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**ANNUAL  
REPORT**

2015  
—



PERTH INSTITUTE OF  
CONTEMPORARY ARTS



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**Left:** *Hatched: National Graduate Show 2015 opening night, 2015. Photo: Toni Wilkinson.*

**Cover:** *PICA Salon Vernissage, 2015. Photo: Holly Jade Photography.*



## 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	7
Performances	23
Residencies / Creative Developments	15
Public Programs	33
Education Programs	22
Publications	3

TOTAL PROGRAMS 100

### ATTENDANCE

Exhibitions	258,536
Performances	8,780
Public Programs	3,916
Education Programs	2,678

TOTAL ATTENDEES 272,279

### A BIT ABOUT OUR 2015 AUDIENCES:

#### ***They were from culturally diverse backgrounds:***

23% spoke a language other than English at home

#### ***They came to PICA to be inspired:***

41% stated this was their reason for visiting PICA

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

39% said they visit PICA to broaden their understanding of contemporary arts

#### ***They were new:***

53% of gallery visitors said this was their first visit to PICA

#### ***They liked what they saw:***

92% described their visit as an excellent experience

#### ***They keep coming back:***

71% of people surveyed come to PICA 2-12+ times per year

#### ***They were engaged:***

56% spent between 30 minutes and 2 hours looking at the exhibitions

#### ***PICA audiences enliven Perth city:***

81% stated PICA was their main reason for coming into the city

#### ***PICA is a part of their lives***

29% come to PICA to spend time with friends and/or family in an engaging environment

#### ***They speak highly of PICA:***

93% said they would recommend PICA to their friends

Left: Jacobus Capone, *Dark Learning (act 8)* from the series *Dark Learning*, 2015.



2015 was a remarkable year at PICA, one in which its artistic program brought together a diverse range of practices and projects that spoke of our immediate social, political and physical realities and environments, as well as those that are universal, spiritual or sub-conscious.

Ambition and experimentation defined PICA in 2015 and it was these two driving forces that sparked so many memorable encounters for audiences while carving career-defining moments for artists.

The presentation of two major solo exhibitions by highly influential Australian artists, whose photo-media practices trace both personal and collective notions of identity, as well as connections, spiritual and otherwise, to landscape, acted as important markers throughout the year.

*Tracey Moffatt: Kaleidoscope* was the artist's first major solo show in WA since 2004 and since her return to Australia from New York where she had been based since 1997 while *Derek Kreckler: Accident & Process* brought together, for the first time, over 40 years work by one of Australia's most rigorous conceptual artists, in a highly engaging survey show that will tour throughout Australia over the next two years.

Bryony Kimmings & Tim Grayburn's beautiful and brave season of *Fake it 'til you make it*, Lost and Found Opera's perambulatory *In the Shadow of Venus* and the marvelously clever *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*, all presented as part of Summer Nights for FRINGE WORLD, showed how three vastly different performance modes can elicit strong and opposing emotional responses - or tears and smiles in equal measure.

Left: Amy Barrett-Lennard speaking at PICA Salon Vernissage, 2015. Photo: Toni Wilkinson.

“The support of artists at all stages of their careers in the most meaningful way possible is fundamental to PICA’s charter.”

The illuminating exhibition *An Internal Difficulty: Australian artists at the Freud Museum*, Perth Theatre Company’s highly charged season of *From the Rubble* and Decibel New Music Ensemble’s one night concert, *After Julia*, each resulted from rigorous artistic explorations of the lives and works of seminal cultural figures, contemporary experiences of war and recent moments in politics.

The mesmeric power of physical endurance as well as the unique movements, actions and social cues associated with sport were exploited in two compelling dance works presented in PICA’s Performance Space this year. Natalie Abbott’s *MAXIMUM* and Ahilan Ratnamohan’s *SDSI* were rigorous and demanding in physical execution as well as concept and both representative of Australian contemporary performance at its most innovative.

Company Upstairs’ *From Afar on a Hill*, Consuelo Cavaniglia’s *in the distance a pool of light was not what it seemed* and Alice Hui Sheng-Cheng’s *Gentle Steps with an Open Mouth* saw audiences physically participate in experiences that respectively challenged their notions of citizenship and belonging, disrupted their perceptions of space and expanded their understanding of the possibilities of the human voice.

Two themed and intelligently curated group shows provided important conceptual markers for the program. *Epic Narratives* focused on works by Western Australian artists that embraced artistic tendencies entrenched in story-telling and ideas around humanity and empathy while *Dead Ringer* featured work by an impressive line-up of Australian and international Indigenous and non-Indigenous artists whose diverse takes on the spiritual or uncanny wowed audiences and critics alike.

The support of artists at all stages of their careers in the most meaningful way possible is fundamental to PICA’s charter. The annual *Hatched: National Graduate Show* continued to provide critical development, networking and profiling opportunities for the nation’s most talented emerging visual artists. *Breaking Out: Young Composers Night*, which was programmed simultaneously, did just the same for a new cohort of emerging composers.

PICA’s Studio Residency and Creative Development programs allowed artists working across a range of art forms and at various stages of their careers to test new ideas and artistic approaches, all within an environment that connects, nurtures and challenges. These testing grounds are the seedbeds for PICA’s future programs and that of other leading presenters nationally and internationally.

Collaborative partnerships are essential to the delivery of such a dynamic program. In 2015 PICA was thrilled to have partnered with The Blue Room Theatre, FRINGE WORLD, the Perth International Arts Festival, ART ON THE MOVE, Perth Theatre Company, Tura New Music, Mobile States, Performing Lines, Next Wave Festival and STRUT Dance in the presentation and development of exciting new works.

A record annual attendance of over 270,000 confirmed the strength and relevance of PICA’s artistic program but also validated the hard work that goes into devising and delivering our inventive education and public programs and marketing all that we do.

Spark\_Lab, PICA’s schools learning program, continued to grow future audiences as well as future innovators through a suite of activities at PICA and in schools aimed at engaging students and teachers with the latest in contemporary arts practices, while instilling all important innovation skills and capacities.

Behind the scenes, much of the year was taken up with strategic planning for the future and applying to state and federal government agencies for future operational funding through a variety of different streams. It was hard work and as the funding landscape shifted and changed throughout the year, we were required to be nimble and responsive to boot!

The signing of a special two-year theatre funding agreement with the WA State Government’s Department of Culture and the Arts in September heralded a new era for performance programming at PICA. It has allowed PICA to take the first step towards a radical new model of programming, one in which independent artists are no longer charged hire fees and venue staff costs and PICA takes the risk on productions. This new performance model is exciting terrain for PICA and will be the only one of its kind in WA.



An increase in federal government Visual Arts & Craft Strategy funding over the next four years and continued operational funding from the WA State Government was also confirmed later in the year. PICA was pleased to hear that it was one of only two organisations in Western Australia to have been afforded Lead status and up to nine years of funding, by the Department of Culture and the Arts (DCA).

Few of the achievements of 2015 could have been possible without the support of our generous donors and sponsors. A 10% increase in income from this area was particularly affirming, particularly in a cooler economic climate. It also enabled us to offer the kinds of defining moments for artists and audiences that we so keenly aspire to. We are indebted to the generosity of our many donors and corporate and philanthropic partners and offer each and every one of our supporters our sincerest thanks for their unerring commitment.

The talents and dedication of the PICA team are legendary. They excelled in 2015 and calmly embraced the, at times, rocky waters – including on their way to Rottnest during the PICAnauts’ second big swimming adventure. A special thank you must be extended to Richard Mackay-Scollay, PICA’s Business Manager of seven years who departed early in the year for new adventures in the east.

I would finally like to acknowledge the PICA Board, especially its Chair Tony Chong, for guiding us all through a year of remarkable achievements. Each board member has given most generously of their time and expertise and contributed thoughtfully to the ongoing sustainability of this organisation.

Amy Barrett-Lennard  
Director

**Left:** Company Upstairs,  
*From Afar On A Hill*, 2015.  
Photo: Jamie Breen.

2015 was a landmark year in many respects for PICA. It delivered one of its best artistic programs ever, planned vigorously for its future, launched new modes of operating and secured long-term support from its key partners.

The ambition and scope of PICA's artistic program in 2015 is unparalleled. Artists from around the corner to across the globe and at various stages of their careers were supported and challenged to present their very best and most innovative work. Projects that had been in the pipe-line for several years came to fruition, while others kicked off with a bang.

The PICA team worked hard to achieve these results, which in most cases vastly exceeded the organisation's KPI measurements for the year. This was done while maintaining sound financial management and control. I am very pleased to report that in 2015 we enjoyed a total income of \$2,001,049 and ended the year with a surplus of \$45,206 and total equity of \$397,822.

Increased income from sponsorship, philanthropy, earned sources and project grants saw PICA's reliance on government funding plummet to an all time low of 51%. This is a great result, especially in these leaner economic times, and testament to the strength of PICA's brand and program appeal as well as to the relationships it enjoys with its many supporters.

Earlier in the year, PICA board and staff members contributed energetically to the development of a new five year strategic business plan for the organisation, one that heralds a new era for PICA and sets the framework for a new decade of significant artistic achievements and meaningful community engagement. It involved a process of reflection, as well as expanded visioning and would not have been possible without Barry Strickland's masterful facilitation and the deft fine-tuning undertaken by PICA Director Amy Barrett-Lennard.



The consistency of PICA's past achievements and the boldness of its future plans were acknowledged in a variety of ways. The announcement of two years of special theatre funding from the State Government's Department of Culture and the Arts and four years of additional Visual Arts and Craft funding from the federal government were great boosts to the organisation's morale, and needless to say to its artistic programming.

Further validation came from the state government when PICA's ongoing operational funding was confirmed, for up to nine years, and with the status of a Lead Organisation. This was a formal acknowledgement of our significant profile and essential role within Western Australia's cultural landscape. It is also an acknowledgement of PICA's national and international standing and the leadership role we play in the arts and culture sector.

The Department of Culture and the Arts sees Lead Organisations as providing infrastructure and services of scale and strategic significance for the WA arts sector and broader community – and we certainly do that!

It was even more heartening to learn that PICA was ranked number one in the state by the peer panel that assessed the sixty-seven arts organisations around WA that applied for this funding.

I would like to take this opportunity to sincerely thank our government partners, the Australia Council for the Arts, the Department of Culture and the Arts, Lotterywest and the City of Perth for their continued support, without which PICA would not exist.

The generous support of PICA's donors and philanthropic and corporate partners is also vital to the organisation's ongoing sustainability. I would like to especially thank all of our ART1000 and ART5000 donors and major partners Rio Tinto, Fogarty Foundation, City Toyota, Creative Partnerships Australia, Dulux Group, Grace Fine Art, Keepad Interactive and the Metropolitan Redevelopment Authority.

Thanks must be given to my fellow Board members for their staunch commitment and enthusiastic and generous contributions. Two board members, Franklin Gaffney and Matthew Howison, completed their terms and retired from the board in May. They contributed tirelessly to PICA over the last six years and I thank them sincerely for this.

Finally I must offer a huge thank you and congratulations to Amy Barrett-Lennard and the rest of the PICA team who have worked hard not only to deliver an exceptional program but also to ensure a bright future for Perth's number one arts organisation.

Tony Chong  
PICA Chairperson



ARTISTIC  
PROGRAM

## Summer Nights

PICA Performance Space

A hand crafted program of independent theatre and dance from around Australia and the world

Presented with The Blue Room Theatre as part of FRINGE WORLD 2015



Artistic Program

23 January – 21 February



### In the Shadow of Venus

Lost and Found (WA)

Three one-act comic operas and promenade performances across PICA's spaces.

Director: Thomas de Mallet Burgess

Music Director: Chris van Tuinen

Performers: Sara Macliver with Brendan Hanson, Fiona McAndrew and Elisa Wilson



### Hooray for Ben Target

A daily celebration of play oozing with deeply silly visual comedy, warm hearted stories and imaginary cake.

