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# ANNUAL REPORT

2013

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PERTH INSTITUTE OF  
CONTEMPORARY ARTS



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CONTEMPORARY ARTS  
*ANNUAL REPORT 2013*

'I felt inspired and confused at the same time, as always with contemporary art, it is probably the reason why I keep coming back to it.'

Visitor Quote



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**Left:** Frances Djulibing, *Yukuwa (Feather string yam vine)*, 2013. *string theory: Focus on contemporary Australian art*, PICA, 2013. Photo: Aaron Bradbrook.

**Inside Cover:** Lyndon Blue, *PICA Salon Vernissage*, 2013. Photo: Toni Wilkinson.

**Cover:** Jess Cottam, Denzel Holt, Frazer Holt, Bree Simmons, *Fusion*, 2013. Kalamunda SHS Spark\_Lab Residency Outcome: *Pop is Not a Dirty Word*. Photo: Nathan Beard.

PURPOSE

PICA'S PURPOSE IS TO FOSTER THE DEVELOPMENT OF, AND ENGAGEMENT WITH, CONTEMPORARY ARTS AND IDEAS.

MISSION

PICA'S MISSION IS TO SUPPORT INNOVATION, EXPERIMENTATION, COLLABORATION AND TRANSFORMATION BY CREATING DEFINING MOMENTS FOR ARTISTS, ART FORMS AND AUDIENCES.

PROGRAMS

Exhibitions	9
Performances	19
Residencies / Creative Developments	9
Public programs	29
Education programs	19
Publications	4

TOTAL PROGRAMS 89

ATTENDANCE

Exhibitions onsite	203,162
Performances	6,347
Public programs	879
Education programs	5,885

TOTAL ATTENDEES 216,273

A BIT ABOUT OUR 2013 AUDIENCES:

**They came to PICA to be inspired**

37% stated that this was their reason for visiting PICA

**They liked what they saw:**

90% described their visit as a good or excellent experience

**They saw PICA as a place to learn:**

28% said they visit PICA to broaden their understanding of contemporary arts

**They were new:**

58% said this was their first visit to PICA

**They speak highly of PICA:**

96% said they would recommend PICA to their friends

**They were young:**

54% were aged 34 or under

**They were from culturally diverse backgrounds:**

27% spoke a language other than English at home

**They were engaged:**

42% spent over 30 minutes looking at art during their PICA visit

Ross Manning, *Spectra Cluster*, 2013 (detail).  
Exhibition view, *Ross Manning: Volumes*, PICA, 2013. Photo: Tony Nathan.



Thelma Judson, *Inflatable Basket*, 2012. *string theory: Focus on contemporary Australian art*, PICA, 2013. Photo: Toni Wilkinson.

“New and highly successful approaches to interactive and interdisciplinary practices were presented throughout the PICA building and even beyond its walls this year”

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2013 saw PICA enjoy another strong year with a program that signalled our commitment to artistic practices that can be placed squarely within a broader Asian or Indigenous cultural context as well as those that are interdisciplinary in nature and created to be experienced in non-traditional or art form specific spaces.

This could be seen in projects such as *Opal Vapour*, a breathtaking contemporary dance work created across two countries - Australia and Indonesia, and *In Confidence*, an exhibition that brought together a group of artists from Australia and South East Asia in a way that spoke about a genuine, grass-roots style globalism of a kind that is particularly meaningful in Western Australia.

Later in the year, the expansive exhibition *string theory: Focus on contemporary Australian art* offered audiences fresh ways to look at and think about Australian Indigenous arts practices that employ, or borrow from, textile and craft based traditions.

New and highly successful approaches to interactive and interdisciplinary practices were presented throughout the PICA building and even beyond its walls this year with pvi collective's *deviator*, an immersive, outdoor game experienced via smart phones, the *Proximity Festival* of intimate one-on-one performances, James Berlyn's *Crash Course*, a participatory theatre experience that took the form of an immersive language class, and Ahilan Ratnamohan's residency and solo performance that combined the languages of sport, dance, theatre and live art.

The breadth and dynamism of PICA's 2013 program was the result of a number of strategic partnerships. These included the Perth International Arts Festival in the co-commissioning of Ross Manning's stunning *Volumes* installation; the Blue Room Theatre in the presentation of *Summer Nights* as part of Fringe World; Strut Dance, Performance Space and the Victorian College of the Arts in the presentation of Yvonne Rainer's dance workshop *Trio A*; 20 of the nation's finest art schools in the presentation of the 2013 *Hatched National Graduate Show*; and the National Portrait Gallery, Decibel, TURA New Music, the Australia Council, the Disability Services Commission and DADAA in the realisation of a number of key residencies and creative development projects.

*Spark\_Lab*, PICA's pilot education program aimed at developing new audiences for contemporary arts and instilling innovation skills and capacities in young people and their teachers, completed its 3rd year in 2013. More than 2,800 students and 60 teachers from 42 schools engaged with the program delivered with the assistance of over 15 artists, some of whom undertook ground-breaking residencies at three of the *Spark\_Lab* pilot partner schools, Kalamunda Senior High School, St Hilda's Anglican School for Girls and Kingston Primary School in Australind.

Preliminary findings from the evaluation of the program have indicated that PICA has created a 21<sup>st</sup> century learning environment and is seen by schools as a place of innovation, that *Spark\_Lab* is the only arts learning program in Australia with an explicit innovation agenda; and that the program has had a positive impact on fostering the innovation competencies of creativity, self-efficacy, energy, risk-propensity and leadership.

*Spark\_Lab* has become deeply embedded within PICA's annual artistic program. It has expanded the experience of our artists and our audiences and has heightened PICA's reputation as a "playground for new ideas".

The overwhelming success of the pilot program, a rigorous forward plan and another three-year commitment from *Spark\_Lab*'s major supporters, Rio Tinto and the Fogarty Foundation, will ensure that we will continue to shape innovative, prosperous and meaningful futures for WA's young people.

It is clear that few of the successes of 2013 could have been achieved without the support of our generous donors and sponsors. An increase of 28% in income from this area from the previous year has enabled us to present more ambitious projects, provide greater support to artists and

connect more profoundly with our audiences. I sincerely thank each and every one of PICA's supporters for helping us to fulfill our mission of creating defining moments for artists, artforms and audiences.

The only mar to an otherwise positive year was the unexpected dislodgement of a portion of the ceiling above our main gallery space in June, requiring us to postpone the presentation of the *an improvised sound project* exhibition until the following year.

We worked closely with our government partners and appropriate experts to ensure that a temporary solution was found as swiftly as possible and were pleased to be able to proceed with the rest of our annual program as planned. The incident and consequent loss of an exhibition during the year did, however, result in slightly lower audience numbers for 2013.

We are actively working with the State Government in relation to the required permanent repairs to the ceiling and hope that these can be undertaken in the not too distant future.

PICA is blessed with an extremely dedicated and highly experienced team of professionals. I congratulate them all for a year of enormous successes and also thank them for rising so magnificently to face the odd challenge.

I would finally like to thank the PICA Board, especially its Chair Tony Chong, for guiding the organisation through another year of amazing achievements. 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

“PICA prides itself on fostering experimentation and innovation ”

2013 was another great year for PICA with an ambitious cross-cultural and interdisciplinary artistic program that offered extended support for artists. It was, as usual, extremely well executed and positively received.

PICA has always been Western Australia's leading contemporary arts organisation and prides itself on fostering experimentation and innovation. It has done this through its support of artistic and curatorial risk-taking for many years, however, in recent times PICA has also begun to cultivate innovation skills in young people and their teachers through its *Spark\_Lab* education program. It is the only program of its kind and I believe has an important role to play in building a creative workforce, adept at risk taking, problem solving and with a desire for life long learning.

The *Spark\_Lab* pilot program finished in 2013 with outstanding feedback, so much so that both Rio Tinto and the Fogarty Foundation have agreed to continue to support the program for another three years.

As you will read later in this Annual Report, PICA has in almost every case greatly exceeded its KPI measurements for the year. These include financial as well as artistic goals. I am therefore very pleased to report that PICA's total income for 2013 was \$1,911,142, a 16% increase from the previous year. The organisation also ended the year with a surplus of \$20,025, a working capital of \$248,407 and total equity of \$362,309.

PICA's ability to deliver such a dynamic range of artistic and education programs while achieving strong financial outcomes is in no small part due to the tremendous generosity of its supporters, especially its ART1000 and ART5000 donors and major partners Rio Tinto, City Toyota, Fogarty Foundation and Grace Fine Art.

PICA of course would not be the success it is today without its long term partners. I take the opportunity to thank our government partners the Australia Council for the Arts, the Department for Culture and Arts and Lotterywest, and the City of Perth for their vital and ongoing support of PICA.

Special mention should be given to PICA Director Amy Barrett-Lennard and the rest of the PICA team for the tireless work they do to build and promote PICA at every level and at every opportunity. That work should not go unnoticed or unappreciated.

2013 marked a year of change for the Board. I thank the Board for their patience, dedication and strategic vision and particularly acknowledge the five year contribution of departing board member Pamela Hass. Her counsel on the board will be sorely missed. Towards the end of the year Lloyd Smith was invited to the PICA Board. He brings a depth of board experience and extended networks in arts and business to the organisation and I very much look forward to working with him in 2014.

Lastly, on behalf of the Board, I thank everyone for their support of PICA and urge them to continue to join in the fun and enjoyment that contemporary arts and PICA is so deservedly well known for.

Tony Chong  
Chairperson



Student-Led Tour of  
*Hatched*, 2013. Photo:  
Toni Wilkinson.

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ARTISTIC  
PROGRAM

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## Summer Nights at PICA

PICA Performance Space

10 seasons of local, national and international theatre, comedy and dance works.

Presented by The Blue Room Theatre in association with PICA and as part of Fringe World 2013.

*'The Fringe World shows at PICA all push the boundaries of theatre.'*

David Zampatti  
*The West Australian*



## Minnie & Mona

The Duck House with Jeffrey Jay Fowler (WA)

An award-winning fusion of biography and black comedy.

Written by: Jeffrey Jay Fowler; Directed by: Kathryn Osborne; Featuring: Gita Bezard & Arielle Gray



## Sweet Child of Mine

Last Tuesday Society (VIC)

A show that provided frank opinions on contemporary performance, the avant garde and Bron's own artistic past.

Directed by: Bron Batten & Gerald McCulloch; Featuring: Bron, Jim & Linda Batten



## Masks

Night Train Productions (WA)

Combining theatre, dance and video, Masks was a haunting erotic mystery that kept you on the edge of your seat.

