



PERTH INSTITUTE OF CONTEMPORARY ARTS LIMITED
ANNUAL REPORT 2008

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VISION

For PICA to be recognised locally, nationally and internationally for its role in fostering excellence in, and engagement with, the full range of contemporary arts practice.

PURPOSE

Our purpose is to:

- To present quality and innovative artistic programs that capture the diversity of contemporary arts practice and which engage, educate, challenge and inspire.
- To develop, support and promote the work of contemporary Australian artists and contemporary arts practice.
- To build and engage the widest possible audience for contemporary arts, extending the reach of the arts and nurturing a deep understanding and enjoyment of current arts practice within the broader community.

VALUES & PRINCIPLES

In our work and relationships, we will be:

Innovative
Accessible
Professional
Ethical
Supportive

KEY STRATEGIC GOALS: 2008–2011

- Increased respect as a member of the Western Australian and national contemporary arts community, with PICA demonstrating the highest levels of professionalism and expertise in the delivery of its artistic programs and services.
- Increased engagement with current and new audiences and stakeholders including artists, government, sponsors, donors and cultural partners.
- Increased effectiveness, consistency and reach of PICA's delivery of its services to artists, audiences, government, sponsors and other business and cultural partners.
- Contemporary artists practising across all genres and forms are supported by PICA in the development and professional presentation of their work.
- PICA is led by best practice governance and management, ensuring its capacity to deliver its programs and services to the highest standards.
- PICA is financially stable, with its development supported by a strengthened and diversified income base.

Noël Skrzypczak, *Cave painting II* 2006, Courtesy of the artist and Neon Parc, Melbourne.
Installation view of *An Ever Expanding Universe*, Perth Institute of Contemporary Arts 2008. Photo: Eva Fernandez

SNAPSHOT OF 2008

IN 2008 PICA PRESENTED:

EIGHTEEN exhibitions

(ONE OF WHICH WAS ON TOUR TO REGIONAL WA)

NINETEEN performance seasons

ONE screen festival

NINE studio residencies

ONE creative development

FOUR conferences, forums & symposia

THREE illustrated lectures

SIXTEEN free floor talks by artists, writers and curators

FOUR workshops

ONE schools learning program

THREE audience development programs

IT ALSO:

Produced **EIGHT** publications

Funded **THREE** hybrid research & development projects

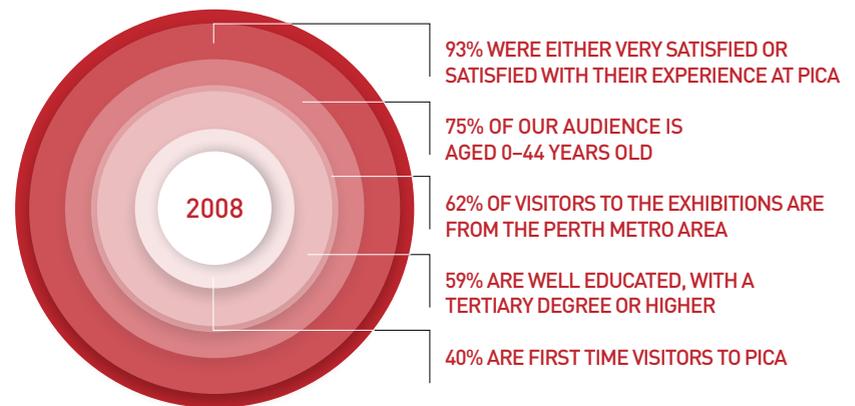
IN 2008 PICA:

RECEIVED **65,733 VISITORS** TO ITS ONSITE EXHIBITION PROGRAM, a 14% increase from 2007

ATTRACTED **9,503 PEOPLE** to its performance program

ENJOYED A TOTAL ANNUAL ATTENDANCE OF **77,460**

OF OUR AUDIENCES SURVEYED:



STATISTICS

PROGRAMS	2004	2005	2006	2007	2008
exhibitions	25	21	25	14	18
performances	12	13	11	16	19
screen festival	1				1
residencies	3	9	11	6	10
public & learning programs	7	16	22	32	31
research & development grants	3	4	3	2	3
publications	13	17	13	11	8
Total Programs	64	80	85	81	90

ATTENDANCE	2004	2005	2006	2007	2008
onsite exhibitions	38,700	39,599	51,132	57,890	65,733
onsite performances	5,732	10,160	5,010	9,559	9,503
offsite/touring exhibitions				11,000	433
offsite/touring performances				2,308	
education & public programs	1,412	1,332	2,144	4,102	1,791
Total	45,844	51,091	58,286	84,859	77,460

DIRECTOR'S REPORT

2008 continued to see PICA position itself as a leading force in the development and presentation of contemporary arts practice in Australia.

Armed with a new four year business plan and entering the first year of a renewed tripartite funding agreement with its major funding bodies, PICA set about achieving some of the ambitious goals it had set itself in order to better service the growing number of artists and audiences with which it engages.

Our continued success in the visual arts

PICA's 2008 visual arts program continued to articulate the organisation's ambitions for a heightened level of engagement with artists and audiences. An increase in critical acclaim and a 13% growth in visitors did not diminish our ability to maintain strong working relationships with artists and a deep understanding of their practices across our year long program of exhibitions, publications, screenings, studio residencies and public programs.

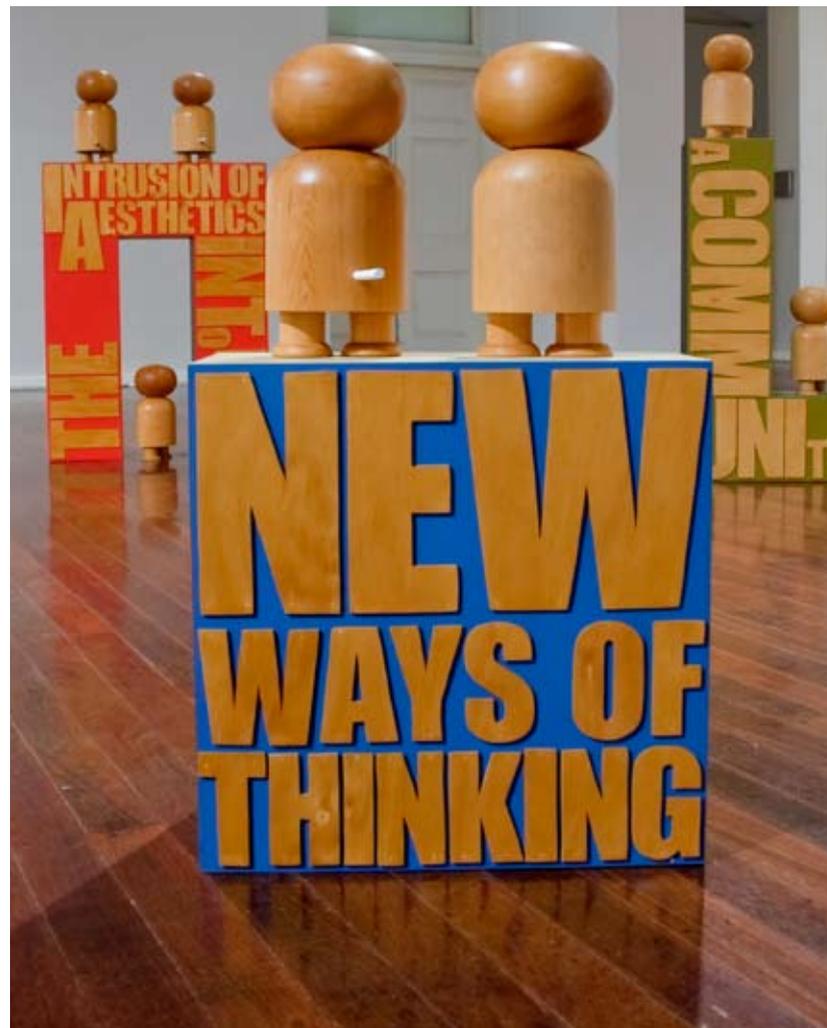
Melissa Keys' superbly curated *An Ever Expanding Universe* and *Better Places* exhibitions together with artists' projects such as Gail Hasting's *Sculptural Situations* and Julie Dowling's *Oottheroongoo (Your Country)* enhanced our reputation as a producer of nationally significant contemporary art programs. The commissioning of outstanding new work by Gail Hastings and Jurek Wybraniek reinforced the importance of such opportunities for artists and fuelled our desire to expand this area of our visual arts programming.

The resounding success of PICA's 2008 *HATCHED National Graduate Show* and studio residency programs is a clear reflection of the organisation's deep commitment to the support of young and emerging artists.

Year one of a new performance strategy

In 2008 PICA embarked on its Contemporary Performance Strategy, a set of actions aimed to strengthen this area of PICA's programming and move us toward a year round fully curated program of self and co-produced innovative and high quality performance. Most importantly this strategy aimed to build a stable footing and sustainable future for PICA's performance program, similar to that which had occurred for its visual arts program through the State and Federal Governments' Visual Arts & Craft Strategy.

Seeing the potential of this strategy but initially only able to offer a fraction of the required funds to support it, the Department of Culture & the Arts strongly encouraged us to draw on our own reserves to kick-start the process.



This we did, in the full understanding that the organisation's reserves would only be able to support one year or \$70,000 of investment in the Strategy. It enabled us to employ, for the first time, a staff member dedicated to the management of our performance program. It is also meant that for the first time the performance program was not being supported by funding intended for other areas of PICA's operations.

Many achievements were made in the first year of PICA's Contemporary Performance Strategy. A high quality and engaging program of theatre, dance, music, live art and hybrid variations of these was presented – with local, national and international artists and companies being supported like never before. In contrast to the previous year PICA presented three times the number of its own or co-produced seasons, while offering a 200% increase in sector support.

Exciting new performance initiatives

For the first time PICA secured arts partnership funding from the City of Perth and was the only WA organisation to receive a Program-Presenter Grant (\$50,000/yr for 3 years) from the Australia Council's Theatre Board. These two new sources of funding represented a strong affirmation of our strategy's aims and enabled us to launch three new initiatives: PIE, ARCH and BITE – devised to directly support the development and presentation of high quality new performance works at PICA.

Meanwhile PICA's participation in the International Network for Contemporary Performance (IETM) meeting in Zurich in November as part of a new Australia Council strategy not only bolstered our own international networks and ambitions for future collaboration but contributed to a broader and ongoing Australian presence and participation within this network and its member's programs. 2008 saw the birth of the WA Theatre Development Initiative (WATDI), a new funding model conceived and implemented by PICA, the Blue Room and Artrage at the invitation of the Australia Council's Theatre Board, that will direct \$390,000, over the next two years, toward the development of new theatre here in WA.

PICA reaches out to schools

2008 also saw PICA well on its way to offering a groundbreaking new schools education program that promotes the culture and dynamics of innovation to young people. With a strong desire to 'get this right' PICA partnered with Edith Cowan University, an institution known for its strong arts and education programs, to embark on a year long scoping study that would review arts, education and innovation policy documents; develop case studies of best practice examples of schools education programs delivered by arts organisations around the world; and devise a pilot program to be implemented by PICA at the conclusion of the study. With internal funding secured from ECU and interest from the Fogarty Foundation, the Growing Future Innovators research project commenced in late 2008.

Building arts partnerships, networks and advocacy

PICA continued to develop strategic partnerships with local, national and international arts and non-arts organisations. In 2008 these included Propelarts, Artrage, Blue Room, pvi collective, TURA New Music, SymbioticA, Art Gallery of New South Wales, CACSA, DLux Media, Mobile States, Performance Space, ArtsHouse, NextWave Festival, Aphids, Darren Knight Gallery, Jonathan Viner London, PS122 New York and Iniva (Institute for International Visual Arts) in London.

As WA's primary centre for current contemporary arts practice we actively contributed to local, national and international initiatives and policy. We continued our involvement with the CAOS network and the Mobile States Consortium, whose successful tender to the Australia Council in 2008 will see it tour contemporary performance around Australia for another three years.

PICA's submission to the federal government's Review of its Innovation System, made a case for the role of the arts in the development of a creative workforce, adept at risk-taking and able to inventively tackle some of the big issues facing us as a society today.

Funding and partners

PICA gratefully acknowledges the support of its funding bodies, the State of Western Australia through the Department of Culture and the Arts in association with Lotterywest and the Australian Government through the Australia Council, its arts funding and advisory body. I must also acknowledge the invaluable assistance provided by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

The appointment of a part-time Philanthropy Manager came two years ahead of schedule thanks to funding assistance from ArtSupport Australia's Philanthropy Mentorship Program and generous personal gifts from a number of PICA's board members. Jo Malone joined us in May, fresh from a campaign that successfully raised \$15million for the restoration of St George's Cathedral, and proceeded to work closely with the board and myself in developing a strategy that will see a much greater engagement with the private sector, particularly philanthropic trusts and individuals interested in investing in Australia's creative future.

PICA relies heavily on the support of its private, corporate and media partners, without whom we really could not have achieved all that we have in the past year. I must sincerely thank all our donors in particular Charles and Caroline Morgan whose generous gift allowed us to continue to present *HATCHED* as well as our freight and media partners Grace Fine Art, RTR FM and Xpress Magazine.

Emily Floyd, *Is art a truth procedure? Does it provide new ways of thinking about the world?* 2004, *Is art useful as a therapeutic tool? Discuss this idea in relation to a community based mural project of your choice* 2004.

Walter Benjamin claimed that fascism is the intrusion of aesthetics into politics. Is he correct? Discuss using two or more examples to support your argument 2004, installation view of *Better Places*, 2008. Courtesy the artist and Anna Schwartz Gallery, Melbourne. Photo by Eva Fernandez



New marketing strategies

The implementation of a new online ticketing and customer relationship management system in June was again ahead of schedule and immediately utilised by a significant proportion of PICA's performance and event audiences. Meanwhile the growth in our enews membership exceeded all our expectations, with 3,500 subscribers by the end of the year – well over double our target for 2008. The creation of a PICA facebook group extended our online marketing to the growing number of people who like to keep up to date through social networking sites.

Changing the physical face of PICA

2008 saw the completion of concept plans and preliminary costings for PICA's proposed capital works campaign. Architects Donaldson + Warn were engaged to undertake this feasibility study in late 2007. They worked closely with us to develop a proposal that addressed the organisation's key requirements: climate control in the exhibition spaces; welcoming and obvious entrance points to PICA; an education area; dedicated loading, storage and workshop areas; additional dressing rooms; and more office space.

We were delighted with the result. Donaldson + Warn have produced a most elegant solution to a host of complex and disparate issues. The final concept is sensitive to the existing architectural heritage as well as to the site and neighbouring institutions. It has carefully taken into account how we operate but most importantly it provides PICA with basic functional requirements while at the same time making a statement about who we are and what we do.