Creator and performer: Ben Target



### SQUIDBOY

DON'T BE LONELY + Theatre Beating (NZ)

A physical comedy about an imaginary friend who makes imaginary friends who make imaginary enemies who make imaginary armies out of imaginary Scotsmen.

Creator and performer: Trygve Wakenshaw



### KRAKEN

DON'T BE LONELY (NZ)

Beautifully strange stream-of-consciousness idiocy from the maker of *SQUIDBOY*.

Creator and performer: Trygve Wakenshaw



### Fake it 'til you Make it

Bryony Kimmings & Tim Grayburn

A wickedly heart-warming and funny celebration of the wonders and pitfalls of the human brain that seeks to unpick what it takes to be a 'real man'.

Creators and performers: Bryony Kimmings and Tim Grayburn

Left: Photo: Tanya Voltchanskaya.

Above: All courtesy of The Blue Room Theatre.



## Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor

An exploration of love across interweaving narratives that travel the globe.

—  
Writer: Finegan Kruckemeyer  
Director: Adam Mitchell  
Performers: Jo Morris, Ben Mortley and Renee Newman-Storen  
Set & Costume Designer: India Mehta  
Sound Designer: Ben Collins  
Lighting Designer: Chris Donnelly  
Assistant Set & Costume Designer: Sally Phipps



## Gillian Cosgriff is Whelmed

A musical comedy cabaret work that asks in a world obsessed with being happy, being grateful, and finding joy in the little things, is it okay to just be whelmed?

—  
Creator and Performer: Gillian Cosgriff (QLD/VIC)



## FAG/STAG

The Last Great Hunt (WA)

Two unreliable narrators explore what it means to have a best mate when you're stuck being your worst self.

—  
Creators and Performers: Jeffrey Jay Fowler and Chris Isaacs



## HEX

A dance work reflecting on AIDS, activism, sex, and disco through the eyes and bodies of Generation Y.

—  
Choreographer: James Welsby (VIC)  
Performers: James Andrews, Chafia Brooks and James Welsby  
Sound Designer: Claudio Tocco  
Set & Lighting Designer: Rose Connors Dance  
Costume Designer: Bryn Meredith  
Research Assistant: Dion Kagan



## CONCRETE: Heartbeat

kdindustries (NSW)

A lone storyteller stands onstage in front of an enveloping screen and recounts 24 hours in the life of a major city through eight personal perspectives.

—  
Creator and Performer: Mark Haslam



## Last Rounds

The Pink Couch (South Africa)

A sexy comedy about love, whiskey and music, all from South Africa.

—  
Writer and Director: Tara Notcutt  
Performer: Rebecca Makin-Taylor



## Pale Face Cold Blood

Mina Mokhtarani (VIC)

Set in a boxing ring, this physical theatre piece was inspired by real events and examines Australia's off-shore detention centres.

—  
Creator and Performer: Mina Mokhtarani (VIC)



## A Circle of Buzzards

The Comedians (WA)

A disturbing and timely meditation on wealth, exploitation and greed.

—  
Writer: Nathaniel Moncrieff  
Director: Joe Lui  
Producer: Sam Farrington  
Sound Designers: Men From Another Place  
Lighting Designer: Chris Donnelly  
Performer: Austin Castiglione, Ella Hetherington and Jeremy Mitchell

## *An Internal Difficulty: Australian Artists at the Freud Museum London*

Curated by Andrew Nicholls | West End Gallery

*An Internal Difficulty* brought together seven of Western Australia's most innovative artists to reconsider the figure of Sigmund Freud in relation to his domestic context. In 2013 the artists undertook a residency at the Freud Museum London, the townhouse in which Freud and his family settled after fleeing the Nazi occupation of Austria.

The residency allowed the artists privileged insight into Freud's final months and the resulting artworks represent a unique and intimate reconsideration of one of the most influential figures of the twentieth century.

Artists: Thea Costantino, Pilar Mata Dupont, Susan Flavell, Tarryn Gill, Travis Kelleher, Andrew Nicholls, Nalda Searles

*An Internal Difficulty* is an ART ON THE MOVE touring exhibition and was presented as part of the 2015 Perth International Arts Festival's Visual Arts Program.

*'The artists' privileged access to Freud's inner sanctum gave glimpses into the workings of his mind.'*  
Victoria Laurie,  
*The Australian*



Above: Andrew Nicholls & Travis Kelleher, *Untitled Study*, 2013. Image courtesy of the artists with thanks to The Freud Museum.

## Tracey Moffatt: *KALEIDOSCOPE*

Curated by Leigh Robb | Main Gallery

Tracey Moffatt is arguably Australia's best known and most influential contemporary artist. She has been based in New York since 1997 and recently returned to live in Sydney. *KALEIDOSCOPE* was Tracey Moffatt's first major solo exhibition in Perth since 2004 and the West Australian premiere of her candid new video work, *Art Calls*, in which the artist plays a talk show host.

In an honest, unruly and comic TV pilot series, Moffatt quizzed eight artists on what art means to them. This video was presented alongside a kaleidoscopic installation of bold photography and works on paper from her recent evocative *Spirit Landscapes* series.

Part of the 2015 Perth International Arts Festival's Visual Arts Program.

*'Moffatt's work is loud, bold and colourful. The images are splashed with lurid, saturated and solarised colour schemes and layered with meanings connected to place, identity, gender and race.'*  
Laetitia Wilson,  
*The West Australian*



Above: Tracey Moffatt, *Tracey Moffatt: KALEIDOSCOPE* (installation view), 2015. Photo: Alessandro Bianchetti.

## Perth Theatre Company

*From The Rubble*

Directed by Melissa Cantwell | PICA Performance Space

Exploding the boundaries of theatre, *From the Rubble* was a unique multi-artform piece inspired by Perth's own Walkley Award winning journalist Sophie McNeill. Director Melissa Cantwell used the evocative images embedded in Sophie's work to offer a glimpse into the lives of civilians in conflict zones. Exploring themes of displacement, transformation and hope, *From the Rubble* told compelling personal stories showing joy in the resilience and ingenuity of women the world over.

Visual designer: Fleur Elise Noble

Creators: Mia Holton, Joe Lui, Mei Saraswati, Ian Sinclair, Tina Torabi, Mikala Westall and Tracy Vo

Inspired by stories from Sophie McNeill

Presented by Perth Theatre Company in association with PICA.

*'From the rubble is tough, uncompromising work and will not be for everyone's tastes or stomach. It is, however, the bearer of some grim truths and, for that alone, it merits your attention.'*

David Zampatti,  
The West Australian



Above: Perth Theatre Company, *From The Rubble*, 2015. Photo: Fleur Elise Noble.

## Decibel New Music Ensemble

*After Julia*

PICA Performance Space

A sonic perspective on Australia's first female Prime Minister, *After Julia* was a concert of works by Australian women responding to a pivotal moment in contemporary Australian politics, Julia Gillard's term in office. It featured eight newly commissioned works by outstanding female Australian composers.

Performers: Cat Hope (director, flutes, bass, voice), Louise Devenish (percussion), Stuart James (piano, percussion, electronics), Tristen Parr (Cello), Lindsay Vickery (reeds, electronics), Aaron Wyatt (viola, programming)

Composers: Michaela Davies, Andrée Greenwell, Cat Hope, Laura Lowther, Cathy Milliken, Kate Moore, Gail Priest and Thembi Soddell

Presented with Tura New Music as part of the 2015 Scale Variable Series.

*'An incisive example of music as social commentary.'*

Rosalind Appleby,  
The West Australian



Above: Decibel New Music Ensemble, *After Julia*, 2015. Photo: Guy Fleming.



## Hatched: National Graduate Show 2015

Curated by Nadia Johnson | All PICA Galleries

The annual *Hatched: National Graduate Show* tracks the changing trends and developments in emerging contemporary art by providing an annual snapshot of the country's aesthetic mood. It has become a vital compass in identifying a new generation of emerging artists, fresh out of art school and eager to embark on their careers.

2015 saw the 24<sup>th</sup> iteration of *Hatched*, still the only national exhibition of its kind, celebrate the most talented graduate artists from 22 of Australia's best art schools and universities.



**Adelaide Central School of Art**  
François Evangelista, Maggie Moy

**RMIT University**  
Arie Glorie, Carolyn Hawkins

**Adelaide College of the Arts, TAFE SA**  
Patrick Heath

**Southern Cross University**  
Dan McDonnell

**Australian National University**  
Hayley Lander, Joel Arthur

**Sydney College of the Arts,  
The University of Sydney**  
Eliya Nikki Cohen

**Central Institute of Technology**  
Marcia Espinosa, Marina Kailis

**Tasmanian College of the Arts,  
The University of Tasmania**  
Elizabeth Lada Gray, Grace Herbert

**Charles Darwin University**  
Tamara Howie

**Curtin University of Technology**  
Liam Colgan

**The University of Newcastle**  
Andrew Styan  
(Winner of the Dr Harold Schenberg  
Art Prize)

**Deakin University**  
Soraya Mobayad, Tracey Coutts

**The University of New South Wales**  
Broc Webster, Lewis Doherty

**Edith Cowan University**  
Leah Allen-Ankins

**University of South Australia**  
Anna Mycko

**Federation University Australia**  
Hannah Liston

**The University of Western Australia**  
Ljerka Nenadovic

**Monash University**  
Rachel Schenberg, Kara Jane Baldwin,  
Darren Nedza

**University of Wollongong**  
Karen Paterson, Stephanie Marks

**National Art School**  
Dominic Byrne, Elena Tory-Henderson,  
Louise Morgan

**Victorian College of the Arts,  
The University of Melbourne**  
Ilya Milstein, Paula Hunt

**Queensland University of Technology**  
Alex McGovern



20 May

## Breaking Out: Young Composers Night

PICA Performance Space

Audiences were invited to an evening of inspiring compositions by graduating students from the Western Australian Academy of Performing Arts and the University of Western Australia's School of Music, as well as those spreading their wings beyond the institutions.

Artists: Sally Banyard, Sean Bernard, James Bradbury, Ben Christiansen, Olivia Davies, Laura Halligan, Josten Myburgh, Josiah Padmanabham, John Pax, Elise Reitze and Drew Wooley

Presented with Tura New Music as part of the Totally Huge New Music Festival.

**'Great to see young performers and composers collaborating together.'**

Breaking Out Attendee



23 May

## Gentle Steps with an Open Mouth

Alice Hui Sheng-Chang | PICA Galleries & Performance Space

Melbourne-based sound improviser and experimental vocalist, Alice Hui-Sheng Chang presented a program of new works including a mesmerizing site specific piece performed by a large group of local vocalists in and around audiences within PICA's Galleries.

Presented with Tura New Music as part of the Totally Huge New Music Festival.

**'Between her first barely audible exhalation and her last high-pitched hum, Chang modulates this current of air in striking and unearthly ways.'**

Matthew Lorenzon, RealTime



26 – 30 May

## MAXIMUM

Natalie Abbott | PICA Performance Space

MAXIMUM was a duet between two highly trained performers, a female contemporary dancer and a male bodybuilder. This unlikely duo conducted a series of physical challenges over one gruelling hour that created a visceral live experience for the performers and audience alike.

Director and Choreographer: Natalie Abbott  
Performers: Natalie Abbott and Rolan Kats  
Lighting Designer: Matthew Adey  
Sound Designer: Daniel Arnott  
Dramaturg: Matthew Day

**'Unarguably this is a study into exhaustion, degradation and perseverance. A work that is filled with ideas and themes while delivering what appears to the casual viewer as a simple movement sequence.'**

Graeme Watson, Out In Perth



17 July

## Gesture

The Sound Collectors | PICA Performance Space

Gesture was a one night only concert of works for two percussionists examining physicality and gesture in the context of contemporary percussion music. A diverse and surprising array of sounds ranging from drums and gongs to AM radios and sheets of metal and paper were explored using movement inspired by conducting patterns, drawing methods and spatialised instrumentation.