Directed by: Humphrey Bower; Featuring: Humphrey Bower & Danielle Micich



## 50 Shades of Black

Yorga Waabiny Productions in association with Yirra Yaakin Theatre Company (WA)

60 minutes of irreverent character driven theatre with skits and multimedia dealing with identity, family, memory, culture and the Stolen Generation, turning the spotlight on contemporary race issues with hilarious results.

Directed by: Monica Main; Written by: Karla Hart; Co-created with: Della Rae Morrison & Monica Main; Featuring: Karla Hart & Della Rae Morrison



## Eternal Rising of the Sun

HotforTheatre (IRELAND)

A dark, moving and tender journey of transformation; a poignant account of redemption and release.

Written and performed by: Amy Conroy



## Birdboy

The Wet Weather Ensemble (WA)

Inspired by the true story of a seven year old Russian boy who was discovered raised as a pet bird by his mother.

Directed by: Moya Thomas; Scenography by: Rohan Harnett; Featuring: St John Cowcher, Moana Lutton, Alicia Osyka & Ian Sinclair



## A History of Drinking

Mythophobic Productions (WA)

Barside theatre with a twist as audience members choose from a menu of cocktails and inspired and interconnected tales.

Written and performed by: Jeffrey Jay Fowler



## With A Bullet: The Album Project

Nat Cursio Co (AUS)

*With A Bullet* saw a dynamic bunch of choreographers recall the first song to which they ever made up a dance.

Curators: Nat Cursio & Shona Erskine; Choreographers & Dancers: Michael Whaites, Sam Fox, Aimee Smith, Jacob Lehrer, Kynan Hughes, Shona Erskine, Rachel Arianne Ogle, Claudia Alessi, Stefan Karlsson, Sete Tele & Joel Small



## Bane 1, 2 & 3

Whitebone Productions (UK)

Action, comedy music and drama are shaken together in this one-man, one-musician work featuring a live score.

Directed and Written by: Joe Bone; Score by: Ben Roe; Featuring: Joe Bone & Ben Roe



## Le Foulard

Lucy Hopkins (UK/FRANCE)

Starring a medley of characters, overwhelmed by a love of a show-stopping song and performed using only a scarf.

Written, Directed by, and Featuring: Lucy Hopkins

## Ross Manning

### Volumes

Curated by Leigh Robb | Central Galleries

Ross Manning engages low-fi, domestic technologies to create immersive, phenomenological assemblages. The PICA central gallery was saturated in colour as large-scale kinetic mobiles of fluorescent tubes and domestic fans slowly spun in constant, seductive motion. *Volumes* incorporated a range of works that extended the Brisbane-based artist's optically charged, sound and time-based practice into a new, tailored kinaesthetic experience for the audience.

This project was co-commissioned by PICA and the Perth International Arts Festival and supported by Perth International Arts Festival Visual Arts program partner Wesfarmers Arts.



*'Ross Manning's installations at PICA are clever, lo-tech idea pieces'*

John McDonald  
Sydney Morning Herald

## Michele Theunissen you are the robber, come and shake hands

Curated by Leigh Robb | Westend Gallery

*you are the robber, come and shake hands* was an evocative three screen projection by established South African born, WA artist Michele Theunissen. The 16mm film followed the journey of a brightly-clad band of travellers along the edge of rugged mountains in South Africa, accompanied by a haunting soundtrack by a chorus of Xhosa female throat singers.

—  
This project was assisted by the Australia Council through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments and a DCA Visual Arts and Crafts Mid-Career Fellowship.



—  
*‘Really interesting art that says a lot about peoples beliefs and culture’*

Visitor Quote

Above: Michele Theunissen, *you are the robber, come and shake hands*, 2007-2012 (film still). Image courtesy the artist. Right from top: pvi collective, *deviator*, 2012. Surge Festival, Glasgow. Photo: pvi collective; Sara Wookey performing *Trio A* in Los Angeles. Photo: David Kelly.



19 – 24 March

## deviator

Presented by pvi collective (WA) in association with PICA Australia’s notorious tactical media art group, pvi collective, took over the streets of Perth one game at a time with their new work, *deviator*. An immersive, outdoor game experienced via smart phones in which audience members were invited to temporarily transform their city into a playground.

Devised by: pvi collective; Remixes: Jason Sweeney; Deviator games voice overs: Kelli McCluskey; Designers: Sohan Ariel Hayes & Benjamin Forster; Development: Steve Berrick & Chris McCormick; Programming: Chris McCormick.

—  
*deviator* was commissioned by Conflux for their SURGE street art festival, Glasgow in July 2012. This project is supported by the Commonwealth Government through the Australia Council, its arts funding & advisory board, the Department of Culture and the Arts in association with Lotterywest, PICA’s ARCH program, the City of Perth and MRA.

—  
*‘It can be likened to tiny revolutions and places the participants in a series of temporary autonomous zones. It’s a little mad, but lots of fun’*

Laetitia Wilson

*The West Australian*

6 April

## Dance is Hard to See: Capturing and Transmitting Movement through Language, Media and Muscle Memory

Yvonne Rainer’s *Trio A* Performance-Lecture by Sara Wookey | Performance Space

“Dance is hard to see”, wrote Yvonne Rainer when choreographing her seminal dance piece *Trio A* in 1966. This outstanding performance-lecture by Sara Wookey, one of Rainer’s official ‘transmitters’, both examined Rainer’s statement and performed *Trio A* itself.

—  
Project initiated by independent curator Hannah Mathews and presented in partnership with Performance Space, Sydney, and the Victorian College of the Arts, Melbourne.



—  
*'This year's line-up is particularly solid. Many works are conceptually complex, materially refined and refreshingly mature'*

Gemma Weston  
*The West Australian*  
—



## Hatched: National Graduate Show 2013

Curated by Tim Carter | 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 21st year, has been exclusively presented by PICA since 1992 and remains the only national survey of its kind, bringing together a curated, expansive group show of over 35 artists.

Selection Panel: Glenn Barkley, Isabel Ching, Andrew Varano, Leigh Robb, Tim Carter

**Adelaide Central School of Art**  
Anna Gore, Jenna Pippett

**Adelaide College of the Arts, TAFE SA**  
Tom Borgas, Tatiana Tsakalos

**The Australian National University**  
Jemima Parker

**University of Ballarat**  
Peter Georgakis

**Central Institute of Technology**  
Carla Adams, Lauren Broom, Pascal Proteau

**Victorian College of the Arts,  
The University of Melbourne**  
Bronwen Davies, Kenny Pittock,  
Brodie Wood

**Charles Darwin University**  
Ian Hance

**The University of Newcastle**  
Shan Turner-Carroll  
(Winner 2013 Dr Harold Schenberg  
Art Prize)

**Curtin University**  
Kieron Broadhurst, Ben Rodin

**Edith Cowan University**  
Grace Denness

**The University of New South Wales**  
Daniel Connell, Jack Stahel

**Monash University**  
Jen Broadhurst, Jimmy Nuttall, Shannon Stanwell

**Sydney College of the Arts, The  
University of Sydney,**  
Samuel Galileo Quinteros

**National Art School**  
Lucas Baynes, James Nguyen

**The University of Tasmania**  
Julian Scheffer

**Queensland University of Technology**  
Clark Beaumont, Marnie Edmiston

**The University of Western Australia**  
Alex Wolman

**RMIT University**  
Danny Digby, Harry Hay, Guy Pascoe

**University of Wollongong**  
Gillian Dinh, Jacqueline Mcleish,  
Desiree Tahiri

**Southern Cross University**  
Nikkita Horne



Left: Shan Turner-Carroll, *Shan*, from the series *Primal Crown*, 2012. Image courtesy the artist.  
From top: Jen Broadhurst, *Historical Construction* (detail), from the series *Abstract Feminism*, 2012; Samuel Galileo Quinteros, *Bun O Yonde* (detail), 2012; Kenny Pittock, *Bubble O' Bill*, from the series *Meddling Medley*, 2012.



15 – 18 May

## Opal Vapour

Jade Dewi Tyas Tunggal, Ria Soemardjo, Paula van Beek | Performance Space

Against a shimmering terrain of shadow and sand a contemporary ritual, inspired by ancient Java, is danced and sung. Created across two countries – Australia and Indonesia, *Opal Vapour* draws on ritual elements of Javanese Wayang Kulit shadow puppetry.

Direction & Choreography: Jade Dewi Tyas Tunggal; Dance Performance: Jade Dewi Tyas Tunggal; Music Composition & Performance: Ria Soemardjo; Textile & Costume Design: Ria Soemardjo; Lighting, AV & Set Design: Paula van Beek; Sound Design Consultant: Kelly Ryall; Performance Realisation: Helen Herbertson.

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 by the Victorian Government, through Arts Victoria. *Opal Vapour* was originally presented with Malthouse Theatre as part of Helium.

—  
*'It's not often you encounter a contemporary performance so deeply embedded in the ancient and the sacred as Opal Vapour'*

Jo Pickup, *The West Australian*



5 & 6 July

## The Western Australian Composers Project Concerts

Decibel New Music | West End Gallery

These two concerts concluded a two week residency at PICA and featured all Western Australian world music premieres from a diverse range of composers such as Stuart James, Christopher Tonkin, Rachael Dease, Sam Gillies, Johannes Leubbers, Henry Anderson, Cat Hope and Lindsay Vickery.

—  
Part of the Tura New Music Scale Variable Series.



24 – 27 July

## I'm Your Man

Created by Roslyn Oades | Performance Space

For 18 months theatre-maker Roslyn Oades and her trusty tape recorder followed a determined young boxer from Bankstown through his preparations for a world-title fight. *I'm Your Man* is the story of who she met along the way. Behind this thrilling, brutal sport lies a compelling tale of courage and its cost.

Creator & Director: Roslyn Oades; Sound Designer: Bob Scott; Lighting and Set Designer: Neil Simpson; Movement Director: Lee Wilson (Branch Nebula); Script Dramaturg: Raimondo Cortese; Starring: Michael Mohammed Ahmad, Billy McPherson, Katia Molino, Justin Rosniak & John Shrimpton.

Toured by Performing Lines for Mobile States with the support of the Australian Government through the Australia Council, its arts funding and advisory body. Originally produced by Belvoir and Sydney Festival in association with BYDS.

