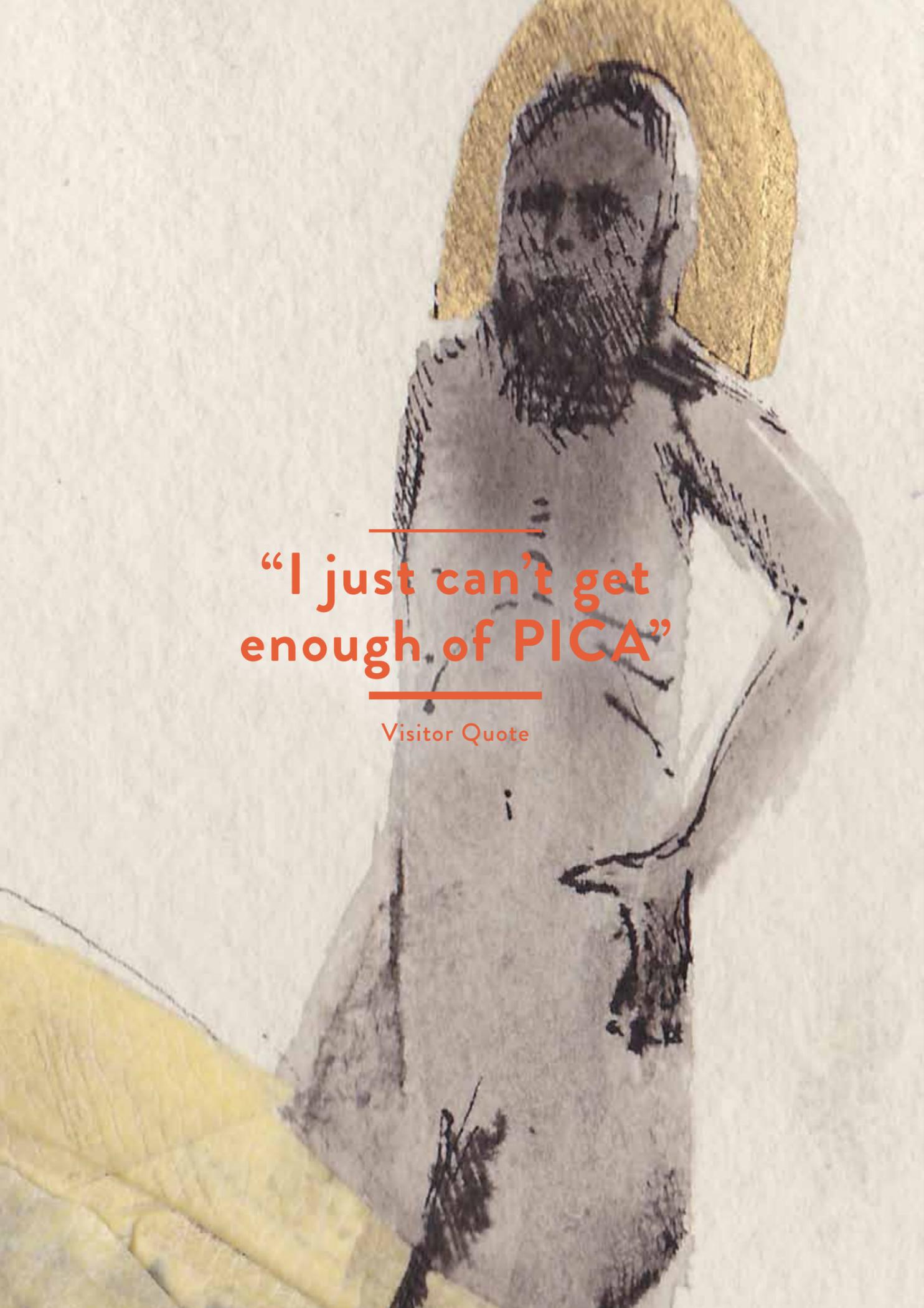




ANNUAL REPORT - 2011 -

PERTH INSTITUTE OF
CONTEMPORARY ARTS LIMITED





“I just can’t get
enough of PICA”

Visitor Quote

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SNAPSHOT OF 2011

SNAPSHOT

<i>Programs</i>		<i>Attendance</i>	
Exhibitions	12	Exhibitions	229,585
Performances	15	Performances	2,682
Residencies / Creative Developments	11	Education & Public Programs	5,118
Public & Adult Learning Programs	19		
Schools Education Programs	115		
Publications	6		
TOTAL PROGRAMS	178	TOTAL ATTENDEES	237,385

A BIT ABOUT OUR 2011 AUDIENCES:

THEY SAW PICA AS A MAJOR DESTINATION

35% CITED PICA AS THEIR MAIN REASON FOR VISITING THE CITY THAT DAY

THEY WERE NEW
41% VISITED PICA FOR THE FIRST TIME

THEY ENJOYED THEIR EXPERIENCE

99% RATED THEIR VISIT TO PICA AS SATISFYING OR VERY SATISFYING

THEY WERE TOURISTS SEEKING CULTURAL EXPERIENCES

13% WERE INTERSTATE TOURISTS WHILE 15% WERE VISITING FROM OVERSEAS

THEY WERE FROM DIVERSE CULTURAL BACKGROUNDS

27% SPOKE A LANGUAGE OTHER THAN ENGLISH AT HOME

THEY WERE YOUNG
68% WERE AGED BETWEEN 19 AND 44

“Great people, great art”

Visitor Quote

VISION

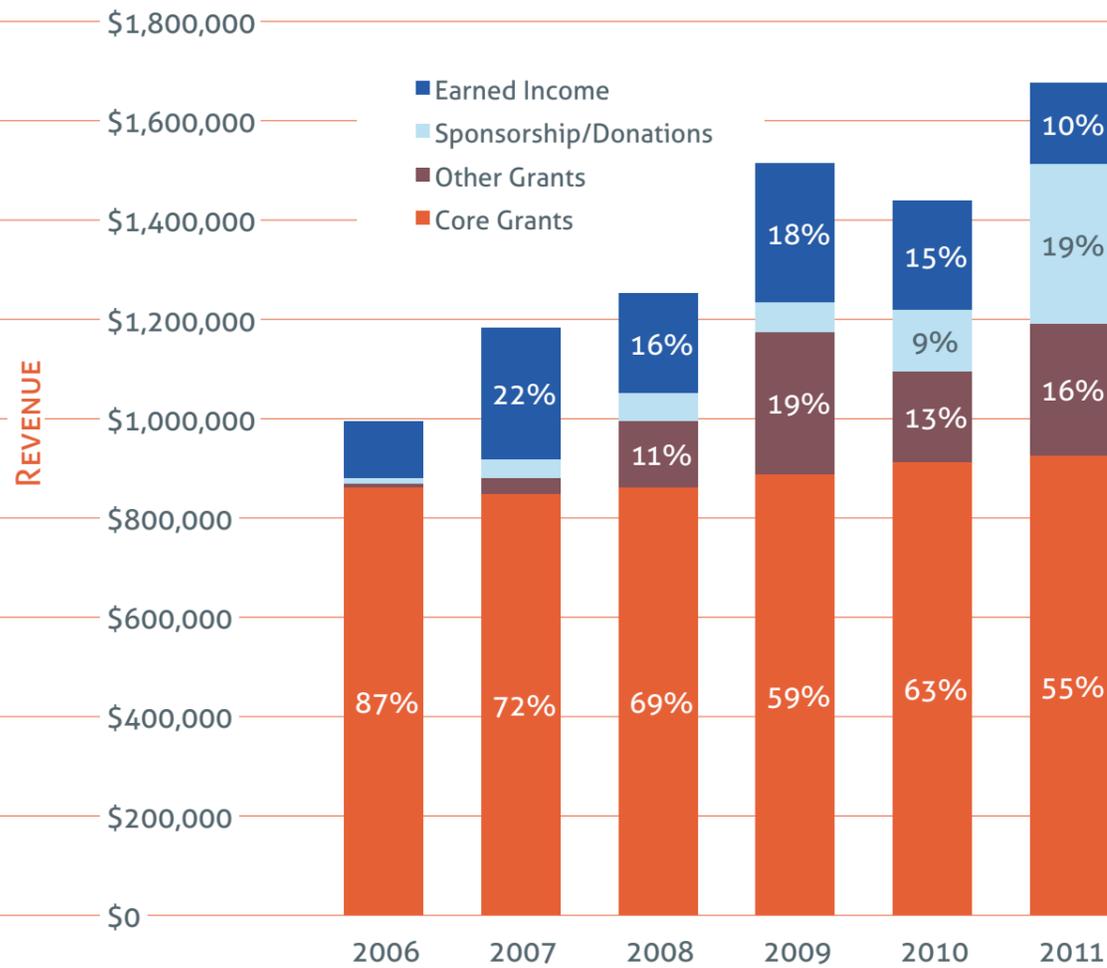
For PICA to be recognised locally, nationally and internationally for its role in fostering excellence in, and engagement with, the full range of contemporary arts practices.

VALUES

In its work and relationships PICA strives to be innovative, accessible, professional, ethical and supportive

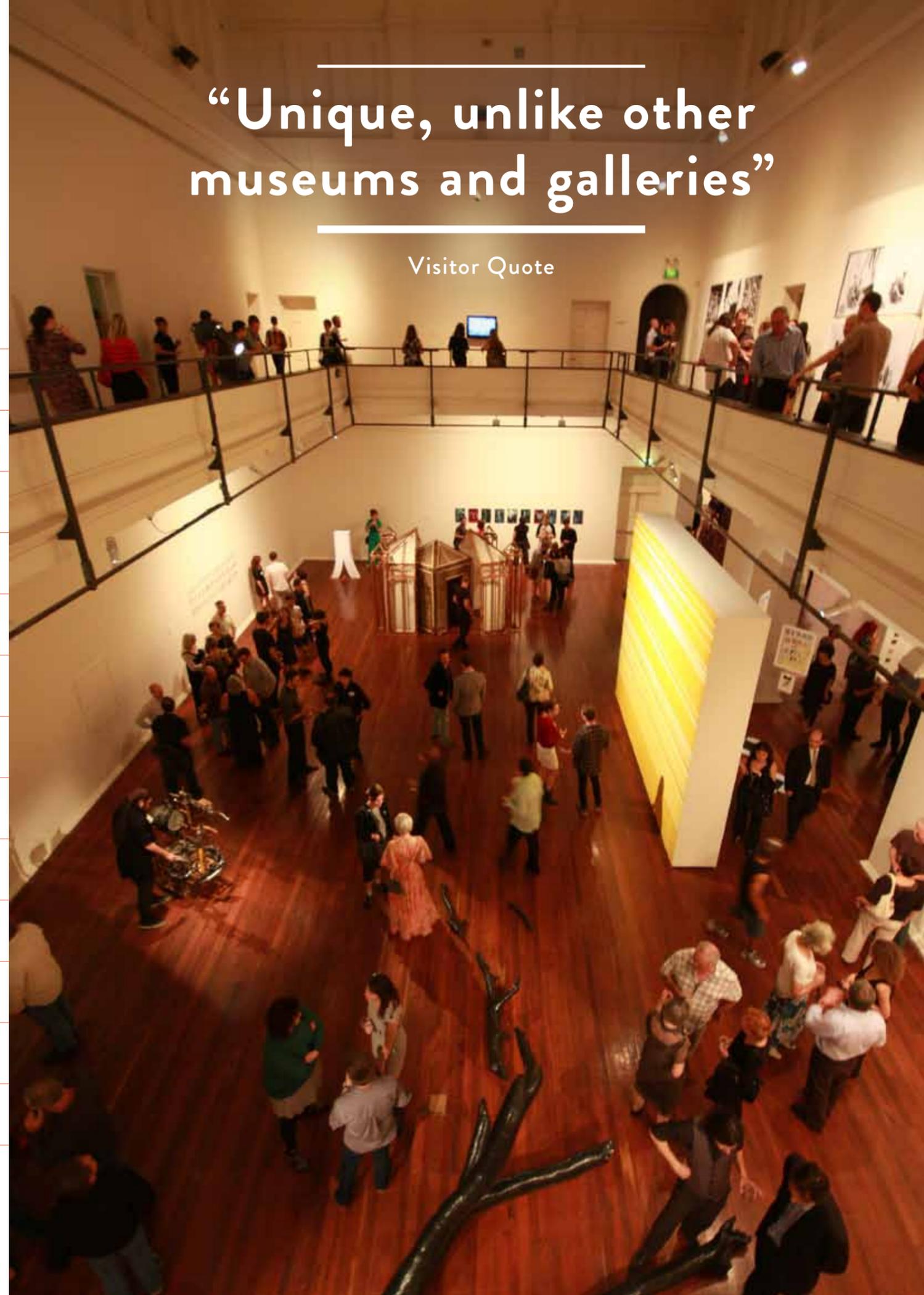
REVENUE SNAPSHOT

REVENUE COMPARISON 2006 - 2011



“Unique, unlike other museums and galleries”

Visitor Quote



2011 DIRECTOR'S REPORT

2011 was a year in which PICA continued to stake its place as one of the most innovative and forward thinking arts organizations in the country.