This redevelopment will not only greatly contribute to the transformation of the cultural centre and the Northbridge precinct but also to the cultural reputation of the state. PICA will be able to present ambitious exhibitions and performances of national and international importance, attract new and broader audiences and boldly showcase the work of talented West Australians.

Our enthusiastic and skilled team

This year, PICA's dedicated program staff contributed more than ever to the development of art forms and artistic careers outside our own programs, by offering sage advice and advocating for new initiatives, projects and artists' involvement in a range of external projects.

There were some additions and changes to the PICA team in 2008. Richard Mackay-Scollay joined us as Business Manager in January, bringing with him many years of performance venue management experience and more recent exposure to fundraising and development. As mentioned earlier Jo Malone took up the newly created position of Philanthropy Manager in May. Acting Performance Program Manager Chrissie Parrott continued in the role until September when Gabrielle Sullivan kindly stepped into her shoes, paving the way for a full-time incumbent in 2009.

The young and talented Bayoush Demissie took on the role of Administrative Assistant after working with us on a part-time voluntary basis for a number of years. She has become an invaluable member of the PICA team, playing a huge role in the presentation and marketing of our programs.

The enormous achievements and steps forward for PICA this year would not have been possible without the many dedicated people committed to what PICA stands for. PICA's permanent staff members, the army of casual installation, invigilation, front of house and bar staff and our generous and dedicated volunteers deserve to be heartily congratulated.

I would finally like to thank the PICA board, including the sea of new and enthusiastic faces that appeared around the table later in the year, for being ever active and supportive in a year that required us to think and work strategically. A particular thanks must go to our Chair Margaret Moore who has steered us so firmly and graciously through a challenging but immensely rewarding year.

Amy Barrett-Lennard
Director

CHAIRPERSON'S REPORT

My first year as Chair of the Board has overseen a year of transformations in Board membership and the achievement of certain key strategic initiatives for PICA, that have consolidated directions commenced by my predecessor Bret Mattes working with our ever enterprising Director, Amy Barrett-Lennard.

Bret Mattes planned his resignation from the Board in February to fulfil increasing professional demands as well as his role with the West Australian Ballet. In May Tos Mahoney resigned after four years of committed service and Mick Dulaney left in November after membership of three years.

On behalf of all at PICA, I pay tribute to their valuable and sustained contributions to this organisation.

In October, following an innovative, open advertisement for Board Members in national and local press, as well as in specialist professional journals, we recruited five new members all of whom have brought excellent credentials, enthusiasm and fresh insight to the governance and ambitions of PICA. New to the Board are Tony Chong, Camillo D'Angelo, Franklin Gaffney, Pamela Hass and Matthew Howison joining incumbents Leslie Chalmers, Roshana Lewis and Julie Robson. Leslie, Julie and Roshana have each continued to provide exceptional counsel and effort. Without question we have a fine team at the governance helm.

Beyond their general Board involvement, members have been actively engaged on sub-committees. These committees have been devised to reflect the priorities of PICA. The term and charter for these committees is considered flexible, and open to review upon completion of need, or malleable enough to necessitate shifts in direction. Particular acknowledgement in 2008 is due to Julie Robson as Chair of the Contemporary Performance Strategy Sub-Committee and research partner in Growing Future Innovators. The diligence of Julie's effort and highly regarded knowledge in the field has effectively meant this committee has met its goals. The refinement of this agenda, successful staffing of the Performance Strategy and great advances in the Growing Future Innovators project have been dynamically led by Julie working closely with the Director and staff.

Roshana Lewis, Chair of the Philanthropy and Sponsorship Sub-Committee, and her team have stayed on course with our Philanthropy Manager Jo Malone to improve our capability and capacity for building fiscal and friendship support for PICA. In 2008 we express gratitude to Charlie Morgan for leading the way in philanthropy with a financial gift that greatly assisted PICA in the staging of *Hatched*. National in its scope and influence, *Hatched* is an increasingly major undertaking both economically and conceptually, and one that is emblematic of PICA's instrumental role in the nurturing and support of new generations of contemporary artists. Charlie's support was exemplary as we go into years where further such gifts and empathy with our aims will be sought. PICA Board members have also made generous gifts, underscoring their vision for PICA and helping to gather momentum in the growth of cultural philanthropy.

Leslie has maintained her critical role as head of the Finance, Audit and Risk Management Sub-Committee, a role she undertakes with scrupulous discipline and guidance. In a year where the Board did commit to the use



Ruth Watson, *A map of the world without Utopia on it is not worth even glancing at...* 2004
Courtesy of the artist and Two Rooms Gallery, Auckland, New Zealand



Mathew Hunt, *Untitled (Sirens: Rosie's place)* 2007. Courtesy the artist.
Installation view of *Old skool (never lose that feeling)*, Perth Institute of Contemporary Arts 2008. Photo: Eva Fernandez.

of partial reserves to augment the Performance Strategy and thus finish the year close to our budgeted deficit of \$70,000, Leslie has provided the balance of measure and risk to ensure PICA was sufficiently informed and prepared to take this step. It was considered that the investment in time, research and creativity that had been expended to lay the foundations for the Performance Strategy could not be continually postponed and reliant only upon external funds. Sometimes an organisation has to back its own initiatives to get the results it can foresee and this was one such case. It was not done lightly and Leslie guided us prudently in the financial implications.

The newly established Infrastructure Planning and Development Sub-Committee has busied itself with issues around a reinvigoration of the bar, ongoing PICA lease arrangements and most excitingly, starting to look toward the driving of our Capital Works ambitions. Donaldson + Warn Architects are to be acknowledged for the effort and creative vision they have given to PICA through delivery of a Stage 2 Feasibility Study. They have provided a sophisticated concept design that upon realisation would see PICA with an open and dynamic entry and improved facilities for program participants and patrons alike. Importantly it would see PICA achieve a more direct engagement and heightened presence within the Perth Cultural Centre and its neighbouring cultural institutions.

PICA is committed to contributing to the activation of the Perth Cultural Centre and to this end, has had ongoing discussions with EPRA, DCA and the City of Perth in this regard. Sharing conversations with the Art Gallery of Western Australia has also been collegiate and encouraging. In the year to come PICA intends to

extend this dialogue and campaign. Seeing the Cultural Centre evolve into a more dynamic, attractive, safe and sustainable public space is an aim that PICA willingly shares with all stakeholders and we look forward to working toward this.

The year also saw a change of State Government and subsequently we have enjoyed welcoming into PICA, the new Minister for Planning, Culture and the Arts, the Honourable John Day. We appreciate the keen interest he has taken in the constituents within his portfolio and we look forward to our associations over the next years.

It has been a demanding and rewarding year at PICA. I am grateful for the support my fellow Board Members provide and I feel we will only strengthen in the coming years to ensure PICA exceeds its obligations and ambitions. The Board would join me in recognising the huge endeavour of the staff in making PICA shine, and how ably and energetically Director, Amy Barrett-Lennard leads the way. We warmly thank our key sponsors Grace Fine Art, RTR FM and Xpress Magazine. We acknowledge our funding bodies, the Australia Council and Western Australian Department of Culture and the Arts whose support is fundamental and whose engagement with PICA is valued for being far broader than a financial relationship only. Together we all make a vital contribution to the evolution of arts and society.

Margaret Moore
Chair of the Board



EXHIBITION PROGRAM

6 – 27 JANUARY

OLD SKOOL (NEVER LOSE THAT FEELING)

CURATORS: HANNAH MATHEWS & ROBERT COOK
ARTISTS: STUART BAILEY (VIC), IRENE HANENBERGH (VIC),
MATT HINKLEY (VIC), MATTHEW HUNT (WA), GEOFF NEWTON
(VIC), LISA RADFORD (VIC), SODA_JERK (NSW), DARREN
SYLVESTER (VIC), JENNY WATSON (QLD)

This interdisciplinary exhibition brought together nine Australian artists who each critically engaged with the rise of old skool styling in contemporary culture. The exhibition investigated the productivity of old skool formations, which have generated fan-based practices, products and personae while highlighting local subcultures and trends through works that explored the nexus of art, music, film and fashion.

Supported by AdShel

MIGRATORY PROJECTS: THE DRIVE OUT CINEMA

ANDREW SUNLEY SMITH (AUS/SCOTLAND)

Filed in three countries over two years, and exploring the cultural anxiety that exists in the relationship between consumer objects and the environment, this work, incorporating video and a large-scale earth installation, was presented as a 'trptych' for the first time at PICA. Informed by the enduring experience of his migration from the north of England to Australia (and many consequent moves since then), Sunley Smith is fascinated with the turbulence and displacement of migration, and by the consequent desire to create comfort and familiarity in unknown landscapes and cultural environments.

MOTION PICTURES

CURATOR: TRISTIAN KOENIG
ARTISTS: DAMIANO BERTOLI (VIC), TODD MCMILLAN (NSW),
DAVID NOONAN (VIC), SANJA PAKOHI (VIC),
GILES RYDER (NSW), DARREN SYLVESTER (VIC)

An exhibition of new and recent video works with one thing in common – no sound. This exhibition aimed to re-enchant audiences by nostalgically returning to the era of silent cinema and the silver screen.

(top) Soda_jerk, *Astro Black: A History of Hip Hop (Episode 1)*, 2007 (still). Courtesy of the artists. From *Old Skool (never lose that feeling)*.
(bottom) Todd McMillan, *By the sea* 2004 (DVD still). Courtesy of the artist. From *Motion Pictures*.



7 FEBRUARY – 20 MARCH

SCULPTURAL SITUATIONS

GAIL HASTINGS (WA)

Perth-born nationally recognised artist Gail Hastings' *Sculptural Situations* were neither sculpture nor installation. They were specific spaces where the process of perceiving, understanding and taking action took central place. Building upon her notable 2007 Art Gallery of New South Wales exhibition '*I lost my balance yesterday, my mind is really starting to slip*' (*overheard conversation, wharf 2 Circular Quay, Sydney, 06.07.1999*), this exhibition featured three new works commissioned by PICA.

'A profoundly sensorial approach to art which transcends meaning.'
Real Time Magazine

BEN

EMILY WARDILL (UK)

Highly stylised and enigmatic, *Ben*, an award winning film by London based artist Emily Wardill, referenced two classic clinical case studies on the nature of hallucination and paranoia. Shot in colour, but appearing in black and white, *Ben* was an intriguing and precariously balanced psychoanalytic puzzle.

With support from the University of Arts, London.
Part of the Perth International Arts Festival

'Humorous and unsettling.'
Australian Financial Review

HACK WORK

LOUISE HUBBARD (VIC)

Strangely transfixing the video piece *Hack Work* features a series of episodes in the systematic training of a three centimetre finely moulded rubber horse. During the course of the video the horse is subjected to a sequence of horrific acts of control and duress, measurement and fitness as its body is variously stretched, pulled and squeezed through a field of objects and obstacles.

'Explores ideas of tension, strength and cruelty.'
The West Australian



(Clockwise from left) Rose Skinner, *The Bubblegum Factory* 2007. Abby Holt, *Misconception* 2007. Elise/Jürgen, *Experiments in Convergence*, 2007. Courtesy the Artist.

11 APRIL – 25 MAY

HATCHED 08: NATIONAL GRADUATE SHOW

PICA's annual *HATCHED National Graduate Show* is the most prestigious and comprehensive survey of new emerging artists in Australia today.

Showcasing some of the country's finest graduates *HATCHED 08* presented a startling array of art spanning painting, print making, ceramics, sculpture, installation, textiles, animation, photography and video. Created by a brand new crop of Australian talent and loaded with ideas, this exhibition featured works engaging notions of memory, perception, the environment, politics, isolation, everyday life and the body.

Supported by Grace Fine Art and Xpress Magazine

Adelaide Central School of Art [SA]
LAUREN ANDERSON, NIKKI ANDERSON, ANGELA BLACK,
ROHAN FRASER

Adelaide Centre for the Arts, TAFE [SA]
MEGAN ANDERSON, JUDE ROGERS, PETAR PRODANOVIC,
ANDREA PRZYGONSKI

Arts Academy, University of Ballarat [VIC]
ASH COATES, JOHN O'LOUGHLIN, MICHELLE ZUCCOLO

College of Fine Arts, University of New South Wales [NSW]
TESS BARNARD, MICHAEL BURBURAN, KATE SCARDIFIELD

Department of Art, Faculty of BEAD, Curtin University of Technology [WA]
NATHAN BEARD, ELISE/JÜRGEN, PATRICK MILLER

Faculty of Landscape, Architecture and Visual Arts,
The University of Western Australia, [WA]
ANNE MARGARET DUFF, CHARLOTTE HICKSON, ALISON KIDD

Queensland College of Art, Griffith University, [QLD]
JONATHAN MCBURNIE, ADAM WARE, ANIKA WILKINS

School of Art, Design and Media, Central TAFE [WA]
RIZZY, ROSE SKINNER, KORRIN STONEY

School of Art, The Australian National University [ACT]
ROSALIND LEMOH, LAN NYUGEN-HOAN, LUCY QUINN

School of Art, RMIT University [VIC]
SOFI BASSEGGHI, JOEL CASEMORE, DOUGLAS HASLEM

School of Art and Design, Faculty of Creative Arts,
University of Wollongong [NSW]
SIMON BROWN, DARA GILL

School of Arts and Social Sciences, Southern Cross University [VIC]
LYNLEY GEORGE, ANITA LORD, JANE NICHOLAS

School of Communication Arts, University of Western Sydney [NSW]
TOM HUNGERFORD, NICK NEILSON, MEGAN SPRAGUE

School of Communication and Contemporary Arts,
Edith Cowan University [WA]
GRAEME BURGE, DIANA RENTON, SALLY STEWART

School of Creative Arts and Humanities, Charles Darwin University [NT]
REBECCA ARBON, ABBY HOLT, KASIA POTOCKA

School of Drama, Fine Art and Music, University of Newcastle [NSW]
SUSAN HALL-THOMPSON, FAYE NEILSON, KRIS SMITH

South Australian School of Art, University of South Australia [SA]
KRISTEL BRITCHER, HEIDI KENYON, MONTE MASI

Sydney College of the Arts, The University of Sydney [NSW]
KIM GOLDSMITH, MARINA HYASAT, JONNY NEITSCH

Tasmanian School of Art, University of Tasmania [TAS]
JILL DAVIS, JACK ROBINS, NICOLE ROBSON

VCA Art, Faculty of the Victorian College of the Arts,
The University of Melbourne [VIC]
ELECTRA FOLEY, ANNA LEATON, KELLIE WELLS



OOTTHEROONGOO (YOUR COUNTRY)

JULIE DOWLING (WA)

Julie Dowling, a Perth based Badimaya artist well known for her paintings detailing land, country and family, made her first foray into multimedia with this exhibition. At once gentle and incisive, this installation was both a self-portrait and a wider history. It revealed an unfolding personal journey and offered glimpses of the artist's physical and spiritual reconnection with her ancestral country – an experience Dowling meticulously documented via film and photography. Following its premiere at PICA this major installation was subsequently included in the Queensland Art Gallery's inaugural National New Media Art Award.

