities			
Trade and other payables	8	2,470,028	2,208,677
Provisions	9	281,650	315,942
Contract liabilities	10	3,640,170	3,384,117
Total current liabilities		6,391,848	5,908,736
Non-current liabilities			
Provision for long service leave	9	434,808	475,129
Total non-current liabilities		434,808	475,129
Total liabilities		6,826,656	6,383,865
Net assets		78,749,536	71,461,337
Members' funds			
Retained Surplus		78,749,536	71,461,337
Total members' funds		78,749,536	71,461,337

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

Statement of Changes in Equity

FOR THE YEAR ENDED 31 DECEMBER 2021	NOTE	2021 (\$)	2020 (\$)
Total equity at the beginning of the financial year		71,461,337	69,969,244
Total comprehensive income/(loss) for the year		7,288,199	1,492,093
Total equity at the end of the financial year		78,749,536	71,461,337

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

Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2021	NOTE	2021 (\$)	2020 (\$)
Cash flows from operating activities			
Funding and operational receipts (inclusive of goods and services tax)		25,793,008	22,883,481
Payments to suppliers and employees (inclusive of goods and services tax)		(19,896,878)	(18,422,340)
Interest received		15,202	35,154
Net cash inflow from operating activities		5,911,332	4,496,295
Cash flows from investing activities			
Capital building funding		1,607,670	293,589
Payments for Foundation, Gift Transfer, Bequest and Collection Management costs		(98,100)	(348,973)
Payments for property, plant and equipment		(2,047,855)	(986,699)
Payments for intangibles		-	(27,543)
Net cash outflow from investing activities		(538,285)	(1,069,626)
Net increase in cash and cash equivalents		5,373,047	3,426,669
Cash and cash equivalents at the beginning of the year		10,373,053	6,946,384
Cash and cash equivalents at the end of the year		15,746,100	10,373,053

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

Notes to the Financial Statements

1 Summary of Significant Accounting Policies

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

(a) Basis of preparation

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

New and amended standards adopted by the MCA

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

Historical cost convention

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

Critical accounting estimates

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the MCA's accounting policies. Where significant accounting estimates and judgement have been used, they have been included in the relevant section.

(b) Revenue recognition

The MCA recognises revenue as follows:

Revenue from contracts with customers

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

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

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

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

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

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

(c) Exhibition income and expenditure

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

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

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

(d) Cash and cash equivalents

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

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

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

(f) Goods and Services Tax (GST)

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

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

(g) Volunteer services

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

Notes to the Financial Statements

2 Income Tax

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

3 Current Assets – Trade and Other Receivables

CURRENT	NOTE	2021 (\$)	2020 (\$)
Trade receivables		781,696	397,907
Other receivables		1,251,136	193,785
Total receivables		2,032,832	591,692

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	2021 (\$)	2020 (\$)
Finished goods		345,374	306,615
Less: provision for stock write-down and obsolescence		(211,814)	(158,076)
Total inventories		133,560	148,539

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	2021 (\$)	2020 (\$)
Other prepayments		197,388	54,890
Total prepayments		197,388	54,890

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

	NOTE	2021 (\$)	2020 (\$)
Leasehold improvements, at cost		59,432,029	58,542,657
Less: accumulated depreciation		(19,553,321)	(17,738,307)
Net book value		39,878,708	40,804,350
Plant and equipment, at cost		1,848,918	1,584,607
Less: accumulated depreciation		(1,633,444)	(1,504,653)
Net book value		215,474	79,954
Books and publications, at cost		113,822	113,822
Less: accumulated depreciation		(113,822)	(113,822)
Net book value		-	-
Furniture and fittings, at cost		513,760	513,760
Less: accumulated depreciation		(415,616)	(384,474)
Net book value		98,144	129,286
Computer equipment, at cost		1,365,841	1,035,976
Less: accumulated depreciation		(1,063,515)	(987,827)
Net book value		302,326	48,149
Motor vehicle, at cost		118,142	118,142
Less: accumulated depreciation		(52,716)	(47,651)
Net book value		65,426	70,491
PP & E – Place Management NSW capital works		1,314,498	1,098,828
Less: accumulated depreciation		(273,113)	(166,027)
Net book value		1,041,385	932,801
Total property, plant and equipment		41,601,463	42,065,031
Works of Art, at cost		25,205,922	23,716,937
Less: accumulated depreciation		-	-
Total works of Art		25,205,922	23,716,937
Total property, plant and equipment and works of Art		66,807,385	65,781,968

Notes to the Financial Statements

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

	Leasehold Improve- ments	Plant and Equipment	Books and Publications	Furniture and Fittings	Computer Equipment	Motor Vehicle	P P and E – Place Man- agement NSW Capital Works	Works of Art	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Balance at the beginning of the year	40,804,350	79,954	–	129,286	48,149	70,491	932,801	23,716,937	65,781,968
Additions at cost	889,372	264,311	–	–	329,866	–	215,670	1,488,985	3,188,204
Disposal	–	–	–	–	–	–	–	–	–
Depreciation/ amortisation expense	(1,815,014)	(128,791)	–	(31,142)	(75,689)	(5,065)	(107,086)	–	(2,162,787)
Carrying amount at the end of the year	39,878,708	215,474	–	98,144	302,326	65,426	1,041,385	25,205,922	66,807,385

(a) Depreciation and amortisation

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

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

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

(b) Leasehold improvements

The MCA entered into a lease agreement with Place Management NSW (formerly Sydney Harbour Foreshore Authority) for a term of twenty-seven years and fifteen days from 1 March 2012 to 15 March 2039. The expenditure on leasehold improvements has been recognised as an asset of the MCA. Leasehold improvements are amortised over the shorter of their useful life or the remaining period of the lease.