A dynamic program of high quality and engaging contemporary arts projects across a realm of visual, performing, hybrid and digital practices saw PICA, once again, enjoy extraordinarily high attendances while offering significant career development opportunities for artists. Over 238,000 people engaged with PICA's programs throughout the year, both within and beyond its walls.

Significant international projects were definitely some of the highlights of the 2011 artistic program. These included a major solo exhibition by acclaimed Irish artist John Gerrard, his first in Australia, and *Alternating Currents – Japanese Art after March 2011*, a mammoth project developed in partnership with the Japan Foundation, that saw PICA's entire building and surrounds be transformed by six commissioned works, many of which engaged with the community in new and astounding ways.

“PICA once again enjoyed extraordinarily high attendances while offering significant career development opportunities for artists.”

Brook Andrew's *The Cell*, a giant inflatable structure that invited audience members to enter its highly patterned interior, inspired by the artist's own Wiradjuri heritage, was a definite highpoint in the year's program as were two new solo exhibitions by WA artists Alex Spremberg and Tarryn Gill & Pilar Mata Dupont. The latter being a ten year survey of an extraordinary collaborative practice encompassing photography, video and

performance and which included a new work specially created for our double-volumed central gallery, breathtakingly performed by a rope aerialist and local cheerleading group, the Perth Angels.

Emerging artists from around Australia and beyond our shores continued to be nurtured through our studio program and the ever-fresh *Hatched National Graduate Show*. The awarding of the \$35,000 Dr. Harold Schenberg Art Prize to 2011 *Hatched* artist Chloe Hughes has already acted as a career forming catalyst for this talented young practitioner.

Although less expansive than previous years due to reduced staffing levels, the performance component of PICA's 2011 program was no less outstanding. This was made possible by clever use of a variety of spaces as well as new and existing partnerships. Highlights included Jonathan Buckel's *Fuse*, presented in partnership with Strut Dance; My Darling Patricia's *Africa* presented in partnership with Mobile States and the Perth Theatre Company at the new State Theatre Centre and the three concert series by Decibel New Music Ensemble, a highly successful program of new music presented in our central galleries. Team Mess' *This is It*, an original and quirky work by an emerging Sydney based company was one of the last projects to receive support through our ARCH and BITE programs. Others supported through this program in 2011 included James Berlyn, Hold Your Horses and Side Pony Productions.

In 2011, PICA began to work with schools to trial a three-year pilot program that uses contemporary art as a medium through which to educate for innovation. In the first year of this groundbreaking new program, titled *Spark_lab*, PICA engaged with approximately 3,000 students from more than 30 WA schools. The program allowed students and their teachers to directly engage with professional artists and the latest in contemporary arts practices (including those in dance, theatre, music, visual arts and new



“Amazing. Never seen an exhibition like it.”

Visitor Quote



media). A fitting start to the program was Educating for Innovation, a seminar that examined how contemporary arts-led programs build innovation capacity in children and young people and which featured keynote speaker Anna Cutler, Director of Learning at the TATE.

The Spark_lab pilot program has largely been made possible by the support of its principal partner Rio Tinto. This generous support and that of our many other valued corporate partners and private donors has seen our income from sponsorship and donations increase by 160% from the previous year and grow to represent 19% of our total annual revenue.

This exponential growth in private sector support, over 470% over four years, together with an innovative, layered and personal approach to fundraising earned PICA the prestigious honour of taking out the 2011 National AbaF Giving Award – a reward shared proudly by with our generous and enthusiastic supporters.

The development of a new three-year business plan was one of the organisation's major tasks in 2011. This was undertaken with excellent guidance from, and facilitation by, Morris Hargreaves McIntyre, a UK based company that took us part of the way through an eighteen month strategic change management program called Move on Up. The development of a new business plan allowed us to focus on what was most important for PICA and to streamline our thinking and communications around our key objective – which is to create defining moments for artists, art forms and audiences.

“our key objective... is to create defining moments for artists, art forms and audiences”

The plan was submitted to our State and Federal government funding bodies mid-way

through the year and we were pleased to hear that not only was our funding secure for another four years but that we would receive a small annual increase from the Australia Council's Visual Arts Board. We were humbled to learn that we were one of only four organizations nationally to do so.

2011 was undoubtedly a year in which our hard work over the past few years was duly recognized, something that has buoyed the PICA team during a time in which some programming and staffing restrictions have been necessary. The extraordinarily dedicated and talented PICA staff have not only delivered a year of defining moments they have also contributed to a plan that will ensure that there will be many more of these in years to come.

Our permanent staff members, the army of casual installation, invigilation, front of house, technical and bar staff and our generous and dedicated volunteers deserve to be heartily congratulated.

I would finally like to thank the PICA Board for guiding the organization through another year of amazing achievements and participating so enthusiastically with the development of the new business plan. They have given most generously of their time and expertise and have been united in their commitment to ensuring that PICA flourishes for many years to come.

Amy Barrett-Lennard
Director

2011 CHAIRPERSON'S REPORT

It has been a year of great and unabated energy at PICA with presentation of an exceptional and diverse program, impressive attendance figures, and new and exciting partnerships forged and sustained.

PICA is an outstanding contributor to the cultural and educational fabric of Western Australia and continues to be recognized and well regarded for this both nationally and internationally.

Dedicated Board work continued to underpin the primary objectives of governance, fundraising, planning and facility. Sub-committees structured in the prior year helped to advance in 2011 a review of PICA's governance, an accommodation analysis and channels for fundraising all of which require further attention toward completion and will be ongoing work for the Board. The Board was active in the development of a new three year Business Plan, which in part was informed by its engagement of international consultants Morris Hargreaves McIntyre in a strategic change management program titled Move on Up. This consultation process continues to refine and reflect PICA's purpose and help balance its ambition and resources while looking to the future.

The financial landscape at PICA in 2011 reveals interesting statistical shifts. Annual income was \$1,675,773 and expenditure \$1,731,541. The year finished with an operating deficit of \$55,768, though with a working capital of \$96,900 and total equity of \$312,460. The deficit being due to programming commitments, agreed to with our funding bodies. There was a massive 160% increase in sponsorships and donations up from \$123,764 in the prior year to \$321,232 in 2011, meaning that only 55% of PICA's income was derived from core funding compared with 89% in 2005.

Our warmest acknowledgement is due therefore to our visionary and supportive sponsors and donors. Continuing associations with Rio Tinto, Gresham Partners and Allens Arthur Robinson make possible extraordinary audience development and artist programs, and in 2011 they were joined by Toyota WA. PICA also received support from International Cultural Partners – Culture Ireland and Japan Foundation – for which we are grateful. We also extend gratitude to our donors, some of whom have been members of Art 1000 since its inception and some who were new to PICA in 2011. We look forward to sharing more wonderful PICA experiences with a growing donor base. The PICA Salon has become a sought after highlight event for donors and artists alike and once again proved highly successful in 2011.

“PICA's creative work in fundraising was recognized and acknowledged on the national stage when chosen as the recipient of the 2011 AbaF National Giving Award.”

PICA's creative work in fundraising was recognized and acknowledged on the national stage when chosen as the recipient of the 2011 AbaF National Giving Award. This is a source of great pride to all involved and especially so for our supporters and for the management and staff at PICA who have worked so tirelessly and resourcefully to grow this. Its achievements in a comparatively short timeframe are to be applauded and form a secure base for future growth. So too does the acceptance of the new

PICA Business Plan by our highly valued funding agencies and the signing of a new tripartite quadrennial agreement with the Australia Council and Department for Culture and the Arts from 2012 – 2015.

This reflects well on the entire cohort at PICA and I pay tribute to the Director, Board and each and every staff member who has helped make PICA thrive in 2011. In a year of stability of Board membership, special mention must be made of Julie Robson whose retirement at the close of the year is to be formalized at the beginning of 2012. Julie has been a highly professional and innovative contributor whose legacy especially informs aspects of performance and education

at PICA. The effort and initiative that pervades every aspect of PICA's operation is of a very high order and encouragement for the future should be taken from the organisation's growing and appreciative audiences.

Margaret Moore
Chair





“Interactive,
contemplative,
playful”

Visitor Quote



“Inspiring &
intriguing”

Visitor Quote

ARTISTIC PROGRAM

4 – 10 FEBRUARY

Fringeworld Solos

PICA Performance Space

A series of solo performances presented by Blueroom Theatre in association with Fringeworld Summit.

When Harry Met Sally

Written and performed by Allan Girod

An entertaining examination of one man's inability to deal with confrontation.

The Event

Written and Directed by John Clancy

Featuring David Calvitto

A thoughtful and funny existentialist study of the human condition in all its absurdity.

The Problem with Evil

Written and performed by Leon Ewing

The end of the world is coming in on time, and under budget, but there is still so much more that needs to be done.

Grow Up

Written and performed by Andrea Gibbs

Mystified by her inability to grow up, Andrea charts her childhood victories and catastrophes to decipher exactly why things went wrong. [SUPPORTERS LINE HERE](#)

17 FEBRUARY – 3 APRIL

John Gerrard (Ireland)

Curator: Leigh Robb

PICA's Central Galleries

The exhibition featured meticulously created animated video works that depict in chilling realism infamous dust storms in Texas and Kansas during the 1930s, 24-hour circumnavigations of a fully automated pig farm in Kansas and the relentless movement of a lone oil derrick in Colorado.

Presented in partnership with the Perth International Arts Festival and with the support of Culture Ireland and MCG Technology

Gold

Roderick Sprigg (WA)

PICA's Westend Gallery

Dressed in business suit from the waist up and reflective mining pants from the waist down, Sprigg headed into the fertile landscape of Leonora, the historic heartland of the Western Australian Goldfields. This exhibition was made up of the physical sculptural elements he took with him on his trip - the cart, his metal detector and backpack hopefully full of gold as well as the new documentary film that will record his successes and failures.

A Perth International Arts Festival event

A Song for the Stonebreakers

Sam Doctor (NSW)

PICA's Screenspace

Capturing the working environment of sulphur miners in Kawah Ijen, Indonesia, Doctor's camera tracks the risky conditions and the realities of manual labour in hazardous and back-breaking terrain.