The development of this project was supported by the Australia Council.

'[Leaves] the viewer lost in a wash of cultural and personal memory.'
The West Australian

AUSTRALIAN GOTHIC: VIDEO ART NOW

CURATOR: DR SHAWN WILSON

ARTISTS: ALEX AVZOGLOU (VIC), MARSHA BERRY (VIC), JOHN A DOUGLAS (VIC), ROBERT HECIMOVIC (NSW), LARISSA HJORTH (VIC), TAMMY HONEY (VIC), SAM KEENE (VIC), BRENDAN LEE (VIC), DAVID MCDOWELL (VIC), AARON MCLOUGHLIN (VIC), KRISTAL SHULTHEISS (VIC), BRIE TRENERRY (VIC), SHAUN WILSON (VIC), MARCO KIN MING WONG (VIC)

Tapping into the 'gothic' traditions and unsettling imagery of colonial Australia, the fourteen artists featured in this exhibition revelled in the dark, creepy and sometimes perversely seductive zones of our collective imagination where menace lurks and nothing is quite as it seems.

'A dark, eerie video antidote to positivity and colour.'
The West Australian

12 JUNE – 3 AUGUST

AN EVER EXPANDING UNIVERSE

CURATOR: MELISSA KEYS

ARTISTS: MARIA CRUZ (NSW/GER), TIM JOHNSON (NSW), LARA MERRETT (VIC), VIV MILLER (VIC), PIP & POP (NICOLE ANDRIJEVIC & TANYA SCHULTZ) (WA), BEN PUSHMAN (WA), NUSRA LATIF QURESHI (VIC), NOËL SKRZYPCZAK (VIC), GULUMBU YUNUPINGU (NT)

An Ever Expanding Universe brought together the work of ten leading Indigenous and non-Indigenous Australian artists whose critically acclaimed painting practices engage diverse traditions and cultural histories. This exhibition featured images of the cosmos, a range of contemporary abstraction and work that referenced Indigenous and Buddhist traditions as well as the historical practice of miniature paintings.

'An exciting and quite beautiful collection of work that expands our appreciation for the depth of colour and breadth of painting.'
Art Guide Australia



14 AUGUST – 28 SEPTEMBER

SCARY MOVIE

CURATOR: RICHARD GRAYSON

ARTISTS: ANNA BARRIBALL (UK), MARK BOULOS (UK), ERIK BÜNGER (GERMANY), MARK WALLINGER (UK)

Scary Movie brought together four international artists to explore the 'uncanny' and the 'fantastic' in film and video art. The exhibition examined the prevalent moving image modes of surveillance and scientific documentation, home-video, documentary and drama and featured the highly celebrated video work *Sleeper* by 2007 Turner Prize Winner, Mark Wallinger,

Presented in partnership with the Contemporary Art Centre of South Australia

HELOVANORAK

MICHELLE USSHER (VIC)

This major architectural installation explored the relationship between people and their surroundings. During this exhibition PICA's Westend Gallery was transformed into a cathedral-like space containing a maze of passages and rooms, the surfaces of which were tattooed with layered and richly complex impressions from the artist's conscious and unconscious memory. Referencing Hector Guimard's and William Morris' Art Nouveau, and featuring ghostlike figures echoing Edvard Munch (along with untold other sources) Ussher's *Helovanorak* was a community-centred space in which personal and private experiences crossover.

Presented in partnership with Darren Knight Gallery, Sydney

IF...SO...THEN

GABRIELLA & SILVANA MANGANO (VIC)

This critically and popularly acclaimed video work was drawn from the Mangano sisters' shared childhood experience. It explores their intimate communication and almost telepathic connection. Filmed face-to-face the twins fluently draw around the periphery of each other's body. Their peculiarly tender yet intense hypnotic performance mimicked the repetition of learning a new language. Layered and rich in associations this video work engaged notions of language, gesture, drawing and architecture.

'Half drawing and half dance, this is a beautifully choreographed piece.'
The West Australian



Top: Erik Büniger, *Gospels 2006* (video still), Courtesy of the artist. From *Scary Movie*.
Bottom: Gabriella & Silvana Mangano, *If... so... then 2007* (still) Courtesy of the artists.

18 OCTOBER – 23 NOVEMBER

SILVER: ARTRAGE 25

CURATORS: MARCUS CANNING & ANDREW GAYNOR

PARTICIPATING ARTISTS: SAM ABERCROMBY, JAMES ANGUS, CATHY BLANCHFLOWER, AADJE BRUCE, MARCUS CANNING, PAUL CAPORN, PETER CARLINO, STUART CLIPSTON, BELINDA COBBY, TIM COURTLEY, MARK CYPHER, JO DARBYSHIRE, BEC DEAN, PATRICK DOHERTY, JAMES DOOHAN, PILAR MATA DUPONT & TARRYN GILL, MICHELLE ELLIOT, STUART ELLIOT, ANDREW GAYNOR, RICHARD GIBLETT, RODNEY GLICK, MARTIN HEINE, MICK HENDER & LUCAS IHLEIN, STEVEN HOLLAND, ALIN HUMA, TONY JONES, RICHIE KUHAUPT, EMMA LANGRIDGE, JAMIE MACCHUISI, TIM MASLEN & MEHRA, KATE MCMILLAN, MARK MCPHERSON, BENNETT MILLER, STEVE MORGANA, TOM MÜLLER, ANDREW NICHOLLS, CONOR O'BRIEN, SIMON PERICICH, TREVOR RICHARDS, MIKE SINGE, ROSE SKINNER, JUSTIN SMITH, LAURIE SMITH, ARLENE TEXTA QUEEN, POPPY VAN OORDE-GRAINGER, SHAUN WAKE-MAZEY, DAVID WATT, JOSH WEBB, WHAT, CECILE WILLIAMS

In 2008 Artrage celebrated its 25th Anniversary. The epic *SILVER* exhibition set out to explore visual arts practice in Perth over the last 25 years referencing key artists, contributors, exhibitions, artist-run initiatives (ARIs) and galleries that have variously been linked to ARTRAGE programs. This wide ranging survey exhibition shined a spotlight on the career trajectories of selected artists, some of whom are now based interstate and overseas.

'Expansive, engaging and enlightening!'
Mystyle Local



Installation views of *SILVER: Artrage 25* at the Perth Institute of Contemporary Arts, 2008. Photos: Eva Fernandez



4 DECEMBER 08 – 1 FEBRUARY 09

BETTER PLACES

CURATOR: MELISSA KEYS

ARTISTS: BENJAMIN ARMSTRONG (VIC), CLARE DAVIES (WA), EMILY FLOYD (VIC), SASKIA LEEK (NZ), RICHARD LEWER (VIC), FIONA LOWRY (NSW), RAQUEL ORMELLA (NSW), RUTH WATSON (NZ), JUREK WYBRANIEC (WA)

From the everyday reflex to suspect that the grass might just be a little greener over our neighbour's fence, to the ambitious imaginings of utopias, this exhibition playfully explored our sense of hope and cynicism in the present, and our aspirations and dreams for a better place into the future. Featuring a range of established artists from across Australia and New Zealand, *Better Places* navigated the space between the world we live in, and the world we wish for.

ELEMENTAL WORLDS

TOM MÜLLER (WA)

Featuring the sculptural façade of an iceberg, a comparative recreation of the world's river system and a video installation, this landmark exhibition explored a wide range of issues confronting our global society – including the environment, the power of economics, climate change and drought. Both highly topical and richly poetic *Elemental Worlds* combined a global perspective with a concentration on the minute. This exhibition paralleled Müller's inclusion in the 2008 Adelaide Biennale of Art.

NOTEBOOK

JOHN WOOD & PAUL HARRISON (UK)

UK artists John Wood and Paul Harrison's art resembles an on-going collection of experiments. In their videos apparently simple and playful sight-gags trigger spiralling, visually surprising conceits. Wood and Harrison combine elements of both performance and sculpture and exploit the dynamic, often comic, possibilities that can be generated from a set of precisely articulated events and actions.

Funded by the Middlesborough International Museum of Art



PICA ON TOUR

REPLANTED: SONGS UNEARTHED BY WEEDING

ARTISTS: 1ST AVENUE MACHINE, MAREK BRANDT, JAKUB DVORSKY, LYCETTE BROS, FREDO VIOLA

Five artists from around the globe provoke a wide variety of responses as they explore aspects of the natural world, its evolution and its possibilities. Each vignette provides an aesthetic and soundscape vastly different from each other yet managing to capture the inherent visual appeal of the world around us.

VANCOUVER ARTS CENTRE, ALBANY
4–12 APRIL

INTERNATIONAL ART SPACE
KELLERBERRIN, AUSTRALIA (IASKA)
5–27 APRIL

This tour was presented in association with Art On The Move.

Jurek Wybraniec, *Wall, floor, rug and table #1* 2008
Courtesy of the artist
Installation view of *Better Places*, Perth Institute of Contemporary Arts, 2008
Photo: Tony Nathan



PERFORMANCE PROGRAM

14 – 21 FEBRUARY

METADANCE IN RESONANT LIGHT

JAMBIRD

RECORDING ANGEL

CHOREOGRAPHY: CHRISSIE PARROTT
WITH INPUT FROM JOSHUA MU
DANCERS: JOSHUA MU, JACQUI CLAUS
MUSIC: MARTIJN TELLINGA – NODES
ANIMATION: JONATHAN MUSTARD
TEXT: LINDSAY VICKERY

SPLIT

CHOREOGRAPHY: CHRISSIE PARROTT
DANCERS: SHARLENE CAMPBELL,
SALLY BLATCHFORD
MUSIC: SET FIRE TO FLAMES
FILM: NANCY JONES
DESIGN: CHRISSIE PARROTT

METADANCE IN RESONANT LIGHT

DANCERS: JOSHUA MU, JACQUI CLAUS,
SALLY BLATCHFORD,
SHARLENE CAMPBELL
MUSIC: JONATHAN MUSTARD
DESIGN: CHRISSIE PARROTT, JONATHAN MUSTARD
**ANIMATION &
MOTION GRAPHICS:** JONATHAN MUSTARD
CHOREOGRAPHY: CHRISSIE PARROTT IN COLLABORATION
WITH DANCE FORMS AVATARS AND DANCERS JACQUI CLAUS,
JOSHUA MU, SHARLENE CAMPBELL AND SALLY BLATCHFORD

A surreal dance experience that crossed the boundary between performance and installation, *Metadance in Resonant Light* celebrated the architectural beauty of dance and how it translates to text, animation and sound. Perception was disturbed as the fluid and sensual motion of dancers wove through waterfalls of light.

Presented by the Perth International Arts Festival.

Metadance in Resonant Light. Choreographer: Chrissie Parrott. Photo: Jon Green

28 FEBRUARY – 16 MARCH

THE CAUCASIAN CHALK CIRCLE
BLACK SWAN THEATRE COMPANY PRESENTS
THE HOTBED ENSEMBLE

PLAYWRIGHT: BERTOLT BRECHT
VERSION BY: FRANK MCGUINNESS
DIRECTOR: ADAM MITCHELL
SET & COSTUME DESIGN: BRAD REID
LIGHTING DESIGN: ANDREW EARLE
COMPOSER/MUSICAL DIRECTOR: STEVE HEARNE
CHOREOGRAPHER: CLAUDIA ALESSI
STAGE MANAGER: KHAT KERR

CAST: ANITA ERCEG, BRENDAN EWING, JO MORRIS,
THOMAS PAPATHANASSIOU, BEN RUSSELL
& AMANDA WOODHAMS

Drawing on an ancient Chinese story, this classic Brechtian play told the deeply touching story of a servant girl who rescued a child of royal blood from a violent coup and became its surrogate mother.

5 – 29 MARCH

KID'S STUFF
EAT LIFE PRODUCTIONS

PLAYWRIGHT: RAYMOND COUSSE
TRANSLATED BY: KATHARINE STURAK
DIRECTOR: SALLY RICHARDSON
ASSISTANT DIRECTOR: MARISA GAREFFA
PERFORMED BY: KATIE KEADY
SET & LIGHTING DESIGN: ANDREW LAKE
SOUND DESIGN: KINGSLEY REEVE

Presented in PICA's atmospheric Clock Tower Studio, this work offered audiences a complex and fascinating picture of the characters of a small community through the eyes of an innocent and trusting child. This uplifting private journey reflected both the joy and tragedy of humanity.

20 – 22 MARCH

SCHREIBSTUCK
STRUT DANCE

WORK BY: THOMAS LEHMEN
CHOREOGRAPHERS: SETE TELE & RACHEL OGLE
BIANCA MARTIN, AIMEE SMITH

Three choreographic teams from STRUT dance interpreted this work by Thomas Lehmen, one of Berlin's most inventive artists, whose choreography is renowned for breaking the rules of conventional performance.

This project received financial assistance through the Disability and the Arts Inclusion Initiative (DAII), a partnership between the Disability Services Commission and the Department of Culture and the Arts.



Schreibstuck STRUT Dance

30 APRIL – 10 MAY

PARADISE CITY
BRANCH NEBULA

PERFORMERS/DEVISORS:

ACROBAT	ALEXANDRA HARRISON
B-BOY	ANTHONY 'LAMAROC' LAWANG
SINGER	INGA LILJESTRÖM
BMX	SIMON O'BRIEN
DANCER	KATHRYN PUIE
SKATER	PETERA HONA

CO-CREATORS & DIRECTOR: LEE WILSON

CO-CREATOR & SET,

COSTUME & LIGHTING DESIGN: MIRABELLE WOUTERS

COMPOSERS: BOB SCOTT & INGALILJESTRÖM

CREATIVE CONSULTANT: KATE CHAMPION

Paradise City was devised and choreographed by the artists listed above, with additional creative input from Michael Mulhall, Shaun Gladwell, Deborah Pollard and Narelle Benjamin.

PRODUCED BY:	PERFORMING LINES
PRODUCTION MANAGER:	TRISTAN TAYLOR
SOUND ENGINEER:	LIBERTY KERR
STAGE MANAGER:	MIRABELLE WOUTERS
RAMP DESIGN	
& CONSTRUCTION:	MICHAEL MULHALL
	& GREG AMBLER
PHOTOGRAPHY:	HEIDRUN LÖHR
	& MICHAEL MYERS

An original and high octane work in which a skater, a B-boy, a BMX-rider, an acrobat, a dancer and a fallen diva compete for the space in a fusion of street-style, dance and physical theatre.

