

PICA



PICA
Perth Institute of
Contemporary Arts

Annual Report
2021



Contents

2	Overview
4	2021 at a glance
6	Chairperson's Report
7	Director's Report
8	Program Highlights
26	Artistic Program
36	Artist Development
44	Public, Learning and Community Engagement
48	Support
52	Publications
54	Financial Report
82	PICA Board and Staff
84	Thank You

PICA sits on the unceded cultural and spiritual homelands of the Whadjuk Nyoongar People, who have cared for this Country for thousands of years. PICA acknowledges Whadjuk Nyoongar Peoples as the custodians of this place.

We offer our respect and admiration of Elders past and present whose knowledge helps us understand this place in profound and meaningful ways, and whose stewardship continues to keep this place safe for us all.

For the last 32 years, PICA has played a vital role in the development and presentation of contemporary arts. In this time, it has continued to evolve and respond to the needs and desires of artists and audiences while playing a leadership role in the development of art forms as well as the contextualising of local and global practices.

PICA is renowned for the rigour, breadth and accessibility of its artistic and engagement programs, its high production standards and innovative presentation methods. It places a high value on the work undertaken by artists and distinguishes itself as a creative partner as well as a facilitator of cultural experiences. Its programs are carefully crafted, ensuring conversations not only between artists and audiences but across art forms, cultures and geographies.

For artists, audiences and other communities it serves, PICA is a source of inspiration, a resource, a meeting and gathering place, a provocateur and most importantly a partner in the realisation of big and new ideas.

**PICA's purpose is to foster
the development of, and
engagement with, contemporary
arts and ideas**

**PICA's mission is to create career-
defining moments for artists,
life enhancing experiences for
audiences and critical turning points
in the advancement of art forms**

**PICA approaches
everything that it does
in a way that is**

**Generous
Sustainable
Collaborative
Experimental
Ambitious and
Responsive**

2021 AT A GLANCE



AUDIENCE

117,676

People engaged directly with PICA's program

35%

Identifying as either CALD, Aboriginal & Torres Strait Islander, Living with a disability

5,527

People attended PICA's public and education programs

83%

Of audiences believed that PICA's program had local impact

4,568

People attended PICA's public and education programs

78%

Of audiences felt that it sparked their curiosity and made them want to find out more



PROGRAM

28

exhibitions, productions
and publications

16

commissions of
new work

46

Studio Residencies,
Labs and professional
development
opportunities for
artists



ARTISTS

181 Artists engaged by PICA in 2021

Identifying as either CALD, Aboriginal & Torres Strait
Islander, Living with a disability, an emerging artist or LGBTQI+

55%

82%

Artists said being part of PICA's program
challenged them to think in a different way

84



Of Artists gained new skills

84

Of artists said it helped them feel part of the community

Chairperson's Report



2021 was the second year which tested PICA's ability to deliver and adapt in the continuing challenging conditions for the sector and I have been particularly inspired by the can-do attitude of all of the staff at PICA during this period, and of course of all the artists that they worked with.

I really share the disappointment associated with the COVID related rescheduling, cancellations and postponements. I acknowledge all the hard work that has gone into such projects and look forward to enjoying those now slated for the future.

Despite the challenges of 2021, PICA exceeded many of its KPI targets and other goals for the year, set well before COVID appeared and continues to wave the flag as the leading contemporary arts organisation in Western Australia, as we have done so for the last 32 years.

PICA's total income in 2021 was \$2,236,251 and expenditure was \$2,197,274 leaving us with a modest end of year surplus of \$38,977. I would like to offer our appreciation to the State Government's Department of Local Government Sport and Cultural Industries and the Commonwealth Government's Australia Council for the Arts for their continued support and funding, supplemented by further support from the City of Perth.

One of the primary focusses for the PICA board this year has been advocating for the expansion and refurbishment of PICA's facilities in the Perth Cultural Centre. We have been actively engaged with both the State and the Federal Government on this issue throughout 2021. The limitations of our current premises significantly impacts on PICA's operating capacity, while a fit for purpose and expanded PICA would resolve these issues while significantly contributing to a more diverse, vibrant and active City.

The board has also been actively engaged with the State Government on the Perth Cultural Precinct masterplan, and is heartened by the recent recognition of PICA's desire to expand its footprint in the precinct within that plan. We are strong advocates for the Perth Cultural Centre precinct masterplan and look forward to its delivery and enhancement of the cultural precinct over the next few years.

I must offer a huge thank you to all our donors and corporate partners. We were so humbled by your continued, and in many cases increased, support. With a renewed focus on donor engagement and the burgeoning of our commissioning fund, PICA saw a 38% increase in income from these areas, in 2021.

A special mention to our many ART1000, Art Ambassadors, Director's Circle, and Art Commissioners. Your continued support is the backbone of PICA and continues to open doors for the next generation of Australia's contemporary artists.

Thanks also to the continued support of our many valued partners including Minderoo Foundation, Hassell, Wesfarmers Arts, Dulux, Grace Fine Art, Alex Hotel, Willoughby Park Winery and Rocky Ridge Brewing Co. Many of these relationships expand many years and we are very grateful for them.

I would like to acknowledge the hard work put in by board and staff into the Accommodation, Finance & Risk, Succession Planning, Fundraising & Development sub-committees.

In 2021, we welcomed the following new members to the PICA board: Ian Smyth, Carly Lane, Theo Kailis, and Kelly Fliedner. We also thank and farewell our departing board members Abdul-Rahman Abdullah, Fiona de Garis, Narelle Thorne and of course PICA's outgoing Chair, Robyn Glindemann.

Robyn joined the PICA board in 2014 and had been its Chair since 2017. In that time, she has steered the organisation through a significant period of growth, while ensuring it has a stable footing. Securing a new lease for the now 32-year-old PICA in its premises in the Perth Cultural Centre, navigating the organisation successfully through the impacts of COVID-19 and building a dynamic, fit-for-purpose board will be amongst her lasting legacies. Robyn's exuberance for PICA never wavered during her time and we look forward to her remaining part of the PICA family.

Mark Clapham
Chair

Director's Report



The adaptation and flexibility required of arts organisations across Australia in 2020, the first year of what is now an ongoing global pandemic that has brought with it a whole new way of life... and work, quickly became our primary *modus operandi* in 2021.

While WA was spared many of the harsher but necessary restrictions that other states and countries had to endure, the extended state border closures had a real impact on the 2021 program we had carefully worked towards over previous years.

We also became acutely aware of the toll that long periods of isolation were having on the artists, curators, writers, directors and other creatives we were working with who were based in other cities and locations.

We sorely missed the real life presence of the interstate and international artists and curators we were working with and were unfortunately required to postpone a number of performance projects to future years.

Despite these challenges, PICA's 2021 program produced a number of significant successes: meaningful engagements with diverse artistic voices and communities, major new commissions, the launch of new cultural exchange programs with South and South East Asia, and much needed professional development opportunities that allowed artists to work with new technologies.

These successes, which are highlighted as case studies in this Annual Report, are a testament to the tenacity and resilience of the PICA team and the artists we work with as well as the commitment of our funding bodies, donors and corporate partners.

It is with great pride and perhaps a little astonishment that we can report that in 2021, PICA presented 28 exhibitions, productions and publications, 16 of which included new commissions; supported over 180 artists; attracted a total audience of over 117,000, 80% of whom were moved and inspired by the rigour and diversity of PICA's program; and delivered

46 studio residencies, labs and professional development opportunities for artists.

PICA eagerly accepted an invitation to contribute to the State Government's master plan for the Perth Cultural Precinct by developing concept plans for upgraded and expanded facilities. Hassell Studio helped PICA develop the initial conceptualisation for a world class, state of the art facility that offers a unique marriage of heritage, innovation, creativity and community. If realised, this exciting development will be a significant driver of cultural tourism, social cohesion, international relations, 21st century learning, civic pride and participation as well as respect and understanding of diverse cultures and First Nations peoples.

The vision for this development was informed and supported by consultation with members of WA's arts industry and community bodies undertaken during the year by Circuit West. I sincerely thank everyone who took part in these discussions and very much look forward to continuing these vital conversations, as our plans develop.

There were a few shifts to the team line up at PICA in 2021. These included a change of General Manager, with the departure of Jeremy Smith as he took up the position of Senior Producer at Performing Lines WA and the arrival of Georgia Malone, who had recently returned from Tasmania and 10 Days on the Island festival.

I would like to acknowledge and thank each and every one of the PICA team members for their flexibility, persistence, unwavering commitment and good humour in a year that was more challenging than most yet yielded numerous rewards for artists and audiences alike.

I thank too the PICA board members for their support, guidance and strategic focus amidst the maelstrom of 2021, and in particular our outgoing Chair Robyn Glindemann who has steered this organisation so calmly, deftly and passionately for the last five years.

Amy Barrett-Lennard
Director



The following program highlights saw PICA achieve many of its stated goals for 2021.