Performers: Louise Devenish and Leah Scholes  
Composers: Mark Applebaum, Rob Davidson, Holly Harrison, Cat Hope, Thierry de Mey and Lindsay Vickery

Presented with Tura New Music as part of the 2015 Scale Variable Series.

**It was unique, interesting and well performed, and nice to support local artists doing something different.'**

Gesture Attendee

5 July - 16 August

## PICA SALON 2015: *Epic Narratives*

Curated by Leigh Robb & Nadia Johnson | Central Galleries

In 2015 an extended *PICA Salon* had a distinctly Western Australian focus exploring recent artistic tendencies towards storytelling, ideas around humanity and empathy, and a renewed interest in experiences that are phenomenological, esoteric, or sensorially charged.

*PICA Salon 2015: Epic Narratives* was a curated selection of responses to our over-saturated digital age by artists who sought to carve out 'experiences' and connect with others and the natural world in meaningful ways.

Artists: Abdul-Rahman Abdullah, Abdul Abdullah, Jacobus Capone, Penny Coss, Teelah George, Tarryn Gill, Malaluba Gumana, Zoe Kirkwood, Richard Lewer, Shannon Lyons, Clare Peake, Pip & Pop, Reko Rennie, Vanessa Russ, Snapcat, Kynan Tan, Hossein Valamanesh, Gosia Wlodarczak and Caitlin Yardley

*'The Salon has been wonderfully curated, and the sense of "journey" is obvious within the Salon itself as well as in the wonderfully diverse selection of works within it.'*

Freya Parr,  
Rotunda Media



Above: *PICA Salon: Epic Narratives* (installation view), 2015. Photo: Joseph Landro.

29 August - 18 October

## Derek Kreckler: *Accident & Process*

Central Galleries

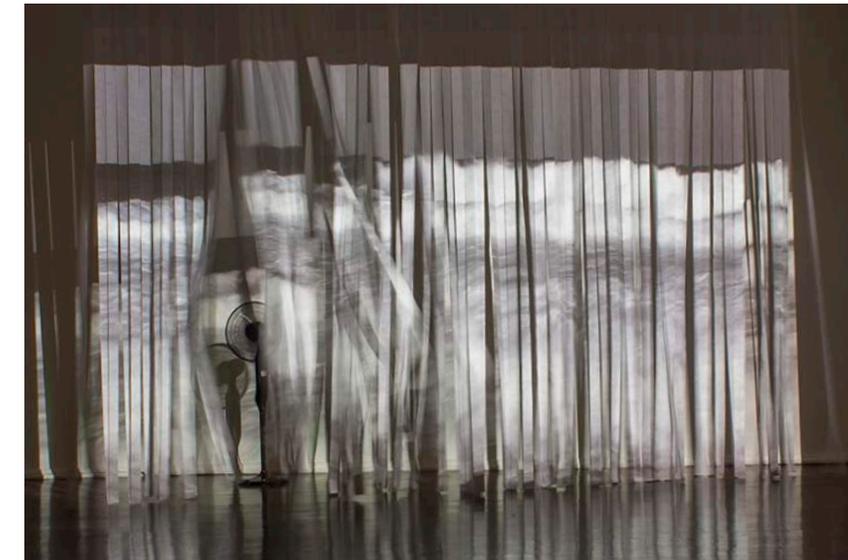
*Derek Kreckler: Accident & Process* was the first survey exhibition of one of Australia's most rigorous conceptual artists. It brought together photography, video, installation, sound and performance works drawn from the artist's early experimental practice of the 1970s through to his more recent focus on still and moving imagery in the 21<sup>st</sup> century.

The exhibition considered the relationship between culture and the environment, focusing on representations of landscape, national identity and the role of chance in determining these.

This exhibition will tour throughout Australia in 2016 and 2017 with assistance from the Australian Government through the Ministry for the Arts' Visions of Australia program.

*'This travelling show, elegantly curated by Hannah Mathews, made evident that one of the most persuasive aspects of Kreckler's practice has been its admirable balance between conceptual sharpness and formal resolution.'*

Marco Marcon,  
Art Monthly



Above: Derek Kreckler, *Littoral*, 2014. *Derek Kreckler: Accident & Process* (installation view), 2015. Photo: Alessandro Bianchetti.



Consuelo Cavaniglia  
*in the distance a pool of light was not what it  
seemed*

Curated by Leigh Robb | West End Gallery

*In the distance a pool of light was not what it seemed* was an exhibition of new work created for PICA's West End Gallery. Extending her drawing practice into three-dimensional forms, Sydney-based West Australian artist Consuelo Cavaniglia took her latest works to a new scale, creating a landscape of pavilions for visitors to move through and around.

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*'There is something  
soothing, beautiful and  
ethereal about such  
minimal artworks and  
their play with light and  
space.'*

Laetitia Wilson,  
*The West Australian*

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**Left & Above:** Consuelo Cavaniglia, *in the distance a pool of light was not what it seemed* (installation view), 2015. Photo: Alessandro Bianchetti.



5 September

## Decibel New Music Ensemble

### *Anime*

PICA Performance Space

*Anime* was a concert dedicated to 'Animated Notation', an emerging form of music notation where graphic instructions are put into action through interactive computing, video and lighting. The concert featured world premieres of works by composers pioneering this form, including Cat Hope (WA), Stuart James (WA), Ryan Ross Smith (USA), Lindsay Vickery (WA), Felicity Wilcox (NSW) and Dane Yates (WA) as well as the Australian premiere of a work by Berggrún Snæbjörnsdóttir (Iceland). The concert also featured a new work by WA composer Jonathan Mustard, as part of Decibel's 'Difficult Commission' project, in addition to a detailed sound design created by Johannes Mulder.

Performers: Cat Hope (director, flutes, bass, voice), Louise Devenish (percussion), Stuart James (piano, percussion, electronics), Tristen Parr (Cello), Lindsay Vickery (reeds, electronics) and Aaron Wyatt (viola, programming).

Presented with Tura New Music and the New Music Network.



22 - 26 September

## Ahilan Ratnamohan

### *SDSI*

PICA Performance Space

Returning to PICA as part of a national Mobile States tour, former footballer Ahilan Ratnamohan performed his thrilling dance-inspired work derived entirely from the physicality of 'the beautiful game'.

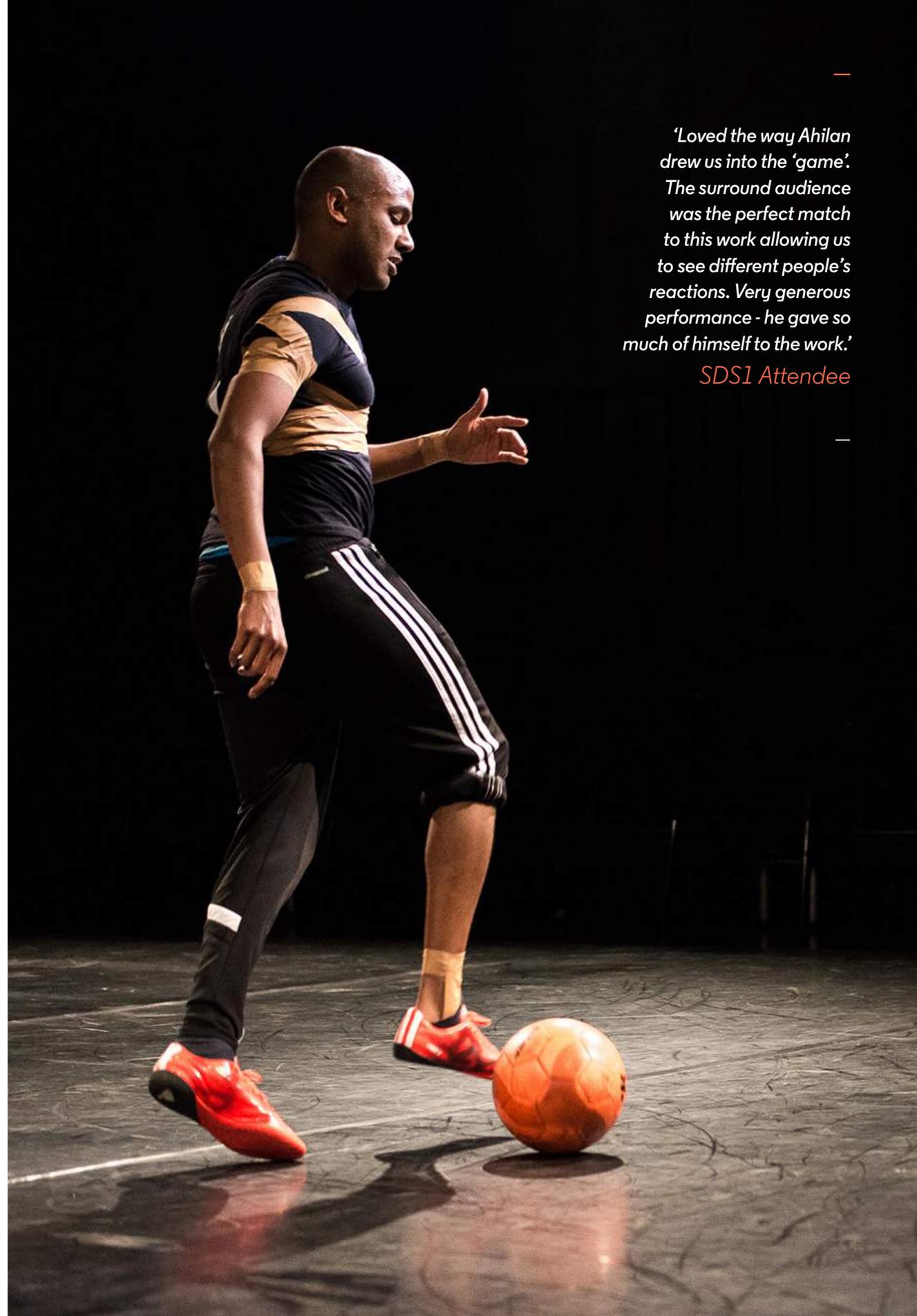
Exploring football (or soccer) as an art form, this physically charged performance had the audience living the surreal, visceral yet poetic experience of a football match. *SDSI* pondered the psyche of the vulnerable warriors on the pitch striving to be loved and hated, worshipped and scorned, and through sheer athletic prowess, created layers of movement that saw the player 'caught' in the performance, rather than in control of it.

Creator and Performer: Ahilan Ratnamohan  
Lighting Designer: Mirabelle Wouters  
Outside Eye: Lee Wilson  
Dramaturg: Kristof Persyn  
Tour Producers: Performing Lines

Presented with Mobile States.

**Above:** Decibel New Music Ensemble, *Anime*, 2015. Photo: Karl Ockelford; Ahilan Ratnamohan, *SDSI*, 2015. Photo: Olympe Tits

**Right:** Ahilan Ratnamohan, *SDSI*, 2015. Photo: Gregory Lorenzutti.



'Loved the way Ahilan drew us into the 'game'. The surround audience was the perfect match to this work allowing us to see different people's reactions. Very generous performance - he gave so much of himself to the work.'

*SDSI* Attendee



6 - 10 October

## Company Upstairs *From Afar On A Hill*

PICA Performance Space

*From Afar On A Hill* was a participatory performance work exploring global issues of citizenship, immigration, privilege and collective responsibility.

Upon entering the performance space, audience members were immersed in a process of interrogation before being gently guided to the position of adjudicator. Three dancers and one live sound performer then put the challenge to the seated audience who became enmeshed in the outcome as a result of their responses.

Director & Choreographer: Bianca Martin  
Performers & Creators: Sarah Chaffey, Chris Cobilis, Bernadette Lewis and Rhiannon Newton  
Sound Designer: Chris Cobilis  
Producer: Jenifer Leys

Presented with *Company Upstairs*.