—  
*'Writer and director Roslyn Oades' singular achievement in 'I'm Your Man' is to show how the actual words of fighters and trainers, exactly reproduced, are a fertile source of real-life drama, humanity and a beaten-up, but still beautiful, poetry'*  
David Zampatti, *The West Australian*



21 July – 18 August

## PICA Salon 2013

Curated by Tim Carter | Westend Gallery

Artists: James Angus, Rebecca Baumann, Paul Caporn, Consuelo Cavaniglia, Annabel Dixon, Patrick Doherty, Geoffrey Drake-Brockman, Eva Fernandez, Minna Gilligan, Jeppe Hein, Ben Kovacsy, Joanna Lamb, Ross Manning, Elizabeth McAlpine, Brian McKay, Callum Morton, Tony Nathan, Trevor Richards, Carol Rudyard, Helen Smith, CJ Taylor and Louise Weaver

The PICA Salon celebrates the stellar history of Perth's leading contemporary arts organisation by showcasing artworks for sale by leading local, national and international artists who have exhibited at the institute over the last 22 years.



11 – 18 August

## The Listening Room

PICA Performance Space

Featuring acousmatic and electronic sound works by composers from around the world, *The Listening Room* program hosted performances of over 40 new works each day in a revolving surround-sound experience.

—  
This project was programmed as part of the 2013 International Computer Music Conference and the Totally Huge New Music Festival 2013.



11 – 18 August

## Glint

Todd Winkler (USA) | Screen Space

Leading international sound artist Todd Winkler created an immersive space where images of participants appeared as projections filled and connected with moving light. An infrared camera captured video silhouettes of light created from reflections of sunlight on water and digital sources.

—  
This project was programmed as part of the 2013 International Computer Music Conference and the Totally Huge New Music Festival 2013.



11 – 18 August

## Greenwash

Tim Barrass | Reading Room

This sound-sculptural study sonified a single channel of data from a solar panel. The sound created was a wash - constantly changing and contingent on the sun, a solar wind chime.

—  
This project was programmed as part of the 2013 International Computer Music Conference and the Totally Huge New Music Festival 2013.

## In Confidence: Reorientations in Recent Art

Curated by John Mateer | All Galleries

Artists: Simryn Gill, Rodney Glick, Lynn Lu, Hayati Mokhtar, Tom Nicholson, Max Pam, PUNKASILA, Christian Thompson, Lisa Uhl and Hossein Valamanesh

*In Confidence* brought together a group of artists from Australia and South East Asia in a show that was both transnational and about a genuine, grass-roots style globalism of a kind that is particularly meaningful on the Australian West Coast. Its aim was to affirm both the international and local realities that have now been of interest to artists in our region for the past decade.

—  
*In Confidence* was supported by the City of Perth and PICA's ART5000 Donors.

—  
*'This exhibition has been a long time coming for Mateer and it appears richly considered when it comes to the deeper meanings created at the points of intersection of worlds'*  
Laetitia Wilson  
*The West Australian*  
—



Left from top: Alvin Curran. Image courtesy ICMC; Todd Winkler, *Glint*, 2013; Tim Barrass, *Greenwash*, 2013. Above: *In Confidence: Reorientations in Recent Art*, 2013. Exhibition view, PICA. Photo: Aaron Bradbrook.

### Proximity Festival

Curated by James Berlyn and Sarah Rowbottam | Throughout PICA

Artists: Humphrey Bower, Janet Carter, Emma Craig/Leon Hendroff, Sarah Elson, Cat Jones, Loren Kronemyer, Rachel Ogle, Janet Pettigrew, Daniel Nevin, Elise Reitze, Ian Sinclair, Moya Thomas

PICA was transformed by a program of twelve new intimate one-on-one performances in which audiences were asked to leave a trace of themselves in the gallery of impermanent things, destroy an artwork and make another, converse with house-plants, hunt or be hunted. There were few limitations in *Proximity*, but one rule remained – the artist and audience member are alone, in a space together.

*Proximity Festival* was co-presented by PICA and supported by the Commonwealth Government through the Australia Council, its arts funding & advisory board, and the Department of Culture and the Arts in association with Lotterywest.



‘...you are bound to have encounters that will doubtless tell you something about yourself as well as your relationship with art’  
RealTime

### string theory:

#### Focus on contemporary Australian art

Curated by Glenn Barkley | All PICA Galleries

Artists: Tony Albert, Jean Baptiste Apuatimi, Boolarng Nangamai Aboriginal Art & Culture Studio, Frances Djulibing, Robyn Djunginy, Lola Greeno, Dale Harding, Evelyn McGreen, Lipaki Marlyaapa, Dhundhunga 2 Munungurr, Noongar Doll Makers, Laurie Nilsen, Alison Page, Regina Pilawuk Wilson, Jimmy Pike, Vicki West, Yarrenyty Arltere Artists, Tasmanian Shell Necklace Makers, Tjanpi Desert Weavers, and Yirrkala Printmakers.

*string theory: Focus on contemporary Australian art* explored recent innovative approaches to fibre and art in a contemporary context. A touring exhibition from the Museum of Contemporary Art Australia, it connected Aboriginal artists who work with expanded notions of textile and craft-based tradition, and presented over 30 artworks from sculpture to photography, painting to video.

The presentation of this exhibition was supported by the City of Perth, CAN WA and PICA’s ART5000 Donors.

‘The work is interesting and beautiful which assists me to better understand and appreciate the creativity of the indigenous peoples of Australia’  
Visitor Quote



Left: Rachel Arianne Ogle, *Where You End & I Begin*, 2013. *Proximity Festival*, PICA. Photo: Fionn Mulholland. Above: Noongar Doll Makers and their dolls, *string theory* opening, 2013. Photo: Todd Marsh.

## Crash Course

Created and performed by James Berlyn (WA) | Studio Two  
 Directed by Nikki Heywood  
 Produced by Performing Lines WA

*Crash Course* was a participatory theatre experience that took the form of an immersive language class. Created and performed by Perth's champion of intimate theatre James Berlyn, this was a deeply poetic classroom experience about alienation and the challenges of learning.

**'Crash Course was great fun, it was immensely thought provoking, and, above all, it was very, very kweiloo'**

David Zampatti  
*The West Australian*



Above: James Berlyn, *Crash Course*, 2013. PICA. Photo: Fionn Mulholland. Right from top: Ahilan Ratnamohan, *SDS1*, 2013. PICA. Photo: Ashley de Prazer; *FIRE*, 2013. Photo: Patrick James Howe.



27 – 30 November

## SDS1

Ahilan Ratnamohan (Sydney/Belgium) | Performance Space

A former footballer, Ahilan creates a performance piece derived entirely from the game's physicality, creating dance-inspired choreography with and without the ball. This physically charged piece creates layers of movement that took the audience through a surreal and visceral, yet poetic experience of a football match. This is football in a theatre, stripped back, extracted, frozen, repeated and abstracted. Beautiful and ugly at once.

The presentation of *SDS1* was part of a residency assisted by PICA and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

**'He prompts us to confront ideas around endurance, physical and mental extremes, and personal vulnerability'**

Jo Pickup  
*The West Australian*



7 – 14 December

## FIRE

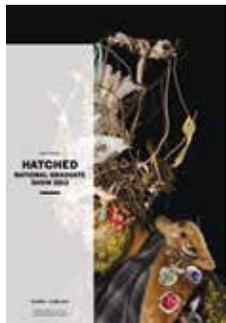
Western Australian Youth Theatre Company | Performance Space  
*FIRE* completes WAYTCO's trilogy of devised theatre *EARTH, WIND* and *FIRE* – a series of performances devised and developed by 15 – 26 year olds working with professional artists.

Directed by Will O'Mahony and brought to the stage by an exciting young cast and creative team, *FIRE* is an original Australian play about a group of school leavers. The play examines our post school rituals - those fleeting windows of hedonism and sexual initiation - and explores love, fate and the inexorable march of time.



## Volumes

Foreword by Amy Barrett-Lennard  
Essay by Leigh Robb  
Interview with Ross Manning  
and Margaret Moore  
26 pp full colour  
ISBN: 978-0-987-1088-5-2  
Design: tonne gramme



## Hatched 2013 National Graduate Show

Introduction by Tim Carter  
50 pp full colour  
ISBN: 978-0-987-1088-7-6  
Design: tonne gramme



## PICA SALON 2013

4 page A4 with colour images  
Design: Edward Stroud



## In Confidence

Essay by John Mateer  
34 pp full colour  
ISBN: 978-0-987-1088-8-3  
Design: Edward Stroud

## PICA Edition 2013

Colour Clock (CMYK) by Rebecca Baumann

PICA was proud to launch the inaugural PICA Edition, a specially commissioned artwork by celebrated WA artist Rebecca Baumann. This iteration of Baumann's renowned *Colour Clock* series was a unique edition that featured a new colour scale referencing colour reproduction and printing processes.

—  
*Colour Clock (CYMK)* was created as a limited edition of 30.

Rebecca Baumann  
*Colour Clock (CYMK)*, 2013  
Flip clock, laser-cut paper, battery  
14 x 36 x 9cm  
Duration: 24hrs  
Limited Edition of 30

—  
*'love every minute  
of our Rebecca Baumann  
'Colour Clock (CMYK)'  
PICA Edition'*  
Hamish Milne  
ART1000 Donor  
—



Photo: Tony Nathan.



—  
CREATIVE  
DEVELOPMENT  
—



25 February – 17 March

## Laura Moore (NSW)

National Portrait Gallery ID Photographic Award Residency | Clock Tower Studio

As the winner of the National Portrait Gallery's inaugural I.D. Digital Portraiture Award Laura Moore was offered a 4-week residency at PICA. Moore created an extraordinary new body of photography on film which investigated sunlight as a marker of time.



25 February – 7 April

## Jacqueline Ball (WA)

Making Caves | Studio One

Investigating tactile engagement, sensory design and architecture, Jacqueline Ball created a new series of photographs based on sculpted landscapes. The 'set' of small sculptures informed a body of large format photographs which were presented at *Primavera 2013* at the MCA, Sydney.



25 February – 7 April

## Dan Bourke (WA)

Studio Two

During his residency Perth based artist Dan Bourke contemplated the conceptual and sometimes existential conundrum of what constitutes a beneficial art practice and the economy of making. Bourke explored art-craft and nature-culture dichotomies, aesthetic discernment, fashions, trends and contemporary DIY culture.



25 June – 5 July

## Western Australian Composers Project

Decibel New Music Ensemble | Westend Gallery

Decibel undertook a two week residency at PICA as part of the Western Australian Composers Project. This residency project featured open rehearsals and concluded with two concerts featuring all Western Australian world music premieres from a diverse range of composers such as Stuart James, Christopher Tonkin, Rachael Dease, Sam Gillies, Johannes Leubbers, Henry Anderson, Cat Hope and Lindsay Vickery.