28 MARCH

A Voice from the Dark Space

Decibel New Music Ensemble (WA) in partnership with PICA and Tura New Music
PICA's Central Gallery

This concert included new works by ensemble members Lindsay Vickery and Cat Hope, music by Cornelous Cardew and Malcom Riddoch as

well as Decibel commissions from Adam Trainer and Alan Lamb. Also featured in the program was Decibel's arrangement of Ennio Morricone's The Ballad of Sacco and Vanzetti.

Special guest mezzo-soprano, Caitlin Cassidy.

This project was assisted by the Australian Government through the Australia Council, its funding and advisory body, and the State of Western Australia through the Department of Culture and the Arts

16 APRIL – 5 JUNE

HATCHED 2011: National Graduate Show

All PICA Galleries

Hatched has been the launching pad for the professional careers of many of the country's most successful contemporary artists. The exhibition, now in its 20th year, has been exclusively presented by PICA since 1992.

Adelaide Central School of Art (SA)
Chris Thiel

The Australian National University (ACT)
Amy McGregor, Kate Vassallo

Charles Darwin University (NT)
Daniela Eugster

Central Institute of Technology (WA)
Stephen Genovese, Rebecca Orchard

Curtin University of Technology (WA)
Jacob Ogden Smith

Edith Cowan University (WA)
Bruce Reid, Rohan Sibon

Griffith University, Queensland College of Art (QLD)
Caitlin Halsall, Ryan Presley

Monash University (VIC)
Johan Oevergaard

RMIT University (VIC)
Emi Fukuda, Lizzie Pogson, Brooke Waldvogel

Southern Cross University (NSW)
Jonathon Liddell, Tiffany Sassafrass, Thomas Savins

TAFE SA, Adelaide College of the Arts (SA)
Courtney Prettejohn

The University of Newcastle (NSW)
Ruth Feeney

College of Fine Arts, The University of New South Wales (NSW)
Amy Thornett, Chloe Hughes (2011 Dr Harold Schenberg Art Prize recipient)

The University of Tasmania (TAS)
Darren Cook, Claire Krouzecky

University of Ballarat (VIC)
Kenneth Kronberger

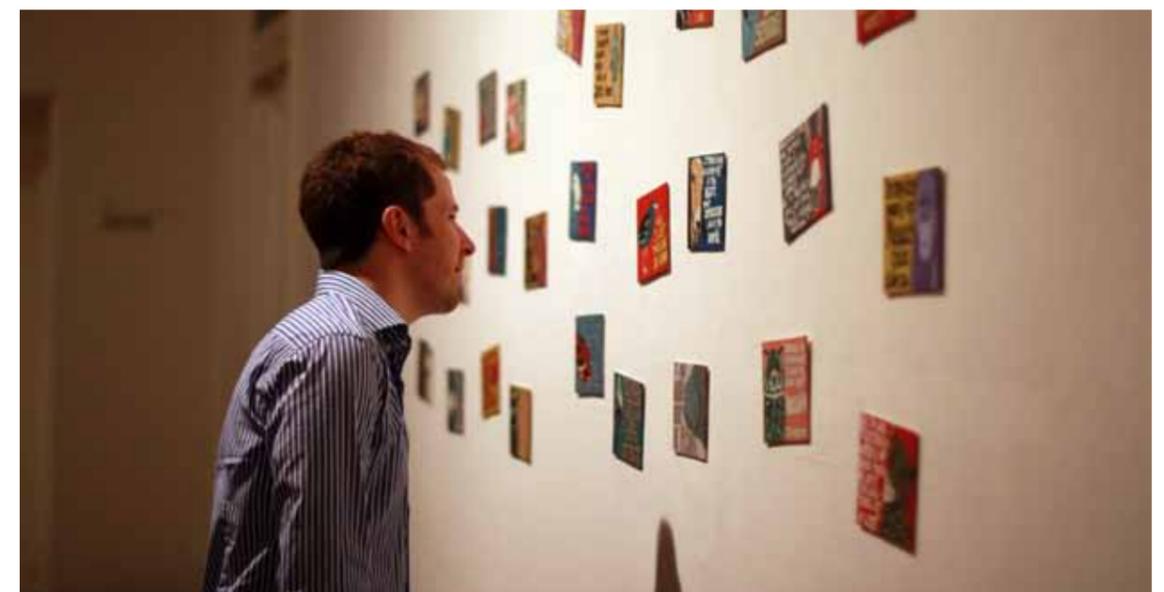
University of Wollongong (NSW)
Boni Cairncross, Teagan Hunter

The University of Melbourne, Victorian College of the Arts (VIC)
Inez de Vega, Jasmine Fisher, Will Heathcote

The University of Sydney, Sydney College of the Arts (NSW)
Adam Adelpour, Violette Stehli

University of South Australia (SA)
Jaynie Langford

The University of Western Australia (WA)
Michal Wojtowicz, Andrew Wood



30 APRIL – 4 JUNE

Going Places

Stephen Genovese (WA)
PICA's Westend Gallery

Live performance featuring battery-operated shoes in the Westend Gallery.

4 – 7 MAY

Africa

My Darling Patricia (VIC)
Studio Underground, State Theatre Centre
Presented by Perth Theatre Company, PICA & Mobile States. **Conceived, designed and created by My Darling Patricia.**

Inspired by the true story of three German children who set off to elope under the African sun, broken toys, puppets, and sun-faded furniture are the props that feed the theatre of the imagination, in this work for adults told from a child's perspective.

Africa was a Malthouse Theatre Commission, produced by Marguerite Pepper Productions and toured by Performing Lines for Mobile States, with the support of the Australian Government through the Australia Council, its arts funding and advisory body, and through the national performing arts touring program, Playing Australia.

18 JUNE – 3 JULY

PICA Salon 2011

Neil Aldum, Benjamin Armstrong, Rebecca Baumann, Brian Blanchflower, Barbara Campbell, Marcus Canning, Thea Costantino, Daniel Crooks, Emily Floyd, Marita Fraser, Philip Gamblen, Shaun Gladwell, Jeppe Hein, Bevan Honey, Shannon Lyons, Brian McKay, John Meade, Bennett Miller, Stormie Mills, Tom Muller, Tony Nathan, Clare Peake, Kate Rohde, Bruce Slatter, Helen Smith, Natascha Stellmach, Jon Tarry, David Thomson, Brendan Van Hek, Jenny Watson, Joshua Webb and Gosia Wlodarczak
PICA's Westend Gallery

This prestigious annual fundraising event is a specially curated exhibition of works by esteemed international and Australian artists who have exhibited at PICA at some stage over the past twenty years.

20 JUNE

Pretty Things

Decibel New Music Ensemble (WA) in partnership with PICA and Tura New Music
PICA's Central Gallery

Pretty Things examines instruments not usually thought of as musical. This concert included new works by ensemble members Lindsay Vickery and Cat Hope as well as Chris de Groot, Thomas Meadowcroft, John Cage, and an arrangement of Scott Walker's Benito's Dream.





9 JULY – 21 AUGUST

The Cell

Brook Andrew (NSW)
Curator: Leigh Robb
PICA's Central Gallery

An immersive installation, featuring a 12.5m x 6m inflatable rectangle that requires the viewer to wear a specially designed costume, before crawling via a tunnel into a striped cell. Language and traditional designs from Andrew's Wiradjuri heritage are combined with contemporary elements such as optical art patterns, pop art aesthetics, and the declarative strategies of advertising to create compelling and insightful pieces. The inflatable cell draws on such themes concerning cultural identity, colonial experience and consumerism.

The Cell was commissioned by the Sherman Contemporary Art Foundation in association with the Institute of Modern Art, Brisbane and with the support of the Nelson Meers Foundation. It's presentation at PICA was supported by the City of Perth

Li Gang: in the grey scale

Li Gang (China)
Curator: Tony Trembath
PICA's Westend Gallery

The exhibition presented the evolution of Li Gang's photography from random shooting and loose darkroom techniques to his current use of extraordinary large-format handmade cameras. The use of hand-built cameras introduces risk and accidents to Li Gang's work. In his photographs, instead of control and mastery, there is magic and mystery.

The tour of Li Gang: in the grey scale was supported by RMIT University, Epson, the Department of Foreign Affairs and Trade and the Australia China Council

Things I've Learnt

Gabrielle de Vietri (WA)
Curator: Leigh Robb
PICA's Screenspace

A recent residency in Horsham as part of ART#2, the Australian Centre of Contemporary Art's (ACCA) regional art program, allowed de Vietri to work with a community of youngsters to ask them for their take on pertinent and enduring philosophical questions which were then used to engage the children in a humorous and touching game of chinese whispers outdoors in a country field.

Things I've Learnt was originally commissioned by the Australian Centre for Contemporary Art, Melbourne.

13 – 16 JULY

This Is It

Team Mess (NSW)

PICA's Performance Space

Performed by Frank B Manoo, Natalie Kate Randall and Malcolm Whittaker with special guest MC Mark Naglazas

This performance mimicked a press conference for a new movie of the same name using the format to construct the completely speculative narrative of the film, which unfolds in the space between what is revealed and what is left to the imagination of the audience.

This project was supported by the Australian Government through the Australia Council for the Arts, its funding and advisory body, and assisted by Performance Space, Casula Powerhouse Arts Centre, Belvoir St Theatre and the Creative Practice and Research Unit in the School of English, Media and Performing Arts, UNSW. It also received support through PICA's ARCH and BITE programs.

"The improvisational aspect of the show and the questioning of what is real and what isn't real is the standout aspect of This Is It and a reflection on the talent of the cast from Sydney's Team Mess. The show is smart, funny and a great reflection on contemporary theatre".

Marcia Czerniak, Drum Media

26 AUGUST – 3 SEPTEMBER

Fuse

Strut Dance (WA)

PICA's Performance Space

Concept and Direction by Jonathan Buckels

Performed by Jonathan Buckels and Rhiannon Newton

This full-length dance work was based on the interrelationship between two people; through the cycle from strangers, to friends, towards cohorts, through dependents and on to parasites. Fuse is a portrait of the sometimes explosive consequences of the manipulation of self.

3 SEPTEMBER – 30 OCTOBER

STADIUM: Tarryn Gill & Pilar Mata Dupont (WA)

Curator: Leigh Robb

PICA's Central Galleries

An exhibition which brought together performance, photographs and video works that the artists have produced over the past decade, some of which have not before been presented in Perth. Central to the show was the idea of the exhibition as a stadium: a large structure for events, games or contests of strength with tiered seating for spectators.

Stadium was presented as part of the Commonwealth Festival Perth 2011 and supported by the Department of Culture and the Arts, Gresham Investment House, the City of Perth, Aalto colour and the National Film & Sound Archive.

"Their highly stylised world of soldiers, dancing girls and athletes reminds us that our national pride and community aspirations are similarly constructed and reworked each day through the media, in film and in the performances devised by politicians and their advisers"

Ted Snell, The Australian

Wrong Angles

Alex Spremberg (WA)

Curator: Leigh Robb

PICA's Westend Gallery

In this exhibition, the artist sought to integrate everyday materials such as cardboard boxes and newspapers into his paintings. The five new series of works focussed on two aspects that exert an extraordinary impact on our daily lives: the distribution of consumer goods and the flow of information through the media.



2, 16, 30 SEPTEMBER
AND 15, 28 OCTOBER

Ever Higher

PICA's Central Gallery
Concept and Direction by Tarryn Gill
and Pilar Mata Dupont

Performed by the Perth Angels, Michelle Buckle,
Kristina Dzelamanis, William Groucutt and
Steve Mattioli
Music by Ash Gibson-Grieg

A new performance piece produced specially for
the Stadium exhibition and for the architecture
of PICA. The work has been informed by the
life and work of Leni Riefenstahl, possibly
Germany's most controversial filmmaker and
widely known for her Nazi Party propaganda
films of the 1930's

15 – 27 SEPTEMBER

Space-Shifter

Sonia Leber & David Chesworth (VIC)
PICA Performance Space

An installation using sound, vibration and
metallic constructions. Human voices resonate
throughout the space: babbling and uttering
absurdities. Detached from their originating
sources, the voices are launched like missiles,
careering around and acting directly on the
materials of the space.