30 October

## Decibel with Carol Robinson *Occam: The Music of Eliane Radigue*

Central Gallery

Decibel undertook a two-week residency with composer and clarinettist Carol Robinson (USA/FR) to develop a new work in the *Occam Ocean* series by Eliane Radigue (FR). This new work, *Hexa II*, was commissioned by Decibel, written collaboratively by Radigue and Robinson, and was developed and premiered on site in PICA's acoustically cavernous Central Gallery.

The *Occam* concert featured two other pieces by Radigue, each an exploration of the interactions between sound, instrument, musician and acoustics.

Performers: Carol Robinson (clarinet), Cat Hope (director, flutes, bass, voice), Louise Devenish (percussion), Stuart James (piano, percussion, electronics), Tristen Parr (Cello), Lindsay Vickery (reeds, electronics) and Aaron Wyatt (viola, programming)

Presented with *Tura New Music* as part of the 2015 *Scale Variable Series*.

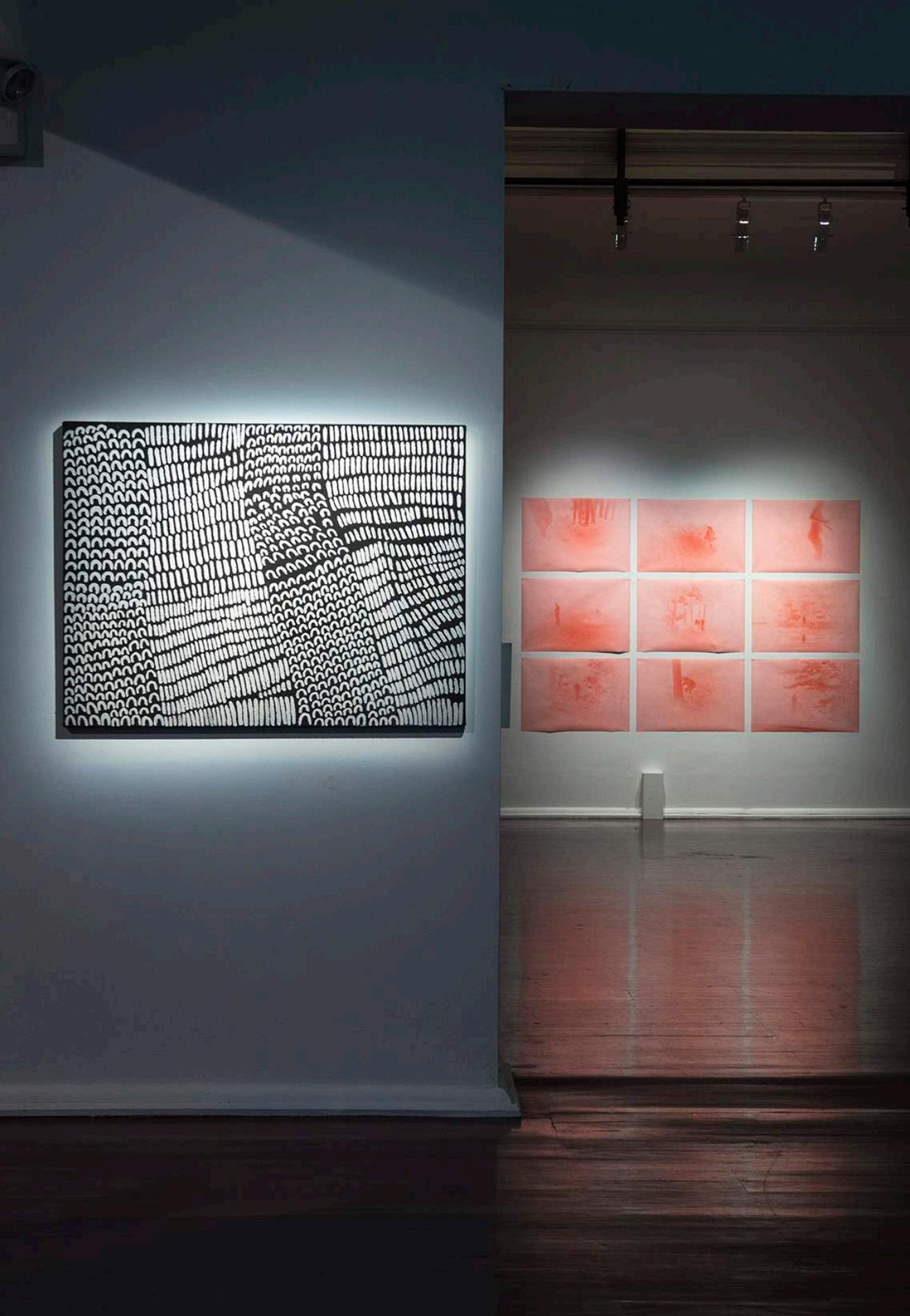
**Above:** Company Upstairs, *From Afar On A Hill*, 2015. Photo: Jamie Breen; Decibel, *The WA Composers Project*, PICA, 2013 Photo: Brad Serls.

**Right:** Company Upstairs, *From Afar On A Hill*, 2015. Photo: Jamie Breen.



'As a piece of political provocation, *From Afar on a Hill* was unflinching in its objectives. Martin was admirably uncompromising in her quest to question, or perhaps more accurately, to adjudicate as she tackled Australia's policy of enforced detention.'

Varnya Bromilow on  
*From Afar on a Hill*



## Dead Ringer

Curated by Leigh Robb | All PICA Galleries

Featuring work by over 20 Australian and international artists, *Dead Ringer* sought to draw forth the doppelgangers, ghosts and bad copies that haunt us. The exhibition united an original group of artists whose works negotiate the extremes of portraiture by reproducing reality through painting, photography, cast objects, and 3D virtual worlds.

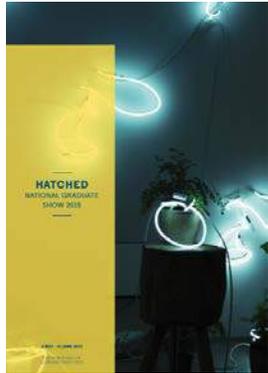
Artists: Brook Andrew, Megan Cope, Churchill Cann, Rachael Dease, Keg de Souza, Mikala Dwyer, Tim Gregory, Brent Harris, Glenn Ligon, Leo Maguire, Steve McQueen, Angelica Mesiti, Lena Nyadbi, Ron Nyisztor, Fiona Pardington, Peter Porkalari, Lisa Reihana, Stuart Ringholt, Paddy Henry (Teemi) Ripijingimpi, Kynan Tan and Curtis Taylor

*'Having confronted the monster within, the spectator is filled with a paradoxical desire to connect with others. Dead Ringer occasions an aesthetic shock therapy, facilitating opportunities that establish symbolic re-connections with what we've lost from our consciousness.'*

Charmaine Fernandez,  
Rochford Street Review



**Above:** Mikala Dwyer, *Goldene Bend'er*, 2013. *Dead Ringer* (installation view), 2015. Photo: Alessandro Bianchetti  
**Left:** Lena Nyadbi, *Jimbirla and Dayiwul Lirlmim*, 2014 (left) and Leo Maguire, *Rosa Series*, 2011-2015 (right). *Dead Ringer* (installation view), 2015. Photo: Alessandro Bianchetti



## Hatched: National Graduate Show 2015

48 pp full colour

ISBN: 978-0-9923292-4-2

Design: Jake Griffin

Introduction by Nadia Johnson



## Consuelo Cavaniglia: in the distance a pool of light was not what it seemed

24 pp full colour

ISBN: 978-0-9923292-6-6

Design: Jake Griffin

Essay by Sally Quinn, foreword by Leigh Robb



## Dead Ringer

42 pp full colour

ISBN: 978-0-9923292-7-3

Design: Jake Griffin

Essays by Tim Gregory and Madison Magladry,  
foreword by Leigh Robb



Right: Jacobus Capone, *Everness*,  
2015. Photo courtesy of Jacobus  
Capone.

—  
CREATIVE  
DEVELOPMENT  
—



## Creative Development

16 February – 8 April

### Art in Process

Studio Two

ART IN PROCESS are Austrian artists Elisabeth Eitelberger and Bello Benischauer. Their multidisciplinary work includes video, installation, performance art and creative writing and is concerned with transcultural identities, belonging and links between technology and the human body. ART IN PROCESS developed an Existence Theatre performance piece, inviting new participants to create a temporary ensemble during their residency.



23 February – 15 April

### Rachael Dease

Studio One

*The Resonator* was a creative development residency project in which highly regarded WA musician and artist Rachael Dease researched the visual and sonic collaborations possible between polyphons (music boxes) and planispheres (celestial maps/star charts). Polyphon discs share a remarkable resemblance to star charts, and Dease produced a version of the music of the spheres on these discs through projections, new technology and eventually, live music.



3 March – 19 April

### Sonal Kantaria

Studio Zero

Sonal Kantaria is a London-based visual artist whose practice encompasses themes of migration, settlement and subcultures. Recently she was invited by Curtin University as a visiting academic to facilitate and run a refugee resettlement project through teaching photography. Her residency continued her field research into Aboriginal sites of significance to the Yamaji and Wajarri populations in Geraldton and the surrounding Murchison region.



**Previous spread:** Anna Dunnill, *A letter to someone*, 2015. Photo: Joshua Jasper

**From top:** ART IN PROCESS, 2015. Image courtesy the artists; Rachael Dease, *Music Box*, 2015. Image courtesy the artist; Sonal Kantaria, *Lance Molgoo (Aboriginal elder and law man)*, 2015. Image courtesy the artist.



30 March – 12 April

### Renegade Productions: *The Book of Life*

PICA Performance Space

Over a 2-week period, Renegade Productions undertook a second stage development for *The Book of Life*, written and directed by one of Perth's promising young performance makers, Joe Lui. Exploring the form of contemporary post-dramatic theatre, *The Book of Life* is a collage of 'The Hero's Journey', lecture, lush visual landscapes and live performance.

Writer and Director: Joe Lui  
Designer: Cherish Marrington  
Performers: Violette Ayad, Paul Grabovac, Ella Hetherington, Nick Pages-Oliver and Mikala Westall

20 April – 3 May

### Steamworks Arts: *Trigger Warning*

PICA Performance Space

Exploring the concept of fear through the eyes of the terrorist, this creative development was inspired by the unknown and unidentified women affected by war. Previously under the working title of *The Unknown Soldier*, this potential chamber-style voice opera/new music performance looks at the motives of a woman who feels she has nothing to lose and the broader context of our obsession with security and terrorism.

Writer and Director: Sally Richardson  
Composer, Sound Designer & Performer: by Cat Hope  
Designer: Zoe Atkinson  
Dramaturg: Francesca Smith  
Performer: Hayley McElhinney



7 July – 16 August

### Elise Reitze

Studio One

Elise Reitze is an emerging West Australian experimental sound artist. Her residency proposal was to create an installation, *Adventure Tune*, that involved composed and recorded music, computer generated and manipulated sounds and the development of a lighting algorithm. The dynamic lighting and sound design was triggered by motion sensors, hidden buttons, instructions and microphones, and Reitze created an interactive sensory experience for the audience emphasising the idea that music and art is for and should be enjoyed by everyone.



**From top:** Renegade Productions, *The Book of Life*, 2015. Image courtesy Joe Lui; Steamworks Arts, *Trigger Warning*, 2015. Photo: Gibson Nolte; Elise Reitze, *Ours*, 2013. Proximity Festival. Photo: Fionn Mulholland.

## Creative Development

7 July – 16 August

### Simone Johnston & Tanya Lee

Studio Two

Tanya Lee & Simone Johnston are emerging West Australian artists who worked together for the duration of their residency. They developed a collaborative project which combines their shared interest in notions of public and private space existing within domestic and urban environments and the importance of emotion and the absurd in these spheres. They incorporated and developed experimental performative elements to take both their practices in new directions.