24 June - 18 August

## HERE&NOW13 Studio Residencies

Katrina Barber and Julian Poon | Studios One and Two

As part of *HERE&NOW13* exhibition, presented as a part of the Lawrence Wilson Art Gallery's annual exhibition of emerging Western Australian art, artists Katrina Barber and Julian Poon undertook residencies in the PICA studios. The *HERE&NOW13* exhibition brought together 11 of Western Australia's most outstanding artists with disabilities.

*HERE&NOW13* was the result of an exceptional partnership between Disability Services Commission (DSC), the Department for Culture and the Arts (DCA), DADAA, the Lawrence Wilson Art Gallery and PICA.



16 – 21 June & 11- 26 November

## Drill

Ahilan Ratnamohan (NSW/Belgium) with Connor van Vuuren (NSW) and Imanuel Dado (WA) | Performance Space

Ahilan Ratnamohan undertook the first stage development of a new ensemble work entitled *Drill*, with Connor van Vuuren and Perth-based Imanuel Dado. Ahilan and his collaborators explored the potential for choreography borne out of athletic training techniques taken from a variety of sports.

This residency was assisted the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

5 November 2013 – 5 January 2014

## Andrew Purvis (WA)

Clock Tower

Andrew Purvis likes to create elaborate fictions and absurd scenarios that dissolve the distinction between the real and the imagined. During his residency, Andrew initiated a new, long-term major project about altruism through anonymity involving the construction of double-identities, an intense physical transformation and acts of flamboyant good will.



5 November 2013 – 5 January 2014

## Janet Carter (WA)

Studio Zero

Gender, sexuality, desire and embodied identity. These are some of the things that Janet Carter continued to unpack during her residency. She used her residency to explore self portraiture and meditation as an extension of these ideas.



5 November 2013 – 5 January 2014

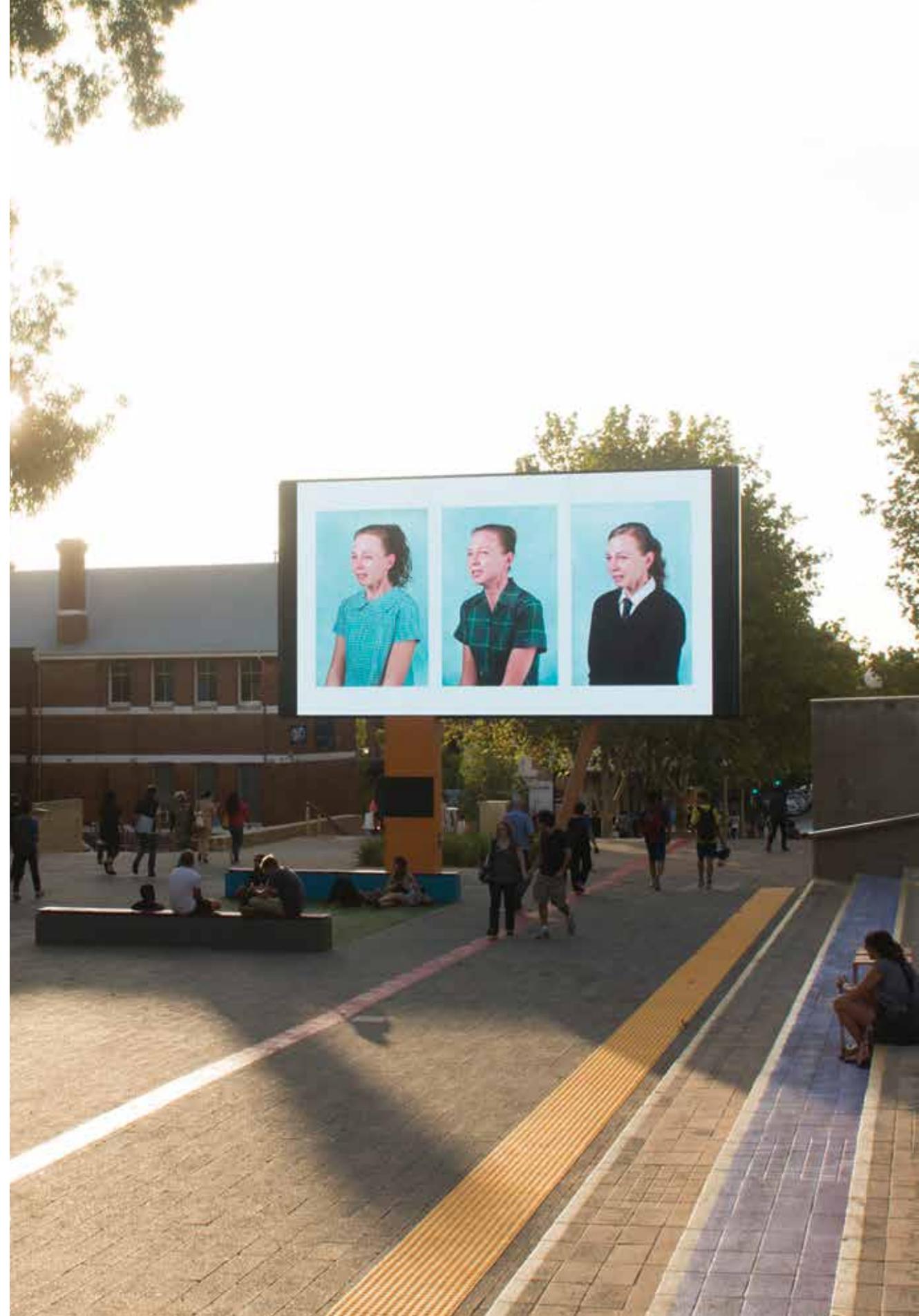
## Emma Buswell (WA)

Studio One

Emma Buswell set up *The Bureau for the Production of (Art) Works* during her PICA residency, inviting the public to submit an application in which she would voluntarily work on, within certain parameters and hours. Emma opened up robust dialogue in her one-on-one in which she got people making and talking about art!



**From top:** Andrew Purvis, *Per* (detail), 2010. Photo: David Collins; Janet Carter, PICA Residency, 2013. Photo: PICA; Emma Buswell, *#56 Intervention Publicly Declaring Space For Art*, 2012. **Right:** Laura Moore, *Hereinbefore*, 2012. Perth Cultural Centre Screen, PICA, 2013.





—  
AUDIENCE  
DEVELOPMENT PROGRAMS  
—

## Public Programs



Saturday 9 March

### Artist in Residence Open Day

PICA Studios

Artists in residence Jacqueline Ball, Dan Bourke and Laura Moore opened their studios to the public, sharing work in progress.

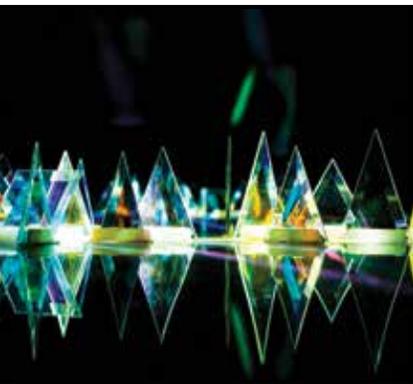


Saturday 9 March

### Michele Theunissen Artist Talk

Westend Gallery

Michele Theunissen spoke about her video installation *you are the robber, come and shake hands* with PICA Curator Leigh Robb.



Tuesday 12 March

### Ventures in Light & Sound

PICA Performance Space

Winthrop Professor David Blair (The University of Western Australia & Director of The Australian International Gravitational Research Centre) shared his research into light and gravity in Einstein's universe in relation to Ross Manning's exhibition. Associate Professor in Music Education, Nicholas Bannan (School of Music, The University of Western Australia) highlighted the tradition of throat-singing as demonstrated in Michele Theunissen's video installation.



Tuesday 26 March

### Studio Openings

PICA Studios

Guest Speaker Dr Sally Quin, Curator, The University of Western Australia, led this informative studio opening with artists in residence Jacqueline Ball and Dan Bourke.



2 – 5 April

### Sara Wookey (USA)

Yvonne Rainer's Trio A Workshop | PICA Performance Space

Yvonne Rainer's seminal dance work *Trio A* was examined during a 4-day intensive workshop by Sara Wookey, a Los Angeles-based dancer, choreographer and authorised *Trio A* transmitter. In this workshop *Trio A*'s philosophical, physical and historical relevance was examined and experienced through the physical learning of the dance, composition exercises, readings and seminar discussion.



Saturday 20 April

### Hatched Unplugged

All PICA Galleries

A selection of *Hatched* artists shared conversations with *Hatched* 2013 Curator Tim Carter and PICA Curator Leigh Robb as they charted the plethora of practices across the PICA Galleries.

**Previous spread:** Ahilan Ratnamohan, *SDSI*, 2013. PICA. Photo: Ashley de Prazer. **From top:** Jacqueline Ball, PICA Residency, 2013. Photo: PICA; Michele Theunissen, *you are the robber, come and shake hands*, 2007-2012. Exhibition view, Perth Institute of Contemporary Arts, 2013. Photo: Tony Nathan; Ross Manning, *Dichroic Filter Piece*, 2012. Exhibition view, *Ross Manning: Volumes*, PICA, 2013. Photo: Laura Moore.

**From top:** Dan Bourke in conversation, 2013. Photo: PICA; *Trio A* Performance-Lecture, 2013. Photo: PICA; *Hatched Unplugged*, 2013. Photo: PICA.



Wednesday 8 May

## A Digital Now

PICA Performance Space

Responding to the digital climate of today guest speaker, Associate Professor Michele Willson (Head of the Department of Internet Studies, School of Media, Culture & Creative Arts, Curtin University), presented an illustrated lecture expanding upon the concerns of a number of *Hatched* works that explored the effect of the internet and the digital reign of technology.



Thursday 27 June & 4 July

## WA Composer's Project Floor Talks

Westend Gallery

Local composers and Decibel Artistic Director Cat Hope spoke in the Westend Gallery about their PICA residency.



Tuesday 13 August

## HERE&NOW13 Residency Openings

PICA Studios One and Two

*HERE&NOW13* Curator Katherine Wilkinson discussed the recent residencies of studio artists Katrina Barber and Julian Poon, as part of their preparation for the *HERE&NOW13* exhibition at Lawrence Wilson Art Gallery.

**From top:** Carla Adams, *Contemporary Courtship*, 2012; WA Composers Project. Image courtesy Decibel; Julian Poon and Katherine Wilkinson, 2013. Photo: PICA.



Saturday 31 August

## In Conversation

Central Galleries

Curator John Mateer spoke with artists Tom Nicholson and Rodney Glick about their practices.