Space-Shifter was presented by Tura New Music in association with PICA for the
10th Totally Huge New Music Festival and supported by IASKA.

19 SEPTEMBER

Camera Obscura

Decibel New Music Ensemble (WA) in
partnership with PICA and Tura New Music
PICA Central Gallery

Camera Obscura celebrated music experienced
in association with constructed image. Through
television, movies, music video, games and live
performance trends, the listening experience is
often combined with visual action. This program
looked at music that uses image as integral to its
conception, construction and performance - from
projected scores to huge objects built to produce
sound. The concert featured the Australian
premiere of Marina Rosenfeld's striking instal-
lation/piece Cannons, prepared in conjunction
with the New York composer, a featured artist
at the Totally Huge New Music Festival.

This project was assisted by the Australian Government through the Australia
Council, its funding and advisory body, and the State of Western Australia
through the Department of Culture and the Arts

*"What the audience is left with a fuller sensory
experience: sight and sound as a dynamic
conversation".*

Henry Andersen, Realtime Magazine





11 NOVEMBER – 31 DECEMBER

**Alternating Currents -
Japanese Art After March 2011**

Artists: Yukio Fujimoto, Taro Izumi, Yuko Mohri, Nadegata Instant Party, Otomo Yoshihide and Sakiko Sugawa (hanare)
Curators: Azusa Hashimoto, Jaime Pacena II and Leigh Robb

All PICA Galleries, Bar & Café and Perth Cultural Centre

A major exhibition developed by PICA and the Japan Foundation that presented significant new work by six contemporary Japanese artists, artist collectives and musicians. Spanning a number of generations, the artists in this exhibition interrogated notions of live art practice, involving local artists and communities on different levels and in a number of instances in ways that reflect on the local and global effects of the earthquake and tsunami that devastated Japan earlier this year.

Alternating Currents was presented in partnership with the Japan Foundation and with the support of Major Exhibition Partner Allens Arthur Robinson

11 NOVEMBER

Skunk Tunnel (Crawling Into Inner Tube Hole Through Barrel Into Stomach)

Izumi Taro (Japan)
PICA Central Gallery

A live Performance by Izumi Taro during the opening night of Alternating Currents.

15, 18, 20, 22 NOVEMBER

International Conference on Reconstruction of Japan (ICRJ)

ICRJ Team: Sam Fox (hydrapoesis - WA), Keith Pasko (Notch - US), Sakiko Sugawa (hanare - Japan)
PICA Gallery 3

ICRJ organised a series of conferences, both in Japan and abroad, with local experts discussing a wide range of reconstruction ideas and hopes. ICRJ used their trademark intimate and small 'dinner' format for a series of four 'dinner parties' held at PICA during the *Alternating Currents* exhibition.

10 DECEMBER

Double Orchestra!

Otomo Yoshihide (Japan)
Perth Cultural Centre Urban Orchard

Otomo, a living legend of experimental and collaborative soundscapes, created and then conducted a *Double Orchestra* made up of over 80 local musicians and singers in an extraordinary free public concert in the Urban Orchard. This unique event formed part of the *Alternating Currents* exhibition.

10 – 19 NOVEMBER

They Ran 'til they stopped
The Duck House (WA)
PICA Performance Space

Presented by The Duck House and Performing Lines WA in association with PICA

Director: Kathryn Osborne

Writer: Gita Bezard

Performers: Lawrence Ashford, Arielle Gray and Whitney Richards

This contemporary tragi-comedy was a story of friendship and doing what it takes to move on.

This project was supported through PICA's BITE program and by MAPS WA which is a joint initiative of the Australia Council for the Arts, the Australian Government's funding and advisory body, and the State of Western Australia through the Department of Culture and the Arts.



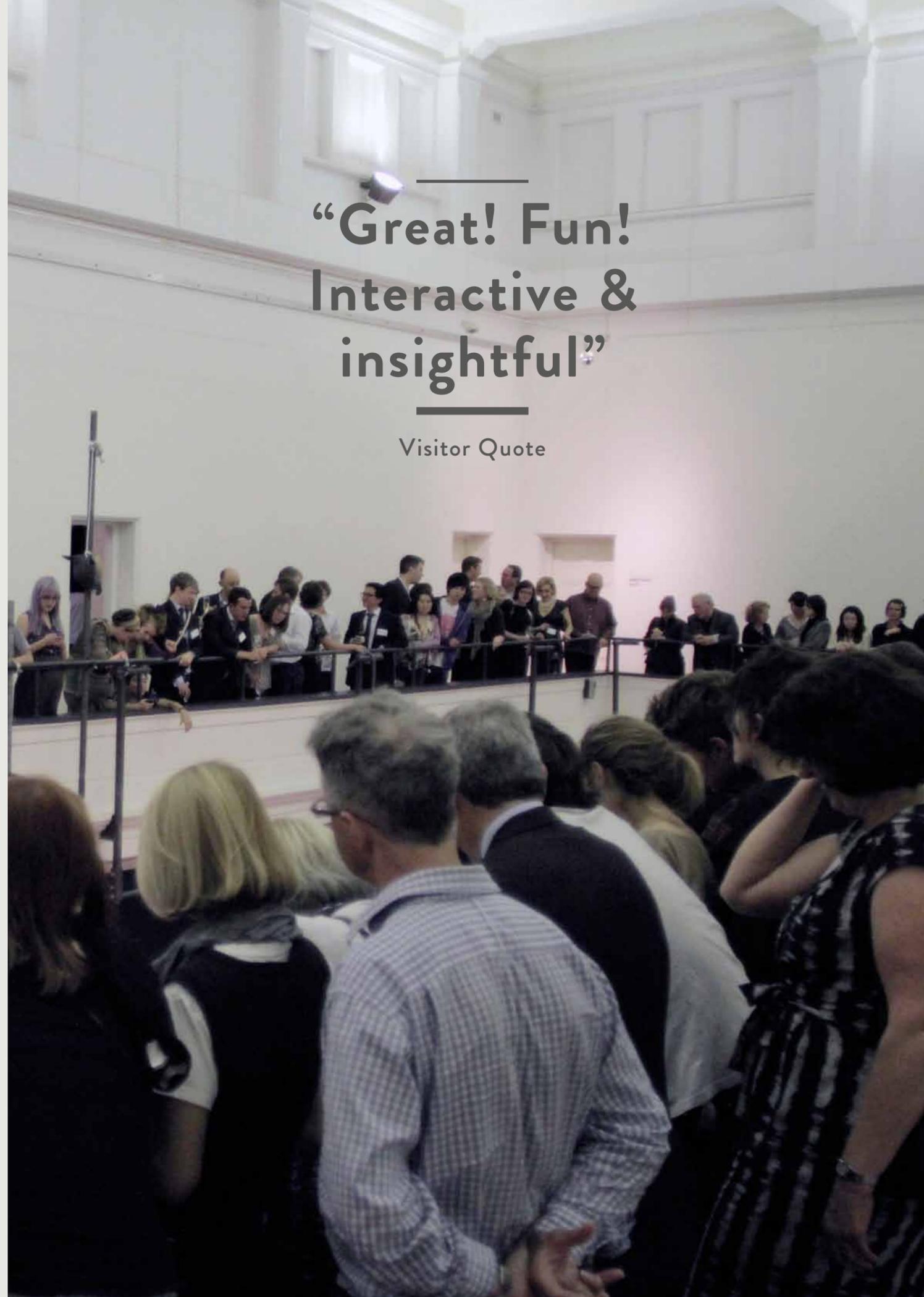
21 – 27 NOVEMBER

The Washing Powder Conspiracy
Pips:Lab (the Netherlands)

Presented by the Awesome Festival for Bright Young Things in association with PICA's Spark_lab program

A multimedia music and theatre concert for ages 8 and up, creating live music from flat irons, old washing machines and laundry baskets, the group lead the audience through a series of absurd scenes, while flirting with issues of democracy, capitalism and commercialisation. The Washing Powder Conspiracy was a well-stirred melting pot of music, technology and drama.

Presented by Awesome Festival



“Great! Fun!
Interactive &
insightful”

Visitor Quote

PICA PRESS



John Gerrard
Essay by John Barrett-Lennard
 28 pp full colour
 ISBN 978-0-9807689-9-2
 Design Tom Muller/Imagelab



Gold: Roderick Sprigg
Essay by Ric Spencer
 24 pp full colour
 ISBN 978-0-9807689-8-5
 Design James Hensby



Hatched 2011 – National Graduate Show
Introduction by Amy Barrett-Lennard
 52 pp full colour
 ISBN 978-0-9877689-0-9
 Design James Hensby



PICA SALON 2011
 4 page A4 with colour images
 Design James Hensby



STADIUM: Tarryn Gill and Pilar Mata Dupont
Introduction by Amy Barrett-Lennard
Essays by Leigh Robb, Thea Costantino and Robert Cook
 82 pp full colour
 ISBN 978-0-9871088-1-4
 Design James Hensby / A Winters Sleep and Tonne Gramme



Wrong Angles: Alex Spremberg
Essay by Leigh Robb and interview by Anthony Kelly
 64 pp full colour
 ISBN 978-0-9871088-2-1
 Design Tonne Gramme

CREATIVE DEVELOPMENT

STUDIO RESIDENCIES

17 January – 3 April

Lucy Moore (UK)
PICA Studio 1

Lucy researched and made a film using the salt lakes on Rottnest Island and at Lake Macleod, near Canarvon as a starting point. She is interested in the convergence of disparate concerns and experiential states that might be inferred from these particular environments

Liang Luscombe (VIC)
PICA Studio 2

During Liang's residency at PICA she made larger painting assemblages that slot into one another, allowing varied and complex assemblage. Film stills were used as source material; abstracted through collage, then painted.

Chelsea Hopper (WA)
Clock Tower Studio

Chelsea's PICA residency focused on dealing with interpretations and representations of failure and disappointment outside an educational institution.

22 August – 30 October

Lichun Tseng (Taiwan)
PICA Studio 1

Lichun is interested in the existential capacity of art and her residency project, Beyond the beyond explored time, existence and space through local collaborations and new site specific works.

Lichun's residency was part of the AsiaLink Reciprocal Residency Program.

Tarsh Bates (WA)
PICA Studio 2

During this time at PICA Tarsh Bates engaged in the necessary and often mundane activities required for the care of organisms and herself. She is interested in the body as material and as a site of intervention, in evocative objects, and in the aesthetics of care: embodied encounters that are durational, affective, relational, proximal, and particular.

Alistair Rowe (WA)
Clock Tower Studio

Working with light on reflective and transparent surfaces and using active and activated materials Alistair created sensory environments that stimulated, surprised and confused our everyday experience of materiality and space.

Perth Zine Collective (WA)
PICA Reading Room

The Perth Zine Collective is a not-for-profit group keeping the zine culture flame burning in Western Australia. Throughout the Collective's residency in the Reading Room housed a zine library built from milk crates, as well as a space for members of the public to create and distribute their own zines.

4 November – 8 April 2012

Abdul Abdullah, Casey Ayres &
Nathan Beard (WA)
PICA Studio 2

The Greater Asia Co-Prosperity Sphere is a collaborative project between Perth-based artists Abdul Abdullah, Casey Ayres and Nathan Beard. The project is tied directly to each artist's experience of being raised in Australia with the influence of an Asian parent. During the residency, the artists further researched and queried the model of an embassy space in order to fully explore, interrogate and critique notions of identity and cultural sensitivity in a globalised age.