Reflecting Australia's cultural, social and geographic diversity.

YEDI / SONGS from Patrick William Carter was the first solo exhibition by Noongar man Patrick William Carter and was presented in partnership with the Perth Festival. The exhibition featured videos by the artist from the past decade, tracking his explorations in narrative, gesture, rhythm and dance as well as the development of creative collaborations with other artists, filmmakers and musicians. Central to the exhibition was *Wind*, a major new commission that interwove themes of family, happiness, pride in his Noongar culture, and Patrick's love of music.

“SONGS allows viewers to experience Pat's body of work and his creative journey. It is an incredibly important retrospective that marks his place as one of our state's most unique and powerful artistic voices.”

DIRECTOR, WRITER AND
CHOREOGRAPHER, SAM FOX

A vital component of this project was a range of activities in which Patrick was able to share his practice and lead among the broader creative community. This included painting a temporary mural directly onto the gallery wall during exhibition opening hours; presenting a workshop on movement, drawing and peer-to-peer social exchanges to peers through the Perth Festival Lab; giving a public talk and demonstration with collaborator Sam Fox, facilitated by Jeremy Smith; and showcasing *Wind* on the Yagan Square Digital Tower.

YEDI / SONGS was a catalyst for PICA to forge a new relationship with the SEVEN project, a group of independent artists with disability that has grown through collaborative projects dating back to 2016. Among this community, Patrick is a senior practitioner. As a result of *YEDI / SONGS*, the Seven Collective were invited to return to PICA to showcase works in development to peers and potential collaborators and presenters.

YEDI / SONGS and the SEVEN showing profiled the dynamism and breadth of emerging contemporary practices from Western Australian artists living with a disability, drawing attention to the marginalised and often untold histories and issues facing these artists, their peers and their communities.



Creating high quality artistic experiences and impactful outcomes for audiences

“Working with PICA on my Sky Cave project has been huge. This was my biggest opportunity to date and I shocked myself with how much I was able to achieve, thanks in very large part to the support I had from PICA and the PICA Art Commissioners. I feel in myself Sky Cave was a huge success, and honours the faith placed in me by funding bodies the DLGSC and the Australia Council whose support was unlocked by this critical presentation opportunity offered by PICA. The project came from a series of increasingly ambitious projects and has now formed the foundation of even bigger ones. Projects I am now embarking on after Sky Cave wouldnt be happening if not for the skills, material confidence, relationships, and auspices I accumulated during my close collaboration with PICA.”

AMY PEREJUAN CAPONE

Sky Cave was a major presentation of new work by one of Western Australia’s most exciting emerging artists, Amy Perejuan-Capone. The result of an ongoing conversation and collaboration between the artist and her father, a hang-gliding pioneer, *Sky Cave* showcased the breadth of Perejuan-Capone’s practice, deftly weaving together personal and social histories to explore the complexity of family narratives and the transference of skill, memory and points of connection across generations.

Presented as part of the Indian Ocean Craft Triennial and commissioned by PICA with the assistance of our Art Commissioners, Amy’s bold new exhibition embodied PICA’s commitment to experimentation and innovation. *Sky Cave* transformed PICA’s central gallery space into a glowing cave, the walls papered over with metres of reflective gold foil. Against this golden, luminous background, an installation of six historical gliders soared towards the gallery’s lofty atrium ceiling in an expression of the grandeur of Icarian dreams, offering visitors’ multiple points of view. The exhibition received overwhelmingly positive feedback from audiences, many expressing ‘wow’ on entering.

Sky Cave was accompanied by a limited-edition publication. Conceived by the artist, the design of the publication embraced the diversity of the material within it, including reproductions of pages from the artist’s sketchbook, archival photographs, her father’s diary entries, and exhibition documentation, interspersed with colour screen prints by Perth-born artist Danni McGrath.

Sky Cave was accompanied by a series of inclusive audience and community engagement programs. These included an Auslan-interpreted artist talk, and a screening of vintage Super 8 film documenting early hang-gliding feats, compiled from the artist’s family archive and cut to a live score from Perth electronic music duo Hi. Ok, Sorry. This event was Auslan interpreted and had assistive listening facilitated by DADAA (Disability in the Arts Disadvantaged in the Arts). The exhibition and its accompanying engagement program reached new audiences for PICA, many of whom were from the hang gliding community.





Image: Kabuki Drop, *Whale Fall*, 2021. Photo: Dan Grant

Expanding the relevance and reach of contemporary arts experiences

Developed and commissioned by PICA and presented in partnership with Perth Festival, the acclaimed, sell-out season of *Whale Fall* was a rewarding conclusion to a journey several years in the making.

Guided by a process of consultation, listening and collaboration, *Whale Fall* supported greater awareness, inclusion and representation for Perth's trans and gender diverse community.

Development stages helped ensure the work spoke authentically with this community. TransFolk of WA, a local community organisation, came on board as Community Consultants for the project. Teddy Loveny, Emery Wishart and Brooke Bennett offered valuable feedback and opened up meaningful dialogue with the creative team. They also created audience resources about trans and gender-diverse terminology and issues.

Jesse Oliver, a trans man, undertook the role of Dramaturg in initial development stages, and provided insight and feedback into the lived experience of trans people. Such conversations led to the casting of Ashton Brady, a 12-year-old trans-masculine actor, in the lead role of Caleb. The production centers around Caleb and his journey of gender affirmation. Everyone who viewed *Whale Fall* was witness to the emergence of Caleb's incredible talents.

Two other trans artists also joined the creative team: Mossy Johnson as Assistant Director and Tobi Welti, an emerging artist who was mentored through the process. The *Whale Fall* journey became a creative model of allyship in action, fostering community-led conversations, meaningful relationships, artistic collaboration and employment for trans and gender diverse artists.

“My time at PICA helped me to develop new skills that I hope to use in my future endeavours, both on and off stage, and behind the scenes. I was blessed to meet so many talented artists, as well as learn from incredible directors and those who help the show run behind the scenes. I felt I belonged to a community, and my thoughts and feelings were seen and heard, as well as my struggles, which were understood and used to empower not only me, but everyone else around me.”

ARTIST

“A timely and important work. With transgender representation at the fore, Whale Fall is a sensitive and honest exploration of identity and acceptance that is sometimes hard to watch, but never shies away from the truth. It's stunning theatre.”

FOURTH WALL MEDIA



Creating lasting impact for artists and their work

With the assistance of the Michela and Adrian Fini Artist Fellowship, awarded by the Sheila Foundation, PICA commissioned Sydney-based Fijian artist Salote Tawale to create a major new body of work for her solo exhibition *I don't see colour*.

Tawale was supported to develop and present a bold and timely new suite of work, and her first significant publication chronicling her practice to date. Drawing on a conversation Salote had with a student while in the UK, *I don't see colour* reflected on the implications of colour blindness to race and history in the face of accelerating climate change and growing future uncertainty. The exhibition presented an immersive full gallery installation that evoked the colours and textures of Fiji, including a site-specific painting created directly onto the walls and floor, mimicking the appearance of woven Pandanus palm mats.

The exhibition was accompanied by *Curu Mai* (meaning 'enter' or 'come in' in the Bauan dialect of the Fijian language), a series of live and digital programs produced and facilitated by local Tokelauan Fijian storyteller Emele Ugavule. In a celebration of Fijian culture and creative practices and engaging with Fijian communities nationally and across the world, *Curu Mai* included an online artist talk, an online *talanoa* (conversation) between iTaukei storytellers, and a Fijian community day with art making and storytelling.

I don't see colour represents a significant moment in Salote's evolution as an artist and national profile, as reflected in subsequent invitations and opportunities for Salote, including a solo exhibition at the Murray Art Museum and a major commission at the 10th Asia Pacific Triennial of Contemporary Art (APT10) at QAGOMA. Salote's video, *I don't see colour*, has since been included in the major exhibition *Oceanic Thinking* at UQ Art Museum, Brisbane.

"The Fellowship and exhibition opportunity has had a significant impact on my practice as it provided the opportunity to have my first major interstate solo exhibition and my first solo exhibition at a major contemporary art space. ... Being the inaugural recipient of the Fellowship allowed me to develop the exhibition beyond my original expectations, ensuring I was able to present an ambitious new body of work. The Fellowship also facilitated the production of an exhibition catalogue which is the first major publication on my practice."

SALOTE TAWALE



Developing diverse and engaged audiences for contemporary art

PICA offered two *Hatched* artists a residency opportunity while they were in Perth as part of the *Hatched National Graduate Show 2021*. Joshua Ophel (ACT) and Natalie Quan Yau Tso (NSW) spent time together at PICA for an extended residency period and through this experience, Joshua and Natalie forged new connections with local communities in Perth, deepened their respective areas of artistic enquiry, and shared their experiences in public events that celebrated and fore fronted their socially engaged, community-led projects.