Wednesday 11 September

## What is the Matter of the Book

Design Lecture by Andy Simionato | PICA Performance Space

Andy Simionato revealed the theories and working methods he has employed during the making of his most emblematic experimental book designs from the last 10 years.

—  
Presented by Australian Graphic Design Association.



Wednesday 18 September

## CONTESTED ART: Freedom of expression

PICA Performance Space

The second of three national collaborative seminars between The Arts Law Centre of Australia and The National Association for the Visual Arts, *CONTESTED ART: Freedom of expression* encouraged debate and reaffirmed the significance of freedom of expression to Australian cultural production.

—  
Moderated by Winthrop Professor Ted Snell, Director, Cultural Precinct, UWA. Speakers: Robyn Ayers, Executive Director of The Arts Law Centre Australia; Tamara Winikoff, Executive Director of the National Association for the Visual Arts; Kelli Mccluskey, Co-Founder and core artist of pvi collective; Lady Bananas, street artist and illustrator.

**From top:** *In Confidence: Reorientations in Recent Art*, 2013. Exhibition view, PICA. Photo: Aaron Bradbrook; Lynn Lu, *In Confidence* Performance, 2013. Photo: Leon Ewing; *What is the Matter of the Book?*. Image courtesy Andy Simionato.



Saturday 21 September

## The Ambiguity of Our Geography In Confidence Symposium

PICA Performance Space

This symposium explored ideas surrounding globalism and international confidence in the Asia Pacific region, making reference to the works in the exhibition.

Opening address by John Mateer, panels chaired by Marco Cuevas-Hewitt & Tim Gregory; Panellists: Danius Kesminas (PUNKASILA), Hossein Valamanesh, Hayati Mokhtar & Lynn Lu with a special performance by Lynn Lu.



Saturday November 16

## Curator Tour

All PICA Galleries

*string theory* curator Glenn Barkley led a tour of the exhibition as he discussed the works, artists and stories of the show in detail. Noongar Doll Makers Geri Hayden and Sonia Kickett were also present to speak about their work.



Saturday 26 October

## Proximity Symposium

PICA Performance Space

This symposium featured three one-hour sessions each punctured by a different provocation. Artists, curators and thinkers discussed the nature of one-on-one artmaking.



Saturday November 16 & Saturday 7 December

## Doll Making Workshops

Spark\_Lab Education Studio

*string theory* artists and Noongar Doll Makers Geri Hayden and Sonia Kickett led doll making workshops presented in partnership with CAN WA.



Saturday 26 October

## Party for 1

PICA Bar

A late night party to celebrate the *Proximity Festival*. Featuring performances by James Berlyn, Jen Jamieson, Sarah Nelson, Adriane Daff, Janette McGinty, Kynan Hughes, Jacqui Claus, Jacinta Larcombe; with 90's music from Lemon Lime & Biddess, Capellas, Alexandra Lekias; and Blue Light Disco Masters of Ceremony Alana Minnelli and Thom Smyth.



Tuesday 10 December

## Open Studio Night

PICA Studios

Artists in residence Andrew Purvis, Janet Carter and Emma Buswell shared the experience of their residencies with Miik Green.



Tuesday 5 February

## Summer Nights Opening

PICA launched the *Summer Nights* season by inviting guests to view the performance *Sweet Child of Mine* by Bron Batten (VIC) and then move upstairs for a private preview of Jeffrey Jay Fowler's (WA) *A History of Drinking*.



Friday 15 February

## Exhibition Preview - Volumes & you are the robber, come and shake hands

Guests were invited to a preview of PICA's new exhibitions, *Volumes* by Ross Manning and *you are the robber, come and shake hands* by Michele Theunissen.



Wednesday 1 May

## Trends In Emerging Art

PICA curators Leigh Robb and Tim Carter discussed current trends in emerging contemporary art during a private tour of the 2013 edition of the annual *Hatched: National Graduate Show*. A selection of works were available for purchase on the evening.



Wednesday 15 May

## Opal Vapour VIP Opening

PICA hosted the opening of the *Opal Vapour* dance season, celebrating with the cast afterwards in the PICA Bar with refreshments.



Tuesday 21 May

## ART5000 Meet the Board

Central Gallery

PICA's donors and sponsors were invited to meet PICA's Board over an intimate long-table 5-course degustation dinner provided by Herb Faust.



Saturday 20 July

## PICA Salon Vernissage

Westend Gallery

The *PICA Salon Vernissage* featured live entertainment from Lyndon Blue and Kynan Tan, along with PICA staff being dressed by Dilettante in stunning Vivienne Westwood couture. The Live Auction by Jen Ragan from Acton was a highlight with three of the four items going under the hammer. 24 artworks sold on the night, with a total of 33 works sold throughout the exhibition.



Wednesday 27 November

## SDS1 Opening

Guests viewed Ahil Ratnamohan's work *SDS1* followed by light refreshments in PICA's galleries.



Monday 4 November

## The Graduates 2013

Central Gallery

The Central Institute of Technology presented a Fashion and Textile Design Parade in celebration and acknowledgement of the achievements of their current Advanced Diploma graduating students.



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SPARK\_LAB  
EDUCATION PROGRAM

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Spark\_Lab, PICA's pilot education program aimed at developing new audiences for contemporary arts and instilling innovation skills and capacities in young people and their teachers, completed its third year in 2013.

#### SPARK\_LAB 2013

Students	2,888
Teachers	60
Schools	42
Artists	15
Tours	73
Workshops	20
Residencies	3
Screenings	8

#### WHAT STUDENTS AND TEACHERS SAID ABOUT SPARK\_LAB IN 2013

*'especially stretched them to think out of the box.... The students were amazed: it opened their eyes to what art can be'*  
Secondary Teacher

*'I feel like a new door has been opened'*  
Year 10 Spark\_Lab participant

*'I now believe innovation is taking action, thinking differently and thinking outside the box'*  
Year 10 Spark\_Lab participant

*'opened a world to kids they wouldn't get the chance to see otherwise'*  
Primary School Principal

*'A future innovator can be anyone, whether they are famous or not. An innovator is a risk taker, hard worker, success maker and a leader. This could be an inventor, artist, writer, or just a boss of a company. Innovators are all around us.'*

Year 9 student's definition of a future innovator

**Previous spread:** Abby Salter, *Lactophobia*, 2013. Kalamunda SHS Spark\_Lab Residency Outcome: *Pop is not a Dirty Word*. Photo: Nathan Beard. **Left:** Oliver, Student-Led Tour of *Hatched*, 2013. Photo: Toni Wilkinson.





16 February – 8 April

## Ross Manning: Volumes Tours and Workshops

5 April

### Photon

Kalamunda SHS students from year 8 – 12 created and performed a dance response to Ross Manning's *Volumes* exhibition.

19 March

### Professional Learning: Patrick Miller

Spark\_Lab Education Studio

3 & 4 April

### Trio A Dance Workshops

Sara Wookey (USA) with senior secondary students.

PICA Performance Space

20 April – 9 June

### Hatched Tours

20 April – 9 June

### Hatched "Free Association Helmet" Tour

Special tour including activities with *Hatched* artist Kieron Broadhurst.

20 April – 9 June

### Suggestions Welcome

Reading Room

An extension of *Hatched* artist Lucas Bayne's work *Suggestion Box*, an interactive activity.

Visitors were encouraged to leave suggestions for: An Artwork, A Piece of Music, Future PICA Events, A Better Perth.

31 May

### Hatched Student-led Tour

PICA Galleries

A group of exemplary secondary school students presented their ideas and perspectives on a selection of works in the *Hatched* 2013 exhibition.

20 April – 9 June

### Hatched Workshops:

**Textiles** with Lauren Broom

**Drawing: tone, texture & form** with Ashleigh Whyte

**Drawing & digital processes** with Korrin Stoney

**Mind-mapping as an art-making process** with Kieron Broadhurst

**Experimental Film Workshop Series** with Ashleigh Whyte

15 May

### Professional Learning: Kieron Broadhurst and Korrin Stoney

PICA & Perth Cultural Centre

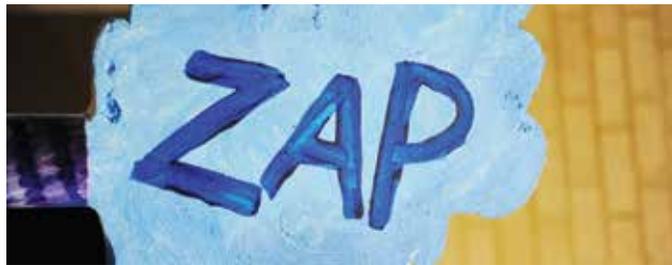
16 & 17 May

### Opal Vapour Workshops for Secondary Students

Resonant voice techniques were explored, highlighting classical Indian and Javanese vocal traditions, movement improvisation through the Alexander Technique and Indonesian dance principles from Java and Bali, and interdisciplinary creativity.

1	2
3	4 5
6	8
7	

1. & 3. Student-Led Tour of *Hatched*, 2013. Photo: Toni Wilkinson. 2. Hayley Thoms, *Mixed Martial 'Artist'*, 2013. Kalamunda SHS Spark\_Lab Residency Outcome: *Pop is not a Dirty Word* Photo: Toni Wilkinson. 4. & 6. Kingston Primary School, *The Sound Playground*, 2013. Photo: Toni Wilkinson. 5. St Hilda's Anglican Girls School, *Vinyl Chic Sticker Boutique*, 2013. Photo: Todd Marsh. 7. Roseworth Primary School, *Doll Making Workshops*, 2013. Photo: PICA. 8. Jess Cottam, Denzel Holt, Frazer Holt, Bree Simmons, *Fusion*, 2013. Kalamunda SHS Spark\_Lab Residency Outcome: *Pop is not a Dirty Word*. Photo: Nathan Beard.



14 June

### Residency Outcome: St Hilda's Anglican School for Girls

Vinyl Chic Sticker Boutique  
Rachel Jessie-Rae O'Connor

An exhibition created by more than 70 year 9 & 10 students. The students used colourful plastics, vinyls and stickers to create two immersive installations at the school.

18 & 19 June

### Groundmoves

Ahilan Ratnamohan  
PICA Performance Space

During his PICA residency, footballer and artist Ahilan Ratnamohan led a workshop on 'groundmoves' - a form of street football pioneered in the Netherlands.

29 June

### Residency Outcome: Kalamunda Senior High School

Identity and Pop Culture:  
Pop is not a dirty word  
The Greater Asia Co-Prosperity  
Sphere (GACPS): Abdul Abdullah,  
Casey Ayres and Nathan Beard

PICA Performance Space

The students from the Gifted and Talented Education (GATE) Visual Arts program worked with the artists to present an exhibition at PICA.