Tom Penney (WA)
Clock Tower Studio

In a response to the transforming aesthetic of the Perth Cultural Centre, Penney mimicked Perth's new sense of community constructed through veneers of brightly coloured paint, awkward sculptures, super-sized screens and decorated rubbish bins

December

Crash Course
James Berlyn (WA)
PICA Studio 0

This development prepared for a future production that will investigate two main thematic concerns: What is it like to be confronted by a seemingly inescapable body of new information and how do we cope or not cope when confronted by a mountain of learning standing before us? And, to what extent can a contemporary performance re-shape existing performer – audience relationships?

This project was supported through PICA's ARCH program.

1 March – 30 June

The Case Study
Hold Your Horses (WA)
Fremantle Arts Centre

The Case Study is a work of contemporary performance in development inspired by Sigmund Freud's case studies, produced by the WA-based interdisciplinary collective Hold Your Horses. The work is an imaginative reinterpretation of some of Freud's most compelling cases, such as 'Little Hans', The 'Ratman', The 'Wolfman' and 'Dora'. The Case Study takes inspiration from Freud's curiously literary approach in reimagining his psycho-analytic fairy tales, exploring concepts such as the death drive, hysteria, fetishism and the uncanny, while fully exploiting the aesthetic and dramatic potential of Freud's narratives.

This project was supported through PICA's ARCH program and assisted by the Fremantle Arts Centre



AUDIENCE DEVELOPMENT PROGRAMS

FORUMS/SCREENINGS

7 – 10 February

Fringeworld Summit

*Presented by Artrage in association with
Blueroom Theatre and PICA
PICA Performance Space*

Speakers Roise Goan (Ireland); Elena K. Holy (New York); Steve Gove (Prague); Alvin Tan (Singapore); Beau McCafferty (Melbourne); Christie Anthony (Adelaide); Emily Sexton (Melbourne)

The Fringe World Summit is where some of the brightest and boldest minds from across the World of Fringe gathered for three days of insight and inspiration, as we got ready for Perth Fringe to join the list in 2012.

4 March

Educating for Innovation Seminar

Key-note Speaker Anna Cutler, TATE's Director of Learning

Speakers Michelle Scott, Commissioner for Children and Young People WA; Geoff Metcalf, Principal of Roseworth Primary School and Dr Julie Robson, Postdoctoral Fellow at CREATEC, ECU

A half-day seminar which examined how contemporary arts-led programs can build innovation capacity in children and young people.

Presented in collaboration with the ECU, the Commissioner for Children and Young People WA and PIAF and with support from Rio Tinto.

16 April

Hatched Forum

PICA Performance Space

Speakers Thomas Rentmeister (Germany), Oliver Watts (NSW), Sarah Douglas (WA) and Sarah Yukich (WA).

This half-day forum explored a number of potential avenues available after art school and the likelihood of overlapping roles, including practicing, teaching, writing and curating.

16 – 18 September

Totally Huge New Music Festival Conference

Presented by Tura New Music in association with the Music Research Group, CREATEC and the Western Australian Academy of Performing Arts [WAAPA] at Edith Cowan University

PICA Bar & Cafe

Keynote Speaker Marina Rosenfeld (US)

Theme: Immanence

This Conference, held as part of The 10th Totally Huge New Music Festival, was a forum for artists from diverse areas of music and sound practice, along with critics, commentators and academics, to discuss the ideas which underline contemporary new music and sound art — the histories, methods, theories, approaches, techniques and dreams which make up the modern world of music and sound arts.



“Nice to have
someone around
that can
explain things”

Visitor Quote



“Outside the box. Definitely random”

Visitor Quote



ILLUSTRATED LECTURES

5 March

John Gerrard (Ireland)

ARTIST TALKS / FLOOR TALKS

8 February

*In Discussion
Roderick Sprigg and Sam Doctor with PICA
Curator Leigh Robb*

20 February

*Perth Cultural Centre O-Day Gallery Attendant
Talk by Tom Penney*

22 March

*Studio Artist talks by Chelsea Hopper, Liang
Luscombe and Lucy Moore led by PICA Curator,
Leigh Robb.*

16 April

Hatched Imports

*Artists: Johan Oevergaard (VIC), Ryan Presley
(Qld), Kate Vassallo (ACT), Claire Krouzecky (TAS),
Amy McGregor (ACT) and Adam Adelpour (NSW).*

13 May

Hatched Home-Grown

*Artists: Stephen Genovese (WA), Jacob Ogden
Smith (WA), Rebecca Orchard (WA), Bruce Reid
(WA), Rohan Sibon (WA) and Andrew Wood (WA).*

9 July

*Li Gang: in the grey scale
by Curator Tony Trembath (VIC)*

16 September

*In Conversation
Tarryn Gill and Pilar Mata Dupont (WA) with
PICA Curator Leigh Robb*

6 October

*In Conversation
Alex Spremberg (WA) with PICA Curator Leigh Robb*

11 October

*Studio Artist talks by Tarsh Bates, Alistair Rowe,
Lichun Tseng and the Perth Zine Collective led by
Independent Curator Jasmin Stephens*

27 October

Yellowcake Tasting with Nadegata Instant Party

Japanese artist collective, Nadegata Instant Party provided a preview and recipe sharing session for their upcoming project, Yellow Cake Street, part of the exhibition, Alternating Currents - Japanese Art After March 2011

12 November

Alternating Currents artist and Curator Talk with Azusa Hashimoto (Japan), Jaime Pacena II (Philippines) Leigh Robb (WA), Taro Izumi, Yukio Fujimoto, Yuko Mohri and Nadegata Instant Party.

15 December

*Studio Artist talks by Tom Penney and Abdul
Abdullah, Casey Ayres and Nathan Beard led by
artist and critical thinker Lauren Brown (VIC)*

MEMBERS AND DONORS EVENTS

5 March

Art1000 and Art Addicts – Private Party
PICA Bar and Cafe

PICA supporters, including Art1000, Art Addicts, donors and sponsors shared an evening of fine wine and canapés with artist John Gerrard and Anna Cutler, Tate’s Director of Learning.

18 April

Art1000 Dinner with Thomas Rentmeister (Germany), Alex Spremberg (WA), James Berlyn (WA), Pilar Mata Dupont & Tarryn Gill (WA)

Byrneleigh, Nedlands

A great opportunity for Art 1000 donors to talk with the artists about their work over dinner and fine wine.

17 June

PICA Salon Gala Opening
PICA West End Gallery

The second annual PICA Salon Gala Opening was once again the most glamorous event this year in Perth. PICA went all out with Louis XIV furniture, Marie Antoinette wigs, a special cocktail, goody bags for guests and a new wall colour specially created by Aalto called Paris Black! This memorable evening, which was hosted by Channel Ten News Presenter Narelda Jacobs and featured live music by Rachel Dease and Tristan Parr, also saw over \$70,000 worth of artworks sold

13 August

An Evening with Diane Pernet: ASVOFF Screening

PICA Performance Space

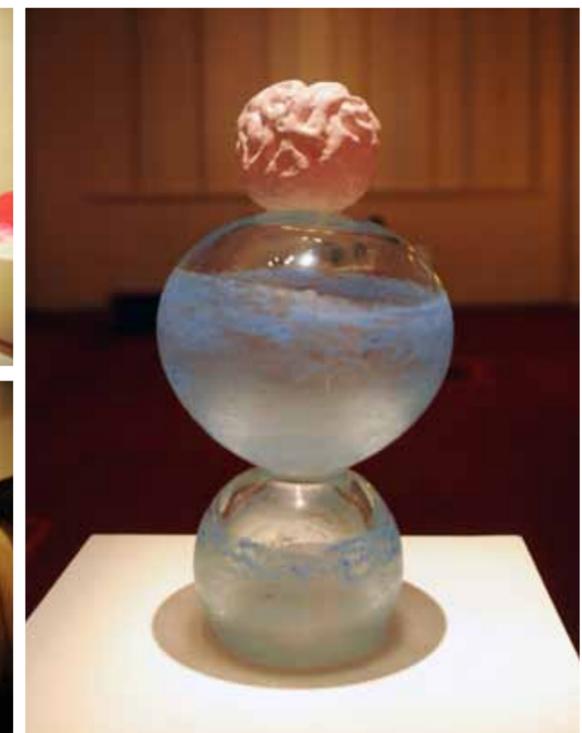
In partnership with Portal+Zekka, PICA presented a special screening of a selection of films from A Shaded View on Fashion Film, international fashion figure Diane Pernet’s film festival that explores the intersection of fashion and film.

15 October

Halftime at STADIUM / STADIUM Catalogue Launch

PICA Bar and Cafe

Co-Director of Goddard de Fiddes Gallery, Julian Goddard led an artist talk with Gill and Mata Dupont and their Ever Higher collaborators, rope aerialist Kristina Dzelmanis and composer Ash Gibson Grieg. Gill & Mata Dupont’s specially-made 80 page catalogue was also launched at this event.



EDUCATION

In 2011, PICA began to work with schools to trial a three-year pilot program that uses contemporary arts to educate for innovation. In this first year of the pilot program, titled Spark-lab, PICA engaged with approximately 3000 students from nearly 40 WA schools and provided interactive exhibition tours, performances, hands-on workshops at PICA and at schools, professional learning for teachers, school holiday programs and special events.

The program allowed students and their teachers to directly engage with professional artists and the latest in contemporary arts practices (including those in dance, theatre, music, visual arts and new media). PICA partnered with a cross section of WA schools, representative of primary and secondary levels as well as the government and private sectors, however it worked most closely with its Spark_lab partner schools, made up of:

Roseworth Primary School

Kingston Primary School (regional)

Mount Lawley Senior High School

Kalamunda Senior High School

St Hilda's Anglican School for Girls

A highlight of 2011 was the Spark_Lab special project, The Great Debate - a one-off special event in which students from Mount Lawley Senior High School were pitted against outrageous puppets from improvisational group Fuppet to debate the question "Is Australia an Intolerant Society?"

The Great Debate was created to accompany and draw on the central themes of Brook Andrew's immersive inflatable installation, The Cell, showing in PICA's Central Galleries in June 2011. Challenging local and global issues of race, cultural identity, consumerism and history, The