Natalie's practice is concerned with the experiences of the Hong Kong diaspora. Natalie used her time in Perth to meet with local Hong Kong community members and share deeply personal stories of their experiences watching the unrest in Hong Kong from afar. Natalie presented two moving and emotionally charged performances during her time at PICA which invited audiences, particularly the Hong Kong-Perth community, to share their secrets with her, allowing for a mutual sense of compassion and solidarity to be felt within the gallery space. Through her residency, Natalie was able to connect with members of the Hong Kong diaspora to find connection and solidarity to enrich her performance and sculptural practice.

“I was able to test a lot of ideas I otherwise would not have had the courage or capacity to at home, especially involving members of my particular community.”

NATALIE QUAN YAU TSO

Joshua Ophel's residency was focused on his experience as a child of Deaf adults. Over the course of his residency Joshua used his studio as a space for community engagement with the local Deaf community in Perth, building new networks and sharing experiences and conversations. Joshua's residency at PICA also connected him with the local arts community in Perth, leading to other exhibition opportunities including the 2022 DADAA exhibition *Our Language*.

“For professional development, new linkages with the art community, other artists and linked artistic bodies such as DADAA (including new avenues of enquiry to consider), confidence to discuss my practice in public and critical feedback and insight into how it is viewed by the community.”

JOSHUA OPHEL



Image: Interdisciplinary Lab, 2021

“It’s quite precious to be in a working, connecting environment with artists that you’ve admired for some time. The Lab has provided a working introduction to these people for me, which is so valuable. As for new contacts, there’s an uncanny match for me, with my first date partner, and I know that beyond the Lab, we will continue to take interest in each other’s work. Every month or so, we catch up for a weekend chat. I’m in spectacular company.”

ARTIST

Fostering international dialogue, exchange and collaboration

In 2021, PICA partnered with the Australia Council for the Arts to deliver a three year interdisciplinary Lab designed to foster dialogue, exchange and relationship building between a group of artists from Australia, South Asia and Southeast Asia.

Due to COVID-19 travel restrictions, the first year of the lab involved a sequence of online and remote engagements led by Joel Bray, a Melbourne/Naarm-based choreographer and proud Wiradjuri man, and Eugenia Lim, an Australian artist of Chinese-Singaporean descent who works across video, performance and installation.

Eight artists were selected from the region across a mix of disciplines, heritage and lived experience. These included Ade Suharto, a choreographer and performer based in Canberra/Ngambri/Ngunnawal; Daley Rangi (Te Ātiawa), a multidisciplinary Māori artist based in Perth /Boorloo; Emma McManus, a theatre-maker and interdisciplinary artist based between Canberra/Ngambri/Ngunnawal and Melbourne/Naarm; Ferial Afiff a multidisciplinary artist living in Bandung, Indonesia; Natasha Tontey, an artist and graphic designer based in Yogyakarta; Ranjana Dave, an independent artist and writer based in New Delhi; Sheelasha Rajbhandari, a visual artist and cultural organizer based in Kathmandu; and Tiyan Baker, a Malaysian Bidayuh/Anglo-Australian artist who makes video and installation art. Originally from Darwin/Garramilla, Baker currently lives and works in Sydney/Warrang.

This group of artists undertook three phases of engagement in 2021 under the banners of Encounter, Practice and Play. Each gathering provided a chance for conversations and networks to grow amongst the challenges of COVID-19 and seed new ideas and possibilities for art making in the future.

The groundwork of this year will lead to further dialogue and creative development for the artists in 2022 and ultimately a presentation outcome at PICA in 2023 that will be a unique showcase of interdisciplinary practices across the South and Southeast Asian/Australian region.

“The opportunity to find a shared history with other artists in the region is incredibly valuable... I have really enjoyed being exposed to the art cultures and thinking of Indonesia and Nepal artists. It’s not just exposure but prolonged relationship building and sharing, and that is quite rare to access. The lab really is excellent and I am excited to see it just get better and better as we spend more time together.”

ARTIST

Celebrating the breadth and inventiveness of contemporary arts practices

UNHEIMLICH celebrated the vision, skills and achievements of an incredible team of mid-career WA artists and supported them through the significant commission of an outstanding new interdisciplinary performance work.

UNHEIMLICH was the outcome of a unique multi-year collaboration between director Katt Osborne and multidisciplinary artist Tarryn Gill. Osborne and Gill co-created the work, bringing together their respective backgrounds in direction and visual art as they collectively explored new ways of synthesising performance, art and design.

A multi-faceted yet united creative team was crucial to realising *UNHEIMLICH*'s imaginative and surreal dream-state. Every element of the work from text to performance to design interacted meticulously and purposefully to create an immersive world for audiences, moving between the domestic and psychological realms. This integrated approach to making across various artforms became one of *UNHEIMLICH*'s major talking points.

This project was a significant opportunity for a team of mid-career artists to come together in ways they hadn't before in their careers, and in *UNHEIMLICH* they were able to pursue genre-defying art. The resulting 10-show season sold out and attracted an abundance of glowing reviews.

Highly praised for its open and interpretative nature, *UNHEIMLICH* resonated deeply with viewers and provided reflection and social commentary on experiences of trauma and pain in home and relationship contexts. Successfully visualising the unspoken states of the human mind when we enter into relationships and they don't work out, the work found a place within the current and evolving conversations towards gender equity, toxic masculinity and safety for women. A successful panel discussion with Renée Newman, Theo Costantino and Shona Erskine further unpacked these themes and the work's references to psychology and health.

“UNHEIMLICH is a master class in the uncanny. It's the perfect blend of theatre and performance art with human emotion at its core.”

FOURTH WALL MEDIA

“PICA's long term unwavering faith in our creative concept and support of our artistic skills had a big impact on the way that I see myself and career. When taking risks in making work as an artist, you have to live with the fear of failure everyday. But PICA's investment and belief in us over four years enabled the creative team to be brave. I will take a new found confidence in my ability to take risks in all my work from here.”

KATT OSBORNE



Image: Katt Osborne & Tarryn Gill, *UNHEIMLICH*, 2021. Photo: Christophe Canato

Developing future focused arts practitioners and artistic practices

In collaboration with XR:WA, Frame Labs and Immerse Australia, PICA delivered an innovative new professional development program for contemporary artists interested in XR (extended reality) mediums such as Virtual Reality, Augmented Reality and Mixed Reality). This project saw PICA taking a leadership role to expand WA artists' access to the technologies, hardware, and expert knowledge required to make original XR artworks. This access had been identified as a significant gap in the local arts sector and through PICA's support, artists were able to gain vital skills and networks in this area that many had previously found difficult to navigate.

Through this program, artists had hands-on opportunities to learn about XR and experience the exciting possibilities of the medium. Three of these artists were invited to develop a project at PICA with the assistance of developers and technical artists, with the final artworks presented at PICA as part of XR:WA Festival. The three artists, Elham Eshraghian, Janet Carter, and Dung Chuan Wen, had no previous experience with XR artmaking, and the projects they developed led to significant outcomes for their artistic careers.

Elham Eshraghian used her knowledge gained during the XR Hackathon to embark on a major new project throughout 2022 and 2023 as an inaugural recipient of Forrest Research Foundation's Creative and Performance Leadership Fellowship. Elham will use her Fellowship to pursue further expertise in VR artmaking and contribute to the growing body of research in this area.

Following the Hackathon, the City of Vincent commissioned Janet Carter to create a permanent AR artwork for the AIDS Memorial in Robertson Park, bringing awareness and visibility to the memorial and allowing for reflection and increased understanding from the community.

Through the vital skills development offered by this project, artists could expand their practice into a new area and access valuable opportunities in this growing sector, equipped with new skills, knowledge and networks. In turn, the artworks presented at PICA gave audiences a taste of the exciting and immersive world of XR.

"It was extremely valuable to initiate a project with a working prototype that was created during the XR Hackathon, supporting the strength and fast-tracking access to knowledge that would otherwise take months or years to attain. I am so grateful to have learnt under the mentorship of PICA, Immerse Australia and XR professionals. I will be continuing this trajectory of XR art-making further within my career and practices of empathic and immersive art. I absolutely advocate for a program like this to be continued to uplift the capacity of artists in film, performance, new media and collaborative art practice."

ELHAM ESHRAGHIAN





Artistic Program

YEDI/SONGS from Patrick William Carter Patrick William Carter (WA)

Studio 2

Presented in association with Perth Festival

Noongar artist and performer Patrick Carter used performance, video, sound and painting to tell his stories in *YEDI / SONGS from Patrick William Carter*. The exhibition, which featured recent works and a new commission, was an evocative survey of Carter's artistic practice.