In an exhibition of raw energy and spectacular skills, the six characters played out a powerful critique about the rigid social rules in public places and their crusade to reclaim the streets.

Toured by Performing Lines for Mobile States: Touring Contemporary Performance Australia. Mobile States is a national touring initiative of the Theatre Board of the Australia Council. It has received support from the Australian Government through the Australia Council, its arts funding and advisory body, and through the national performing arts touring program, Playing Australia.



Paradise City. Photo: Heidrun Löhr



Photo from *Reel Dance*.

28 MAY – 1 JUNE

REELDANCE INTERNATIONAL DANCE ON SCREEN FESTIVAL

The 5th biennial *ReelDance International Dance on Screen Festival* aimed to connect the general public to dance by representing it as a social and recreational activity as well as a performing art.

CONTEMPORARY DANCE ON SCREEN

A showcase of the best in international contemporary dance on film.

GLOBAL SHORTS #03: THE ART OF MOVING

At the cutting edge between human movement and moving image – editing techniques, projection, choreographed cameras and unlikely subjects combine to create poetic and challenging cinema.

GLOBAL SHORTS #02: MUSIC: DANCE: IMAGE

Dance-based German music video clips from MuVi at Oberhausen Film Festival; hand-picked clips from the UK's Antenna program; and Australian independent productions that stretched the definition of music video.

DANCE DOCUMENTARIES

Two documentaries celebrated where artistry survived despite the odds preceded by the winner of the ReelDance Award for Best Documentary 2008.

GLOBAL SHORTS #01: THIS DANCING LIFE

A program of shorts that celebrated the dancer next door.

KIDREELS

A program for 3–11 yr olds co-curated by ReelDance and Cinedans in Amsterdam. This truly international session featured films from India, the Netherlands, UK and New Zealand and portrayed children dancing in diverse cultural settings.

REELDANCE AWARDS

The Finalists in the ReelDance Awards for new Australian and New Zealand dancefilm – the best recent shorts by local dance and filmmakers.

SWING CLUB

Hosted by PICA in the main space, this swing dance evening with live music by Ali Bodycoat and her band had beginners and experts up on their feet.

5 – 8 JUNE

PRIME CUT
STRUT DANCE

PREPARING TO BE BEAUTIFUL (CHAPTER TWO)

SOLO

CONFESSIONAL

LITTLE BROKEN MOMENTS

ALICE LEE HOLLAND
JONATHAN BUCKELS
DEBORAH ROBERSTON
AIMEE SMITH

DANCERS: LEANNE MASON, LAURA BOYNES, SALLY BLATCHFORD, RICHARD CILLI,
AISLING DONOVAN, ROB GRIFFIN, JONATHAN BUCKELS, AIMEE SMITH
& LACHLAN BELL.

Prime Cut was a selection of short works from the cream of Perth's independent dancers. Diverse and often provocative, *Prime Cut* examined issues central to modern life through dance.

25 JUNE

DALE GORFINKEL AND ROSALIND HALL
TURA NEW MUSIC & PICA

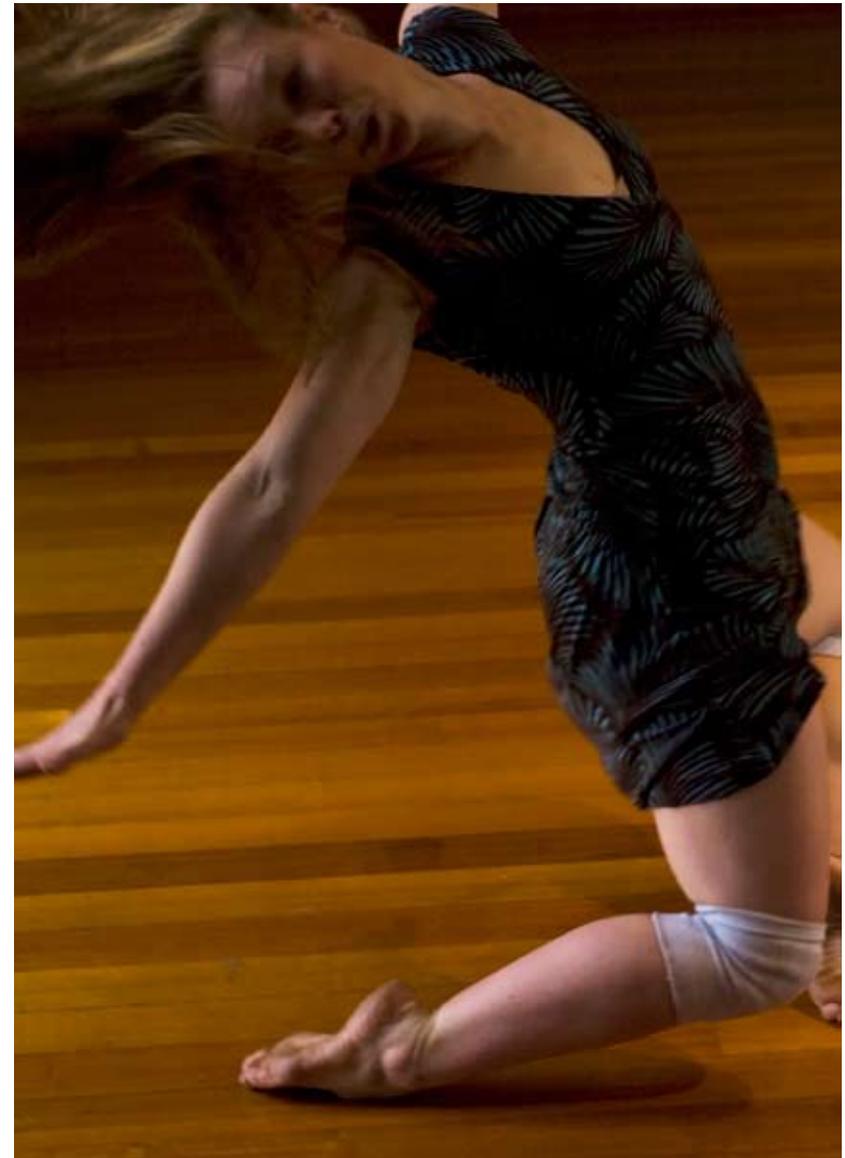
Dale Gorfinkel has developed radical approaches to playing the vibraphone, while Rosalind Hall has developed a unique language by making modifications to the saxophone that radically changed the sound of and approach to the instrument. These two musicians joined together for a one-off lecture and performance.

2 – 5 JULY

ANNIE MAE'S MOVEMENT
NATIVE EARTH (CA) HOSTED BY YIRRA YAAKIN (AU)

WRITER & DIRECTOR: YVETTE NOLAN
FEATURING: MICHELLE ST JOHN & GRAHAME MERKE
SET & COSTUME DESIGN: JACKIE CHAU
LIGHTING DESIGN: MICHELLE RAMSAY
SOUND DESIGN: RICHARD LEE

This work examined the suspicious death of Mi'qmaq activist Annie Mae Pictou Aquash. It celebrated the life of a woman in a man's movement, a Canadian in America and an Aboriginal in a white society.



From *Prime Cut*

19 – 20 JULY

FRITZ HAUSER
TURA NEW MUSIC & PICA

Swiss drummer Fritz Hauser performed two solo programs for drums and percussion.

Saturday 19 July – Concert 1 For Solo Drumset

Sunday 20 July – Concert 2 For Gong, Cymbals and Drums

22 – 26 JULY

PUTTING ON AN ACT 08

PARTICIPATING ARTISTS & GROUPS:

AIMDT (ANYTHING IS VALID DANCE THEATRE), SASEEDARAN ANANDAN, PHIL BARNETT, BEAUTIFUL RUBBLE, VANESSA BEECROFT, ALLAN BOYD, CHRIS BROWN, MAR BUCKNELL, GREG BURLEY, CATASTROPHE, CHRIS COBILIS, HARRY COURT, JULIA DALBY, DANCELAB, THE DREAM CATCHERS, ELLIE FEWSTER, DEMI FORWARD, HAYLEY FORWARD, GETDOWNERS, ALICIA GOMANIC, RAYMOND GRENFELL, JILLIAN HAYES, CAT HOPE, HTMEL, CLYDE MCGILL, COBY MCQUIGGIN, MOMA, JESSICA OLIVIERI, MADELINE OLIVIERI, QUINDELL ORTON, TOM PENNEY, FRANCES ROBINSON, M. RÖSNER, SUHASINI SASEEDARAN, IAN SINCLAIR, AARON JAMES SMITH, SO FRENCHY PRODUCTIONS, KELLY SOMERS, HAYLEY SUTHERLAND, CHRIS THOMAS, MOYA THOMAS, URBAN MOVES, THE WA PERFORMANCE SCHOOL, RICKY WOODMAN

WINNER CITY OF PERTH AWARD FOR MOST INNOVATIVE ACT
BEAUTIFUL RUBBLE
(FERNANDO ARIEL GALLARDO & ANASTASIA RUSSELL-HEAD)

With a different program of short performances every night, each restricted to 15 minutes, this rapid-fire performance season has proven immensely popular since its inception in 1994.

'It's like speed dating for performers.'
STM Entertainment

8 – 9 AUGUST

CIVIL
PACITTI COMPANY

PERFORMER: RICHARD ETON
CONCEIVED, DIRECTED & ORIGINAL PERFORMER: ROBERT PACITTI
FILM MATERIAL (1995): CHARLIE PULFORD
FILM MATERIAL (2005): MARK WEBBER & HARRIET WARDEN
LIGHTING DESIGN: JUSTIN O'SHAUGHNESSY
TECHNICAL MANAGER: MARTIN LANGTHORNE

In 1996 Robert Pacitti travelled to New York to meet and spend time with the author, raconteur and professional homosexual Quentin Crisp. Pacitti's ambition was to produce a new theatre work that took Crisp's infamous autobiography *The Naked Civil Servant* as its starting point.

Wishing to explore issues around disobedience and liberty, Robert saw Quentin as a forerunner to many of the queer/post-gay identities of the mid 90s.

Dedicated to the memory of Quentin Crisp.

Presented by the Perth Institute of Contemporary Arts in association with the pvi collective



From *Civil*, Pacitti Company. Performer: Richard Eaton

26 – 30 AUGUST

D.A.S.H
WAAPA DANCE

CHOREOGRAPHERS: NATALIE ALLEN, MEGAN BERRYMAN, KEITH CHIN, RICHARD CILLI,
CAITLIN-RAE CROOK, KATE HERRON, NANTALE KIVUBIRO,
QUINDELL ORTON, ALISON PLEVEY, JOSEPH SIMONS

PRODUCTION MANAGER: AMBER SMITH
STAGE MANAGER: JAYLEE OSBORNE
DEPUTY STAGE MANAGERS: JENNA BARNETT, RHIANNE PERRIE, LANII SAY
SET DESIGNER: TAMSIN RAISTRICK
COSTUME DESIGNERS: LOUISA BANNAH, DEMMY GILMOUR, LAURA HEFFERNAN,
MAEVANNA MITCHELL
ASSIST. COSTUME DESIGNER: BOBBI JO DIVITINI
COSTUME SUPERVISOR: RENEE KRISTENSEN
COSTUME CREW: JADE RUDNYCKYJ, RACHAEL LOCKYER, ANNA BURSTALL
LIGHTING DESIGNERS: TONY GORDON, JARRAD JENKINS, ELEANOR REID-BRABON
HEAD ELECTRICIAN: BENJAMIN DAVIS
SOUND DESIGNER: JAMES TRACEY
AUDIO OPERATOR: DANIEL PRESANT
SOUND CREW: SIMON MITCHELL

PERFORMERS: NATALIE ALLEN, JESSICA AUSSERLECHNER, WILLIAM BANKS,
AMY BARNINGHAM, ASHLEY BARTON, LACHLAN BELL, MEGAN BERRYMAN, JAZZMIN CARUANA,
SERENA CHALKER, KEITH CHIN, LI-YI CHIU, ANNABELLE CLOUGH, MADELEINE COLLOPY,
HAYLEY DWIGHT, CHRISTOPHER EAD, WADE EDWELL, SCOTT EWEN, PETER FARES,
EMMA FISHWYCK, MOLLY FITZPATRICK, SACHA FLANAGAN, JESSICA FRANKE, REBECCA FRASCA,
OLIVIA FYFE, CHRISTOPHER GOGLER, LEEKE GRIFFIN, BLAINE HALL-JONES, KATE HERRON,
BENJAMIN-JOHN KIRKMAN, SHARNI LAFFAN, JENNI LARGE, JENNIFER LOTH, ASHLEY
MCLELLAN, QUINDELL ORTON, TALITHA MASLIN, ZIPPORAH MAYNARD, ABBEY MITCHELL,
GEORGIA PISCONERI, ALISON PLEVEY, ALISHA PORTER, CHELCIE POWELL, JESSICA PRESS,
KIRSTY RICHARDS, KRISTY RICKERT, MADDISON ROGERS, STEVEN ROGERS, TARRYN RUNKEL,
JOSEPH SIMONS, HEMAVATHI SIVANESAN, ISABELLA STONE, HAYLEY SWINBURNE, ASHLEY
TAGART, REBECCA TAYLOR, ADELE TELENTA, CARA THOMAS, GABRIELLE VAN DER ELST, TALIA
WICKHAM, ELIZABETH WOODS, YI-PING YEH, CATHERINE YOUNG, JACK ZIESING.

These dance pieces mirrored the concerns and optimism of young people taking off in life. Although the works touched on pain and longing, the dancers were able to reveal their vigour and daring.

5 – 20 SEPTEMBER

PORTRAITS OF MODERN EVIL
BSX PRESENTS THE HOTBED ENSEMBLE

WRITER: ROBERT REID
DIRECTOR: ADAM MITCHELL
SET & COSTUME DESIGNER: BRAD REID
LIGHTING DESIGNER: ANDREW EARLE
SOUND DESIGNER: KINGSLEY REEVE
MOVING PICTURES: SOHAN ARIEL HAYES
STAGE MANAGER: NICOLE GILLESPE

CAST: ANITA ERCEG, BRENDAN EWING, JO MORRIS, THOMAS PAPATHANASSIOU
& AMANDA WOODHAMS

Based on the story of Melbourne's notorious brownout strangler, *Portraits of Modern Evil* turned one of the great visionaries of twentieth century Australian art into a protagonist in a surreal and frightening tale.

25 SEPTEMBER – 5 OCTOBER

THE PROSCENIUM & HEROIN(E)

Two solo performances by internationally acclaimed theatremakers Margaret Cameron (VIC) and Dawn Albinger (QLD/WA).