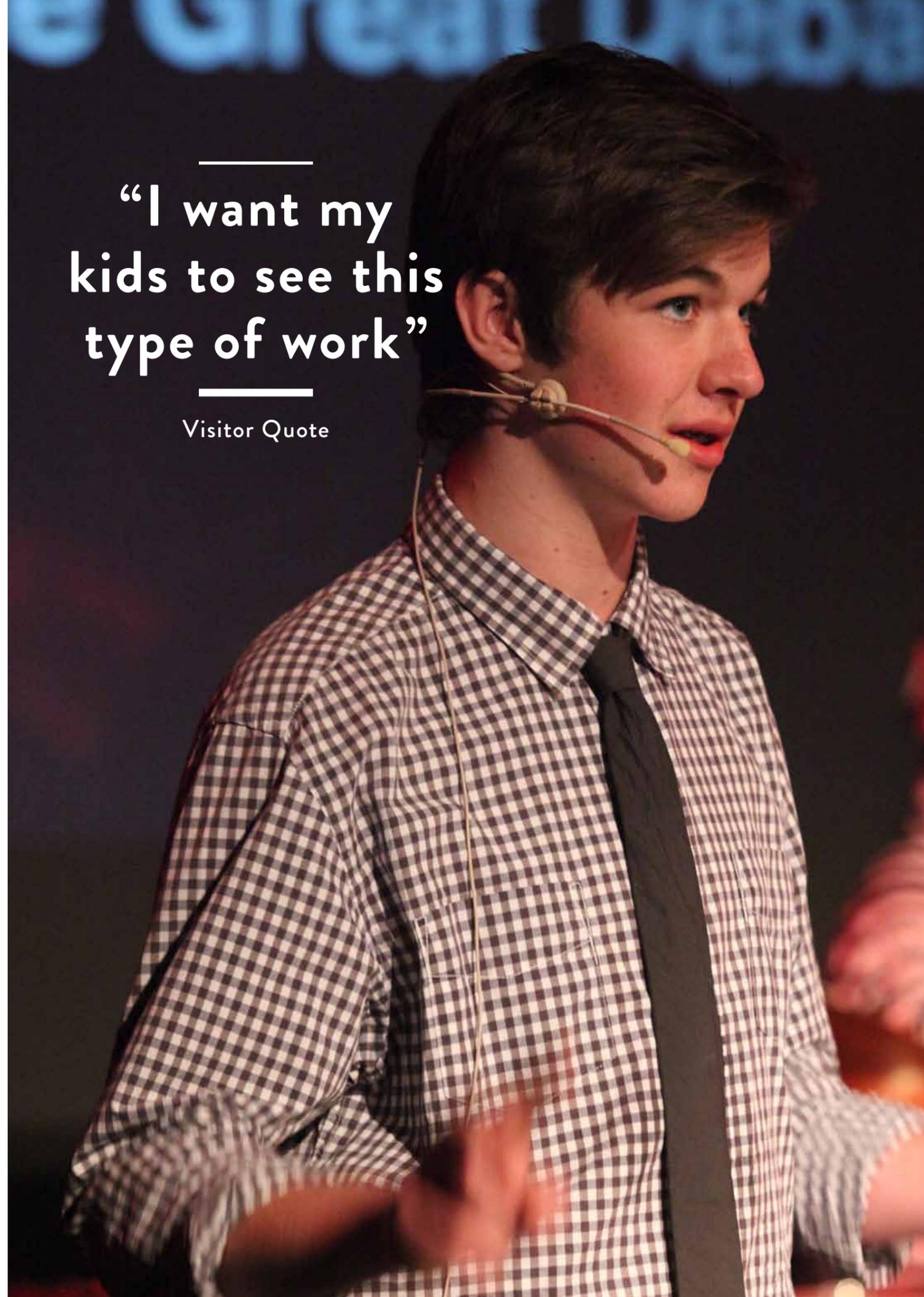
Cell combines language and traditional designs from the artist's Wiradjuri heritage with optical art patterns and pop art aesthetics to create a contradictory and fascinating interactive art experience. Building on and extending these themes, The Great Debate gave voice to bright young sparks (and some very rude puppets) to tackle broad notions of prejudice and intolerance in a high-energy and dynamic debate event. Live music was provided by youth band Huxley and audience members were given opportunities to participate in Q&A's using Interactive Audience Keypad Technology. This event was shortlisted for the 2011 Artshub Awards in the Innovation Category.

EDUCATION STATISTICS

Professional Learning Programs for Teachers	11
Tours	50
Workshops/Performances	46
Performances/Screenings	8
Students	2,910
Teachers	219
Schools	39
Artists	35

"I want my kids to see this type of work"

Visitor Quote



SPARK_LAB PROGRAM 2011

5 March

Teachers' Professional Learning with John Gerrard (Ireland)
PICA Central Galleries

23 and 26 March

Video art workshops with Stephen Armitstead (WA)
Mt Lawley Senior High School and Kalamunda Senior High School

1 April

Visual Score workshop with Cat Hope & Decibel New Music Ensemble (WA)
Kingston Primary School

14 April

Artist Talk & Sculpture Workshop with Thomas Rentmeister (Germany)
PICA Bar & Café and Education Studio

20 – 30 April

Hatched in the Holidays Workshops

Creating Kinetic Sculpture with Hatched artist Michael Wojtowicz (WA)

Stitch as a Drawing Tool with Hatched artist Teagan Hunter (NSW)

Stand Here to Feel Happy with Hatched artist Ken Kronberger (VIC)

Surveillance and Mass Media Imagery with Sohan Ariel Hayes (WA)

PICA Education Studio and Perth Cultural Centre

14 May

Teachers' Professional Learning – Interactive Artwork with Tara Daniel
PICA Education Studio

9 July

The Great Debate – Is Australia an intolerant society?
Mt Lawley Senior Highschool students vs the Fuppets
PICA Performance Space

20 – 23 July

Little Big Shots
An International Short Film Festival for Families & Young People
PICA Performance Space

30 July

Teachers' Professional Learning – Installation Art with Tara Daniel
PICA Education Studio

10 September

Teachers' Professional Learning – Irregular Polyhedra/Arts & Maths with Tara Daniel
PICA Education Studio

17 September

Movement, Sound and Physical Theatre workshops with James Berlyn, Tristen Parr & Tara Daniel (WA)
Mt Lawley Senior High School

23 September

Special event – Teachers' Tour with Pilar Mata Dupont and Alex Spremberg (WA)
PICA Galleries and Education Studio

19 November

Visual Score workshop with Cat Hope & Decibel New Music Ensemble(WA)
Kalamunda Senior High School

22 and 25 November

Performance and sound, light and video workshop with PIPs:Lab (the Netherlands)
PICA Performance Space

24 November

Yellow Cake Street workshop with Nadegata Instant Party (Japan)
St Hilda's Anglican School for Girls

5 December

Kahootz software Teachers' Professional Learning with Mark Sadler (WA)
Scitech Digital Studio

7 December

Teachers' Professional Learning – Live Art with Stephen Armitstead (WA)
PICA Education Studio

8 and 12 December

Mould making and casting workshops with Mary Hardy
Kalamunda Senior High School



FINANCIAL STATEMENTS

Your directors present their report on Perth Institute of Contemporary Arts Limited for the financial year ended 31 December 2011.

GENERAL INFORMATION

Directors

The names of the directors in office at any time during, or since the end of, the year are:

Amy Barrett-Lennard
 Tony Chong
 Franklin Gaffney
 Pamela Hass
 Matthew Howison
 Roshana Lewis
 Margaret Moore
 Julie Robson – Resigned 06.12.11

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

Principal Activities

The principal activity of Perth Institute of Contemporary Arts Limited during the financial year was the promotion, development and presentation of contemporary arts within Western Australia.

No significant changes in the nature of the company's activity occurred during the financial year.

Long Term Objectives

The company's long term objectives are to:

increase 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

increase engagement with current and new audiences and stakeholders including artists, government, sponsors, donors and cultural partners

increase effectiveness, consistency and reach of PICA's delivery of its services to artists, audiences, government, sponsors and other business and cultural partners

support contemporary artists practising across all genres and forms with the development and professional presentation of their work

lead by best practice governance and management, ensuring its capacity to deliver its programs and services to the highest standards become financially stable, with its development supported by a strengthened and diversified income base

Short Term Objectives

The company's short term objectives are for:

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

Strategy for Achieving the Objectives

To achieve these objectives, the company has adopted the following strategies:

To sustain, increase and diversify PICA's income base and resources

To sustain, increase and diversify PICA's engagement with audiences and with cultural and business partners

Drive change, don't wait for it to happen

Ensure efficiency, responsive and responsible leadership of PICA, necessary to ensure PICA's capacity to meet its goals

Deliver a diverse range of programs of artistic merit that are innovative, relevant and responsive to the contemporary arts community

To maintain and develop PICA's infrastructure to ensure it has the physical capacity and professional skills to support its artistic programs

Information on Directors

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

Amy Barrett-Lennard

Ex-officio board member, PICA CEO

Tony Chong

Qualifications Experience Special responsibilities
Accountant, Lawyer Tax, Accounting, Corporate Advisory Treasurer

Franklin Gaffney

Qualifications Experience
Lawyer, Economics Native Title, Indigenous Affairs

Pamela Hass

Qualifications Experience
Lawyer Governance, University Counsel

Matthew Howison

Qualifications Experience
Lawyer, Banking Business, Arts Board

Roshana Lewis

Qualifications Experience Special responsibilities
Architecture Commercial Gallery Director Deputy Chair

Margaret Moore

Qualifications Special responsibilities
Arts Administration (Visual Arts), Arts Board Chairperson

Julie Robson – Resigned 06.12.11

Experience
Academic, Performing Artist

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

Members Guarantee

Perth Institute of Contemporary Arts Limited is a company limited by guarantee. In the event of, and for the purpose of winding up of the company, the amount capable of being called up from each member is limited to \$1 towards meeting any outstanding obligations of the company.

At 31 December 2011 the collective liability of members was \$91 (2010: \$142)

Meetings of Directors

During the financial year, 8 meetings of directors (including committees of directors) were held. Attendances by each director during the year were as follows:

Director	Number eligible to attend	Number attended
Amy Barrett-Lennard	8	8
Tony Chong	8	6
Franklin Gaffney	8	6
Pamela Hass	8	5
Matthew Howison	8	3
Roshana Lewis	8	6
Margaret Moore	8	8
Julie Robson	8	8

Auditor's independence declaration

The lead auditor's independence declaration in accordance with section 307C of the *Corporations Act 2001*, for the year ended 31 December 2011 has been received and can be found on page 5 of the financial report.

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

Director:

Dated 19 April 2012

I declare that, to the best of my knowledge and belief, in relation to the audit for the year ended 31 December 2011 there has 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

Dated: 19 April 2012
West Perth WA

P J LAMPRELL - JARRETT
Partner

	Note	\$2011	\$2010
Revenue	2	1,675,773	1,439,703
Other revenue	2	-	165,998
Administration expenses		-222,446	-239,745
Cost of sales		-25,618	-24,391
Depreciation and amortisation expense		-86,346	-92,825
Marketing and promotion expenses		-118,959	-75,466
Program and production expenses		-222,289	-116,702
Salaries, wages and consultant expenses		-1,055,883	-1,002,928
Profit before income tax		-55,768	53,644
Income tax expense		-	-
Profit for the year		-55,768	53,644
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		-55,768	53,644

	Note	\$2011	\$2010
ASSETS			
<i>Current assets</i>			
Cash and cash equivalents	4	222,477	236,159
Trade and other receivables	5	29,677	5,199
Inventories	6	2,463	2,888
Other assets	8	3,084	953
Total current assets		257,701	245,199
<i>Non-current assets</i>			
Property, plant and equipment	7	215,560	274,164
Total non-current assets		215,560	274,164
Total assets		473,261	519,363
LIABILITIES			
<i>Current liabilities</i>			
Trade and other payables	9	146,760	81,135
Income in advance	10	14,041	70,000
Total current liabilities		160,801	151,135
Total liabilities		160,801	151,135
Net assets		312,460	368,228
EQUITY			
Reserves	11	158,109	158,109
Retained Earning/profit		154,351	210,119
Total equity		312,460	368,228

	Capital Reserve \$	General Reserve \$	Retained Earnings \$	Total \$
Balance at 1 January 2010	122,109	36,000	156,475	314,584
Surplus/(deficit) attributable to the company	-	-	53,644	53,644
Balance at 31 December 2010	122,109	36,000	210,119	368,228
Surplus/(deficit) attributable to the company	-	-	-55,768	-55,768
Balance at 31 December 2011	122,109	36,000	154,351	312,460
Cash flow statement				
	Note	\$2011	\$2010	
<i>Cash from operating activities</i>				
Receipts from customers		371,345	333,667	
Receipt from grants		1,135,366	1,154,703	
Payments to suppliers and employees		-1,507,627	-1,486,543	
Interest received		14,976	10,275	
Net cash provided by/ (used in) operating activities		14,060	12,102	
<i>Cash flows from investing activities</i>				
Purchase of property, plant and equipment		-27,742	-141,781	
Net cash used by investing activities		-27,742	-141,781	
Net increase/ (decrease) in cash and cash equivalents held		-13,682	-129,679	
Cash and cash equivalents at beginning of year		236,159	365,838	
Cash and cash equivalents at end of financial year		222,477	236,159	

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of preparation

PICA Limited has elected to early adopt the Australian Accounting Standards - Reduced Disclosure Requirements as set out in AASB 1053: Application of Tiers of Australian Accounting Standards and AASB 2010-2: Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.