7 July – 16 August

### Carla Adams

Studio Zero

Carla Adams is an emerging West Australian artist and *Hatched* alumni whose practice investigates the complexities of the internet as a tool for contemporary courtship. She uses her own online encounters and makes tactile objects to bridge the divide between the digital and physical worlds. For her residency, and in order to explore the ethics and anthropology of online courtship, Carla set herself the task of establishing an online relationship.



17 – 30 August

### Pony Express: *Ecosexual Bathhouse*

PICA Performance Space

Working across interactive performance, media and transdisciplinary art, Pony Express create work that invites people to physically, mentally, and emotionally submit to the environment. During this residency Pony Express developed their Next Wave 2016 project *Ecosexual Bathhouse*, an immersive labyrinth that plunges participants into a world of inter-species sexual signalling.

Directors and Scenographers: Loren Kronemeyer and Ian Sinclair  
Performers: Alicia Osyka and Jacinta Larcombe  
Sound Designer: Alex Last  
Provocateur: Cat Jones  
Creative Producer: Sarah Rowbottam



1 September – 27 December

### Peter Cheng

Studio Two

Following on from his latest video project and self-published book, filmmaker and visual artist Peter Cheng developed an extension of his arts documentary project entitled *Perth Artists*. Peter's practice engages with established and emerging artists working from Perth, Western Australia and opens a dialogue surrounding art practice, approach, means and context.

1 September – 27 December

### Anna Dunnill

Studio Zero

Anna Dunnill is a Perth-based artist whose practice involves drawing, embroidery and stick-and-poke tattooing while exploring the themes of communication, anxiety and human connection/isolation. During her residency she investigated the performative possibilities of tattoo and embroidery, along with the unconventional narratives and modes of communication through these forms.



2 – 7 October

### Amy Spiers, Catherine Ryan & Ashley Dyer: *The Public Eye (Watching the Watchers)*

PICA Galleries

Amy Spiers, Catherine Ryan and Ashley Dyer undertook a first stage development for a new performance work exploring surveillance and notions of watching and being watched.



17 November – 27 December

### Nathan Brooker

Studio One

Nathan Brooker is an emerging Western Australian artist and *Hatched* alumni. In his studio residency, Nathan continued to develop his painting practice and explore the themes of transitional environments and how objects accumulate around a mediator. He extended his understanding by continuing his research in 19<sup>th</sup> and 20<sup>th</sup> century artistic theory and method.



**From top:** Simone Johnston and Tanya Lee, 2015. Photo: Renae Coles; Carla Adams, 2015. Photo: Alexa Magladry; Pony Express, *Ecosexual Bathhouse*, 2015. Photo: Matt Sav.

**From top:** Peter Cheng, 2015. Photo: Edel Payne; Anna Dunnill, *A short lesson (Study 1)*, 2014. Photo courtesy of the artist; Amy Spiers & Catherine Ryan, *Nothing to See Here (Dispersal)*, 2014. Photo by John Possemato; Nathan Brooker, *Shop At Coles 1*, 2014. Photo courtesy of the artist.



23 November – 4 December

## Night Train Productions: *Demons*

PICA Performance Space

Humphrey Bower adapted and led a first stage development of an epic multidisciplinary theatre work about terrorism based on Dostoyesky's novel *Demons* (aka *The Devils and The Possessed*). The development focused on the design and staging of the future production, made in collaboration with an ensemble cast featuring ten of Perth's leading independent performers and theatre makers.

—  
Writer and Director: Humphrey Bower  
Ensemble: Gita Bezard, St John Cowcher, Adriane Daff, Brendan Ewing, Arielle Gray, Ella Hetherington, Joe Lui, Will O'Mahony, Ian Sinclair and Tim Watts

14 – 18 December

## Rachel Arianne Ogle: *I Have Loved the Stars Too Fondly to Be Fearful of the Night*

PICA Performance Space

This creative development was for the research and development of a new installation based solo dance work, by Perth choreographer Rachel Arianne Ogle, in collaboration with esteemed design team Benjamin Cisterne and Luke Smiles / motion laboratories.

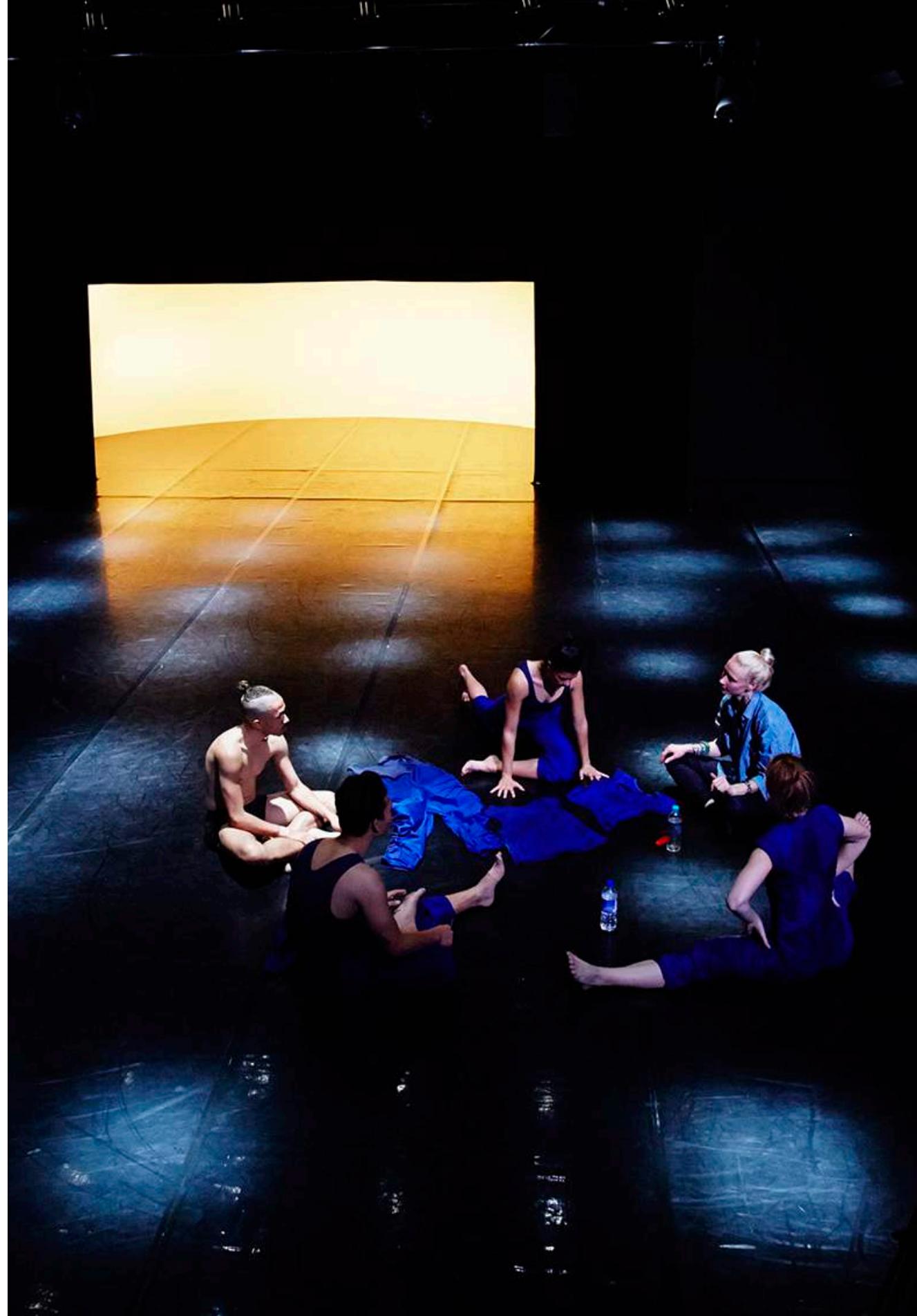
This first stage development focussed on a model of collaborative practice and research into how design elements directly inform and impact the development of choreography in the early stages of the process and vice versa. The creative team investigated the juxtaposition of form (the body) in an expansive environment (the installation) and the dialogue and dissolution between these elements. Conceptually, this work continues Ogle's fascination with the notion of interconnectedness to the universe.

—  
Choreographer Rachel Arianne Ogle  
Set & Lighting Design by Benjamin Cisterne  
Composed by Luke Smiles / motion laboratories

*Supported by STRUT Dance through a 2015 Seed Residency*

**Top:** Francisco Goya, *Witches' sabbath or The Great He-Goat*, 1821-1823

**Above & Right:** Rachel Arianne Ogle, *precipice*, 2015. Photo courtesy of Rachel Arianne Ogle.



AUDIENCE DEVELOPMENT  
EVENTS & PUBLIC PROGRAMS





20 February

### Tracey Moffatt: Up Close and Personal

Octagon Theatre, UWA

Presented with Perth International Arts Festival

5 March

### KALEIDOSCOPE Curator Talk & Tour

Central Galleries

Led by Leigh Robb, with Abdul Abdullah and Abdul-Rahman Abdullah

16, 21 & 25 March

### From the Rubble Q&As

PICA Performance Space

Speaker: Melissa Cantwell

*'I was impressed by all aspects of this production: design, sound, the three actors, costume, lighting. It was fascinating.'*

Attendee,  
From *The Rubble*

24 March

### Artist & Curator Talk: An Internal Difficulty

All PICA Galleries

Speakers: Andrew Nicholls, Pilar Mata Dupont, Susan Flavell, Tarryn Gill, Travis Kelleher, Nalda Searles

31 March

### Open Studio Night March 2015

PICA Studios

Led by Loren Kronemyer and featuring Rachael Dease, Sonal Kantaria, Bello Benischauer and Elisabeth M Eitelberger

2 May

### Hatched Unpacked

All PICA Galleries

Speakers: Dominic Byrne, Francois Evangelista, Arie Glorie, Patrick Heath, Grace Herbert, Paula Hunt, Nadia Johnson, Ilya Milstein, Maggie Moy, Anna Mycko, Andrew Styant and Broc Webster

22 May

### Two Places, One Space Warnbro & Spark\_Lab Partnership Launch

Warnbro Community High School

29 May

### MAXIMUM Q&A

PICA Performance Space

Speakers: Natalie Abbott, Daniel Arnott and Rolan Katts with Sarah Rowbottom

4 June

### No Lights No Lycra x PICA

PICA Performance Space

13 June

### Activate Articulate Animate: Laboratory with Julie Vulcan

PICA Performance Space

*'Julie was friendly, knowledgeable and inspiring. It was an intense workshop that really got me to think and clarify my ideas.'*

Participant,  
Activate Articulate Animate



10 July

### **Epilogues After Dark**

Central Galleries

Led by curators Leigh Robb & Nadia Johnson and featuring Abdul-Rahman Abdullah, Shannon Lyons, Snapcat & Kynan Tan

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23 July

### **An Internal Difficulty Book Launch**

Central Galleries

Launched by Margaret Moore

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4 August

### **A Novel Approach to Collecting**

Central Galleries

Speakers: Amy Barrett-Lennard, Seva Frangos, Frederic Flipo & Mark Stewart

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*'The speakers were excellent and gave great insight into their roles. It was wonderful that they were so open and giving in their advice.'*

*Attendee,  
A Novel Approach to Collecting*

Left: Studio Open Night, December 2015.  
Photo: Renae Coles.