Patrick Carter, *YEDI / SONGS from Patrick William Carter* 2021, installation view. Perth Institute of Contemporary Arts (PICA)
Photos: Edwin Sitt (Above), Bo Wong (Below)



nyinalanginy/the gathering Curated by Glenn Iseger Pilkington (Nhanda/Nyoongar Peoples)

Artists: Dean Cross (Worimi Peoples), Sharyn Egan, (Whadjuk Nyoongar Peoples), Peggy Griffiths Madij (Mirriwong/Gajirrawoong Peoples), Yabini Kickett (Ballardong, Nyaki-Nyaki, Wadjuk and Bibbulmun Nyoongar Peoples), Bridget Reweti (Ngāti Ranginui, Ngāi Te Rangi), Damien Shen (Ngarrindjeri Peoples/Chinese Australian), Jasmine Togo-Brisby (Australian South Sea Islander), James Tylor (Kaurua, Māori, English, Scottish, Irish & Norwegian)

All Galleries

Presented in association with Perth Festival

nyinalanginy / the gathering was a reflection upon the act of gathering – of bringing together of peoples, words, politics, objects, images, identities, histories, dreams and concerns. *nyinalanginy / the gathering* was an invitation for audiences to reconsider histories, our new realities and our shared humanity, at a time when the world is united in so many ways, but increasingly divided by others.



James Tylor, 2021, installation view of *nyinalanginy/the gathering*
Perth Institute of Contemporary Arts (PICA) Photo: Bo Wong

8 May – 11 July 2021

Hatched National Graduate Show 2021

All Galleries

In 2021, PICA celebrated 30 years of supporting the work of Australia's leading artists at the earliest stages of their careers through the iconic *Hatched: National Graduate Show*. This anniversary offered an opportunity to share and understand the impact and importance of the exhibition that forms a cornerstone of PICA's annual program.

Artists: Alicia Butt (TAFE SA), Dean De Landre (Deakin University), Stephanie Doddridge (University of South Australia), Hannah Foley (University of Tasmania), Shanti Gelmi (Edith Cowan University), Michael Giusanga Tuhanuku (Monash University), Nicholas Hanisch (Adelaide Central School of Art), Anna Jalanski (Victorian College of the Arts), Bradley Kickett (Curtin University), Renee Kire (Queensland College of Art/Griffith University), Kate Land (Queensland University of Technology), Alexa Malizon (Australian National University), Beth Maslen (Monash University), Lisa Myeong-Joo (University of NSW), Natasha Nielson (North Metro TAFE), Michella Nudelman (RMIT), Joshua Ophel (Australian National University), Natalie Quan Yau Tso (University of New South Wales), Harrison Riekie (University of Western Australia), Yul Scarf (National Art School), Grace Ware (Federation University), Eli Waters (Southern Cross University), Ellen Wickens (National Art School), Hope Yates (University of Sydney)



Hatched National Graduate Show 2021, installation view. Perth Institute of Contemporary Arts (PICA)
Photo: Bo Wong

Love in Bright Landscapes Curated by Annika Kristensen (WA/VIC)

Artists: Carmen Argote (USA), Jack Ball (WA), Kevin Ballantine (WA), Emma Buswell (WA), George Edgerton-Warburton (WA/VIC), Teelah George (WA/VIC), Cass Lynch and Mei Swan Lim (WA), Laure Prouvost (FR), Ed Ruscha (USA), Martine Syms (USA), Brendan Van Hek (WA/NSW) Lisa Uhl (WA), Sterling Wells (USA)

Ground Floor Galleries

Love in Bright Landscapes referenced the title of a 1986 album by cult Perth band The Triffids – who contributed much to the city’s narrative of wide-open roads, relentless heat and treeless plains. Through the work of artists living, working, hailing from, or passing through both Perth and Los Angeles, *Love in Bright Landscapes* explored the possibilities of contemporary art in contributing to these ongoing stories of identity, purpose, presence and place. Works in this exhibition were offered for sale to PICA donors and other supporters at the PICA Salon Vernissage on Saturday 24 July.



Teelah George, *Sky Piece, falling* (Melbourne, Perth) 2020-21. *Love in Bright Landscapes*, Perth Institute of Contemporary Arts (PICA). Photo: Bo Wong

Leitī Sione Monu (ACT/Tāmaki Makaurau/Auckland, Aotearoa NZ)

Leitī was a new moving image work by Sione Tuivailala Monū. Produced in 2021, the film centres on Sione and his friend and collaborator Manuha’apai Vaeatangitau. The film acts as a visual diary, constructed from footage mostly collected from over the past year by Sione on his iPhone. Inspired by Sione and Manu’s friendship and their shared experiences as fakaleiti or leitīs, a Tongan word to describe the third gender, *Leitī* explores the importance and power of community, sisterhood and survival.



Sione Monu, *Leitī* (still) 2021. Courtesy the artist.

30 July – 10 October 2021

I don't see colour Salote Tawale (NSW)

First Floor Gallery

Commissioned by PICA with the support of the
Michela and Adrian Fini Artist Fellowship

Tawale has risen to prominence for her performative and materially-driven examination of issues relating to identity, representation and power from the perspective of her iTaukei Fijian and Anglo-Australian heritage. Taking as its starting point a conversation Tawale had with a student at a party in the UK, *I don't see colour* was an exploration to process the implications of (colour) blindness to race and history in the face of accelerating climate change and growing future uncertainty.



Image: Salote Tawale, *I don't see colour*, 2021, installation view. Perth Institute of Contemporary Arts (PICA)
Photo by Bo Wong

Sky Cave

Amy Perejuan-Capone (WA)

Ground Floor Galleries
Commissioned by PICA with the
support of PICA's Art Commissioners
Presented as part of the Indian
Ocean Craft Triennial

Amy Perejuan-Capone was commissioned to create a new body of work including sculpture, video and installation for PICA's vast central gallery space. Featuring dramatically suspended historic hang-gliders, *Sky Cave* continued Perejuan-Capone's excavations of family interests and archives and with it the documentation of an ever-present pursuit of flight.



Amy Perejuan-Capone, *Sky Cave*, 2021, installation view. Perth Institute of Contemporary Arts (PICA) Photo by Bo Wong

Coming Home

Alex Martinis Roe (VIC)

First Floor Gallery and Screen Space

Coming Home was a solo exhibition presenting a new body of work by Alex Martinis Roe, along with her film *Bliss Techniques* (2018). Through text, film, animation, diagrams, and archival material, *Coming Home* explored the legacy of the kinship practices that began in a small community in Adelaide called JAFL – the Jewish Adelaide Lesbian Feminists.



Above: Alex Martinis Roe, *Coming Home*, 2021, installation view. Perth Institute of Contemporary Arts (PICA) Photo by Bo Wong
Opposite: Dean Cross, *Ngarra*, 2021, installation view. *nyinalanginy/the gathering*, Perth Institute of Contemporary Arts (PICA).
Photo: Bo Wong



Performance

Whale Fall

Ian Sinclair/The Kabuki Drop
(NSW/WA)

17 – 27 February

Performance Space

Commissioned by PICA with the support of PICA's Art Commissioners.

Co-presented with Perth Festival

Directed by Melissa Cantwell

Written by Ian Sinclair

Whale Fall was a major new WA theatre commission, and a poetic reimagining of the classic Australian seaside drama for our cataclysmic times. A deeply personal and poetic story, *Whale Fall* was a slow-burning family drama about second chances and unconditional love, charting transition across generations, family dynamics, the human body and our ecological future.



Ian Sinclair/The Kabuki Drop, *Whale Fall*, 2021. Image by Dan Grant

UNHEIMLICH

Katt Osborne & Tarryn Gill (WA)

22 September – 2 October

Performance Space

Commissioned by PICA with the support of PICA's Art Commissioners

Presented with Performing Lines WA

Directed by Katt Osborne

UNHEIMLICH was a significant new WA interdisciplinary commission and an unmissable theatrical collaboration of visual arts and performance. A sell out success, *UNHEIMLICH* offered a surreal glance into gendered relationships and our inner psyches across the lifecycle of a relationship.