The MCA entered into an agreement to lease storage facilities with Create NSW for a term of ten years from 1 August 2003 to 31 July 2013. The MCA is currently leasing the premises on a casual month-to-month basis, while negotiation for the next term progress. This lease has been accounted for as a short-term lease.

(c) Works of Art

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

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

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

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

(d) Books and publications

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

(e) Property, plant and equipment

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

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

7 Non-Current Assets – Intangible Assets

	NOTE	2021 (\$)	2020 (\$)
IT project, at cost		1,496,349	1,496,349
Less: amortisation		(859,704)	(669,090)
Net book value		636,645	827,259
	NOTE	2021 (\$)	2020 (\$)
Website project, at cost		227,596	227,596
Less: amortisation		(205,314)	(159,795)
Net book value		22,282	67,801
Total intangible assets		658,927	895,060

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	827,259	67,801	895,060
Additions at cost	–	–	–
Disposal	–	–	–
Amortisation expense	(190,614)	(45,519)	(236,133)
Carrying amount at the end of the year	636,645	22,282	658,927

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	2021 (\$)	2020 (\$)
Trade payables		975,216	494,871
Other payables		917,738	1,126,860
Provision for annual leave		577,074	586,946
Total current liabilities		2,470,028	2,208,677

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

Employee benefits short-term obligations

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

Notes to the Financial Statements

9 Provisions

Current	NOTE	2021 (\$)	2020 (\$)
Provision for long service leave		281,650	315,942
Total current provisions		281,650	315,942
Non-current	NOTE	2021 (\$)	2020 (\$)
Provision for long service leave		434,808	475,129
Total non-current provisions		434,808	475,129

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	2021 (\$)	2020 (\$)
Contract liabilities	10(a)	3,060,868	2,452,349
Contract liabilities: grant	10(b)	579,302	931,768
Total		3,640,170	3,384,117

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 2022 projects, rental, sponsorship and venue income in advance.

(b) Contract liabilities: grants

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

11 Related Parties Transactions

(a) Directors

The names of persons who were Directors of the MCA at any time during the financial year are as follows: Lorraine Tarabay, Christine Evans, Michael Hawker AM, Alan Joyce AC, Anthony Medich, Danie Mellor, Naomi Parry, Ann Sherry AO, Nicholas Tobias and Ivan Wheen. Elizabeth Ann Macgregor AM OBE was Director until her retirement on 31 December 2021.

(b) Key management personnel

Key management personnel compensation for the years ended 31 December 2021 and 2020 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	2021 (\$)	2020 (\$)
Key management personnel compensation		1,308,126	1,211,015

There were no other transactions with key management personnel during the year ended 31 December 2021 (2020: nil).

12 Subsequent Events

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

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

14 Leasing Arrangement

Company as lessor

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

	NOTE	2021 (\$)	2020 (\$)
Within one year		4,286,860	4,228,924
Later than one year but not later than five years		13,570,007	11,248,030
Later than five years		22,792,496	24,022,320
Total		40,649,363	39,499,274

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

Company as lessee

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

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

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

Notes to the Financial Statements

15 Financial Risk Management

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

	NOTE	2021 (\$)	2020 (\$)
Financial assets			
Cash and cash equivalents	1(d)	15,746,100	10,373,053
Trade and other receivables	3	2,032,832	591,692
Total financial assets		17,778,932	10,964,745
Financial liabilities			
Financial liabilities at amortised cost:			
- Trade and other payables - current	8	2,470,028	2,208,677
- Trade and other payables - provisions	9	281,650	315,942
- Trade and other payables - non-current	9	434,808	475,129
Total financial liabilities		3,186,486	2,999,748

Directors' Declaration

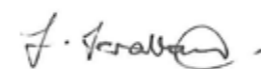
For the year ended 31 December 2021

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 X to X, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and:
 - (a) comply with Australian Accounting Standards - Reduced Disclosure Requirements; and
 - (b) give a true and fair view of the financial position of the MCA as at 31 December 2021 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



Lorraine Tarabay
Chairman
Sydney, 10 May 2022

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 2021, 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 2021 and of its financial performance for the year then ended;
- (b) and complying with Australian Accounting Standards – Reduce Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

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

We 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.

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

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 2021, 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 – Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- 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


12 May 2022
Sydney


Museum of Contemporary Art Australia

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