11 August

### **Open Studio Night August 2015**

All PICA Studios

Led by Andrew Varano and featuring Carla Adams, Simone Johnston, Tanya Lee and Elise Reitze

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29 August

### **Accident & Experiments: Artist and Curator Tour**

Central Galleries

Speakers: Derek Kreckler and Hannah Matthews

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29 August

### **An Artist, an Architect & a Curator**

West End Gallery

Speakers: Consuelo Cavaniglia, Philip Goldswain & Leigh Robb

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15 September

### **Wet Dreams: An Illustrated Lecture**

PICA Performance Space

Speaker: Derek Kreckler

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14 November

### **An Afternoon of Artist Encounters**

PICA Galleries

Led by Leigh Robb and featuring Megan Cope, Rachael Dease, Mikala Dwyer, Tim Gregory, Lisa Reihana and Keg de Souza

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8 December

### **Ghost Focus: Double Exposures & Apparitions in Nineteenth-Century Photography**

PICA Performance Space

Speaker: Dr Emily Eastgate Brink

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15 December

### **Open Studio Night December 2015**

PICA Studios

Led by Alex Spremberg and featuring Nathan Brooker, Peter Cheng and Anna Dunnill

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19 December

### **Spooks & Spectres: Tales From Parallel Worlds**

PICA Galleries

Performed by Finn O'Branagáin



—  
DEVELOPMENT  
DONOR EVENTS  
—



## Donor Events

7 February

### **Post Show Drinks: *Fake it til you Make it***

PICA Performance Space &  
The Blue Room Theatre

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20 February

### **ART5000 Dinner with Tracey Moffatt**

Matilda Bay Restaurant

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21 February

### **PICAnauts Rottnest Swim**

Cottesloe to Rottnest

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21 May

### **ART1000 Hatched Curator Tour**

All Galleries

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27 May

### **Post Show Drinks: *From the Rubble***

PICA Performance Space & Bar

27 May

### **Opening Night: *MAXIMUM***

PICA Performance Space & Bar

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4 July

### **PICA Salon Vernissage**

Central Galleries

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19 September

### **ART5000 Dinner**

Bonsai Restaurant

Featuring artists Nathalie Djurberg and  
Hans Berg

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21 September

### **Opening Night: *SDS1***

PICA Performance Space & Bar

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8 October

### **Opening Night: *From Afar on a Hill***

PICA Performance Space & Bar

Previous spread: PICA Salon Vernissage, 2015.  
Photo: Toni Wilkinson.

Left: PICA Salon Vernissage, 2015. Photo: Toni  
Wilkinson.

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SPARK\_LAB  
EDUCATION PROGRAM

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Spark\_Lab, PICA's schools learning program aimed at developing new audiences for contemporary arts and instilling innovation skills and capacities in youth people and their teachers, completed its fifth year in 2015.

#### SPARK\_LAB 2015

Students	2,531
Teachers	131
Artists	16
Schools	46
Total Education Programs	22

*'PICA's arts learning program, Spark\_Lab, does not shy away from ambitious and adventurous projects that bring artists and schools together. Branded as "a playground for new ideas", it is all about offering young people authentic experiences of innovation in contemporary art, and how artists generate, apply and disseminate ideas'*

*Julie Robson, 'Arts Program Sparks Innovation Learning',  
Dusseldorf Forum 2015*

*'Spark\_Lab fills the space in the large leap into the university and the contemporary art scene from year 12. It offers us a direct connection to contemporary art and how it operates. We wanted it to mirror what was happening at PICA and that it would, in turn, reflect what was happening at our school in a two-way celebration of learning about the processes of contemporary art. Their staff have been very responsive to our wishlists. It's a true collaboration.'*

*Stephen Armitstead, Head of Arts Learning Area, Warnbro Community High School, 'Teaching for independence & innovation', RealTime*

**Previous spread:** Storytelling Workshop with Anna Durnill, 2015. Photo: Melissa McGrath

**Left:** Ahilan Ratnamohan, SDS1 Workshop with Warnbro High School, 2015. Photo: Toby Venus



24 February - 2 April

**An Internal Difficulty and KALEIDOSCOPE**

Interactive Exhibition Tours

24 February - 2 April

**'Dreamscapes' with Poppy van Oorde Grainger, Curtis Taylor & Brian Lloyd**

Workshop for Schools

16 - 28 March

**From the Rubble - Perth Theatre Company**

School group bookings and Q&As

7 & 9 April

**'Dreamscapes' with Poppy van Oorde Grainger, Curtis Taylor & Brian Lloyd**

School Holiday Workshops

5 May - 19 June

**Hatched 2015**

Interactive Education Tours

5 - 8 May & 9 - 19 June

**'Make Your Own Art Movement' with Danni McGrath & Loren Kronemyer**

Workshops for Schools

1 June

**'Constructing/ Deconstructing Landscape' with Leah Allen-Ankins**

WA Day Come Out and Play Workshop

21 July - 14 August

**Epic Narratives**

Interactive Education Tours

14 July

**'Image & Word: Story Telling' with Anna Dunnill**

School Holiday Workshops

21 July - 14 August

**'Abstraction and Narrative' with Anna Dunnill**

Workshops for Schools

15 August

**National Science Week Workshop: 'Hack Your Brain' with Devon Ward**

1 September - 16 October

**Derek Kreckler & Consuelo Cavaniglia**

Interactive Education Tours

7 October

**Photography with Jacqueline Warrick from Camera Story**

School Holiday Workshops

17 November - 18 December

**Dead Ringer**

Interactive Education Tours

17 November - 18 December

**Mono-printing with Monique Curby**

Workshops for Schools

17 November - 18 December

**'Pet Portraits' with Elizabeth Maruffo**

Workshops for Schools

5 December

**'Pet Portraits' with Elizabeth Marruffo**

Weekend Workshop

19 December

**Mono-printing with Monique Curby**

Weekend Workshop



24 - 26 March

### Words are the Weapon Online

Music Video Workshop

Indigenous and non-Indigenous students spent three days working with Indigenous artist & filmmaker Curtis Taylor, Indigenous spoken work/sound artist Brian Lloyd (AKA Bryte) and filmmaker Poppy van Oorde-Grainger to collaboratively create a song and music video called 'Words are the Weapon Online'. These workshops sought to increase students' creative confidence, develop skills from a range of learning disciplines and introduce them to inspiring young professional artists.



Throughout 2015

### Interactive Exhibition Tours

Groups from Years 7-12 visited PICA throughout the year, engaging in interactive exhibition tours of the following exhibitions: Tracey Moffatt: *KALEIDOSCOPE*, *An Internal Difficulty*, *Hatched: National Graduate Show*, *Epic Narratives* and *Dead Ringer*.



22 May

### Meet & Greet

PICA staff members Leigh Robb, Tim Carter, Renae Coles and Emma Buswell went to the school to give career talks to students from arts classes across all year levels.



22 May

### Two Places, One Space

Partnership Launch

This event launched a two-year partnership between PICA and Warnbro Community High School with the premiere of a music video, *Words are the Weapon Online*, created by a group of Warnbro students, alongside showcased work by studio arts, dance and media students. Parents, community members, and staff from PICA, Rio Tinto and Fogarty Foundation attended the event.



25 May

### Point Walter Art Camp

Spark\_Lab artist Danni McGrath facilitated a one-day drawing and zine workshop with 70 CASP (Creative Arts Specialist Program) studio students from Years 7-10 as part of their annual Art Camp. Students then went on to run this workshop themselves at feeder primary schools in the Warnbro area.



4 August & 25 September

### SDSI Dance Workshops

Performance artist Ahilan Ratnamohan ran a series of workshops combining sport and movement over two days with dance students across Years 8 – 11. Students also attended Ahilan's performance *SDSI* at PICA.

Two media students also worked with PICA's Education Program Manager to film interviews with the dance students, Ahil and the teachers involved in the dance workshops.



14, 21 & 28 November

### Dead Ringer Residency

A group of fourteen Year 11 students spent three consecutive Saturdays in the Spark\_Lab Education Studio using the *Dead Ringer* exhibition as case study research for their upcoming final year of visual art studies.

1	2
3	5
6	
7	8

**Previous spread:** 1. Photography Lab, 2015. Photo: Peter Cheng 2. Ahilan Ratnamohan, *SDSI Workshop with Warnbro High School*, 2015. Photo: Minaxi May 3. Photography Lab, 2015. Photo: Peter Cheng 4. Warnbro Art Camp, 2015. Photo: Alessandro Bianchetti 5. 'Pet Portraits', 2015. Photo: Minaxi May 6. 'Dreamscapes' School Holiday Workshop, 2015. Photo: Poppy van Oorde Grainger. 7. Danni McGrath Printmaking Workshop, 2015. Photo: Melissa McGrath 8. Ahilan Ratnamohan, *SDSI Workshop with Warnbro High School*, 2015. Photo:

**Left page from top:** 'Dreamscapes' Workshop, 2015. Photo: Poppy van Oorde Grainger; Interactive Exhibition Tour, 2015. Photo: Melissa McGrath; Meet and Greet Talks, 2015. Photo: Melissa McGrath; Two Places, One Space Partnership Launch, 2015. Photo: Alessandro Bianchetti

**From top:** Warnbro Art Camp, 2015. Photo: Melissa McGrath; Ahilan Ratnamohan, *SDSI Workshop with Warnbro High School*, 2015. Photo: Toby Venus; Tiwi Artists, *Dead Ringer* (installation view), 2015. Photo: Alessandro Bianchetti



—  
FINANCIAL  
REPORT  
—

PERTH INSTITUTE OF  
CONTEMPORARY ARTS LIMITED

ABN: 49 009 372 927

FINANCIAL STATEMENTS

*For The Year Ended 31 December 2015*

Your directors present their report on Perth Institute of Contemporary Arts Limited (PICA) for the financial year ended 31 December 2015.

**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	
Ben Opie	
Franklin Gaffney	Resigned 27 May 2015
Joanne Farrell	
Josephine Wilson	
Lloyd Smith	
Marco D'Orsogna	
Matthew Howison	Resigned 27 May 2015
Robyn Glindemann	
Thea Costantino	
Tony Chong	

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.

### **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.

### Key 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	2014 Benchmark	2014 Actual	2015 Benchmark	2015 Actual
8 new projects produced or presented with creative input from PICA by 2015	8	11	8	13
1 Public Program or publication supporting critical discourse around current artistic practices	1	1	1	4
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	1	1	2
At least 1 public program expanding on ideas generated or highlighted by artists	1	2	1	3
At least 1 arts and innovation residency with schools a year	2	0	1	1
By 2015, 90% of surveyed audiences intend to refer PICA to their friends	90%	92%	90%	95%
5 projects involving interstate or international artists/organisations	5	13	5	18
Double membership over three years	160	68	136	64
3 strategic partnerships in the presentation or development of new work	3	12	3	13
3 interdisciplinary projects supported each year	3	5	3	8
1 major external project each year	1	1	1	3
Build discretionary (uncommitted) funds to \$30,000 by 2015	\$30,000	\$25,000	\$30,000	\$45,000
Maintain equity reserves at 20% of expenditure	20%	19%	20%	20%

### 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

#### Marco D'Orsogna

Experience      Company Director and Businessman - Food Manufacturing and Processing

#### Joanne Farrell

Experience      Human Resources, Organisational Compliance

#### Franklin Gaffney

(Resigned 27 May 2015)  
 Qualifications      Lawyer, Economics  
 Experience      Human Resources, Organisational Compliance

#### Robyn Glindemann

Qualifications	Lawyer
Experience	Environment, native title and corporate social responsibility advisory

#### Matthew Howison

(Resigned 27 May 2015)

Qualifications	Lawyer, Banking
Experience	Business, Arts Board

#### Ben Opie

Experience	Corporate Tax
Special responsibilities	Treasurer

#### Lloyd Smith

Experience	Executive Search and Human Resource Consultant
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#### Josephine Wilson

Experience	Performer, Dramaturg, Writer
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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 2015, the collective liability of members was \$ 64 (2014: \$ 72).

#### 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
Ben Opie	6	2
Franklin Gaffney	2	1
Joanne Farrell	6	3
Josephine Wilson	6	3
Lloyd Smith	6	2
Marco D'Orsogna	6	5
Matthew Howison	2	-
Robyn Glindemann	6	4
Thea Costantino	6	3
Tony Chong	6	6

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

Director:

Tony Chong



Date: 28 April 2016



**Auditor's Independence Declaration under Section 60.40 of the Australian Charities and Not-for-profits Commission Act 2012**

To: the Directors of Perth Institute of Perth Contemporary Arts Limited

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2015 there has been no contraventions of any applicable code of professional conduct in relation to the audit.