Katt Osborne & Tarryn Gill, *UNHEIMLICH*, 2021. Photo: Christophe Canato

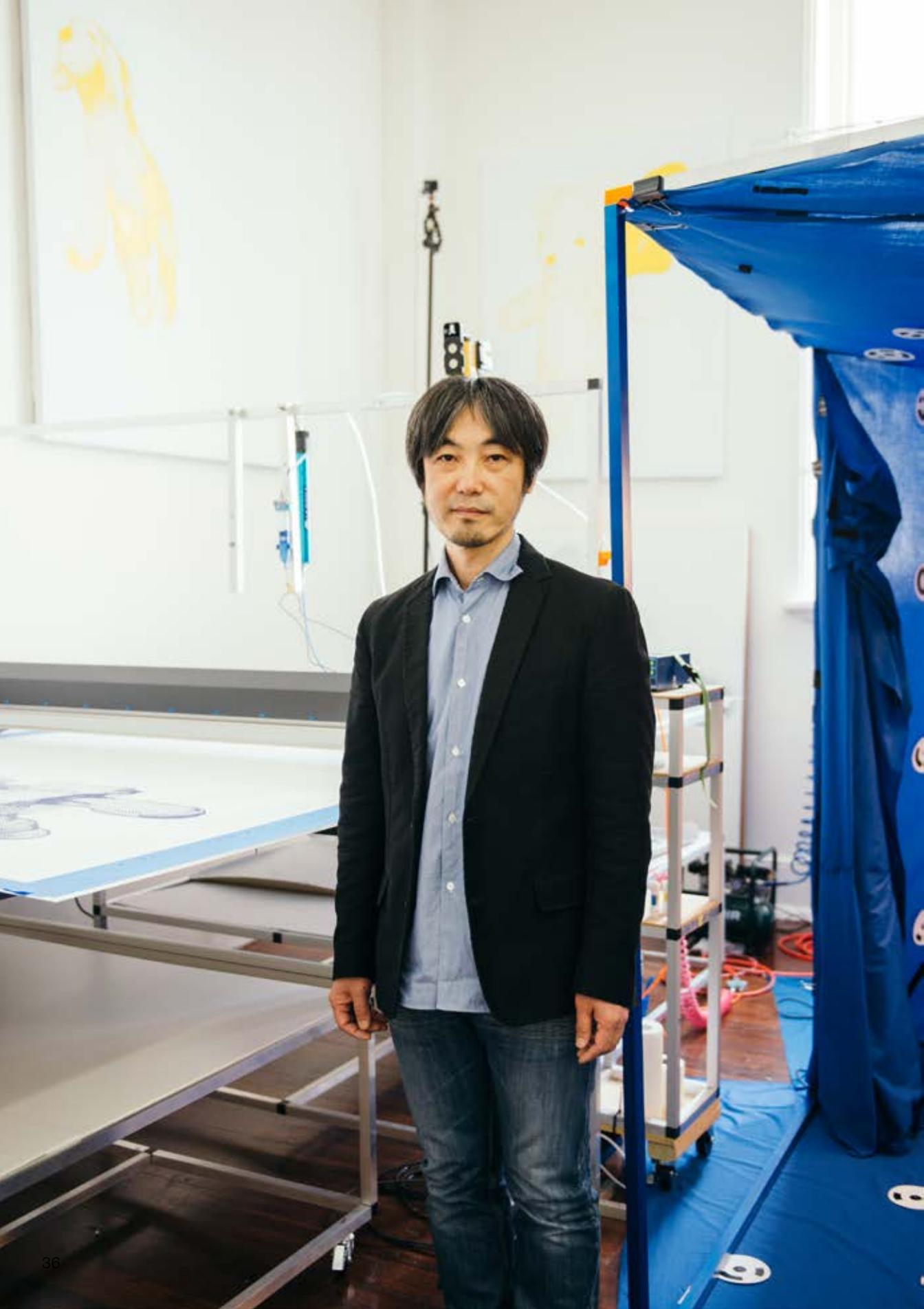
Hundreds + Thousands (Multi-City) Daniel Kok (Singapore) & Luke George (VIC)

Germination: 24 September - 24 October
Virtual Nursery: 20 - 24 October
Presented by Performance Space, Sydney
Freespace, Hong Kong

Hundreds + Thousands (Multi-City) was a small art movement that enlists the participation of plants as collaborators, mediators and audience. Led by interdisciplinary artists Luke George and Daniel Kok, and stemming from their performance work of the same name, an online workshop process brought together plant lovers and their plants across Sydney, Hong Kong and Perth.

Daniel Kok & Luke George, *Hundreds + Thousands*, 2021. Image courtesy the artist





Artist Development

Studio Program

Ailsa Waddell (WA)

Studio Zero
01 March – 23 April 2021

Michelle Aitken & Joe Lui (WA)

Studio One
01 March – 23 April 2021

Joshua Ophel (ACT)

Studio Two
1 – 21 May

Shanti Gelmi (WA)

Studio Two
24 May – 18 June

Natalie Tso (NSW)

Studio Zero
27 April – 21 May

Deanna Hitti (VIC)

Studio Zero
21 June – 24 September 2021

Hiroshi Kobayashi (WA)

Studio One
26 July – 8 October 2021

Justin Balmain (VIC)

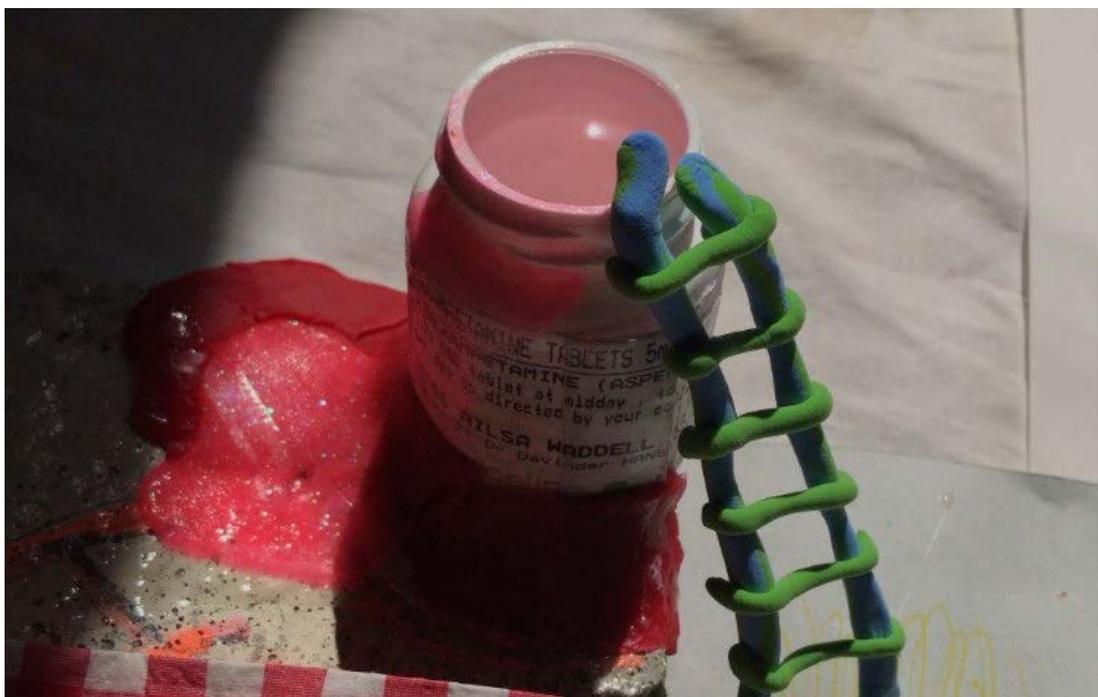
Digital residency
06 September – 15 October 2021

Lisa Liebetrau (WA)

Studio Two
25 October – 20 December

Tomoko Yamada (WA/JPN)

Studio One
25 October – 26 November



Creative Developments

KISS club

Residency Dates: 6 May – 9 June
Showings: 10 & 11 June
Performance Space

The 2021 edition of *KISS club*, and fifth collaboration with pvi collective, supported five ideas in development.

Biosecurity Penetration Test Callum Siegmund

Loose

Chloe Nolan & Chandler
Abrahams

#FEAS Wheel of (mis)Fortune

#FEAS (Feminist Educators
Against Sexism): Jo Pollitt,
Mindy Blaise, Emily Gray, &
Emma Fishwick

E.M.P.A.T.H.Y Training

Matt Aitken & Pip Lewi

I hope my love never finds you

Hey! Precious (Michelle Aitken
with Andrew Sutherland &
Jess Nyanda Moyle)

Michelle Aitken, *I hope my love never finds you*, 2021.
Still from *KISS Club*.
Photo: Dan Grant



WAAPA Student Showings (WA)

2 June
Performance Space

Showings were held by 2nd year Bachelor of Performing Arts students from WAAPA, Edith Cowan University.

Catastrophes Ella Hetherington & Renée Newman (WA)

15 – 25 June
Performance Space

Catastrophes is a new contemporary performance work, which undertook a second stage development.

Rabbit Punch Rebecca Riggs Bennett & collaborators (WA)

28 June – 9 July
Performance Space, online and
State Theatre Centre of WA

Rabbit Punch, made in collaboration with The Boxing Project, is an experimental sonic and physical performance work that undertook a first stage development.

The Reckoning Joshua Pether & collaborators (WA)

5 – 18 July
Performance Space

This first stage development explored reflective engagement and healing through a First Nations paradigm and performance pedagogy.



SEVEN Collective (WA)

5 August
Performance Space

A showing of work in development by the SEVEN; a collective of artists living with disability including Patrick Carter, Tina Fielding, Hugo Flavelle, Julia Hales, Sam Kerr, Lauren Marchbank and Sarah Pollard.

Body of Knowledge Samara Hersch (VIC)

9, 11 & 14 November
Online
Presented with WA Youth Theatre Company and Perth Festival

Lead artist Samara Hersch undertook three workshops with WA teenagers to form a new local ensemble for the Perth season of *Body of Knowledge*.