4 July

### Residency Outcome: Kingston Primary

The Sound Playground  
Linsey Pollak (QLD) and Michelle  
Williamson

A film premiere and music performance at the school, this event presented music made with musician Linsey Pollak and a collaborative short film using claymation, drawn animation, live animation and green screen technology, made with artist Michelle Williamson.

9, 10, 12 & 13 July

### Little Big Shots International Film Festival for Kids

*Little Big Shots* featured the best in local and international children's short films, animations, documentaries and, amazingly, child-produced films. *The Sound Playground* was also screened.

16-20 July

### EVA (Electronic and Visual Arts) Conference (London)

Showcased the Kingston Primary School Residency Outcome: *The Sound Playground*.

31 August - 13 October

### In Confidence Tours & Workshops

16 November - 5 January

### String Theory Tours & Workshops

3 - 6 December

### Noongar Doll Making Workshop

Gerri Hayden and Sonia Kickett Spark\_Lab Education Studio Noongar Dollmakers Gerri and Sonia led students in creating a doll telling their story, about their family, their community, or their ambitions. Partner school Roseworth Primary.

1	2	3
4	5	
		7
6		8

1. Suggestions Welcome activity 2. St Hilda's Residency. Photo: Eliza Leano. 3. & 4. Kalamunda SHS Spark\_Lab Residency Outcome: *Pop is not a Dirty Word* Toni Wilkinson. 5. Kingston Primary School, *The Sound Playground*, 2013. Photo: Toni Wilkinson. 6. St Hilda's Anglican Girls School, *Vinyl Chic Sticker Boutique*, 2013. Photo: Todd Marsh. 7. Little Big Shots International Film Festival for Kids 8. Doll making at Roseworth Primary School. Photo: PICA.

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# FINANCIAL STATEMENTS

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PERTH INSTITUTE OF  
CONTEMPORARY ARTS LIMITED

ABN: 49 009 372 927

**FINANCIAL STATEMENTS**

For The Year Ended 31 December 2013





Financial Statements

Your directors present their report on Perth Institute of Contemporary Arts Limited (PICA) for the financial year ended 31 December 2013.

**GENERAL INFORMATION**

**Directors**

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

<b>Names</b>	<b>Appointed/Resigned</b>
Amy Barrett-Lennard	
Tony Chong	
Thea Costantino	
Joanne Farrell	
Franklin Gaffney	
Pamela Hass	Resigned 31 September 2013
Matthew Howison	
Ben Opie	
Lloyd Smith	Appointed 1 February 2014
Josephine Wilson	

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.

**Previous Spread:** Tom Borgas, *100 Rocks (1-100g)*, 2012. *Hatched*, 2013.

**Left:** Ross Manning: *Volumes*, opening night performance, 2013. Photo: Todd Marsh.

**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.

**Long term objectives**

The company's long term objectives are to:

- be a creative catalyst for art-form development;
- become recognised locally, nationally and internationally as a generator of new art, ideas and ways of learning;
- inspire more artists and audiences to visit, live and work in Perth;
- provide a creative hub where artists, audiences and art forms collude and collide; and
- be a flexible, responsive and sustainable organisation.

**Strategy for achieving the objectives**

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

- commission, produce, curate and/or present a series of contemporary arts projects;
- provide space, resources and critical feedback for artists to develop new works and ideas;
- deliver an education program that promotes innovation and is embedded within PICA's artistic program;
- develop strong and strategic partnerships with other organisations in the development and presentation of new contemporary arts projects;
- strengthen and diversify membership and donor programs as a tool for audience and artist engagement and income generation;
- undertake in-depth and ongoing audience analysis that can inform delivery of artistic programs, marketing approaches, business operations and fundraising;
- create structures and systems that enable artistic and operational freedom and flexibility;

- transform PICA's spaces into multi-purpose, plastic, open and closable areas to better serve a range of artforms and activities;
- increase financial reserves and diversify income;
- maintain committed and motivated staff; and
- develop an engaged and effective board.

**Performance measures**

The company measures its own performance through the use of both quantitative and qualitative measures. These key performance indicators are used by the directors to assess the financial sustainability of the company and whether the company's short-term and long-term objectives are being achieved.

Key Performance Indicator	2012 Benchmark	2012 Actual	2013 Benchmark	2013 Actual
8 new projects produced or presented with creative input from PICA by 2014	6	9	7	11
1 Public Program or publications supporting critical discourse around current artistic practices	1	1	1	3
At least 1 media or academic article that examines PICA's role in the development and/or presentation of new art, ideas or ways of learning	1	2	1	4
At least 1 public program expanding on ideas generated or highlighted by artists	1	2	1	4
At least 5 arts and innovation residencies with schools over three years	1	2	2	3
By 2014 90% of surveyed audiences intend to refer PICA to their friends	80%	93%	85%	93%
5 projects involving interstate or international artists/organisations	5	11	5	12
Double membership over three years	100	86	130	86
3 strategic partnerships in the presentation or development of new work	3	8	3	8
3 interdisciplinary projects supported each year	3	5	3	5
1 major external project each year	1	1	1	2
Build discretionary (uncommitted) funds to \$30,000 by 2014	\$10,000	Not achieved without bar income	\$20,000	\$20,000
Maintain cash reserves at 20% of turnover	20%	28.2%	20%	22%

#### 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 Corporate Law and Taxation  
 Experience Taxation, Accounting, Corporate Advisory  
 Special responsibilities Chairperson

##### Thea Costantino

Experience Visual Artist, Writer, Academic

##### Joanne Farrell

Experience Human Resources, Organisational Compliance

##### Franklin Gaffney

Qualifications Lawyer, Economics  
 Experience Native Title, Indigenous Affairs

##### Pamela Hass

Qualifications Lawyer  
 Experience Governance, University Counsel

**Matthew Howison**

Qualifications	Lawyer, Banking
Experience	Business, Arts Board

**Ben Opie**

Experience	Corporate Tax
Special responsibilities	Treasurer

**Josephine Wilson**

Experience	Performer, Dramaturg, Writer
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**Lloyd Smith**

Experience	Executive Search and Human Resource Consultant
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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 2013, the collective liability of members was \$ 76 (2012: \$ 75).

**Meetings of directors**

During the financial year, 6 meetings of directors were held. Attendances by each director during the year were as follows:

Director	Number eligible to attend	Number attended
Amy Barrett-Lennard	6	6
Tony Chong	6	6
Thea Costantino	6	5
Joanne Farrell	6	3
Franklin Gaffney	6	5
Pamela Hass	5	1
Matthew Howison	6	2
Ben Opie	6	6
Lloyd Smith	–	–
Josephine Wilson	6	5

**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 2013 has been received and can be found on page 48 of the financial report.

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

Director:



Tony Chong

Dated this 2nd day of April 2014



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, in relation to the audit for the year ended 31 December 2013 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

**B BROTHMAN**  
 Partner  
 West Perth WA

Dated: 2 April 2014

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
 FOR THE YEAR ENDED 31 DECEMBER 2013**

	Note	2013 \$	2012 \$
Revenue	2	1,911,142	1,654,573
Administration expenses		(258,781)	(238,779)
Cost of sales		(11,732)	(8,037)
Depreciation and amortisation expense		(89,279)	(82,676)
Marketing and promotion expenses		(135,643)	(113,961)
Program and production expenses		(203,970)	(119,309)
Salaries, wages and consultant expenses		(1,191,712)	(981,987)
<b>Profit before income tax</b>		<b>20,025</b>	29,824
Income tax expense	1(g)	-	-
<b>Profit for the year</b>		<b>20,025</b>	29,824
<b>Other comprehensive income for the year, net of tax</b>		<b>-</b>	-
<b>Total comprehensive income for the year</b>		<b>20,025</b>	29,824

**STATEMENT OF FINANCIAL POSITION  
AS AT 31 DECEMBER 2013**

	Note	2013 \$	2012 \$
<b>ASSETS</b>			
CURRENT ASSETS			
Cash and cash equivalents	4	457,645	286,069
Trade and other receivables	5	11,728	32,517
Other assets	6	17,497	1,817
<b>TOTAL CURRENT ASSETS</b>		<b>486,870</b>	320,403
NON-CURRENT ASSETS			
Property, plant and equipment	7	146,819	190,604
<b>TOTAL NON-CURRENT ASSETS</b>		<b>146,819</b>	190,604
<b>TOTAL ASSETS</b>		<b>633,689</b>	511,007
<b>LIABILITIES</b>			
CURRENT LIABILITIES			
Trade and other payables	8	56,902	77,964
Income in advance	9	120,909	47,430
Employee benefits	10	60,652	43,329
<b>TOTAL CURRENT LIABILITIES</b>		<b>238,463</b>	168,723
NON-CURRENT LIABILITIES			
Employee benefits	10	32,917	-
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>32,917</b>	-
<b>TOTAL LIABILITIES</b>		<b>271,380</b>	168,723
<b>NET ASSETS</b>		<b>362,309</b>	342,284
<b>EQUITY</b>			
Reserves	11	36,000	158,109
Retained Earnings		326,309	184,175
<b>TOTAL EQUITY</b>		<b>362,309</b>	342,284

The accompanying notes form part of these financial statements

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2013**

2013	Retained Earnings \$	Capital Reserve \$	General Reserve \$	Total \$
<b>Balance at 1 January 2013</b>	184,175	122,109	36,000	342,284
Profit attributable to members of the entity	20,025	-	-	20,025
Transfers from reserve to retained earnings	122,109	(122,109)	-	-
<b>Balance at 31 December 2013</b>	<b>326,309</b>	-	36,000	362,309
<b>2012</b>				
<b>Balance at 1 January 2012</b>	154,351	122,109	36,000	312,460
Profit attributable to members of the entity	29,824	-	-	29,824
<b>Balance at 31 December 2012</b>	<b>184,175</b>	122,109	36,000	342,284

The accompanying notes form part of these financial statements

**STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 31 DECEMBER 2013**

	Note	2013 \$	2012 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>			
Receipts from customers		660,832	483,225
Receipt from grants		1,207,481	1,095,531
Interest received		19,227	17,747
Payments to suppliers and employees		(1,672,106)	(1,475,191)
Net cash provided by operating activities	17(b)	215,434	121,312
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>			
Proceeds from sale of plant and equipment		1,636	-
Purchase of property, plant and equipment		(45,494)	(57,720)
Net cash used by investing activities		(43,858)	(57,720)
Net increase in cash and cash equivalents held		171,576	63,592
Cash and cash equivalents at beginning of year		286,069	222,477
Cash and cash equivalents at end of financial year	17(a)	457,645	286,069

The accompanying notes form part of these financial statements

**STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES  
FOR THE YEAR ENDED 31 DECEMBER 2013**

**1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**Basis of preparation**

The financial statements are a general purpose financial report that has been prepared in accordance with Australian Accounting Standards Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB) and the *Corporations Act 2001*. Perth Institute of Contemporary Arts Limited (the 'company') is a not for profit entity for financial reporting purposes under Australian Accounting Standards.