  
**B ROTHMAN**  
 Partner

Date: 28 April 2016  
 West Perth  
 Western Australia

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2015**

	Note	2015 \$	Restated 2014 \$
Revenue	2	2,001,049	1,848,849
Administration expenses		(289,844)	(285,933)
Cost of sales		(9,134)	(6,984)
Depreciation and amortisation expense		(37,528)	(84,354)
Marketing and promotion expenses		(131,234)	(143,316)
Program and production expenses		(253,143)	(190,203)
Salaries, wages and consultant expenses		(1,234,960)	(1,112,757)
<b>Surplus before income tax</b>		<b>45,206</b>	<b>25,302</b>
Income tax expense	1(h)	-	-
<b>Surplus for the year</b>		<b>45,206</b>	<b>25,302</b>
<b>Other comprehensive income for the year, net of tax</b>		<b>-</b>	<b>-</b>
<b>Total comprehensive income for the year</b>		<b>45,206</b>	<b>25,302</b>

The accompanying notes form part of these financial statements

**STATEMENT OF FINANCIAL POSITION  
AS AT 31 DECEMBER 2015**

	Note	2015 \$	Restated 2014 \$
<b>ASSETS</b>			
CURRENT ASSETS			
Cash and cash equivalents	4	725,502	594,333
Trade and other receivables	5	86,585	36,369
Other assets	6	4,939	–
<b>TOTAL CURRENT ASSETS</b>		<b>817,026</b>	630,702
NON-CURRENT ASSETS			
Property, plant and equipment	7	83,950	101,758
<b>TOTAL NON-CURRENT ASSETS</b>		<b>83,950</b>	101,758
<b>TOTAL ASSETS</b>		<b>900,976</b>	732,460
<b>LIABILITIES</b>			
CURRENT LIABILITIES			
Trade and other payables	8	107,068	129,245
Income in advance	9	298,988	151,030
Employee benefits	10	93,920	82,995
<b>TOTAL CURRENT LIABILITIES</b>		<b>499,976</b>	363,270
NON-CURRENT LIABILITIES			
Employee benefits	10	3,178	16,574
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>3,178</b>	16,574
<b>TOTAL LIABILITIES</b>		<b>503,154</b>	379,844
<b>NET ASSETS</b>		<b>397,822</b>	352,616
<b>EQUITY</b>			
Reserves	11	36,000	36,000
Retained Earnings		361,822	316,616
<b>TOTAL EQUITY</b>		<b>397,822</b>	352,616

The accompanying notes form part of these financial statements

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2015**

2015		Retained Earnings \$	General Reserve \$	Total \$
<b>Balance at 1 January 2015</b>		316,616	36,000	352,616
Surplus attributable to members of the entity		45,206	–	45,206
<b>Balance at 31 December 2015</b>		<b>361,822</b>	36,000	397,822
<b>2014</b>				
	Note	Retained Earnings \$	General Reserve \$	Total \$
<b>Balance at 1 January 2014 - Previously reported</b>		326,309	36,000	362,309
Prior period error		(34,995)	–	(34,995)
<b>Balance at 1 January 2014 - Restated</b>		291,314	36,000	327,314
Surplus attributable to members of the entity		25,302	–	25,302
<b>Balance at 31 December 2014</b>		<b>316,616</b>	36,000	352,616

The accompanying notes form part of these financial statements

**STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 31 DECEMBER 2015**

	Note	2015 \$	Restated 2014 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>			
Receipts from customers		562,132	686,823
Receipt from grants		1,547,831	1,305,901
Interest received		11,895	17,495
Payments to suppliers and employees		(1,970,969)	(1,834,331)
Net cash provided by operating activities	17(b)	150,889	175,888
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>			
Proceeds from sale of plant and equipment		-	400
Purchase of property, plant and equipment		(19,720)	(39,600)
Net cash used by investing activities		(19,720)	(39,200)
Net increase in cash and cash equivalents held		131,169	136,688
Cash and cash equivalents at beginning of year		594,333	457,645
Cash and cash equivalents at end of financial year	17(a)	725,502	594,333

**SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES  
FOR THE YEAR ENDED 31 DECEMBER 2015**

**1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**Basis of preparation**

Perth Institute of Contemporary Arts Limited (the 'Company') applies Australian Accounting Standards - Reduced Disclosure Requirements as set of in AASB 1053: *Application of Tiers of Australian Accounting Standards* and AASB 2010-2: *Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements*.

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB) and the *Australian Charities and Not-for-profits Commission Act 2012*. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

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 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 1 (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 or losses are recognised in profit or loss in the period in which they arise.

### (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 recognised immediately in profit or loss.

#### Classification and subsequent measurement

Financial instruments are subsequently measured at either fair value, amortised cost using the effective interest rate method, or cost. 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 amount 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.

#### 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 of disposal and value in use, to the asset's carrying amount. Any excess of the asset's carrying value over its recoverable amount is recognised immediately in profit or loss, unless the asset is carried at a revalued amount in accordance with another Standard (eg in accordance with the revaluation model in AASB 116: Property, Plant and Equipment).

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.

**(e) Employee benefits**

**(i) Short-term employee benefits**

Provision is made for the company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled within 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

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

**(ii) Other long-term employee benefits**

The company classifies employees' long service leave and annual leave entitlements as other long-term employee benefits as they are not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Provision is made for the company's obligation for other long-term employee benefits, which are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on corporate bonds that have maturity dates that approximate the terms of the obligations. Upon the remeasurement of obligations for other long-term employee benefits, the net change in the obligation is recognised in profit or loss classified under employee benefits expense.

The company's obligations for long-term employee benefits are presented as non-current liabilities in its statement of financial position, except where the company does not have an unconditional right to defer settlement for at least 12 months after the end of the reporting period, in which case the obligations are presented as current liabilities.

**(f) Trade and other payables**

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

**(g) Fair value of assets and liabilities**

The company measures some of its assets and liabilities at fair value on either a recurring or non-recurring basis, depending on the requirements of the applicable Accounting Standard.

"Fair value" is the price the company would receive to sell an asset or would have to pay to transfer a liability in an orderly (i.e. unforced) transaction between independent, knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset and liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from the principal market for the asset and liability (i.e. the market with the greatest volume and level of activity for the asset and liability). In the absence of such a market, market information is extracted from the most advantageous market available to the company at the end of the reporting period (i.e. the market that maximises the receipts from the sale of the asset or minimises the payments made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use or to sell it to another market participant that would use the asset in its highest and best use.

The fair value of liabilities may be valued, where there is no observable market price in relation to the transfer of such financial instrument, by reference to observable market information where such instruments are held as assets. Where this information is not available, other valuation techniques are adopted and where significant, are detailed in the respective note to the financial statements.

#### **(h) Income tax**

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

#### **(i) Revenue and other income**

##### **Grant revenue**

Grant revenue is recognised in the statement of profit or loss and other 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 company 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.

The company 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 in kind 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.

##### **Sale of goods**

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

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

#### **(j) 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.

**(k) 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.

**(l) Comparative figures**

Comparative figures have been adjusted to conform to changes in presentation for the current financial year. Certain comparative figures have been restated due to prior period errors.

These amounts below are errors in measurement as a result of the incorrect use of award rates for specific staff categories. These errors have been corrected in the respective periods as follows:

-An amount of \$8,742 was recognised as accrued backpay and oncosts as at 31 December 2014.

-An amount of \$34,995 was recognised as accrued backpay and oncosts as at 31 December 2013.

The aggregate effect of the prior period errors on the annual financial statements for the year ended 31 December 2015 are as follows:

	Previously Reported \$	2014 Adjustments \$	2014 Restated \$
<b>Statement of financial position</b>			
CURRENT LIABILITIES			
Trade and other payables	85,508	43,737	129,245
EQUITY			
Retained earnings	360,353	(43,737)	316,616
<b>Statement of profit or loss and other comprehensive income</b>			
EXPENSES			
Salaries, wages and consultant expenses	(1,104,015)	(8,742)	(1,112,757)
SURPLUS FOR THE YEAR			
Surplus for the year	34,044	(8,742)	25,302

**(m) 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.

**(n) Economic dependence**

The company 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.

**(o) 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 2015**

**2 REVENUE**

	2015 \$	Restated 2014 \$
Core grants	1,023,658	1,008,436
Other grants	248,954	205,909
Sponsorships/donations	438,224	398,306
Other income	278,318	218,303
Interest income	11,895	17,495
Profit on disposal of fixed assets	-	400
<b>Total Revenue</b>	<b>2,001,049</b>	<b>1,848,849</b>

**3 RESULT FOR THE YEAR**

Expenses	2015 \$	Restated 2014 \$
Depreciation and Amortisation		
Plant and equipment	29,796	76,097
Leasehold improvements	5,179	5,066
Motor vehicles	2,553	3,191
Total Depreciation and Amortisation	37,528	84,354
Rental expense on operating leases:		
- minimum lease payments	7,437	5,220

**4 CASH AND CASH EQUIVALENTS**

	2015 \$	Restated 2014 \$
Cash on hand	1,998	1,998
Cash at bank	723,504	592,335
	<b>725,502</b>	<b>594,333</b>

**5 TRADE AND OTHER RECEIVABLES**

	2015 \$	Restated 2014 \$
<b>CURRENT</b>		
Trade receivables	86,585	36,369
Provision for impairment	-	-
	<b>86,585</b>	<b>36,369</b>

(a) Financial assets classified as loans and receivables

	Note	2015 \$	Restated 2014 \$
Trade and other receivables			
- total current	14	86,585	36,369
		<b>86,585</b>	<b>36,369</b>

## 6 OTHER ASSETS

	2015 \$	Restated 2014 \$
CURRENT		
Prepayments	4,939	–
	4,939	–

## 7 PROPERTY, PLANT AND EQUIPMENT

	2015 \$	Restated 2014 \$
PLANT AND EQUIPMENT		
Plant and equipment		
At cost	731,588	839,160
Accumulated depreciation	(679,739)	(776,685)
Total plant and equipment	51,849	62,475
Motor vehicles		
At cost	16,364	16,364
Accumulated depreciation	(9,344)	(6,791)
Total motor vehicles	7,020	9,573
Leasehold improvements		
At cost	155,165	169,134
Accumulated depreciation	(130,084)	(139,424)
Total leasehold improvements	25,081	29,710
<b>Total property, plant and equipment</b>	<b>83,950</b>	<b>101,758</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	62,475	9,573	29,710	101,758
Additions	19,170	–	550	19,720
Depreciation expense	(29,796)	(2,553)	(5,179)	(37,528)
Balance at the end of the year	51,849	7,020	25,081	83,950

## 8 TRADE AND OTHER PAYABLES

	2015 \$	Restated 2014 \$
CURRENT		
Trade payables	18,395	23,205
Sundry payables and accrued expenses	60,167	73,691
GST/PAYG payable	20,006	25,349
Deposits and bonds	8,500	7,000
	107,068	129,245

## 8 TRADE AND OTHER PAYABLES (CONT.)

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

	Note	2015 \$	Restated 2014 \$
Trade and other payables			
Total current		107,068	129,245
Less:			
GST/PAYG payable		(20,006)	(25,349)
<b>Financial liabilities as trade and other payables</b>	14	<b>87,062</b>	<b>103,896</b>

## 9 INCOME IN ADVANCE

	2015 \$	Restated 2014 \$
CURRENT		
Unspent grants - refer Note 20	238,988	91,030
Other deferred income	60,000	60,000
	<b>298,988</b>	<b>151,030</b>

## 10 EMPLOYEE BENEFITS

	2015 \$	Restated 2014 \$
CURRENT		
Provision for annual leave	48,698	51,997
Provision for long service leave	45,222	30,998
	<b>93,920</b>	<b>82,995</b>
NON CURRENT		
Provision for long service leave	3,178	16,574
	<b>3,178</b>	<b>16,574</b>

## 10 EMPLOYEE BENEFITS (CONT.)

Provision for employee benefits represents amounts accrued for annual leave and long service leave.