Telephone

The Last Great Hunt
Lead Artists: Gita Bezard & Chris Issacs (WA)

29 November – 10 December
Performance Space

Telephone is a new theatre work in development at its third stage development which focused on story and sound development

Alluvial Gold

Louise Devenish, Stuart James & Erin Coates (WA)

14 - 16 December 2021
Performance Space & online
Presented with Tura

This development was a hybrid on site and online residency to test projection design and new custom made surfaces.



DADAA, SEVEN Collective, 2021.
Photo: Edwin Sitt

Labs and Workshops

XR Bootcamp and Hackathon

Creative teams;
Dung-Chuan Wen (artist), Samuel Warnock (Unity developer), Cameron Whiting (3D technical artist)
Janet Carter (artist), Ajith Somangili (Unity developer), Gabriel Ibias (3D technical artist)
Elham Eshraghian-Haakansson (artist),
James Ball (360 video technician), Lisa Rye (3D technical artist)

On site at PICA and offsite at Frame VR, Fremantle
Bootcamp: Friday 30 July
Hackathon: Saturday 28 & Sunday 29 August 2021

PICA Interdisciplinary Lab Led by Eugenia Lim (VIC) & Joel Bray (VIC)

Encounter: April
Practice: 12, 14 & 15 July
Play: 16 & 23 November
Online
Presented with the Australia Council for the Arts

Selected Artists: Ranjana Dave (India),
Sheelasha Rajbhandari (Nepal), Ferial Afiff (Indonesia),
Natasha Tontey (Indonesia),
Tiyan Baker (NSW), Emma McManus (ACT/VIC),
Daley Rangi (WA), Ade Suharto (ACT)

The PICA Interdisciplinary Lab is a three year partnership between PICA and the Australia Council for the Arts. In 2021, the program began its first pilot year to explore dialogue, exchange and relationship building between ten Australian, South Asian and Southeast Asian artists.

Below: Interdisciplinary Lab, 2021
Opposite: XR:WA Bootcamp. Photo: Dan Grant







Public, Learning and Community Engagement

PICA's 2021 public, learning and community engagement programs offered a variety of ways for audiences to engage with PICA's artists and programs through artist talks, workshops, labs and online presentations. These programs are designed to connect artists with audiences, build social bridges and expand the relevance and reach of contemporary arts.



Artist Talks

11

Workshops, Labs and Forums

40

School Tours

64

Artists Engaged

63

**Targeted Programs for
Diverse Communities**

40

**Attendances at Public Program
and Learning Activities**

5,527



THE HISTORY OF THE
MUSEUM OF MODERN ART
1929-1968



Support

Support

As a not-for-profit community asset, PICA belongs to all Western Australians as a source of inspiration, a gathering place, and an incubator for the art and ideas of today.

We believe that contemporary artists are the trailblazers, innovators and changemakers that give us a glimpse of what is possible. We work hard to make contemporary arts experiences accessible and through the championing of new practices, diverse artistic voices and timely subject matter we aim to foster awareness and understanding across cultures, communities and geographies.

To do all of this, we need the support of individuals who share our values, our sense of adventure, and our desire to create career-defining moments for artists and life-enhancing experiences for audiences. 2021 was far from ordinary, but the support of our loyal donors enabled us to achieve extraordinary things.



In 2021

ART1000 DONORS nurtured the next generation of artists and arts lovers through the annual *Hatched National Graduate Show* and the provision of free education resources and tours;

ART AMBASSADORS provided significant career development opportunities for local artists and arts professionals, including through PICA's studio residency and creative development programs;

DIRECTOR'S CIRCLE DONORS supported ambitious artist projects including the significant group shows *nyinalanginy / the gathering*, curated by Glenn Iseger-Pilkington, and *Love in Bright Landscapes*, curated by Annika Kristensen; and the solo exhibition *Coming Home* by Alex Martinis Roe; and

ART COMMISSIONERS enabled artists to realise big new ideas, including Amy Perejuan-Capone's major solo exhibition *Sky Cave* and the world premiere of multi-disciplinary performance work *UNHEIMLICH* by Katt Osborne and Tarryn Gill.

Beyond knowing their support makes a tangible difference in the community, our donors enjoy the many opportunities to meaningfully connect with artists and each other, including at the annual **PICA SALON VERNISSAGE**.

In 2021 it launched the exhibition *Love in Bright Landscapes* and as always evoked a sense of wonder and surprise, while offering opportunities for guests to either begin or grow their art collections. As part of PICA's commitment to supporting artists, many works were available for sale on the night with proceeds of more than \$38,000 returning directly to the artists. PICA Salon Vernissage continues to be a much anticipated celebration on the Perth arts calendar, with highly sought-after tickets only available to ART1000 Donors and above.

PICA Donors said the 2021 event gave them a sense of joy, beauty and wonder; helped them connect to others like them; and made them feel like their contribution mattered.

Publications

Hatched National Graduate Show 2021 Exhibition Catalogue

112 pp full color
176mm x 250mm
ISBN: 978-0-6480791-7-0
Introductory text by: Miranda Johnson and Amy Barrett-Lennard



I don't see colour Salote Tawale

84 pp full color
176mm x 250mm
ISBN: 978-0-6480791-8-0
Texts by: Amy Barrett-Lennard, Ruth McDougall and June Miskell



Sky Cave Amy Perejuan-Capone

84 pp full color
210mm x 297mm
ISBN: 978-0-6480791-9-0
Texts by: Amy Barrett-Lennard, Sarah Wall and Emma Kelly







Financial Report

Directors' Report

For the year ended 31 December 2021

The directors present their report on Perth Institute of Contemporary Arts Limited (PICA) for the financial year ended 31 December 2021.

General information

Directors

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

Names	Position	Appointed/Resigned
Abdul-Rahman Abdullah		Resigned 25 May 2021
Amy Barrett-Lennard	Ex-officio board member	
Carly Lane		Appointed 25 May 2021
Fiona de Garis		
Ian Smyth		Appointed 12 July 2021
James Brown	Treasurer	
Kelly Fliedner		
Marco D'Orsogna	Deputy Chairperson	
Mark Clapham	Chairperson (Appointed 31 December 2021)	
Narelle Thorne*		Resigned 26 August 2021
Robyn Glindemann	Chairperson (Resigned 31 December 2021)	
Susanna Castleden		
Theo Kailis		Appointed 20 September 2021

**on leave of absence from 21 April 2021*

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.

Purpose

The Company's purpose is to foster the development of, and engagement with, contemporary arts and ideas.

Mission

To create career-defining moments for artists, life enhancing experiences for audiences and critical turning points in the advancement of art forms.

Values

The Company will approach everything it does in a way that is:

- Generous
- Sustainable
- Collaborative
- Experimental
- Ambitious and
- Responsive

Goals

The Company's goals are:

- Create high quality artistic experiences that reflect the breadth and inventiveness of contemporary arts practices and offer impactful outcomes for artists and audiences
- Develop future focussed arts practitioners and artistic practices
- Expand the relevance and reach of contemporary arts experiences
- Foster new ways of learning and encourage critical thinking
- Position Perth/WA as a desirable place for artists and audiences to live, work and visit
- Build a committed and motivated board and staff team that reflects Australia's diversity
- Be financially resourced to sustain an evolving presence and be resilient to changing environments

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 mission and goals are being achieved.

<u>Goals and Key Performance Indicators 2021</u>		<u>2021</u>	<u>2021</u>	<u>2020</u>	<u>2020</u>
		<u>Target</u>	<u>Actual</u>	<u>Target</u>	<u>Actual</u>
Create high quality artistic experiences that reflect the breadth and inventiveness of contemporary arts practices and offer impactful outcomes for artists and audiences	Exhibitions, productions and publications created and presented each year	30	28	29	23
	New works (visual arts, performance, interdisciplinary) commissioned each year	12	16	10	6
Develop future focussed arts practitioners and artistic practices	Creative Developments and studio residencies	12	22	11	17
	Labs, workshops, lectures and professional development forums for artists and arts workers	14	24	12	17
Expand the relevance and reach of contemporary arts experiences	Percentage of artists identify with specific demographics +	35%	55%	30%	64%
	Percentage of audiences identify with specific demographics #	30%	35%	28%	42%
	Percentage of audiences who see PICA's programs as having relevance	90%	80%	90%	82%
Foster new ways of learning and encourage critical thinking	Attendees/participants in learning programs	4,000	4,568	4,000	3,816
	Public program attendance/participation	8000	5,527	7,500	4,586
	Learning & public program collaborations	20	25	17	17
Position Perth/WA as a desirable place for artists and audiences to live, work and visit	WA artists supported to develop or present new work	35	134	30	105
	Australian and international artists supported to develop or present new work	17	47	15	48
	Percentage of audience visiting from interstate or overseas	34%	14%	34%	31% *
Build a committed and motivated board and staff team that reflects Australia's diversity	Staff members who identify with specific demographics +	4	6	4	6
	Board members who identify with specific demographics +	4	5	4	5
	Professional Development programs for staff and board	16	16	16	14
	Annual Board Audit and Review	1	1	1	0
Be financially resourced to sustain an evolving presence and be resilient to changing environments	Cash reserves ratio	22%	40%	24%	41% ^
	Percentage of income from core Government funding	61%	63%	63%	60% ^
	New income sources	3	4	2	2

Surveys capture those that identify as CALD, Aboriginal & Torres Strait Islander, and living with a disability

* Calculated on survey respondents for P1 exhibitions only (Feb-March) prior to COVID-19 Border Closure

^ Calculated including one-off government subsidies received as part of COVID-19 relief support

+ Specific demographics identified by the Australia Council, including CALD, Aboriginal & Torres Strait Islander, living with a disability, emerging artist, young person, and LGBTQI+.