The financial statements are a general purpose financial report that has been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the *Corporations Act 2001*.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless otherwise stated.

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

(b) Property, plant and equipment

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

Plant and equipment

Plant and equipment are measured on the cost basis less depreciation and impairment losses. Cost includes expenditure that is directly

attributable to the asset. The carrying amount of 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 that will be received from the asset's employment and subsequent disposal. The expected net cash flows have 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 the asset's useful life to the company commencing from the time the asset is held 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:

<i>Class of Fixed Asset</i>	<i>Depreciation Rate</i>
Plant and Equipment	10 - 40%
Motor Vehicles	25%
Leasehold improvements	11%

The assets' residual values, depreciation methods and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period. An asset's carrying amount is written down immediately to its recoverable amount if the asset's 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 and losses are included in the statement of comprehensive income.

(c) Inventories

Inventories are measured at the lower of cost and net realisable value. Costs are assigned on a first-in, first-out basis.

(d) Financial instruments

Initial recognition and measurement

Financial assets and financial liabilities are recognised when the company becomes a party to the contractual provisions of the instrument. For financial assets, this is the equivalent to the date that the company commits itself to either the purchase or sale of the asset (i.e. trade date accounting is adopted). Financial instruments are initially measured at fair value plus transactions costs, except where the instrument is classified 'at fair value through profit or loss' in which case transaction costs are expensed to profit or loss immediately.

Classification and subsequent measurement

Financial instruments are subsequently measured at either fair value, amortised cost using the effective interest rate method, or cost. Fair value represents the amount for which an asset could be exchanged or a liability settled, between knowledgeable, willing parties in an arm's length transaction. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

Amortised cost is calculated as:

the amount at which the financial asset or financial liability is measured at initial recognition;

less principal repayments;

plus or minus the cumulative amortisation of the difference, if any, between the amount initially recognised and the maturity amount

calculated using the effective interest method; and

less any reduction for impairment.

The *effective interest method* is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying value with a consequential recognition of an income or expense in profit or loss.

(i) Financial assets at fair value through profit or loss

Financial assets are classified at 'fair value through profit or loss' when they are either held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying value being included in profit or loss.

(ii) Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost.

Loans and receivables are included in current assets, except for those which are not

expected to mature within 12 months after the end of the reporting year.

(iii) Held-to-maturity investments

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the company's intention to hold these investments to maturity. They are subsequently measured at amortised cost.

Held-to-maturity investments are included in non-current assets, except for those which are expected to be realised within 12 months after the end of the reporting period, which will be classified as current assets.

If during the period the company sold or reclassified more than an insignificant amount of the held-to-maturity investments before maturity, the entire held-to-maturity investments category would be tainted and reclassified as available-for-sale.

(iv) Available-for-sale financial assets

Available-for-sale financial assets are non-derivative financial assets that are either not suitable to be classified into other categories of financial assets due to their nature, or they are designated as such by management. They comprise investments in the equity of other entities where there is neither a fixed maturity nor fixed or determinable payments.

Available-for-sale financial assets are included in non-current assets, except for those which are expected to be sold within 12 months after the end of the reporting period.

(v) Financial liabilities

Non-derivative financial liabilities (excluding financial guarantees) are subsequently measured at amortised cost. Fees payable on the establishment of loan facilities are recognised as transaction costs of the loan.

Borrowings are classified as current liabilities

unless the company has an unconditional right to defer settlement of the liability for at least 12 months after the reporting date.

Fair value

Fair value is determined based on current bid prices for all quoted investments.

Impairment

At the end of each reporting period, the company assess 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 through an allowance account for loans and receivables in the statement of comprehensive income

Derecognition

Financial assets are derecognised where the contractual rights to receipt of cash flows expires or the asset is transferred to another party whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised where the related obligations are either discharged, cancelled or expired. The difference between the carrying value of the financial liability extinguished or transferred to another party and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

(e) Impairment of non-financial assets

At the end of each reporting year, 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. Value in use is either the discounted cash flows relating to the asset or depreciated replacement cost if the criteria in AASB 136 'Impairment of Assets' are met. Any excess of the asset's carrying value over its recoverable amount is expensed to the statement of comprehensive income. 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.

(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 which are convertible to a known amount of cash and subject to an insignificant risk of change in value, and bank overdrafts. Bank overdrafts are shown within short-term borrowings in current liabilities on the statement of financial position.

(g) Employee benefits

Provision is made for the company's liability for employee benefits arising from services rendered by employees to the end of the reporting year. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. Contributions are made by the company to an employee superannuation fund and are charged as expenses when incurred.

(h) Trade and other payables

Trade and other payables represent the liability outstanding at the end of the reporting period

for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(i) Income tax

No provision for income tax has been raised as the company is exempt from income tax under Div 50 of the *Income Tax Assessment Act 1997*.

(j) Revenue and other income

Sale of goods

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

Grant revenue

Grant revenue is recognised in the statement of comprehensive income when the company obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably. When grant revenue is received whereby the company incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt. Perth Institute of Contemporary Arts Limited receives non-reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in the statement of comprehensive income.

Donations

Donations and bequests are recognised as revenue when received.

Interest revenue

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

Provision of services

Revenue recognition relating to the provision of services 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).

(k) 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 statement of financial position are shown inclusive of GST. Cash flows are presented in the statement of cash flows on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

(l) Leases

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

(m) Comparative figures

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

(n) Critical accounting estimates and judgements

The directors evaluate estimates and judgements incorporated into the financial statements 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 the end of each reporting period 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 cost to sell or current replacement cost calculations performed in assessing recoverable amounts incorporate a number of key estimates.

Key estimates - In-kind Support

The company received assistance from external parties during the year in the form of equipment and vehicle hire, catering and sponsorship, advertising and freight costs. In these instances, the company has to assess a best estimate for the value of these in-kind support using values given by the external parties providing the support.

Key judgements - Provision for Impairment of Receivables

Included in trade receivables at 31 December 2011 are amounts receivable from goods and services delivered to customers for which there is doubt as to the recoverability of the amounts owing and consequently a provision for doubtful debts has been made for \$1,000 as at 31 December 2011.

(o) Going concern

Subject to continued funding from both the federal government via the Australia Council for Arts and the Western Australian government via the Department of Culture and the Arts, the Directors' expectation is that PICA will continue as a going concern. The company's lease with the state government for the building it occupies in the Perth Cultural Centre expires in July 2012, and the company is in negotiations to secure a new lease or an extension to the existing one. The terms and conditions of the new lease or extension remain unknown. The ability of the company to continue as a going concern is also dependent upon it being able to renew or extend the lease on acceptable terms or to obtain alternative premises from which to operate.

2 REVENUE AND OTHER INCOME

	\$2011	\$2010
CURRENT		
Core grants	926,737	912,664
Other grants	264,629	183,096
Sponsorships/donations	321,232	123,764
Earned income	112,991	168,564
Other	966	9,399
Interest	14,976	10,275
Bar and cafe sales	34,242	31,941
Total Revenue	1,675,773	1,439,703
<i>Other Income</i>		
Capital grant	-	165,998
Total Revenue and Other Income	1,675,773	1,605,701

3 RESULT FOR THE YEAR

	\$2011	\$2010
(A) EXPENSES		
<i>Depreciation and Amortisation</i>		
Depreciation - plant and equipment	83,732	89,150
Leasehold improvements	2,614	3,675
Total Depreciation and Amortisation	86,346	92,825
Doubtful debts	1,000	-
<i>Rental expense on operating leases</i>		
Minimum lease payments	4,785	4,325
Total rental expense	4,785	4,325
(B) SIGNIFICANT REVENUE AND EXPENSES		
Capital grant	-	165,998

4 CASH AND CASH EQUIVALENTS

	\$2011	\$2010
Cash on hand	1,614	750
Cash at bank	220,863	235,409
	222,477	236,159

5 TRADE AND OTHER RECEIVABLES

	Note	\$2011	\$2010
CURRENT			
Trade receivables		30,677	5,199
Provision for impairment	5(a)	-1,000	-
		29,677	5,199

(A) PROVISION FOR IMPAIRMENT OF RECEIVABLES

Movement in provision for impairment of receivables is as follows:

Balance at beginning of the year	-	-
Charge for the year	1,000	-
Balance at end of the year	1,000	-

(B) FINANCIAL ASSETS CLASSIFIED AS LOANS AND RECEIVABLES

Trade and other receivables

Total current	13	29,677	5,199
Financial assets		29,677	5,199

6 INVENTORIES

	\$2011	\$2010
CURRENT		
Stock - at cost	2,463	2,888
	2,463	2,888

7 PROPERTY, PLANT AND EQUIPMENT

PLANT AND EQUIPMENT

Plant and equipment

At cost	743,522	758,756
Accumulated depreciation	-547,460	-493,165
Total plant and equipment	196,062	265,591

Motor vehicles

At cost	19,159	19,159
Accumulated depreciation	-19,159	-19,159

Leasehold improvements

At cost	145,064	131,525
Accumulated depreciation	-125,566	-122,952
Total improvements	19,498	8,573

Total plant and equipment	215,560	274,164
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Total property, plant and equipment	215,560	274,164
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(A) MOVEMENTS IN CARRYING AMOUNTS

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Plant and Equipment \$	Motor Vehicles \$	Leasehold Improvements \$	Total \$
Balance at the beginning of year	265,591	-	8,573	274,164
Additions	14,203	-	13,539	27,742
Depreciation expense	-83,732	-	-2,614	-86,346
Balance at 31 December 2011	196,062	-	19,498	215,560

8 OTHER ASSETS

	\$2011	\$2010
CURRENT		
Prepayments	3,084	953
	3,084	953

9 TRADE AND OTHER PAYABLES

	Note	\$2011	\$2010
CURRENT			
Trade payables		73,441	27,325
Sundry payables and accrued expenses		30,300	26,780
Provision for employee benefits		42,669	27,030
Deposits & bonds		350	-
		146,760	81,135

(A) FINANCIAL LIABILITIES AT AMORTISED COST CLASSIFIED AS TRADE AND OTHER PAYABLES

TRADE AND OTHER PAYABLES

Total current		146,760	81,135
Less:			
Provision for employee benefits		-42,669	-27,030
Financial liabilities as trade and other payables	13	104,091	54,105

10 INCOME IN ADVANCE

	\$2011	\$2010
Unspent grants (Note 19)	14,000	70,000
Other deferred income	41	-
	14,041	70,000

11 RESERVES

Improvement and equipment reserve	36,000	36,000
Capital reserve	122,109	122,109
Total reserves	158,109	158,109

The general reserve was used in prior years to record amounts set aside to fund future equipment purchases and leasehold improvements. The capital reserve represents funds received from capital grants.

12 LEASING COMMITMENTS

(A) OPERATING LEASE COMMITMENTS

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

Payable - minimum lease payments:

No later than 1 year	5,220	5,220
Between 1 year and 5 years	11,745	16,965
	16,965	22,185

The lease relates to hire of office equipment.

(B) LEASE OF PREMISES

The company has entered into a lease of land and buildings with the Minister for Works for a period of 21 years commencing 1 August 1991. The annual rental cost payable is \$1 plus all outgoings as defined in the lease. The leased land also includes buildings and improvements on the land.