The current portion for this provision includes the total amount accrued for long service leave entitlements that have vested due to employees having completed the required period of service. Based on past experience, the company does not expect the full amount of long service leave balances classified as current liabilities to be settled within the next 12 months. However, these amounts must be classified as current liabilities since the company does not have an unconditional right to defer the settlement of these amounts in the event employees wish to use their leave entitlement.

The non-current portion for this provision includes amounts accrued for long service leave entitlements that have not yet vested in relation to those employees who have not yet completed the required period of service.

In calculating the present value of future cash flows in respect of long service leave, the probability of long service leave being taken is based upon historical data. The measurement and recognition criteria for employee benefits have been discussed in note 1(e).

## 11 RESERVES

	2015 \$	Restated 2014 \$
Improvement and equipment reserve	36,000	36,000
<b>Total Reserves</b>	<b>36,000</b>	<b>36,000</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.

## 12 LEASING COMMITMENTS

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

	2015 \$	Restated 2014 \$
Payable - minimum lease payments:		
- no later than 1 year	6,438	1,305
- between 1 year and 5 years	20,899	-
	<b>27,337</b>	1,305

The lease relates to hire of office equipment.

### 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 \$ 193,507 (2014: \$ 179,750).

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	2015 \$	Restated 2014 \$
<b>Financial Assets</b>			
Cash and cash equivalents	4	725,502	594,333
Loans and receivables	5(a)	86,585	36,369
<b>Total financial assets</b>		<b>812,087</b>	630,702
<b>Financial Liabilities</b>			
Financial liabilities at amortised cost			
Trade and other payables	8(a)	87,062	103,896
<b>Total financial liabilities</b>		<b>87,062</b>	103,896

## 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 2015, the number of members was 64 (2014: 72).

## 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	2015 \$	Restated 2014 \$
Cash and cash equivalents	4	725,502	594,333

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

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

	2015 \$	Restated 2014 \$
Surplus for the year	45,206	25,302
Non-cash flows in surplus:		
– depreciation	37,528	84,354
– net gain on disposal of property, plant & equipment	–	(93)
Changes in assets and liabilities:		
– (increase)/decrease in trade and other receivables	(50,216)	(24,641)
– (increase)/decrease in prepayments	(4,939)	17,497
– increase/(decrease) in trade and other payables	(23,677)	35,348
– increase/(decrease) in income in advance	147,958	30,121
– increase/(decrease) in deposits and bonds	1,500	2,000
– increase/(decrease) in employee benefits	(2,471)	6,000
Cashflow from operations	150,889	175,888

### (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 28 April 2016.

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	-	139,292	(139,292)	-
- Visual Arts Craft Strategy	-	175,416	(175,416)	-
	-	314,708	(314,708)	-
<b>State Arts Funding</b>				
- DCA Core Grant	-	708,950	(708,950)	-
<b>Total Core Grants</b>	-	1,023,658	(1,023,658)	-
<b>Other Grants</b>				
- Australia Council Project Grant	41,030	192,941	(116,374)	117,597
- Creative Partnership Australia	50,000	-	(25,000)	25,000
- City of Perth Grant	-	27,400	(27,400)	-
-DCA Project	-	106,571	(10,180)	96,391
- Creative Partnerships Australia Plus 1 Match Funding	-	40,000	(40,000)	-
- Fogarty Foundation	-	30,000	(30,000)	-
	91,030	396,912	(248,954)	238,988
<b>Total</b>	91,030	1,420,570	(1,272,612)	238,988

## DIRECTORS' DECLARATION

The directors of the company declare that:

- The financial statements and notes, as set out on pages 74 to 102, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and:
  - comply with Australian Accounting Standards - Reduced Disclosure Requirements; and
  - give a true and fair view of the financial position as at 31 December 2015 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 section 60.15(2) of the *Australian Charities and Not-for-profits Commission Regulation 2013* and is signed for and on behalf of the directors by:

Director:



Tony Chong

Date: 28 April 2016

PERTH INSTITUTE OF CONTEMPORARY ARTS LIMITED

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF PERTH INSTITUTE OF CONTEMPORARY ARTS LIMITED

We have audited the accompanying financial report of Perth Institute of Contemporary Arts Limited (the Company), which comprises the statement of financial position as at 31 December 2015, 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 and 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 *Australian Charities and Not-for-profits Commission Act 2012*, and for such internal control as the directors determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

*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 Company'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 Company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

*Independence*

In conducting our audit, we have complied with the independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and any applicable code of professional conduct in relation to the audit.

*Opinion*

In our opinion the financial report of Perth Institute of Contemporary Arts Limited has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2015 and of its performance and cash flows for the year ended on that date; and
- (b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

  
B ROTHMAN  
Partner

Date: 28 April 2016  
West Perth  
Western Australia

### The Board

Tony Chong	(Chair)
Ben Opie	(Treasurer)
Thea Costantino	
Marco D’Orsogna	
Joanne Farrell	
Franklin Gaffney	(Until 27 May)
Robyn Glindemann	
Matthew Howison	(Until 27 May)
Lloyd Smith	
Josephine Wilson	
Amy Barrett-Lennard	(Ex-officio)

### Permanent Staff

Amy Barrett-Lennard	Director
Richard Mackay-Scollay	Business Manager (until 1 March 2015)
Tim Carter	Special Projects Curator (until 1 March 2015) Business Manager/Producer (from 2 March 2015)
Leigh Robb	Curator
Julianne Mackay	Acting Communications Manager (until 12 April 2015)
Renae Coles	Communications Manager (from 13 April 2015)
Jo Malone	Development Manager
Laura Evans	Education Program Curator (until 8 March 2015)
Melissa McGrath	Acting Marketing Assistant (until 8 March 2015) Acting Education Program Curator (9 March - 31 July 2015)
Minaxi May	Education Program Curator (from 31 August 2015)
Andrew Beck	Production Manager
Nadia Johnson	Exhibitions Coordinator
Alexa Maglaxdry	Marketing & Events Coordinator (from 20 April 2015)
Louisa Pestell	Associate Producer (from 28 September 2015)
Alana Scherr	Front of House Manager (until 27 November 2015)
Jake Griffin	Graphic Designer
Val Denton	Bookkeeper (until 21 June 2015)
Eric Sankey	Bookkeeper (22 June - 26 July 2015)
Yen Lee	Finance Officer / Bookkeeper (from 27 July 2015)

### Casual Staff

#### **Gallery Attendants, Front of House and Ushers**

Lydia Bradshaw, Emily Brennan, Emma Buswell, Manda Campbell, Liam Colgan, Jessica Day, Caroline Forsberg, Tim Green, Nina Juniper, Alexandra Lekias, Melissa McGrath, Amy Perejuan, Ned Reilly, Julia Remmert, Louise Ryan, Bella Snell, Phoebe Tran, Laura Watts

#### **Technical**

Matt Bairstow, Gary Carter, Mark Homer

#### **Installation**

Paige Alderdice, Matt Bairstow, Jack Barbour, Alessandro Bianchetti, David Brophy, Emma Buswell, Damian Capone, Georgia Kaw, Joseph Landro, Olivia Nichols, Jack Pam, Amy Perejuan-Capone, Julia Remmert, Harrison Reid Sadler, Phoebe Tran, Andrew Varano, Hans Dieter Zeh

### Volunteers and Interns

#### **Volunteers**

Hannah Atcheson, Tessa Beale, Paul Boye, Kristen Brownfield, Amanda Cappellucci, Mary Carbone, Natalie Charlesworth, Jon Choon, Matt Costello, River Dasein, Sophie Durand, Sarah Ewen, Capucine Flipo, Valleri Foster, Emily Green, Blandine Halle, Karl Halliday, Nick Harle, Lena Hindenberg, Hock Hong, Taylor James, Marina Kailis, Solon Kailis, Liam Kennedy, Angela Kirtlan, Alexandra Lekias, Mei Leong, Jan Mark, Graham Mathwin, Lukas McAskill, Annie McLoughlin, Rachel Moody, Ellen Norish, Daisy Pattinson, Sarah Penhall, Rebecca Persic, Rosie Phillips, Hannah Powell, David Ratcliff, Kim-Vu Salamonsen, Chloe Elizabeth Sellars, Harry Silby, Patti Simpson, Lara Smith, Hugh Thomson, Max Tran, Emma Vickery, Jaimi Wright, Stacey Wynmalen, Judy Young

#### **Interns**

Matthew Mason, Nina McKay, Olivia Nichols, Grace Traeger, Laura Watts, Shannon Wren

## Thank You

### Bequests

Doctor Harold Schenberg

Griselda Hitchcock - Estate of Shelagh Wakely, Artist

### Foundations:

Fogarty Foundation

### ART5000 Donors

Bux Family Foundation

Di and Jeff Hay

Sam Rogers

Tony Chong

Janet Holmes à Court AC

SPIRAC Pty Ltd

Marco D'Orsogna

Desi Litis

Wesfarmers

Adrian and Michela Fini

Rae Family

### ART1000 Donors

Abdul Abdullah

Frédéric and Capucine Flipo

Tony Nathan

Zelinda Bafile

Joanne Farrell

Ben and Kate Opie

Amy Barrett-Lennard and Michael Levine

Seva Frangos

Kim Ould

Sandra Barrett-Lennard

Franklin Gaffney

Willy and Mimi Packer

William and Ros Bell

Gerard Daniels

Perth Veterinary Oncology

Colin and Christine Bennett

Mark Gerus

Carole Peters

John and Linda Bond

Gary Giles

William Philogene

Henry Boston

Robyn Glindemann

James Price

Sally Calder and Philip Barrett-Lennard

Golden Group

Nick Rawlins

Clifford Chance

Geoff Hancy and Yvonne Ellies

Reko Rennie

John Corser

Zoe Kirkwood

Jenny and Wyborn Seabrook

Penny Coss

Waldemar Kolbusz

Sign Supermarket

Thea Costantino

Joanna Lamb

Patti Simpson and Michael Bennett

John Cruthers

Zoé Lenard and Hamish Milne

Thom Smyth

Joanne Deligeorges

Dr Andrew Lu OAM and Dr Geoffrey Lancaster AM

St John of God Health Care Art Collection

Neil Archibald and Alan Dodge

Darryl Mack and Helen Taylor

Amy Stokes

Dilettante

Carmelina McQueen

Turner Gallery

Penelope Eagle

Michael Malone OAM

Urbanology Finance Group

Evi Ferrier

Justin and Amanda Mannolini

Melvin Yeo

Elizabeth Fong

Sarah Miller and Derek Kreckler

Anonymous X 2

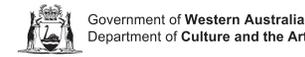
Dane Etheridge and Brooke Fowles

Akash Mulani

Fred and Georgina Nagle

## Partners

### Government



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.

### Major

Principal Education Partner



Automotive Partner



Preferred Carrier



### Education



Supporting Partner



Partner School



### Additional Partners

Aesop, Alex Hotel, Anarchy PR, Champagne Billecart-Salmon, Discus, Domain Wine Shippers, Dilettante, Ezra Pound, Fineline Print and Copy Service, GRA Everingham, Grace Fine Art, Hippocampus, Hudson & Hughie, Koko Black, Little Creatures Brewing, Luna Palace Cinemas, McKenzie Auctioneers, Perth Audio Visual, Plastic Sandwich, Printezy, RTR FM 92.1, The West Australian, SCOOP Publishing, UBER, University of Western Australia, Voyager Estate, West Australian Newspapers, Waldecks, Williams and Hughes, Zenith

### Program Partners

ART ON THE MOVE, The Blue Room Theatre, Celebrate WA, FRINGE WORLD, Mobile States, National Experimental Arts Forum, National Science Week, New Music Network, No Lights No Lycra Fremantle, Perth International Arts Festival, Perth Theatre Company, Tura New Music, Warnbro Community High School

### Art Addicts Partners

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