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 2021 the collective liability of members was \$ 34 (2020: \$ 24).

Information on directors

Abdul-Rahman Abdullah Experience	Artist
Amy Barrett-Lennard Special Responsibilities	Ex-officio board member PICA CEO
Carly Lane Experience	Curator, Visual arts, Arts Industry, Government
Fiona de Garis Experience	Arts Executive, Live Performance, Capacity Building, Venue Management, Producing
Ian Smyth Experience	Property development, Commercial development,finance
James Brown Experience	Treasurer Corporate Tax, Accounting, Risk Management and Treasury
Kelly Fliedner Experience	Writing, Curator, Visual Arts, Performing Arts, Arts Industry
Marco D'Orsogna Experience	Deputy Chairperson Company Director and Businessman – Food Manufacturing & Processing, Fellow of the Australian Institute of Company Directors
Mark Clapham Experience	Chairperson (Appointed 31 December 2021) Company Director & Business Owner, Leasing Executive, Asset Management, Property Management, Commercial Real Estate Agent.
Narelle Thorne* Experience	Journalist, Public Relations/Event Coordination, Indigenous Affairs, Community Engagement; Research and Policy Development, Cultural Awareness.
Robyn Glindemann Experience	Chairperson (Resigned 31 December 2021) Lawyer, Environment, Native Title and Corporate Social Responsibility Advisory
Susanna Castleden Experience	Academic, Artist
Theo Kailis Experience	Company Executive Director and businessman – Austral Fisheries

Meetings of directors

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

	Directors' Meetings	
	Number eligible to attend	Number attended
Abdul-Rahman Abdullah	2	1
Amy Barrett-Lennard	6	6
Carly Lane	4	3
Fiona de Garis	6	6
Ian Smyth	2	2
James Brown	6	6
Kelly Fliedner	4	4
Marco D'Orsogna	6	6
Mark Clapham	6	6
Narelle Thorne*	1	-
Robyn Glindemann	6	6
Susanna Castleden	6	6
Theo Kailis	2	1

** Narelle Thorne was granted leave of absence from 21 April 2021 till the date of resignation.*

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

Director:

Mark Clapham



Date: 11 April, 2022

Statement of Profit or Loss and other comprehensive income

For the Year Ended 31 December 2021

	Note	2021 \$	2020 \$
Recurrent operations			
Revenue	3	2,162,345	1,906,125
Administration expenses		(284,971)	(247,060)
Cost of sales		(3,940)	(419)
Depreciation and amortisation expense		(59,294)	(52,413)
Marketing and promotion expenses		(111,060)	(106,821)
Program and production expenses		(135,909)	(219,321)
Salaries, wages and consultant expenses		(1,602,100)	(1,430,530)
Deficit before income tax		(34,929)	(150,439)
Income tax expense	2(g)	-	-
Deficit surplus from recurrent operations		(34,929)	(150,439)
Non recurrent operations			
Other revenue	3	73,906	473,397
Surplus for the year		38,977	322,958
Other comprehensive income			
Total other comprehensive income for the year		-	-
Total comprehensive income for the year		38,977	322,958

The accompanying notes form part of these financial statements.

Statement of Financial Position

As At 31 December 2021

	Note	2021 \$	2020 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	1,255,087	1,230,559
Trade and other receivables	6	110,641	79,648
Other assets	7	-	2,117
TOTAL CURRENT ASSETS		1,365,728	1,312,324
NON CURRENT ASSETS			
Property, plant and equipment	8	152,395	185,205
TOTAL NON CURRENT ASSETS		152,395	185,205
TOTAL ASSETS		1,518,123	1,497,529
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	87,105	157,910
Contract liabilities	10	461,241	393,690
Employee benefits	11	85,653	96,421
TOTAL CURRENT LIABILITIES		633,999	648,021
NON CURRENT LIABILITIES			
Employee benefits	11	2,381	6,742
TOTAL NON CURRENT LIABILITIES		2,381	6,742
TOTAL LIABILITIES		636,380	654,763
NET ASSETS		881,743	842,766
EQUITY			
Reserves	12	509,397	509,397
Retained earnings		372,346	333,369
TOTAL EQUITY		881,743	842,766

The accompanying notes form part of these financial statements

Statement of Changes in Equity

For the Year Ended 31 December 2021

2021	Retained Earnings \$	General Reserve \$	Total \$
Balance at 1 January 2021	333,369	509,397	842,766
Surplus attributable to members of the entity	38,977	-	38,977
Balance at 31 December 2021	372,346	509,397	881,743

2020	Retained Earnings \$	General Reserve \$	Total \$
Balance at 1 January 2020	483,808	36,000	519,808
Surplus attributable to members of the entity	322,958	-	322,958
Transfer to/ (from)	(473,397)	473,397	-
Balance at 31 December 2020	333,369	509,397	842,766

Statement of Cash Flows

For the Year Ended 31 December 2021

	Note	2021 \$	2020 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Cash received in the course of operations		609,516	323,587
Receipts from grants		1,680,276	1,669,019
Payments to suppliers and employees		(2,414,610)	(2,007,101)
Interest received		3,330	4,683
COVID-19 Government stimulus		172,500	408,296
Net cash provided by operating activities	18(b)	51,012	398,484
CASH FLOWS FROM INVESTING ACTIVITIES:			
Purchase of property, plant and equipment		(26,484)	(178,649)
Net cash used in investing activities		(26,484)	(178,649)
Net increase in cash and cash equivalents held		24,528	219,835
Cash and cash equivalents at beginning of year		1,230,559	1,010,724
Cash and cash equivalents at end of financial year	18(a)	1,255,087	1,230,559

The accompanying notes form part of these financial statements

Notes to the Financial Statements

For the Year Ended 31 December 2021

1 Basis of Preparation

Perth Institute of Contemporary Arts Limited (“the Company”) applies Australian Accounting Standards – Reduced Disclosure Requirements as set out in AASB 1053: *Application of Tiers of Australian Accounting Standards*.

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.

2 Summary of Significant Accounting Policies

(a) Property, plant and equipment

Each class of property, plant and equipment is carried at cost less, where applicable, any accumulated depreciation and impairment.

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 the 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 2(c) for details of impairment).

Depreciation

Property, plant and equipment is depreciated on a straight-line basis over the assets useful life to the Company, commencing when the asset is ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable asset are shown below:

Plant and Equipment	10-30%
Motor Vehicles	25%
Leasehold Improvements	10-20%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate. Gains or losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are recognised in the period in which they arise.

2 Summary of Significant Accounting Policies (continued)

(b) Financial instruments

Initial recognition and measurement

Financial instruments are recognised initially using trade date accounting, i.e. on the date that the Company becomes 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.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

Classification and subsequent measurement

Classification

On initial recognition, the Company classifies its financial assets into the following categories, those measured at:

- amortised cost
- fair value through profit or loss – FVTPL
- fair value through other comprehensive income – equity instrument (FVOCI – equity)
- fair value through other comprehensive income – debt investments (FVOCI – debt)

Financial assets are not reclassified subsequent to their initial recognition unless the Company changes its business model for managing financial assets.

Amortised cost

Assets measured at amortised cost are financial assets where:

- the business model is to hold assets to collect contractual cash flows; and
- the contractual terms give rise on specified dates to cash flows are solely payments of principal and interest on the principal amount outstanding.

The Company's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income, foreign exchange gains or losses and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

Trade receivables

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Company has determined the probability of non-payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

2 Summary of Significant Accounting Policies (continued)

(b) Financial instruments (continued)

Financial Liabilities

The Company measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method. The financial liabilities of the Company comprise trade payables.

Derecognition

A financial asset is derecognised when the holder's contractual rights to its cash flows expires, or the asset is transferred in such a way that all the risks and rewards of ownership are substantially transferred.

(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 comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

(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.

2 Summary of Significant Accounting Policies (continued)

(e) Employee benefits (continued)

The Company's obligations for long-term employee benefits are presented as non-current liabilities in the 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) Income Tax

The Company is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

(h) Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation 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 in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows included in receipts from customers or payments to suppliers.