The company has elected to early adopt 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. Consequently, the company has also early adopted the following reduced disclosure (Tier 2) standards:

- AASB 2011-2: Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project-Reduced Disclosure Requirements which incorporates Tier 2 disclosure requirements for amendments to AASB 101: Presentation of Financial Statements and AASB 1054: Australian Additional Disclosure:

- AASB 2012-7: Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements as it relates to the full disclosure (Tier 1) standards that are mandatorily applicable for not for profit entities for the year ending 31 December 2013; and

- AASB 2012-11: Amendments to Australian Accounting Standards Reduced Disclosure Requirements and Other Amendments except as it relates to:

- AASB 2011-4: Amendments to Australian Accounting Standards to Remove Individual Key Management Personnel Disclosure Requirements because early adoption of amendments to AASB 2011-4 is not permitted.

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, except for the cash flow information, 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. The amounts presented in the financial statements have been rounded to the nearest dollar.

**(a) 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 and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment losses recognised in either profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note (c) for details of impairment).

**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:

Class of Fixed Asset	Depreciation Rate
Plant and Equipment	10 – 40%
Motor Vehicles	25%
Leasehold Improvements	11%

The asset’s residual values, depreciation methods and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

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.

**(b) 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 and any reduction for impairment and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the effective interest method.

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) *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. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(ii) *Financial liabilities*

Non-derivative financial liabilities (excluding financial guarantees) are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

**Impairment**

At the end of each reporting period, the company assesses whether there is objective evidence that a financial instrument has been impaired. A financial asset (or group of financial assets) is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a "loss event") having occurred, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

For financial assets carried at amortised cost (including loans and receivables), a separate allowance account is used to reduce the carrying amount of the financial assets impaired by credit losses. After having taken all possible measures of recovery, if management establishes that the carrying amount cannot be recovered by any means, at that point the written-off amounts are charged to the allowance account or the carrying amount of impaired financial assets is reduced directly if no impairment amount was previously recognised in the allowance account.

**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 company 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.

**(c) Impairment of assets**

At the end of each reporting year, the company assesses whether there is any indication that an asset may be impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, to the asset's carrying amount. Any excess of the asset's carrying value over its recoverable amount is expensed to the statement of comprehensive income, unless the asset is carried at a revalued amount in accordance with another Standard (eg in accordance with the revaluation model in AASB 116). Any impairment loss of a revalued asset is treated as a revaluation decrease in accordance with that other Standard.

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.

**(d) 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.

**(e) 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.

Employee benefits expected to be settled more than twelve months after the end of the reporting period have been measured at the present value

of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Cashflows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cashflows. Changes in the measurement of the liability are recognised in profit or loss.

Employee benefits are presented as current liabilities in the statement of financial position if the company does not have an unconditional right to defer settlement of the liability for at least 12 months after the reporting date regardless of the classification of the liability for measurement purposes under AASB 119.

Contributions are made by the company to an employee nominated superannuation fund and are charged as expenses when incurred.

**(f) 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.

**(g) 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*.

**(h) 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.

Revenue from grants is recognised at fair value where there is reasonable assurance that the grant will be received and all grant conditions will be met. Grant revenue for which there are specific conditions which have yet to be met is carried forward as a liability until all conditions have been fulfilled.

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 profit or loss and other comprehensive income.

**Donations**

Donations and bequests are recognised as revenue when the company gains control, economic benefits are probable and the amount of the donation can be measured reliably.

Goods and services donated is included at fair value when this can be quantified.

**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).

**(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 (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the statement of financial position.

Cash flows are presented in the statement of cash flows on a gross basis and the GST component of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

**(j) 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. The lease is not recognised in the statement of financial position.

**(k) Comparative figures**

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

**(l) 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 - 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.

**(m) Economic dependence**

Perth Institute of Contemporary Arts Limited is dependent on the funding received from its principal funding agencies for the majority of its revenue used to operate the business. The future operations of the company are dependent on the continued receipt of funding from these principal funding agencies or from the generation of funding and income from other sources.

**(n) Going concern**

Subject to continued funding from both the Commonwealth 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 Western Australian government for the building it occupies in the Perth Cultural Centre expired in July 2012 and is currently on a month by month basis.

The company is in negotiations to secure a new lease. The terms and conditions of the new lease are yet to be finalised at the date of signing the financial report.

The ability of the company to continue as a going concern is also dependent upon it being able to negotiate a lease on acceptable terms or to obtain alternative premises from which to operate.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2013**

**2 REVENUE**

	2013 \$	2012 \$
Core grants	994,572	969,821
Other grants	114,430	117,280
Sponsorships/donations	528,777	412,895
Other income	252,500	136,830
Interest income	19,227	17,747
Profit on disposal of fixed assets	1,636	-
<b>Total Revenue</b>	<b>1,911,142</b>	<b>1,654,573</b>

**3 RESULT FOR THE YEAR**

Expenses	2013 \$	2012 \$
Depreciation and Amortisation		
Plant and equipment	81,651	77,912
Leasehold property	4,437	4,355
Motor vehicles	3,191	409
Total Depreciation and Amortisation	89,279	82,676
Doubtful debts	-	1,886
Rental expense on operating leases		
minimum lease payments	5,220	5,655

**4 CASH AND CASH EQUIVALENTS**

	2013 \$	2012 \$
Cash on hand	2,059	1,400
Cash at bank	455,586	284,669
	<b>457,645</b>	<b>286,069</b>

**5 TRADE AND OTHER RECEIVABLES**

	Note	2013 \$	2012 \$
<b>CURRENT</b>			
Trade receivables		11,728	32,517
Provision for impairment	5(a)	-	-
		<b>11,728</b>	<b>32,517</b>

(a) Provision for impairment of receivables

Movement in provision for impairment of receivables is as follows:

	2013 \$	2012 \$
Balance at beginning of the year	-	1,000
Charge for the year	-	1,886
Provision used	-	(2,886)
<b>Balance at end of the year</b>		<b>-</b>

(b) Financial assets classified as loans and receivables

	Note	2013 \$	2012 \$
Trade and other receivables			
- total current	14	11,728	32,517
		<b>11,728</b>	<b>32,517</b>

## 6 OTHER ASSETS

	2013 \$	2012 \$
CURRENT		
Prepayments	-	1,817
Other receivables	17,497	-
	<u>17,497</u>	<u>1,817</u>

## 7 PROPERTY, PLANT AND EQUIPMENT

	2013 \$	2012 \$
PLANT AND EQUIPMENT		
Plant and equipment		
At cost	806,172	767,058
Accumulated depreciation	(700,643)	(625,372)
Total plant and equipment	<u>105,529</u>	<u>141,686</u>
Motor vehicles		
At cost	16,364	35,523
Accumulated depreciation	(3,600)	(19,568)
Total motor vehicles	<u>12,764</u>	<u>15,955</u>
Leasehold improvements		
At cost	162,884	162,884
Accumulated depreciation	(134,358)	(129,921)
Total improvements	<u>28,526</u>	<u>32,963</u>
<b>Total property, plant and equipment</b>	<b><u>146,819</u></b>	<b><u>190,604</u></b>

## (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	141,686	15,955	32,963	190,604
Additions	45,494	-	-	45,494
Depreciation expense	(81,651)	(3,191)	(4,437)	(89,279)
<b>Balance at 31 December 2013</b>	<b><u>105,529</u></b>	<b><u>12,764</u></b>	<b><u>28,526</u></b>	<b><u>146,819</u></b>

## 8 TRADE AND OTHER PAYABLES

	2013 \$	2012 \$
CURRENT		
Trade payables	11,927	22,313
Sundry payables and accrued expenses	26,219	40,027
GST/PAYG payable	13,756	10,624
Deposits and bonds	5,000	5,000
	<u>56,902</u>	<u>77,964</u>

## 8 TRADE AND OTHER PAYABLES (CONT.)

(a) Financial liabilities at amortised cost classified as trade and other payables

	Note	2013 \$	2012 \$
Trade and other payables			
Total current		56,902	77,964
Less:			
GST/PAYG payable		(13,756)	(10,624)
<b>Financial liabilities as trade and other payables</b>	14	<b>43,146</b>	<b>67,340</b>

## 9 INCOME IN ADVANCE

	2013 \$	2012 \$
Unspent grants - refer Note 20	120,909	22,430
Other deferred income	-	25,000
	<b>120,909</b>	<b>47,430</b>

## 10 EMPLOYEE BENEFITS

	2013 \$	2012 \$
CURRENT		
Provision for annual leave	48,647	43,329
Provision for long service leave	12,005	-
	<b>60,652</b>	<b>43,329</b>
NON CURRENT		
Provision for long service leave	25,417	-
Provision for redundancy	7,500	-
	<b>32,917</b>	<b>-</b>

## 11 RESERVES

	2013 \$	2012 \$
Improvement and equipment reserve	36,000	36,000
	<b>36,000</b>	<b>36,000</b>
Capital reserve	122,109	122,109
Transfer out of capital reserve	(122,109)	-
<b>Total reserves</b>	<b>36,000</b>	<b>158,109</b>

(a) Improvement and equipment reserve

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

(b) Capital reserve

This 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

	2013 \$	2012 \$
Payable - minimum lease payments:		
- no later than 1 year	5,220	5,220
- between 1 year and 5 years	1,305	6,525
	<u>6,525</u>	<u>11,745</u>

The lease relates to hire of office equipment.

### (b) Lease of Premises

The company 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 was \$1 plus all outgoings as defined in the lease. The lease expired 31 July 2012 and is currently on a month-by-month basis. The leased land also includes buildings and improvements on the land. The company is currently in negotiations to secure a new lease.

## 13 KEY MANAGEMENT PERSONNEL COMPENSATION

Any person(s) having authority and responsibility for planning, directing and controlling the activities of the company, directly or indirectly, including any director (whether executive or otherwise) of that company is considered key management personnel.

The total remuneration paid to key management personnel of the company is \$ 188,639 (2012: \$ 171,436).