THE PROSCENIUM

WRITTEN & PERFORMED BY: MARGARET CAMERON
ORIGINAL SOUND: DAVID FRANZKE
SOUND DEVELOPMENT: ANNA LIEBZEIT
LIGHTING DEVELOPMENT: ANDREW BECK

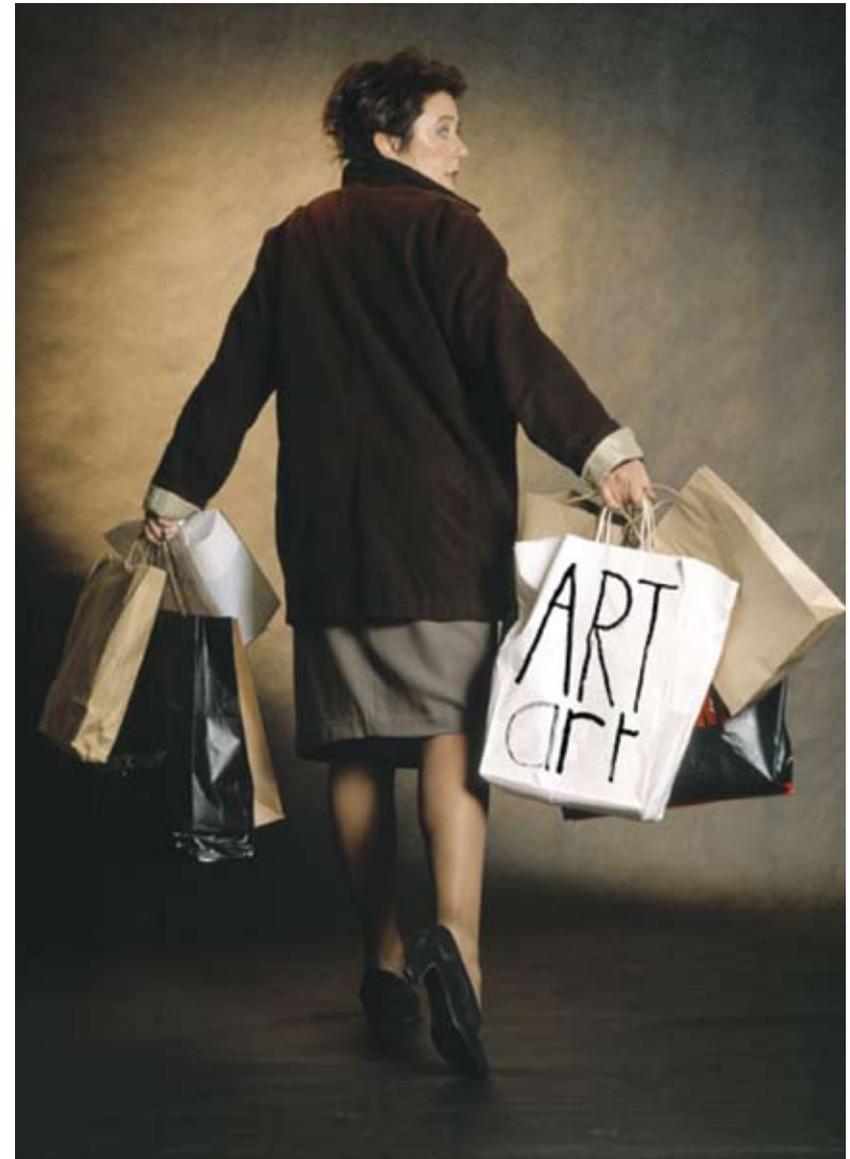
A strikingly personal work by one of this country's most compelling performers during which the audience was invited to witness the action of thought in its most elemental form.

HEROIN(E)

WRITTEN & PERFORMED BY: DAWN ALBINGER
DIRECTOR: MARGARET CAMERON
**CREATIVE CONSULTANT
& FACILITATOR:** JULIE ROBSON
COMPOSITION & VOCALS: JULIE ROBSON
SLIDE GUITAR: GRANT MACMILLAN
VIOLIN: RANDALL MATTHEWS
LIGHTING ADAPTION: ANDREW BECK

heroin(e) represented a domestic world that is unstable, unhinged. This work captured the split second in time between coming face to face with death, and choosing life, giving voice to the complexity of loving an addict.

Presented in association with Perth Institute of Contemporary Arts



From Proscenium

7 – 11 OCTOBER

HER ACHING HEART

WISHINGWELL PRODUCTIONS / PRIDE WA

PLAYWRIGHT: BRIONY LAVERY
DIRECTOR: BETH CHILD
(ORIGINAL DIRECTION BY SARAH MCCUSKER)
CAST: MADELEINE SWAIN & RUTH KATERELOS
COMPOSER: RUTH KATERELOS & BEN KILEY
MUSICAL DIRECTOR : BEN KILEY
DESIGN: GEORGINA CAMPBELL
& HOPE HAYWARD-ROWLING
COSTUMES: MELANIE LIERTZ
LIGHTING/SOUND: MARK DELANEY
PRODUCTION MANAGERS: RUTH KATERELOS
& MARK DELANEY

Inspired by the writings of Daphne Du Maurier et al, *Her Aching Heart* was an historic romp of lesbian love and desire juxtaposed with a blossoming contemporary liaison.

THE ADVENTURES OF BUTT BOY & TIGGER

OUT CAST THEATRE / PRIDE WA

PLAYWRIGHT: STEVEN DAWSON
ACTORS: FELIX ALLSOP
& ANGUS BROWN

The big ticket item of every Pride WA Festival, Melbourne's Out Cast Theatre brought to Perth an outrageously raunchy rollercoaster ride through the world of online chatting, where lines between fantasy and reality become blurred and things get out of hand in more ways than one!

18 OCTOBER – 1 NOVEMBER

THE RED SHOES

THINICE

ADAPTED BY HUMPHREY BOWER FROM THE STORY BY HANS CHRISTIAN ANDERSEN
DIRECTOR: MATTHEW LUTTON
CAST: GEORGE SHEVTSOV, IGOR SAS & BRENDAN EWING
SET AND COSTUME: CLAUDE MARCOS
MUSIC: ASH GIBSON GREIG
SOUND: KINGSLEY REEVE
LIGHTING: MATTHEW MARSHALL

With his hallmark visual flair, Matthew Lutton transported Hans Christian Andersen's most notorious tale into a swirling world of seductive song and chilling imagery.

Three of Perth's most celebrated performers transgressed gender, time and theatrical boundaries, to evoke a tantalisingly rich world where forbidden desires lurk in every corner.

Presented by ThinIce and Artrage in association with Perth Institute of Contemporary Arts

5 – 8 NOVEMBER

DYUETTO

STRUT DANCE

PART 1

N_TN_GLD – SETE TELE AND RACHEL OGLE
WHAT FOLLOWS THE ACT – MAHO SUMIJI AND SHUICHI ABIRU (SELENOGRAPHICA)

PART 2

LIFESIZE – LUKE GEORGE AND KRISTY AYRE

Dyuetto offered a glimpse into the astonishing diversity of current dance styles. This unconventional triple bill brought together performers from The Dancebox in Osaka, Japan; Dancehouse in Melbourne and STRUT dance in Perth.

Presented as part of the 'Silver Anniversary' Artrage Festival.

This project was made possible with the support of the Australia Council, the WA Department of Culture and the Arts, the Artrage Festival and the Perth Institute of Contemporary Arts, Ausdance WA, Dancehouse, Selenographica, Global Japan Network, and DanceBox.



19 – 29 NOVEMBER

**UNDERGROUND
DANCENORTH**

DIRECTOR:	GAVIN WEBBER
CHOREOGRAPHY:	GAVIN WEBBER & DANCERS
REHEARSAL DIRECTION:	MICHELLE RYAN
LIGHTING DESIGN:	JO CURREY
MUSIC & SOUND DESIGN:	LUKE SMILES
COSTUME & SCENIC CONSTRUCTION:	SARAH JOBLING
REHEARSAL DIRECTOR:	MICHELLE RYAN
PRODUCTION MANAGER:	LIAM KENNEDY
STAGE MANAGER:	MELANIE DYER
PERFORMERS:	ALICE HINDE, CHARMENE YAP, HSIN JU CHIU, JOSHUA THOMSON, KATE HARMAN & KYLE PAGE



Set in a subway during rush hour *Underground* transported audiences to a world where commuters slip between mundane reality and a vivid dream world – disconnected from each other, yet capable of great compassion and tenderness.

This stunning work shifted from darkly moody to hilariously funny to terrifyingly athletic, with Luke Smiles' powerful score turning it up with Nick Cave, Nine Inch Nails and Messerchups.

Underground was toured by Performing Lines for Mobile States: Touring Contemporary Performance Australia.

From *Underground*



STUDIO PROGRAM

28 JANUARY – 30 MARCH

CEDRIC BOMFORD **STUDIO ONE**

Bomford constructed an installation referencing a range of local and international historic sites and architectural landmarks. His project, constructed from salvaged and used materials sourced locally, hinted at myriad possible narratives and was 'activated' by the presence and interpretive action of visitors.

GIAN MANIK **STUDIO TWO**

Manik's studio project comprised an inextricable mix of performance, sculpture and painting. His body is at the centre of his work. What participating visitors saw in his studio was the outcome of his experiential and experimental practice.

TAGNY DUFF **TOWER STUDIO**

Duff's work re-examined contemporary perception of viral contagion, and aimed to explore the potential for symbiotic relations between virus and host. Visual and textual documents generated from research conducted with retroviruses in the science laboratory were used as material in-studio towards the construction of a series of artistic prototypes for a future interactive performance installation.

The research and documentation material on biological viruses used in this studio were produced at SymbioticA, UWA's Art and Science Collaborative Research Laboratory.

Cedric Bomford, 2008

11 – 24 AUGUST

TOPOGRAPHIES OF PRACTICE – APHIDS HYBRID PERFORMANCE TOWER STUDIO

DRAMATURGE: MARGARET CAMERON
COMPOSER: DAVID YOUNG
MULTIMEDIA ARTIST: MATTHEW GARDINER
GRAPHIC DESIGNER: MY TRINH GARDINER
INSTRUMENT ARTIST: ROSEMARY JOY
VIDEO ARTIST: PETER HUMBLE
PERCUSSIONIST: LOUISE CONWAY

This project asked the question: what is possible when a group of artists with radically different perspectives collaborate together with a rigorous methodological framework?

This residency implemented dramaturge Margaret Cameron's framework for her experimental practice as a structure and extended the explorations into robotic control, internet enabled industrial controls, video installation, instrument building and instructional performance.

9 JUNE – 28 SEPTEMBER

ELISE/JÜRGEN EXERCISES IN IMPOSSIBLE SPACE STUDIO ONE

Challenging the viewer to distinguish between performed, filmed and installation spaces Elise/Jürgen's *Exercises in Impossible Space* suggested new realms of spatial possibility free of geometry and gravity. At PICA this collaborative team used new media, film and projection to probe our limited conceptualisation and embodied experience of space and time in the virtual age.

RODERICK SPRIGG MUKINBUDIN COPY STUDIO TWO

Two-way radios are a way of life for many regional communities and industries including families on busy farms, truckies and city couriers. WA Wheatbelt artist Roderick Sprigg explored the noise of familiarity, protocol and business, of lives mediated and transmitted via two-way radio.

27 OCTOBER 08 – 18 JANUARY 09

KATRI WALKER (SCOTLAND) THE BLACK SWAN STUDIO ONE

Focusing on the multi-referential symbolism of the black swan as a contemporary universal concept, a symbol of Indigenous significance and a cross-continental historical icon connecting the UK with Australia, Walker used this living phenomena as the foundation of a socio-political exploration of the co-existence of difference in an age of globalisation.

This project is supported by The Scottish Arts Council, The British Council, The Cross Trust and Black Swan State Theatre Company.

EMMA HEWITT STORIES OF FENCES STUDIO TWO

During her residency Hewitt explored the multiple significances of fence lines and other boundary markers that crisscross the long open spaces of the Australian landscape. She examined the poetics, symbolism and meaning of the fences we use to divide land and define and separate our lives.

ERIN COATES PLAN 9 FROM PUBLIC SPACE TOWER STUDIO

Erin Coates explores the way that public space is produced, occupied and visualised. Her sculptural objects are drawn from the material lexicon of the built environment – specifically structures in the public domain that are designed to regulate the movement and behaviour of people. Her studio residency outcome focused on the relationship between the body and public space and particularly examined the way space is designed to encourage certain behaviours through the use of devices such as street furniture and the presence of security cameras. Coates created an installation that integrated the objects we encounter in public environments such as fencing, barriers, bollards and benches. However in this instance their designs were curiously flawed and illogical and strangely reminiscent of B-grade sci-fi props.

PUBLIC, EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

FORUMS AND SYMPOSIA

22 – 24 FEBRUARY

WAMI MUSIC BUSINESS CONFERENCE

A three day conference for WA Music Industry members which enabled them to hear from and network with industry professionals from around Australia.

Presented by the Western Australian Music Industry Association

SATURDAY 20 APRIL, 2–6PM

HATCHED SYMPOSIUM

A fully refereed mini-conference, the HATCHED Arts Research Symposium featured discussions that stem from the theme of developing creative futures. The three papers presented in this session explored topics ranging from the impact of technology on creative practices to the factors that shape and impact the development and success of creative communities.

Papers were presented by:

- David Prescott-Steed & Julie Borkhinof (WA)
- Darren Jorgenson (WA)
- Hayley Zimmel (WA)

Chair: Penny Bovell, artist and lecturer at the University of Western Australia.

HATCHED ARTS INDUSTRY FORUM

The Hatched Arts Industry Forum brought together a distinguished group of artists and arts industry professionals from around Australia to discuss practical tactics and strategies for the development of a professional practice after art school. Key themes for this discussion included how to establish a sustainable art practice, how to create your own opportunities and how to extend your career horizons across the national and international arts communities.