13 FINANCIAL RISK MANAGEMENT

The main risks Perth Institute of Contemporary Arts Limited is exposed to through its financial instruments are credit risk, liquidity risk and market risk consisting of interest rate risk, foreign currency risk and equity price risk. The company's financial instruments consist mainly of deposits with banks, local money market instruments, short-term investments, accounts

receivable and payable, bank loans and overdrafts, loans to and from subsidiaries, bills, leases, preference shares, and derivatives.

The totals for each category of financial instruments, measured in accordance with AASB 139 as detailed in the accounting policies to these financial statements, are as follows:

	Note	\$2011	\$2010
FINANCIAL ASSETS			
Cash and cash equivalents	4	222,477	236,159
Loans and receivables	5(b)	29,677	5,199
Total financial assets		252,154	241,358
FINANCIAL LIABILITIES			
<i>Financial liabilities at amortised cost</i>			
Trade and other payables	9(a)	104,091	54,105
Total financial liabilities		104,091	54,105

14 MEMBERS' GUARANTEE

The company is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$ 1 each towards meeting any outstandings and obligations of the company. At 31 December 2011 the number of members was 91 (2010: 142).

15 INTERESTS OF KEY MANAGEMENT PERSONNEL

The total remuneration paid to key management personnel of the company is \$ 161,193 (2010: \$165,242).

16 CASH FLOW INFORMATION

	Note	\$2011	\$2010
(A) RECONCILIATION OF CASH			
<i>Cash at the end of the financial year as shown in the statement of cash flows is reconciled to items in the statement of financial position as follows:</i>			
Cash and cash equivalents	4	222,477	236,159
(B) RECONCILIATION OF RESULT FOR THE YEAR TO CASHFLOWS FROM OPERATING ACTIVITIES			
<i>Reconciliation of net income to net cash provided by operating activities:</i>			
Profit for the year		-55,768	53,644
<i>Cash flows excluded from profit attributable to operating activities</i>			
<i>Non-cash flows in profit:</i>			
depreciation		86,346	92,825
impairment of receivables		1,000	-
<i>Changes in assets and liabilities, net of the effects of purchase and disposal of subsidiaries:</i>			
(increase)/decrease in trade and other receivables		-25,478	16,668
(increase)/decrease in prepayments		-2,131	15,763
(increase)/decrease in inventories		425	-1,277
increase/(decrease) in trade and other payables		49,636	-40,494
increase/(decrease) in grants in advance		-56,000	-120,998
increase/(decrease) in deposits and bonds		350	-1,000
increase/(decrease) in employee benefits		15,639	-304
increase/(decrease) in income in advance		41	-2,725
Cashflow from operations		14,060	12,102

(C) CREDIT STANDBY ARRANGEMENT AND LOAN FACILITIES

The company has no credit standby or loan facilities.

17 EVENTS AFTER THE END OF THE REPORTING PERIOD

The financial statements were authorised for issue on.

18 COMPANY DETAILS

The registered office and principal place of business of the company is:
Perth Institute of Contemporary Arts Limited
51 James St
PERTH WA 6000

19 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 CORE GRANTS				
Visual Arts Board annual	-	110,566	-110,566	-
Visual Arts Craft Strategy	-	159,020	-159,020	-
	-	269,586	-269,586	-
STATE ARTS FUNDING				
DCA Core Grant	-	413,609	-413,609	-
DCA Visual Arts Craft Strategy	-	243,542	-243,542	-
	-	657,151	-657,151	-
Total Core Grants	-	926,737	-926,737	-
OTHER GRANTS				
Australia Council Presenter Grant	-	50,000	-40,000	10,000
The Trust Company	20,000	-	-20,000	-
Ian Potter Foundation	50,000	-	-50,000	-
City of Perth Grants	-	36,365	-36,365	-
Fogarty Foundation Grant	-	20,000	-20,000	-
Other Grants	-	102,264	-98,264	4,000
	70,000	208,629	-264,629	14,000
Total	70,000	1,135,366	-1,191,366	14,000

The directors of the company declare that:

1. The financial statements and notes, as set out on pages 6 to 23, are in accordance with the *Corporations Act 2001* and:
 - a. comply with Accounting Standards - Reduced Disclosure Requirement; and
 - b. give a true and fair view of the financial position as at 31 December 2011 and of the performance for the year ended on that date of the company.
2. In the directors' 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.

Director

Dated 19 April 2012

INDEPENDENT AUDITOR'S REPORT

To the members of Perth Institute of Contemporary Art Limited

We have audited the accompanying financial report of Perth Institute of Contemporary Art Limited, which comprises the statement of financial position as at 31 December 2011, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

Directors' Responsibility for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards' reduced disclosure requirements and the *Corporations Act 2001* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In

making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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*, which has been given to the directors of Perth Institute of Contemporary Art Limited, would be in the same terms if given to the directors as at the time of this auditor's report.

Opinion

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

- a. giving a true and fair view of the Company's financial position as at 31 December 2011 and of its performance for the year ended on that date; and
- b. complying with Australian Accounting Standards' reduced disclosure requirements and the *Corporations Regulations 2001*.

DRY KIRKNESS
Chartered Accountants

P J LAMPRELL-JARRETT
Partner

*Date: 19 April 2012
West Perth
Western Australia*

STAFF

THE BOARD

Margaret Moore Chair
 Roshana Lewis Deputy Chair
 Tony Chong Treasurer
 Franklin Gaffney
 Pamela Hass
 Matthew Howison
 Julie Robson (until 6 December)
 Amy Barrett-Lennard (ex-officio)

PERMANENT STAFF

Amy Barrett-Lennard *Director*
 Richard Mackay-Scollay *Business Manager*
 Leigh Robb *Curator*
 Tara Daniel *Education Program Manager*
 George Tsadlias *Communications Manager (from February 2011)*
 Andrew Beck *Venue Production Manager*
 Jo Malone *Development Manager*
 Tim Carter *Special Projects Co-Ordinator*
 Anthony Kelly *Installation Manager (from March 2011)*
 Janet Carter *Installation Manager (to March 2011)*
 Renae Coles *Front of House Manager*
 Kath Greville *Marketing and Administration Assistant*
 James Hensby *Designer (to September 2011)*
 Val Denton *Bookkeeper*

CASUAL STAFF

Gallery Attendants, FOH and Ushers

Neil Adlum
 Alisa Blakeney
 Lyndon Blue
 Karyn Cameron
 Blake Chitty
 Jessica Darlow
 Anna Dunnill
 David Egan
 Frankie Hipkins
 Katie Keady
 Damon Lockwood
 Minaxi May
 Tom Penney

Amy Perejuan
 Andrew Purvis
 Agatha Snowball
 Gemma Weston
 Ashley Whyte

Technical

Ray Bradbury *Head Technician*
 Joe Lui
 Gareth Simmonds

Installation

Ray Bradbury
 Lyle Branson
 Claire Canham
 Consuelo Cavaniglia

George Egerton-Warburton
 Anthony Kelly
 Jürgen Kerkovius
 Damon Lockwood
 Tom Penney

Bar

Tom Ciantar
 Alexander Coles
 Jackson Eaton
 Benjamin Forster
 Razali Mohamad
 David Robb
 Carley Ternes
 Andrew Varano

INTERNS, VOLUNTEERS & WORK EXPERIENCE

Blake Chitty
 Sophie Fosdick-McGrath
 Miranda Stephens
 Shirin Marshall
 Juliette Sorgiovanni
 Sophie Kinnane
 Alessandra Orsi
 Rachel Ciesla
 Joanna Sulkowski
 Bernadette Neeling
 Nastaran Ghadiri
 Emiko Watanabe
 Hannah Rule

Ariane Katscherian
 Kieran Gibson-MacFarlane
 Audrey Allen
 Rebecca Orchard
 Lauren Stokes
 Carley Ternes
 Holly O'Meehan
 Kauser Essa
 Vivien Chu
 Sophie Burgoyne
 Hannah Hughes Ellis
 Louise Abbott
 Vivienne Matthews

Jasmin Chiellini
 Frances Wilkinson
 Matthew Mason
 Katherine Ramsden
 Stuart McMillan
 Sarah Pallister
 Muse Sun
 Jenna Downing
 Topaz Wende
 Jenny Hill
 Sam Leung
 Tamara Hill

CONSULTANTS

Mick Barlow Stringer
 Tonne Gramme
 Graphic Design

Eric Sankey
 Financial Management

Andrew McIntyre
 Morris Hargreaves McIntyre
 Strategic Change Management

THANK YOU

ART1000 DONORS

Amy Barrett-Lennard	Jo Malone	Venn
Helen Cook	Santo Merenda	Romina Gil de Matos and
Franklin Gaffney	Hamish Milne & Zoe Lenard	Conor Youngs
Robyn Glindemann	Fred and Georgina Nagle	Liza & Michael Blakiston
Jan Kulski & Dianne Paolucci	Margaret Moore	Alan Dodge
Rosie Kyron	Ben and Kate Opie	Bruno Santerelli
Jo Lagerberg	Carole Peters	Mark Gerus
Melissa Lekias & Stormie	Andy Robb	Justin Mannolini
Mills	Julie Robson	Wesfarmers
Peter McAllister	Linda Savage	

IN KIND PARTNERS

Aalto	Greenhouse	Memory Lane
Ad Hoc Wine	Heyder & Shears	Printezy
Aesop	Keepad Interactive	RTRFM 92.1
Beans & Bunches	Koko Black	STM
Brave New World	Lauder & Howard	Wild Swan Distilling
Empire Highgate	Liquid Library	Company
EPRA	Little Creatures	Windows Winery
Feral Brewing	Madfish Wines	Write Light Neon
GRACE Fine Art	MCG Technology	

SPECIAL ACKNOWLEDGEMENTS

Henry Boston and Toban Harris / <i>AbaF WA</i>	Dr Marian Tye / <i>Centre for Sport & Recreation, Curtin University</i>	Glenda and Julian Goddard / <i>Goddard de Fiddes Gallery</i>
Stefano Carboni, Gary Dufour, Jenepher Duncan, Robert Cook and Glenn Iseger-Pilkington / <i>Art Gallery of Western Australia</i>	Oliver Watts / <i>Chalkhorse Gallery</i>	Jan Duffy / <i>Linden Centre for Contemporary Arts</i>
Marcus Canning / <i>ARTRAGE</i>	Ke Yasha / <i>Chinese Embassy</i>	Wendy Blacklock, Harley Stumm, Fenn Gordon / <i>Performing Lines</i>
James Boyd / <i>ArtSupport</i>	Tatsuo Ishikawa / <i>Consulate-General of Japan in Perth</i>	Fiona de Garis and Sarah Rowbottam / <i>Performing Lines WA</i>
Consuelo Cavaniglia / <i>Artsource</i>	The Doctor Harold Schenberg Trust	Mick Barlow Stringer & Russ Goodman / <i>tonne gramme</i>
Jenny Simpson / <i>AWESOME Arts</i>	Darren Schwartz / <i>EBM Insurance Brokers</i>	Ted Snell & Anne Liddle / <i>University of Western Australia</i>
Louise Coles, Roger Miller, Di Star and Kerry O'Sullivan / <i>The Blue Room Theatre</i>	Tony Morgan, Veronica Jeffrey, Danijela Simic, Daniel High, David Jack, Sarah Gazia, Simone Woodard / <i>EPRA</i>	Jasmin Stephens
Thomas Rentmeister / <i>Braunschweig University of Art</i>	Jim Cathcart Ric Spencer & Erin Coates / <i>Fremantle Arts Centre</i>	Barry Strickland
Lauren Brown		

FOUNDATIONS



PRINCIPAL PARTNER – EDUCATION PROGRAM



AUTOMOTIVE PARTNER



MAJOR PARTNERS



INTERNATIONAL CULTURAL PARTNERS



CULTURAL PARTNERS



PUBLIC FUNDING PARTNERS



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



THE VISUAL ARTS AND CRAFT STRATEGY



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