No other Directors received any remuneration for their services.

## 14 FINANCIAL RISK MANAGEMENT

The company's financial instruments consist mainly of deposits with banks, local money market instruments, accounts receivable and payable. 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	2013 \$	2012 \$
<b>Financial Assets</b>			
Cash and cash equivalents	4	457,645	286,069
Loans and receivables	5(b)	11,728	32,517
<b>Total financial assets</b>		<b>469,373</b>	<b>318,586</b>
<b>Financial Liabilities</b>			
Financial liabilities at amortised cost			
Trade and other payables	8(a)	43,146	67,340
<b>Total financial liabilities</b>		<b>43,146</b>	<b>67,340</b>

## 15 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 2013, the number of members was 76 (2012: 75).

## 16 OPERATING SEGMENTS

The company operates predominately in one business and geographical segment being Western Australia.

## 17 CASH FLOW INFORMATION

### (a) Reconciliation of cash

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:

	Note	2013 \$	2012 \$
Cash and cash equivalents	4	457,645	286,069

### (b) Reconciliation of result for the year to cashflows from operating activities

Reconciliation of net income to net cash provided by operating activities:

	2013 \$	2012 \$
Profit/(loss) for the year	20,025	29,824
Cash flows excluded from profit/(loss) attributable to operating activities		
Non-cash flows in profit:		
– depreciation	89,279	82,676
– impairment of receivables	–	1,886
– net gain on disposal of property, plant & equipment	(1,636)	–
Changes in assets and liabilities:		
– (increase)/decrease in trade and other receivables	3,292	(4,726)
– (increase)/decrease in prepayments	1,817	1,267
– (increase)/decrease in inventories	–	2,463
– increase/(decrease) in trade and other payables	(21,062)	(30,777)

– increase/(decrease) in unexpended grants	98,479	8,430
– increase/(decrease) in deposits and bonds	–	4,650
– increase/(decrease) in employee benefits	50,240	660
– increase/(decrease) in income in advance	(25,000)	24,959
Cashflow from operations	215,434	121,312

### (c) Credit standby arrangement and loan facilities

The company has no credit standby or loan facilities.

## 18 EVENTS AFTER THE END OF THE REPORTING PERIOD

The financial statements were authorised for issue on 2 April 2014. No matters or circumstances have arisen since the end of the financial year which significantly affected 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.

## 19 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

## 20 GRANTS

	Unexpended grants b/fwd from previous financial year \$	Grant income received this year \$	Grant recognised this year \$	Unexpended grants c/fwd to next financial year \$
<b>Australia Council Core Grants</b>				
- Visual Arts Board annual	-	137,568	(137,568)	-
- Visual Arts Craft Strategy	-	168,606	(168,606)	-
	-	306,174	(306,174)	-
<b>State Arts Funding</b>				
- DCA Core Grant	-	688,398	(688,398)	-
<b>Total Core Grants</b>	-	994,572	(994,572)	-
<b>Other Grants</b>				
- Australia Council Project Grant	4,750	82,000	(56,750)	30,000
- City of Perth Grant	-	40,000	(40,000)	-
- ANZ Trustees on behalf of The Katherine Hannay Estate	-	80,000	-	80,000
- Gordon Darling Foundation Grant	-	10,909	-	10,909
- Lotterywest Grant	17,680	-	(17,680)	-
	22,430	212,909	(114,430)	120,909
<b>Total</b>	22,430	1,207,481	(1,109,002)	120,909

## DIRECTORS' DECLARATION

The directors of the company declare that:

- The financial statements and notes, as set out on pages 59 to 93, are in accordance with the Corporations Act 2001 and:
  - comply with Australian Accounting Standards Reduced Disclosure Requirement; and
  - give a true and fair view of the financial position as at 31 December 2013 and of the performance for the year ended on that date of the company.
- 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:



Tony Chong

Dated this 2nd day of April 2014



**PERTH INSTITUTE OF  
CONTEMPORARY ARTS LIMITED**  
**INDEPENDENT AUDITOR'S REPORT**

**DRY KIRKNESS**  
CHARTERED ACCOUNTANTS  
ABN 40 929 149 789

LEVEL 3, 35 OUTRAM STREET  
WEST PERTH, WESTERN AUSTRALIA 6005  
PO BOX 166, WEST PERTH, 6872  
TELEPHONE: (08) 9481 1118  
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EMAIL: dk@drykirkness.com.au  
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Liability limited by a scheme approved  
under the Professional Standards Legislation.

To the members of Perth Institute of Contemporary Art Limited

We have audited the accompanying financial report of Perth Institute of Contemporary Art Limited (the Company), which comprises the statement of financial position as at 31 December 2013, the statement of profit or loss and other 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 2013 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards - Reduced Disclosure Requirements as described in Note 1 and the Corporations Regulations 2001.

**DRY KIRKNESS**  
Chartered Accountants

**B ROTHMAN**  
Partner

Date: 2 April 2014  
West Perth WA

**The Board**

Tony Chong (Chair)  
Ben Opie (Treasurer)  
Franklin Gaffney  
Pamela Hass (until 30 September)  
Matthew Howison  
Thea Costantino  
Josephine Wilson  
Joanne Farrell  
Amy Barrett-Lennard (ex-officio)

**Permanent Staff**

Amy Barrett-Lennard Director  
Richard Mackay-Scollay Business Manager  
Leigh Robb Curator  
Rena Coles Communications Manager  
Tara Daniel Education Program Manager  
Andrew Beck Production Manager  
Jo Malone Development Manager  
Tim Carter Special Projects Curator  
Nadia Johnson Curatorial Fellow (from 10 June 2013)  
Guillermo Kramer Installation Manager  
Agatha Snowball Front of House Manager (to 30 May 2013)  
Liza Semler  
Aaron Bradbrook Front of House Managers (from 2 June 2013)  
Edward Stroud Graphic Designer  
Val Denton Bookkeeper

**Casual Staff**

**Gallery Attendants, FOH and Ushers**

Alisa Blakeney, Lyndon Blue, Nina Bower-Crooke, Aaron Bradbrook, Sophie Burgoyne, Emma Buswell, Rachel Ciesla, Anna Dunnill, Laura Edmunds, Yun Ying Foo, Lauren Kronemyer, Frankie Hipkins, Damon Lockwood, Matt Mason, Melissa McGrath, Brendan Mulvena-Trinder, Amy Perejuan-Capone, Shaye Preston, Andrew Purvis, Lauren Ravi, Julia Remmert, Louise Ryan, Harrison Sadler, Liza Semler, Gemma Weston, Ashleigh Whyte

**Technical**

Ray Bradbury, Colin Best, Rupert Sewell

**Installation**

Casey Ayres, Alessandro Bianchetti, Ray Bradbury, Lyle Branson, David Brophy, Claire Canham, George Capelas, Jacobus Capone, Alex Coles, Tom Dudley, George Egerton-Warburton, Katherine Greville, Nadia Johnson, Nina Juniper, Damon Lockwood, Dan McCabe, Nina McKay, Patrick Miller, Daniel O'Connor, Ben Rodin, Harrison Sadler

**Volunteers and Interns**

**Volunteers**

Eloise Geerdink, Melissa McGrath, Caroline Forsberg, Jill O'Meehan, Shannon Calcott, Amanda Lancaster, Amanda Lim, Aimee Reghupathy, Louise Abbot, Sara Walker, Luiza Bogea Gomez, Harrison Sadler, Clayton Lin, Rosie Picket, David Atwood, Lauren Stokes, Annabel Snell, Rebecca Orchard, Georgia Atrid, Joseph Moore, Vivienne Matthews, Rosalyn Anderson, Rachel Williams, Jacky Le, Saffron Sharp

**Interns**

Curatorial Interns: Aaron Bradbrook, Sara Walker  
Iluka Visions Hatched 2013 Intern: Emily Farr  
Communications Interns: Toby Venus, Catherine Cook, Aimee Reghupathy, Kait Elsegood  
Hatched Interns: Nina Bower-Crooke, Shannon Calcott, Melissa McGrath, Annabel Snell, Caroline Forsberg  
Development Interns: Beth Bolt, Nina McKay

**Financial Management Consultant**

Eric Sankey



## Thank You

### Bequests

Doctor Harold Schenberg  
Griselda Hitchcock - Estate of Shelagh Wakely, Artist

### ART5000 Donors

Liza and Michael Blakiston  
Bux Family Charitable Foundation  
Tony Chong  
Marco D'Orsogna  
Di and Jeff Hay  
Jeppe Hein  
Matthew Howison

### ART1000 Donors

George Aitken	Hassell
Australian Capital Equity	Darren Knight
Zelinda Bafle	Jan Kulski
Amy Barrett-Lennard and Michael Levine	Joanna Lamb
Sandra Barrett-Lennard	Hamish Milne and Zoé Lenard
Michael Blakiston	Justin Mannolini
Sally Calder	Fred and Georgina Nagle
Elaine Chia	Tony Nathan
Alan Dodge	Ben Opie
Dilettante	Roslyn Oxley9 Gallery
Gary Dufour	Carole Peters
Penelope Eagle	William Philogene
Sally & Giles Everist	Connie Picos
Joanne Farrell	SPIRAC Pty Ltd
Eva Fernandez	Jenny and Wyborn Seabrook
Adrian and Michela Fini	Helen Smith
Elizabeth Fong	Turner Gallery
Franklin Gaffney	Perth Veterinary Oncology
Mark Gerus	Venn
Robyn Glindemann	Wesfarmers

### Partners

Education Partner      Automotive Partner      Preferred Carriers      Supporting Partner

### Education

### Partner Schools

Roseworth Primary School, St Hilda's Anglican School for Girls, Kingston Primary School, Kalamunda Senior High School, Mt Lawley Senior High School

### ART1000 Sponsors

Howard Park, Lauder & Howard, Print Ezy, Wild Swan Distilling Company, Muse Bureau, Dilettante, Ezra Pound, Plastic Sandwich, Image Lab, Barrett's Displays, Acton Dalkeith

### Opening Night Beverage Sponsors

### ART ADDICTS Sponsors

Art Gallery of Western Australia, Black Swan State Theatre Company, Luna Palace Cinemas, Perth Theatre Company, RTR FM 92.1, The Blue Room Theatre, The Butcher Shop, STRUT Dance

### Other In Kind Donors

Abacus, Discus, Kings Perth Hotel, Perth Voice, Plastic Sandwich, SCOOP, Williams & Hughes, Eva Fernandez

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.



PERTH INSTITUTE OF  
CONTEMPORARY ARTS