SESSION ONE

- Chair: Gregory Pryor (WA)
- Arts Industry Professionals: Felicity Johnston, Director, Johnston Gallery (WA); Aaron Seeto, Director, Gallery 4A (NSW)
- Artist: Darren Sylvester (VIC)

SESSION TWO

- Chair: Julian Goddard (WA)
- Arts Industry Professional: Fiona Maxwell, General Manager, Next Wave Festival (VIC)
- Artists: Chris Bennie (QLD), Jo Darbyshire (WA)

31 OCTOBER & 1 NOVEMBER

THIS IS THE TIME...THIS IS THE RECORD OF THE TIME

PARTICIPANTS: AMY BARRETT-LENNARD (PERTH INSTITUTE OF CONTEMPORARY ARTS, WA), KAT BARRON (SPAT + LOOGIE, NSW), STEVE BULL (PVI COLLECTIVE, WA), MARCUS CANNING (ARTRAGE, WA), REBECCA CONROY (PERFORMANCE SPACE, NSW), MARTYN COUTTS (BLOOD POLICY, VIC), BEC DEAN (PERFORMANCE SPACE, NSW), OFA FOTU (PVI COLLECTIVE, WA), SAM FOX (HYDRA POESIS, WA), MADELEINE HODGE (PANTHER, VIC), JEN JAMIESON (SIC, WA), CAT JONES (ELECTROFRINGE, NSW), JEFF KHAN (NEXTWAVE FESTIVAL, VIC), KELLI MCCLUSKEY (PVI COLLECTIVE, WA), MICHELLE OUTRAM (ARTIST, WA), SARAH RODIGARI (PANTHER, VIC), JASON SWEENEY (UNREASONABLE ADULTS, SA), LARA THOMS (SPAT + LOOGIE, NSW), JULIE VULCAN (UNREASONABLE ADULTS, SA), DAVID WILLIAMS (VERSION 1.0, NSW)

this is the record of the time was a two-day symposium hosted by PICA that explored the key characteristics of hybrid performance including the shifting relationships between audience, site, intervention and collaboration.

this is the time... this is the record of the time was an initiative of pvi collective as part of their ten year birthday celebrations and aimed to bring together creative comrades whose work challenges, inspires and pushes the boundaries of contemporary performance practice.

Presented by pvi collective in association with Artrage and Perth Institute of Contemporary Arts

ILLUSTRATED TALKS

FRIDAY 13 JUNE, 6PM

NUSRA LATIF QURESHI

Qureshi has established a national and international reputation and signature style exploring the traditions of Mughal miniature painting and colonial imagery. Her presentation traced the gradual progression of her practice away from detailed and specific references to these forms, through to less recognisable and more abstracted works, depicted in the *An Ever Expanding Universe* exhibition.

FRIDAY 27 JUNE, 6PM

FREE TALK WITH SOLANGE FARKAS

Solange Farkas, Director of both the Associação Cultural Videobrasil and of the Bahia Museum of Modern Art, presented a talk about a jury selected program of award winning highlights from the 16th International Electronic Art Festival (São Paulo, 2007).

FRIDAY 5 DECEMBER, 6PM

ILLUSTRATED LECTURE WITH RUTH WATSON

New Zealand artist Ruth Watson discussed the evolution of her practice to date and her work in the *Better Places* exhibition.

ARTIST & OTHER FLOOR TALKS

FRIDAY 18 JANUARY, 6PM

Old Skool (Never lose that feeling) with artist Jenny Watson

WEDNESDAY 19 MARCH, 6PM

Studio talks with Cedric Bomford, Gian Manik and Tagny Duff

THURSDAY 27 MARCH, 1PM

Ben floor talk with Professor Michael Levine, Professor of Philosophy at the University of Western Australia

FRIDAY 27 JUNE, 1PM

Oottheroongoo (Your Country) with artist Julie Dowling and writer Carol Dowling

FRIDAY 11 JULY, 6PM

Studio talks with Roderick Sprigg and Elise/Jürgen

FRIDAY 18 JULY, 1PM

An Ever Expanding Universe with curator Melissa Keys

THURSDAY 14 AUGUST, 1PM

Helovanorak with artist Michelle Ussher

FRIDAY 8 AUGUST, 9.30PM

Civil director talk with Robert Pacitti after the opening night of the performance.

FRIDAY 22 AUGUST, 6PM

Topographies of Practice APHIDS Hybrid Performance Artist talk and residency outcome with Margaret Cameron, David Young, Matthew Gardiner, Rosemary Joy and Peter Humble

THURSDAY 18 SEPTEMBER, 1PM

Scary Movie with Dr Peter Mudie, Lecturer, Fine Art Production & Theory, The University of Western Australia

THURSDAY 25 SEPTEMBER, 1PM

Scary Movie with the Very Reverend Dr John Shepherd, Dean of Perth

SATURDAY 18 OCTOBER, 2.30PM

SILVER Curators' Talk: 1983 – 1999 with curators Marcus Canning and Andrew Gaynor.

SATURDAY 25 OCTOBER, 2.30PM

SILVER Artists Talk: 2000 – 2008 with curator Marcus Canning and artists Tom Müller and Justin Spiers.

SATURDAY 8 NOVEMBER, 2.30PM

Artist Run Initiatives: Perth ARI's from the eighties to the noughties with Marcus Canning and a selection of artists from the *SILVER* exhibition.

THURSDAY 11 DECEMBER, 1PM

Better Places talk with curator Melissa Keys and artist Jurek Wybraniec

WEDNESDAY 17 DECEMBER, 6PM

Studio talks with Katri Walker, Clare Peake and Erin Coates



Selection of ENTRIES from Children's Drawing Competition

EDUCATION

15 APRIL – 21 MAY

HATCHED FOR SCHOOLS

PICA seeks to foster a lifelong interest in the arts by introducing students to the exciting world of contemporary art through creative and engaging activities. The HATCHED for Schools program included a Teacher's Professional Development Workshop, guided tours for schools, as well as education kits and online resources.

WORKSHOPS

14 – 23 APRIL

MAKE YOUR MOVE WORKSHOPS

AWESOME Arts

Make Your Move workshops offer young people a new form of expression and the opportunity to develop unique skills and a greater sense of confidence. Participants worked closely with professional artists and discovered exciting new ways of applying their newfound knowledge to create dance sequences, make music, and experiment with the weird and wonderful ways in which dance and sound can interact.

SATURDAY 24 MAY

SARAH NEVILLE WORKSHOP

In this workshop, Sarah introduced participants to elements of her choreographic process. This included bodywork, movement material making through characterisation, eliciting movement from emotional response and improvisational tasks and structures based on imaginary worlds and narratives.

SATURDAY 5 JULY

CITY OF PERTH HONOURING THEATRE MASTERCLASS

NATIVE EARTH

Yvette Nolan, director of *Annie Mae's Movement*, lead participants through a series of writing exercises that explored the creation of theatre from a community of experiences. The workshop concentrated on the synthesis of 'classical' and ethno-cultural, giving guidelines for navigating the use of traditional elements within a contemporary form, and creating work that reflects a diversity of Indigenous voices within one voice.

27 SEPTEMBER – 5 OCTOBER

USING THE UNUSABLE – CREATING SOLO PERFORMANCE WITH MARGARET CAMERON AND DAWN ALBINGER

In this workshop participants explored original texts with movement; strategies for animating texts; writing practice; and speaking through shape. The goal of this workshop was for each participant to create a 5–15 minute solo piece.

AUDIENCE DEVELOPMENT

THURSDAY 27 MARCH, 7PM

PECHA KUCHA VOL. 4

Pecha Kucha is an outlet for artists, designers and other creatives to get together in a relaxed and inspiring forum. This instalment of Pecha Kucha featured a range of speakers including comedians, installation artists, writers, photographers, architects and more. Pecha Kucha is a chance for the creative community to interact, engage, and express their ideas, whilst having a drink and enjoying themselves!

SATURDAY 31 MAY, 7PM

SWING CLUB

In association with the *Reeldance International Dance On Film Festival*, PICA presented Swing Club an evening of swing dance exhibitions, cabaret-style, in the main Gallery space, with Ali Bodycoat and her band performing live and accompanied by vintage swing dance film clips projected onto the gallery walls.

3 DECEMBER 2008 – 26 JANUARY 2009

CHILDREN'S DRAWING COMPETITION

PICA encouraged young people 12 years and under to use their imagination and create a drawing of their own 'better place'.

Judges: Melissa Keys, PICA Curator & Clare Davies, artist from *Better Places*

Winner 10–12 Years: Johannes Kornberger (11)

Winner 7–9 Years: Annabelle Gleeson (9)

Winner 4–6 Years: Nicola Apostolou Garcia (6)

Winner 4–6 Years: Lucien Robertson (6)

CREATIVE DEVELOPMENT

SATURDAY 13 DECEMBER

THE QUIET COUNTRY (A DREAM PLAY)

WRITTEN BY:

SUZANNE INGELBRECHT

DIRECTED BY:

LAWRIE CULLEN-TAIT

FEATURING:

VIVIENNE GARRETT, SAMANTHA MURRAY,
THOMAS PAPATHANASSIOU, CAITLIN BERESFORD-ORD
& BRENDAN HANSON

SOUND DESIGN:

TIM CLEGG

VISUAL ARTISTS:

JAMES DOOHAN & PETER CARLINO

CHOREOGRAPHY:

PAMELA KONIJN

HAIR & MAKE-UP ARTIST:

LIDDY REYNOLDS

The Quiet Country (a dream play) is a work that took us into unfamiliar dry country, a land of forgetting and remembering. The production took up residence at PICA for a creative development period during December and was presented as a public viewing at the end of the residency.

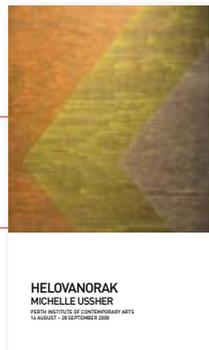
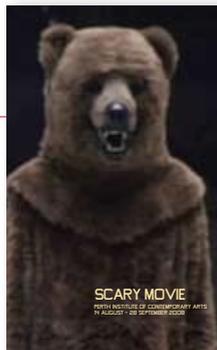
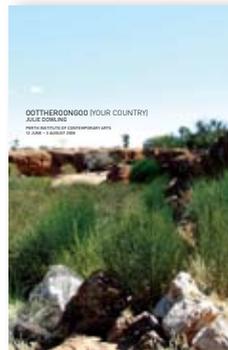
PICA PRESS



Sculptural Situations: Gail Hastings
 Essay by Andrew McNamara
 8 page booklet with colour images
 ISBN 1 875386 82 3

Hatched 08: National Graduate Show
 Introduction by Amy Barrett-Lennard
 52 page book with colour images
 ISBN 1 875386 83 1

An Ever Expanding Universe
 Essay by Melissa Keys
 8 page foldout with colour images
 ISBN 1 875386 85 8



Oottheroongoo (Your Country)
 Essay by Carol Dowling
 6 page foldout with colour images
 ISBN 1 875386 84 X

Scary Movie
 Essay by Curator Richard Grayson
 6 page foldout with colour images
 ISBN 1 875386 86 6

Helovanorak
 Essay by Michelle Ussher with contribution
 by Rob McKenzie
 6 page foldout with colour images
 ISBN 1 875386 87 4



Silver Artrage 25
 Essay by Marcus Canning & Andrew Gaynor
 10 page foldout with colour images
 ISBN 1 875386 88 2

Elemental Worlds
 Essay by Rebecca Coates
 6 page foldout with colour images
 ISBN 1 875386 90 4

Better Places
 Essay by exhibition curator Melissa Keys
 12 page booklet with colour images
 ISBN 1 875386 89 0

RESEARCH AND DEVELOPMENT FUND



Image by Sohan Ariel Hayes

THE PICA R&D FUNDING PANEL MET ON 9 SEPTEMBER 2008 TO CONSIDER 20 APPLICATIONS FROM A WIDE RANGE OF PRACTITIONERS AND COLLECTIVES.

The panel selected the following projects to receive support:

SOHAN ARIEL HAYES was awarded **\$12,700** toward the research and development of DATA DRUM, a percussive interface used to trigger either a database of video clips or animation in virtual environments inside a game engine. Utilising electronic memory, pre-recorded images and live images, DATA DRUM is configured as a hybrid musical instrument that can be used in a multitude of performance situations.

MARK POSA was awarded **\$9,700** toward the further research and development of 4DTS QUADRAPHONOLOGY and SuBB LimeLite, creative device interfaces which facilitate the delivery of unique performance art paradigms and performance for which they are developed.

JESSYKA WATSON-GALBRAITH was awarded **\$9,600** toward the research and development of *Super! Power! – The Rock Opera*, a formation of a community in Song and Dance, for YouTube, Choir and Chorus Line, focusing on the Choir as the voice of the people, as producer of emotions and seismograph for social changes.

THE BOARD

Margaret Moore	Chair (from February 2008)
Bret Mattes	(Chair until February 2008) (Director until September 2008)
Roshana Lewis	Deputy Chair (from August 2008)
Tos Mahoney	Deputy Chair (resigned May 2008)
Leslie Chalmers	Treasurer
Tony Chong	(co-opted October 2008)
Camillo D'Angelo	(co-opted October 2008)
Michael Dulaney	(resigned November 2008)
Franklin Gaffney	(co-opted October 2008)
Pamela Hass	(co-opted October 2008)
Matthew Howison	(co-opted October 2008)
Julie Robson	
Amy Barrett-Lennard	(ex-officio)

PERMANENT STAFF

Amy Barrett-Lennard	Director
Richard Mackay-Scollay	Business Manager
Georgia Malone	Communications Manager
Melissa Keys	Curator
Chrissie Parrott	Performance Program Manager (until September 2008)
Gabrielle Sullivan	Performance Program Manager (from September 2008)
Andrew Beck	Venue Production Manager
Jo Malone	Philanthropy Manager
David Fussell	Front of House Manager
Tom Müller	Designer
Eli Smith	Installation Manager
Bayoush Demissie	Administration Assistant
Val Denton	Book keeper

CASUAL STAFF

Gallery Attendants, Front of House & Ushers

Larissa Boyd
Tim Carter
Jessica Darlow
Joanna Gould
Jason Hansma
Laura Hindmarsh
Katie Keady
Katie Lenanton
Damon Lockwood
Minaxi May
Amy Perejuan
Claudia Scalisi
Jacob Snell
Samuel Tait
Andrew Varano della Vergiliana
Josh Webb
Laetitia Wilson
Adela Zverina

Technical

Kyle Bockmann
Pete Hayes
Joe Lui
Boyd Midgley
Victor O'Connor
Tess Reuvers
Brad Rose
Gareth Simmons
Clancy Travers

Installation

Domenique Fouet
Jurgen Kerkovius
Antony Krause
Damon Lockwood
Alexy McKay
Sean Mitchell
Anna Noble
Aimee Offer
Gary Silverton
Patrick Sorensen
Amanda Vershuren
Don Walters
Finnian Warnock

Bar

Rob Griffin
Rachel Ogle
Bart Peters
Tim Rodgers
Sete Tele

Interns, Volunteers & Work Experience

Laura Hindmarsh
Miranda Johnson
Anna Noble

CONSULTANTS

Eric Sankey Financial Management
Geoff Warn & Daniel Aisenson Stage 2 Feasibility Study
Felena Alach *Hatched* for Schools

DONORS

PICA gratefully acknowledges the following for their kind donations

Charles & Caroline Morgan
Lister Gallery
Amy Barrett-Lennard
Julie Robson
Jo Malone
Karen McDonald

FINANCIAL STATEMENTS

Your Directors present this report on the Company for the year ended 31 December 2008.

DIRECTORS

The names of each person who has been a Director during the year and up to the date of this report are:

Ms Amy Barrett-Lennard	Mr Matthew Howison (appointed 16.10.08)
Ms Leslie Chalmers	Ms Roshana Lewis
Mr Tony Chong (appointed 16.10.08)	Mr Tos Mahoney (until 27.5.08)
Mr Camillo D'Angelo (appointed 16.10.08)	Mr Bret Mattes (until 17.9.08)
Mr Michael Dulaney (until 25.11.08)	Ms Margaret Moore
Mr Franklin Gaffney (appointed 16.10.08)	Dr Julie Robson
Ms Pamela Hass (appointed 16.10.08)	

The directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

RESULTS FOR THE YEAR

There was a deficit of \$77,711 (2007 surplus: \$5,234). The 2008 budget provided for a deficit of \$70,278 funded from PICA's reserves to allow for the planned investment in its new Contemporary Performance Strategy. The Company receives funding under a Triennial Tripartite Agreement signed in January 2008 with the WA State Government through its Department of Culture and the Arts and the Federal Government through the Australia Council, and has an ongoing commitment to secure additional revenues to achieve Business Plan objectives.

PRINCIPAL ACTIVITIES

The principal activity of the company during the financial year was the promotion of contemporary arts within Western Australia.

There were no significant changes in the nature of the company's activities during the year.

SIGNIFICANT CHANGES

There have been no significant changes in the state of affairs of the company during the financial year.

DIVIDENDS

In accordance with its Memorandum of Association, the company is not allowed to pay a dividend. Accordingly no dividend was paid and no recommendation for payment of a dividend is made.

REVIEW OF OPERATIONS

2008 saw a major change in PICA's operations, with a Board commitment to the Contemporary Performance Strategy, including the engagement of a dedicated Performance Program Manager. Additionally, the position of Business Manager became full-time in 2008 and although general expenses were reduced and revenues increased, the overall result was within an acceptable variance of 10% from the budgeted deficit of \$70,000.

AFTER BALANCE DATE EVENTS

No matters or circumstances have arisen since the end of the financial year which significantly or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company in future financial years.

ENVIRONMENTAL ISSUES

The company's operations are not regulated by any specific environmental regulation under laws of the Commonwealth or of a State or Territory. The Company's policies are structured to ensure that the Board and Staff conform to environmental requirements.

INDEMNITIES

No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer or auditor of the company.

MEETINGS OF DIRECTORS

During the financial year, 8 meetings of Directors were held. Attendances were:

	Number eligible to attend	Number Attended
Amy Barrett-Lennard	8	8
Leslie Chalmers	8	6
Tony Chong	2	2
Camillo D'Angelo	2	2
Michael Dulaney	8	5
Franklin Gaffney	2	1
Pamela Hass	2	2
Matthew Howison	2	2
Roshana Lewis	8	5
Tos Mahoney	3	2
Bret Mattes	5	1
Margaret Moore	8	8
Julie Robson	8	8

INFORMATION ON DIRECTORS

Amy Barrett-Lennard	Ex-officio Board Member, PICA Director
Leslie Chalmers	Accountant, Arts Board, Business Management
Tony Chong	Accountant,
Camillo D'Angelo	Lawyer, Business
Michael Dulaney	Lawyer
Franklin Gaffney	Lawyer, Native Title Tribunal
Pamela Hass	Lawyer, Director Governance UWA
Matthew Howison	Business, Arts Board
Roshana Lewis	Architecture Degree, Commercial Gallery Director
Tos Mahoney	Arts Administration (Music), Arts Board, Business
Bret Mattes	Arts Board, Business, Fundraising
Margaret Moore	Arts Administration (Visual Arts), Arts Board, Business
Julie Robson	Academic, performing artist

COMPANY SECRETARY

The following person held the position of company secretary at the end of the financial year.

Mr Richard Mackay-Scolly (Business Manager) was appointed company secretary on 18 February 2008.

PROCEEDINGS ON BEHALF OF COMPANY

No person has applied for leave of Court to bring proceedings on behalf of the company or intervene in any proceedings to which the company is a party for the purpose of taking responsibility on behalf of the company for all or any part of those proceedings.

The company was not a party to any such proceedings during the year.

AUDITOR'S INDEPENDENCE DECLARATION

A copy of the auditor's independence declaration as required under section 307C of the Corporations Act 2001 is set out on page 43.

Signed in accordance with a resolution of the Board of Directors.

Dated this 5th May 2009.


Margaret Moore
Director

AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 307C OF THE CORPORATIONS ACT 2001 TO THE DIRECTORS OF PERTH INSTITUTE OF CONTEMPORARY ARTS LIMITED

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2008 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.


DRY KIRKNESS
Chartered Accountants


J LAMPRELL-JARRETT
West Perth WA
Partner

Dated: 5th May 2009

INDEPENDENT AUDIT REPORT

To the members of Perth Institute of Contemporary Arts Limited

Scope

We have audited the financial report of Perth Institute of Contemporary Arts Limited which comprises the balance sheet as at 31 December 2008 and the income statement, statement of recognised income and expense and cash flow statement for the year ended on that date, a summary of significant accounting policies and other explanatory notes and the directors' declaration.

Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Act 2001. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. These Auditing standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

Independence

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001. We confirm that the independence declaration required by the Corporations Act 2001, provided to the directors of Perth Institute of Contemporary Arts Ltd on 29th April 2008 would be in the same terms if provided to the directors as at the date of this auditor's report.

Audit Opinion

In our opinion, the financial report of Perth Institute of Contemporary Arts Limited is in accordance with the Corporations Act 2001, including:

- (i) giving a true and fair view of the company's financial position as at 31 December 2008 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards (including Australian Accounting Interpretations) and the Corporations Regulations 2001.


DRY KIRKNESS
Chartered Accountants

Dated: 5th May 2009


J LAMPRELL-JARRETT
West Perth WA
Partner

DIRECTORS' DECLARATION

The Directors of the Company declare that:

1. the financial statements and notes as set out on pages 45 – 58, are in accordance with the Corporations Act 2001,
 - (a) comply with Accounting Standards and the Corporations Regulations 2001; and
 - (b) give a true and fair view of the financial position as at 31 December 2008 and of the performance for the year ended on that date of the company;
2. in their opinion, there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.

Dated this 5th day of May 2009


Margaret Moore
Director

INCOME STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2008

	NOTE	2008 \$	2007 \$
Revenue from ordinary activities	2	1,253,253	1,183,447
Administration expenses		(196,918)	(192,998)
Bad and doubtful debts expense		-	(295)
Cost of sales		(41,225)	(32,365)
Depreciation and amortization expense		(53,490)	(40,321)
Marketing and promotion expenses		(64,107)	(82,025)
Program and production expenses		(115,603)	(166,365)
Research and development funding expenses		(32,000)	(29,994)
Salaries, wages, consultants expenses		(827,621)	(633,850)
		-----	-----
Profit/(Loss) from ordinary activities before income tax		(77,711)	5,234
Income tax expense relating to ordinary activities		-	-
		-----	-----
Net profit/(loss) from ordinary activities after income tax expense		\$ (77,711)	\$ 5,234
		-----	-----

The accompanying notes form part of these financial statements.

BALANCE SHEET AS AT 31 DECEMBER 2008

	NOTE	2008 \$	2007 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	244,067	255,849
Trade and other receivables	6	152,036	42,466
Inventories	7	2,824	1,813
Other current assets	8	19,098	1,161
TOTAL CURRENT ASSETS		418,025	301,289
NON-CURRENT ASSETS			
Property, plant and equipment	9	90,589	121,469
TOTAL NON-CURRENT ASSETS		90,589	121,469
TOTAL ASSETS		508,614	422,758
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	97,872	62,860
Other current liabilities	11	156,370	27,815
TOTAL CURRENT LIABILITIES		254,242	90,675
TOTAL LIABILITIES		254,242	90,675
NET ASSETS		\$ 254,372	\$ 332,083
EQUITY			
Reserves	12	36,000	36,000
Retained earnings		218,372	296,083
TOTAL EQUITY		\$ 254,372	\$ 332,083

The accompanying notes form part of these financial statements.

STATEMENT OF RECOGNISED INCOME AND EXPENSE FOR THE YEAR ENDED 31 DECEMBER 2008

EQUITY	GENERAL RESERVE	RETAINED EARNINGS	TOTAL
	\$	\$	\$
Balance at 1 January 2007	36,000	290,849	326,849
Surplus/(Deficit) attributable to members	-	5,234	5,234
	-----	-----	-----
Balance at 31 December 2007	36,000	296,083	332,083
Surplus/(Deficit) attributable to members	-	(77,711)	(77,711)
	-----	-----	-----
Balance at 31 December 2008	\$ 36,000	\$ 218,372	\$ 254,372
	=====	=====	=====

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2008

	NOTE	2008	2007
		\$	\$
Cash flows from operating activities			
Receipts from members and customers		209,658	207,243
Grants and sponsorships received		1,037,947	928,482
Payments to suppliers and employees		(1,262,710)	(1,123,296)
Interest received		25,590	27,210
		-----	-----
Net cash (used in)/ provided by operating activities	14 (b)	10,485	39,639
		-----	-----
Cash flows from investing activities			
Payment for property, plant and equipment		(22,267)	(46,184)
		-----	-----
Net cash (used in)/ provided by investing activities		(22,267)	(46,184)
		-----	-----
Net increase/ (decrease) in cash held		(11,782)	(6,545)
Cash at the beginning of the financial year		255,849	262,394
		-----	-----
Cash at the end of the financial year	14 (a)	\$ 244,067	\$ 255,849
		=====	=====

The accompanying notes form part of these financial statements.

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR
ENDED 31 DECEMBER 2008**

Note 1. Statement of Significant Accounting Policies

The financial report is for Perth Institute of Contemporary Arts (PICA) Limited as an individual entity, incorporated and domiciled in Australia. PICA Limited is a company limited by guarantee.

Basis of Preparation

The financial report is a general purpose financial report that has been prepared in accordance with Australian Accounting Standards, Australian Accounting Interpretations, other authoritative pronouncements of the Australian Accounting Standards Board and the Corporations Act 2001.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in a financial report containing relevant and reliable information about transactions, events and conditions to which they apply. Material accounting policies adopted in the preparation of this financial report is presented below. They have been consistently applied unless otherwise stated.

The financial report has been prepared on an accruals basis and is based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

Accounting Policies

(A) TAXATION

The company is exempt from income tax under Section 50-45 of the Income Tax Assessment Act 1997 as the company is a non-profit organisation promoting art and culture. Accordingly no income tax expense is recognised in the financial statements.

(B) INVENTORIES

Inventories are measured at the lower of cost and current replacement cost. Costs are assigned on a first-in first-out basis.

(C) LEASES

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses in the periods in which they are incurred.

(D) PROPERTY, PLANT AND EQUIPMENT

Each class of property, plant and equipment is carried at cost or fair values less, where applicable, accumulated depreciation and impairment losses.

Plant and equipment

Plant and equipment are measured on the cost basis less depreciation and impairment losses. The carrying amount of property, plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows, which will be received from the assets employment and subsequent disposal. The expected net cash flows have not been discounted to their present values in determining recoverable amounts.

Depreciation

The depreciable amount of all fixed assets is depreciated on a straight-line basis over their useful lives to the entity commencing from the time the asset is ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Plant and equipment	10-40%
Motor vehicle	25%
Leasehold Improvements	30%

The assets' residual value and useful lives are reviewed, and adjusted if appropriate, at each balance sheet date.

The assets' carrying amount is written down immediately to its recoverable amount if the assets carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the income statement.

(E) EMPLOYEE BENEFITS

Provision is made for the company's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

Contributions are made by the economic entity to employee superannuation funds and are charged as expenses when incurred.

Note 1. Statement of Significant Accounting Policies (continued)

(F) CASH AND CASH EQUIVALENTS

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within short-term borrowings in current liabilities on the balance sheet.

(G) REVENUE

Revenue from the sale of goods is recognised upon the delivery of goods to customers.

Grant revenue is recognised in the income statement when it is controlled. When there are conditions attached to the grant revenue relating to the use of those grants for specific purposes it is recognised in the balance sheet as a liability until such conditions are met or services provided.

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

All revenue is stated net of the amount of goods and services tax (GST).

(H) UNEXPENDED GRANTS

The entity receives grant monies to fund projects either for contracted periods of time or for specific projects irrespective of the period of time required to complete those projects. It is the policy of the entity to treat grants monies as unexpended grants in the balance sheet where the entity is contractually obliged to provide the services in a subsequent financial period to when the grant is received or in the case of specific project grants where the project has not been completed.

(I) GOODS AND SERVICES TAX (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST.

(J) PROVISIONS

Provisions are recognised when the company has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

(K) FINANCIAL INSTRUMENTS

Recognition

Financial instruments are initially measured at cost on trade date, which includes transaction costs, when the related contractual rights or obligations exist. Subsequent to initial recognition these instruments are measured as set out below.

Financial assets at fair value through profit and loss

A financial asset is classified in this category if acquired principally for the purpose of selling in the short term or if so designated by management and within the requirements of AASB 139: Recognition and Measurement of Financial Instruments. Realised and unrealised gains and losses arising from changes in the fair value of these assets are included in the income statement in the period in which they arise.

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determined payments that are not quoted in an active market and are stated at amortised cost using the effective interest rate method.

Held-to-maturity investments

These investments have fixed maturities, and it is the company's intention to hold these investments to maturity. Any held-to-maturity investments held by the company are stated at amortised cost using the effective interest rate method.

Available-for-sale financial assets

Available-for-sale financial assets include any financial assets not included in the above categories. Available-for-sale financial assets are reflected at fair value. Unrealised gains and losses arising from changes in fair value are taken directly to equity.

Financial liabilities

Non-derivative financial liabilities are recognised at amortised cost, comprising original debt less principal payments and amortisation.

Impairment of Assets

At each reporting date, the entity assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether an impairment has arisen. Impairment losses are recognised in the Income Statement.

Note 1. Statement of Significant Accounting Policies (continued)

(L) IMPAIRMENT OF ASSETS

At each reporting date, the company reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

Where the future economic benefits of the asset are not primarily dependent upon the asset's ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of an individual asset, the company estimates the recoverable amount of the cash-generating unit to which the asset belongs.

(M) COMPARATIVE FIGURES

Where required by Accounting Standards comparative figures have been adjusted to conform with changes in presentation for the current financial year.

(N) CRITICAL ACCOUNTING ESTIMATES AND JUDGEMENTS

The directors evaluate estimates and judgements incorporated into the financial report based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

Key Estimates – Impairment

The directors assess impairment at each reporting date by evaluating conditions specific to the Company that may lead to impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined. Fair value less costs to sell or current replacement cost calculations performed in assessing recoverable amounts incorporate a number of key estimates.

Key Judgements- Provision for Doubtful Debts

The Directors believes that all receivables are recoverable. Accordingly, no doubtful debts provision has been made as at 31 December 2008.

The financial report was authorised for issue on 5th May 2009 by the Board of Directors

2008	2007
\$	\$

Note 2. Revenue

Grants	995,797	880,993
Sponsorship/Donations	56,273	38,166
Earned Income	120,405	183,119
Other	343	8,802
Interest	25,590	27,210
Bar and café sales	54,845	45,157
	-----	-----
Total Revenue	\$1,253,253	\$1,183,447
	=====	=====

Note 3. Profit/(loss) from ordinary activities

Profit/(loss) from ordinary activities before income tax expense has been determined after:

Charging as an expense -		
Cost of sales bar and cafe	41,225	32,365
Depreciation of property, plant and equipment:		
- plant and equipment	36,406	23,237
- leasehold improvements	17,084	17,084
Rental expense on operating leases		
– minimum lease payments	3,520	5,082

Note 4. Auditors' remuneration

Remuneration of the auditor for:		
Current auditor – audit of financial report	6,413	6,000
– other services *	1,132	1,000
Previous auditor – audit of financial report	-	2,247
	-----	-----
	\$ 7,545	\$ 9,747
	-----	-----

* Other services include accounting assistance and compliance accounting advice in respect of accounting standards. The auditors receive no other benefits.

Note 5. Cash and cash equivalents

Cash on hand	1,100	754
Cash at bank	242,967	255,095
	-----	-----
	\$ 244,067	\$ 255,849
	-----	-----

	2008	2007
	\$	\$
Note 6. Trade and other receivables		
Trade receivables	152,036	35,184
Other receivables	-	7,282
	-----	-----
	\$ 152,036	\$ 42,466
	-----	-----
Note 7. Inventories		
Stock – at cost	2,824	1,813
	-----	-----
	\$ 2,824	\$ 1,813
	-----	-----
Note 8. Other current assets		
Prepayments	19,098	1,161
	-----	-----
	\$ 19,098	\$ 1,161
	-----	-----
Note 9. Property, plant and equipment		
Plant and equipment - at cost	435,703	497,844
Less accumulated depreciation	(354,770)	(403,115)
	-----	-----
	80,933	94,729
	-----	-----
Motor vehicle – at cost	19,159	19,159
Less accumulated depreciation	(19,159)	(19,159)
	-----	-----
	-	-
	-----	-----
Leasehold improvements – at cost	122,552	122,552
Less accumulated amortisation	(112,896)	(95,812)
	-----	-----
	9,656	26,740
	-----	-----
Total Property, Plant and Equipment	\$ 90,589	\$ 121,469
	-----	-----

Note 9. Property, plant and equipment (cont.)

	Plant and Equipment	Motor vehicle	Leasehold improvements	Total
Opening Balance	94,729	-	26,740	121,469
Add: Additions	22,610	-	-	22,610
Less: Disposals	-	-	-	-
Depreciation	(36,406)	-	(17,084)	(53,490)
	-----	-----	-----	-----
Closing Balance	\$ 80,933	\$ -	\$ 9,656	\$ 90,589
	-----	-----	-----	-----

	2008	2007
	\$	\$

Note 10. Trade and other Payables

Trade creditors	53,996	20,530
Sundry payables and accrued expenses	22,446	24,163
Employee benefits	21,430	18,167
	-----	-----
	\$ 97,872	\$ 62,860
	-----	-----

Note 11. Other Current Liabilities

Unspent grants (refer to Note 20)	-	13,640
Income in advance	155,870	12,375
Deposits and bonds	500	1,800
	-----	-----
	\$ 156,370	\$ 27,815
	-----	-----

Note 12. Reserves- General Reserve

	\$ 36,000	\$ 36,000
	-----	-----

The general reserve was used in prior years to record amounts set aside to fund future equipment purchases and leasehold improvements.

Note 9. Property, plant and equipment (cont.)

	Plant and Equipment	Motor vehicle	Leasehold improvements	Total
Opening Balance	94,729	-	26,740	121,469
Add: Additions	22,610	-	-	22,610
Less: Disposals	-	-	-	-
Depreciation	(36,406)	-	(17,084)	(53,490)
	-----	-----	-----	-----
Closing Balance	\$ 80,933	\$ -	\$ 9,656	\$ 90,589
	-----	-----	-----	-----

	2008	2007
	\$	\$

Note 10. Trade and other Payables

Trade creditors	53,996	20,530
Sundry payables and accrued expenses	22,446	24,163
Employee benefits	21,430	18,167
	-----	-----
	\$ 97,872	\$ 62,860
	-----	-----

Note 11. Other Current Liabilities

Unspent grants (refer to Note 20)	-	13,640
Income in advance	155,870	12,375
Deposits and bonds	500	1,800
	-----	-----
	\$ 156,370	\$ 27,815
	-----	-----

Note 12. Reserves- General Reserve

	\$ 36,000	\$ 36,000
	-----	-----

The general reserve was used in prior years to record amounts set aside to fund future equipment purchases and leasehold improvements.

Note 13: Capital and Leasing Commitments

	2008	2007
	\$	\$

Non-cancellable operating leases contracted for but not capitalised in the financial statements:

a) Payable – minimum lease payments		
- not later than 12 months	3,840	3,840
- between 12 months and 5 years	9,920	13,760
	-----	-----
	\$ 13,760	\$ 17,600
	-----	-----

Note 15. Key Management Personnel Compensation

Total compensation paid in aggregate to key management personnel during the year:

Short term benefits	\$162,108
---------------------	-----------

Note 16. Financial Risk Management

a) Financial Risk Management Policies

The company's financial instruments consist mainly of deposits with banks, short term investments, accounts receivable and payable.

The company does not have any derivative instruments at 31 December 2008.

i) Treasury Risk Management

Management meets on a regular basis to analyse financial risk exposure and to evaluate management strategies in the context of the most recent economic conditions and forecasts.

Management's overall risk management strategy seeks to assist the Company in meeting its financial targets, whilst minimising potential adverse effects on financial performance.

Management operates under policies approved by the Board. Risk management policies are approved and reviewed by the Board on a regular basis.

ii) Financial Risk Exposures and Management

The main risks to which the company is exposed through its financial instruments are interest rate risk, liquidity risk, credit risk and price risk.

Interest rate risk

Interest rate risk is monitored by management on a regular basis.

Foreign currency risk

The company is not exposed to fluctuations in foreign currencies.

Liquidity risk

The company manages liquidity risk by regularly monitoring forecast cash flows and ensuring that adequate funds are available for day to day operations.

Credit risk

The maximum exposure to credit risk, excluding the value of any collateral or other security, at balance date to recognised financial assets, is the carrying amount, net of any provisions for impairment of those assets, as disclosed in the balance sheet and notes to the financial statements.

There are no material amounts of collateral held as security at 31 December 2008.

Credit risk is managed and reviewed regularly by management. It arises from exposure to customers and deposits with financial institutions.

The company monitors the credit risk as follows:

- surplus funds are only invested on deposit in the major Australian banks.

Price risk

The company's exposure to price risk is similar to any other not-for-profit company which provides services in the current economic climate.

Note 16. Financial Risk Management (cont.)

b) Financial Instrument Composition and Maturity Analysis

The table below reflects the undiscounted contractual settlement terms for financial instruments of a fixed period of maturity, as well as management's expectations of settlement period for all other financial instruments. As such, the amounts may not reconcile to the balance sheet.

	2008	2007	2008	2007	2008	2007
	\$	\$	\$	\$	\$	\$
	Floating	Interest rate	Non-interest bearing		Total	
FINANCIAL ASSETS						
Cash and cash equivalents	242,967	255,095	1,100	754	244,067	255,849
Trade and other receivables	-	-	152,036	42,466	152,036	42,466
	-----	-----	-----	-----	-----	-----
TOTAL FINANCIAL ASSETS	242,967	255,095	153,136	43,220	396,103	298,315
	=====	=====	=====	=====	=====	=====
FINANCIAL LIABILITIES						
Trade and other payables	-	-	76,442	44,693	76,442	44,693
	-----	-----	-----	-----	-----	-----
TOTAL FINANCIAL LIABILITIES	-	-	76,442	44,693	76,442	44,693
	=====	=====	=====	=====	=====	=====
Weighted Average Effective Interest Rate	4.24%	6.20%				

c) Net Fair Values

The aggregate net fair values and carrying amounts of financial assets and financial liabilities are disclosed in the balance sheet and in the notes to the financial statements.

Fair values are materially in line with carrying values and non current assets and liabilities have not been discounted to net present values.

Sensitivity Analysis

Interest rate risk

The company has performed a sensitivity analysis relating to its exposure to interest rate risk at balance date. This sensitivity analysis demonstrates the effect on current year results and equity which could result from a change in this risk.

As at 31 December 2008, the effect on profit and equity as a result of changes in the interest rate, with all other variables remaining constant would be as follows:

	2008	2007
	\$	\$
Change in profit/(loss)		
- Increase in interest rate by 2%	4,981	5,171
- Decrease in interest rate by 2%	(4,981)	(5,171)
Change in equity		
- Increase in interest rate by 2%	4,981	5,171
- Decrease in interest rate by 2%	(4,981)	(5,171)

This sensitivity analysis has been performed on the assumption that all other variables remain unchanged.

Note 17. Members Guarantee

The company is limited by guarantee. If the company is wound up, the memorandum of association states that each member is required to contribute a maximum of \$1.00 towards meeting any outstanding contributions of the company. At 31 December 2008, the number of members was a minimum of 85.

Note 18. Economic Dependency

The company is dependent upon funding via a Triennial Tripartite Funding Agreement for the years 2008-2009-2010 with the Government of Western Australia through the Department of Culture and the Arts, and The Australia Council.

Note 19. Company Details

The registered office of the company and principal place of business is:

Perth Institute of Contemporary Arts Ltd
51 James Street
PERTH WA 6000

Note 20. Unexpended Grants

	Unexpended grants b/fwd from previous financial year	Grant income received this year	Grant expenditure this year	Unexpended grants c/fwd to next financial year
Australia Council				
Visual Arts and Craft Board	-	107,584	107,584	-
Visual Arts and Craft Strategy	-	150,000	150,000	-
Other Australia Council	-	40,000	40,000	-
	-----	-----	-----	-----
	-	297,584	297,584	-
	-----	-----	-----	-----
State Arts Funding				
DCA Core grant	3,870	378,388	382,258	-
DCA Visual Arts and Craft Strategy	-	222,800	222,800	-
DCA Non-recurrent grant	9,770	50,660	60,430	-
	-----	-----	-----	-----
	13,640	651,848	665,488	-
	-----	-----	-----	-----
Other grants	-	32,725	32,725	-
	-----	-----	-----	-----
Total Grants	\$ 13,640	\$ 982,157	\$ 995,797	\$ -
	=====	=====	=====	=====

Note 21. Accounting Policy Amendments

The following Australian Accounting Standards issued or amended and which are applicable to the entity but not yet effective have not been adopted in the preparation of the financial statements at reporting date.

AASB Amended	Standards Affected Which May Apply to the Board	Application Date
AASB 2007-3	AASB 107 Cash Flow Statements AASB 119 Employee Benefits AASB 136 Impairment of Assets	1/1/2009
AASB 2007-6	AASB 1 First-time Adoption of Australian Equivalents to International Financial Reporting Standards AASB 101 Presentation of Financial Statements AASB 107 Cash Flow Statements AASB 116 Property, Plant and Equipment	1/1/2009
AASB 2007-8	AASB 101 Presentation of Financial Statements	1/1/2009
AASB 101	AASB 101 Presentation of Financial Statements	1/1/2009

The changes which will result from the issuance of the above Australian Accounting Standards have not yet been fully ascertained, however, initial indications are that these will result in more disclosure rather than any financial impact as a result of changes in accounting policies, measurement and recognition.

THANK YOU...

PICA's ongoing programs are primarily supported by an investment from the State Government of Western Australia through the Department of Culture and the Arts in association with Lotterywest and assistance from the Australian Government through the Australia Council, its arts funding and advisory body. PICA is supported by the Visual Arts and Crafts Strategy, an initiative of the Australian, State and Territory Government.



PICA would also like to thank the following people and organisations for their additional support during 2008:

Henry Boston & Margot Dorrington / [AbaF WA](#)

Alan Dodge, Stefano Carboni, Gary Dufour, Jenepher Duncan & Robert Cook / [Art Gallery of Western Australia](#)

Marcus Canning / [Artrage](#)

Liesbeth Goedhart / [ArtSupport](#)

Kathy Keele, Ben Strout, Anna Waldman, Billy Crawford, John Baylis, Andrew Donovan & Ricardo Peach / [Australia Council](#)

Carol Brearley & Jenny Simpson / [AWESOME Arts](#)

[CAOS Organisations](#)

Thelma John / [Central TAFE](#)

Helen Hewitt & Michele McDonald / [City of Perth](#)

Allanah Lucas, Jacqui Allen, Shane Colquhoun, Colin Walker, Ricky Arnold, Rob Finlayson, Alana Culverhouse & Barry Harfield /

[Department of Culture and the Arts](#)

Geoff Warn & Daniel Aisenson / [Donaldson + Warn Architects](#)

Darren Schwartz / [EBM Insurance Brokers](#)

Tony Morgan & Zanda Cameron / [EPRA](#)

Jim Cathcart & Jasmin Stephens / [Fremantle Arts Centre](#)

Sierra Waterman, Sunny Hall & Greg Cream / [GRACE Fine Art](#)

Stuart Duplock / [Hawaiian](#)

[Mobile States Consortium](#)

Charles & Caroline Morgan

Harley Stumm, Fenn Gordon & Kar Chalmers / [Performing Lines](#)

Shelagh Magadza & Marnie Karmelita / [Perth International Arts Festival](#)

Barry Mather / [Printezy.com](#)

Joe Lenzo / [Property Council of Australia](#)

Daniel Godoy / [Quest on James](#)

Dave Houchin, Dave Cutbush, Smiljka Dimitrijevic, Brad Fergusson & Peter Barr / [RTR FM Radio](#)

Jessee Lee Johns / [Studio Robot](#)

Carol Whish-Wilson

Mike Felton / [X Press Magazine](#)



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