(i) Revenue and other income

The Company applies AASB 1058: Income of Not-for-Profit Entities and AASB 15: Revenue from Contracts with Customers. AASB 15 requires revenue to be recognised when control of a promised good or service is passed to the customer at an amount which reflects the expected consideration. Revenue is recognised by applying a five-step model as follows:

1. Identify the contract with the customer
2. Identify the performance obligations
3. Determine the transaction price
4. Allocate the transaction price
5. Recognise revenue

Grant revenue

The income recognition for each grant has been assessed on a high-level basis to determine whether it is enforceable and whether its performance obligations are sufficiently specific. For those grant contracts that are not enforceable or the performance obligations are not sufficiently specific, this will result in immediate income recognition under AASB 1058. Income will be deferred under AASB 15 otherwise.

Income from COVID-19 government grant revenue is recognised in profit or loss when the Company obtains control of the grant as the criteria for the grants are not sufficiently specific to apply AASB 15 and are recognised under AASB 1058.

Capital and other related grants are recognised as an asset and corresponding liability, which are reduced when the performance obligation of the grant are satisfied and subsequently recognised in the statement of profit and loss.

Donations

Donations and bequests are recognised as revenue when received.

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

2 Summary of Significant Accounting Policies (Continued)

(i) Revenue and other income (Continued)

Rendering of services

Revenue recognition relating to the provision of services is recognised either:

- at a point in time when the facilities are used or invoiced, and unable to be cancelled, or
- over time as customer consumes the benefits provided by the Company as this is when the performance obligation will be met.

Sale of goods

Revenue from the sale of goods is recognised at a point in time, when control of the goods are transferred to the customer.

Interest revenue

Interest revenue is recognised using the effective interest rate method.

(j) Leases

At inception of a contract, the Company assesses whether a lease exists. If there is a lease present, a right-of-use asset and a corresponding lease liability is recognised by the Company where the Company is a lessee. However, all contracts that are classified as short-term leases (ie a lease with a remaining lease term of 12 months or less) and leases of low-value assets are recognised as an operating expense on a straight-line basis over the term of the lease.

For leases that have significantly below-market terms and conditions principally to enable the Company to further its objectives (commonly known as peppercorn/concessionary leases), the Company has adopted the temporary relief under AASB 2018-8 and measures the right-of-use assets at cost on initial recognition.

The impact of AASB 16 is described below:

The Company previously leased land and building from the Minister for Works for a period of 21 years commencing 1 August 1991. The lease expired 31 July 2012 and a new lease was entered into with Perth Theatre Trust in October 2019. The annual rental cost payable is \$1 plus all outgoings as defined in the lease. The initial term of the lease expired in December 2019 with options of renewal for two further three-year terms commencing on 1 January 2020 and 1 January 2023.

This lease is measured at cost in accordance with the temporary relief under AASB 2018-8 on concessionary leases. The Company is dependent on this lease to further its objectives. Without this concessionary lease, it would be unlikely for the Company to carry out its activities due to high market rates in this area.

The Board assessed the potential impact of adopting AASB 16 will result in recognition of right-of-use assets of \$5 and lease liabilities of \$5 at the reporting date. The weighted average lessee's incremental borrowing rate applied to lease liabilities was 6.5%. The Company has elected to use the exemption for leases of low value assets, hence the lease expense relating to the lease of land and building is recognised in the statement of profit or loss.

(k) Comparative figures

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

(l) Critical accounting estimates and judgements

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

Key estimates - In-kind Support

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

Key judgements - Lease term and option to extend under AASB 16

The lease term is defined as the non-cancellable period of a lease together with both periods covered by an option to extend the lease if the lessee is reasonably certain to exercise that option; and also periods covered by an option to terminate the lease if the lessee is reasonably certain not to exercise that option. The options that are reasonably going to be exercised is a key management judgement that the Company will make. The Company determines the likeliness to exercise the options on a lease-by-lease basis, looking at various factors such as which assets are strategic and which are key to future strategy of the Company.

Key judgements - Performance obligations under AASB 15

To identify a performance obligation under AASB 15, the promise must be sufficiently specific to be able to determine when the obligation is satisfied. Management exercises judgement to determine whether the promise is sufficiently specific by taking into account any conditions specified in the arrangement, explicit or implicit, regarding the promised goods or services. In making this assessment, management includes the nature/-type, cost/-value, quantity and the period of transfer related to the goods or services promised.

(m) Economic dependence

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

(n) Going concern

Subject to continued funding from both the Commonwealth government via the Australia Council for Arts and the West Australian government via the Department of Local Government, Sport and Cultural Industries, the Directors' expectation is that the Company will continue as a going concern.

(o) New Accounting Standards and Interpretations

The AASB has issued new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods. The directors have decided against early adoption of these Standards, but does not expect the adoption of these standards to have any impact on the reported position or performance of the Company.

Notes to the Financial Statements

For the Year Ended 31 December 2021

3 Revenue

	Note	2021 \$	2020 \$
- Core grants	21	1,427,786	1,421,876
- Other grants	21	74,350	70,000
- Sponsorship/donations		427,326	308,588
- Other income		229,553	100,978
- Interest income		3,330	4,683
Total Recurrent Revenue		2,162,345	1,906,125
Other Income			
- COVID-19 Government stimulus		73,906	473,397
Total Non-recurrent Revenue		73,906	473,397
Total Revenue and Other Income		2,236,251	2,379,522

4 Result for the Year

The result for the year includes the following specific expenses:

Expenses

Depreciation and amortisation

- Plant and equipment	36,600	36,608
- Leasehold improvements	13,376	8,040
- Motor vehicles	9,318	7,765
Total depreciation and amortisation	59,294	52,413

Rental expense on operating leases

- Minimum lease payments	6,738	4,788
--------------------------	-------	-------

5 Cash and Cash Equivalents

Cash at bank	652,230	629,659
Short-term deposits	602,263	600,000
Cash in hand	594	900
	15	
	1,255,087	1,230,559

6 Trade and Other Receivables

	Note	2021 \$	2020 \$
CURRENT			
Trade receivables		105,451	9,401
Other receivables		5,190	70,247
		110,641	79,648

(a) Financial assets at amortised cost

Trade and other receivables			
- total current		110,641	79,648
	15	110,641	79,648

The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short-term nature of the balances. The maximum exposure to credit risk at the reporting date is the fair value of each class of receivable in the financial statements.

7 Other Assets

CURRENT			
Prepayments		-	2,117
		-	2,117

8 Property, plant and equipment

PLANT AND EQUIPMENT

Plant and equipment			
At cost		201,708	193,417
Accumulated depreciation		(110,600)	(86,848)
Total plant and equipment		91,108	106,569
Motor vehicles			
At cost		37,273	37,273
Accumulated depreciation		(17,083)	(7,765)
Total motor vehicles		20,190	29,508
Leasehold improvements			
At cost		82,182	90,375
Accumulated depreciation		(41,085)	(41,247)
Total leasehold improvements		41,097	49,128
Total property, plant and equipment		152,395	185,205

8 Property, plant and equipment (continued)

(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 \$
Year ended 31 December 2021				
Balance at the beginning of year	106,569	29,508	49,128	185,205
Additions	21,139	-	5,345	26,484
Depreciation expense	(36,600)	(9,318)	(13,376)	(59,294)
Balance at the end of the year	91,108	20,190	41,097	152,395

9 Trade and Other Payables

	Note	2021 \$	2020 \$
CURRENT			
Trade payables		18,442	100,638
PAYG/GST payables		49,719	37,305
Sundry payables and accrued expenses		18,944	19,967
		87,105	157,910

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

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

Trade and other payables			
- total current		87,105	157,910
Less:			
PAYG/GST payables		(49,719)	(37,305)
Financial liabilities as trade and other payables	15	37,386	120,605

10 Contract Liabilities

CURRENT			
Unspent grants	21	386,819	358,893
Deferred income		74,422	34,797
		461,241	393,690

11 Employee Benefits

	Note	2021 \$	2020 \$
CURRENT			
Provision for annual leave		35,585	54,880
Provision for long service leave		50,068	41,541
		85,653	96,421
NON-CURRENT			
Provision for long service leave		2,381	6,742
		2,381	6,742

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 2(e).

12 Reserves

Improvement and equipment reserve		36,000	36,000
General reserve		473,397	473,397
Total reserves		509,397	509,397

Improvement and equipment reserve

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

13 Leasing Commitments

Operating lease commitments

Operating leases have been taken out for office equipment. The Company has elected to apply the exception to lease accounting for these low value asset leases under AASB 16.

Lease of premises

The company previously leased land and buildings from the Minister for Works for a period of 21 years commencing 1 August 1991. The lease expired 31 July 2012 and a new lease was entered into with Perth Theatre Trust in October 2019. The annual rental cost payable is \$1 plus all outgoings as defined in the lease. The initial term of the lease expired in December 2019 with options of renewal for two further three-year terms commencing on 1 January 2020 and 1 January 2023.

14 Key Management Personnel Remuneration

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 \$ 208,421 (2020: \$ 187,558).

No other Directors received any remuneration for their services.

15 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 9 as detailed in the accounting policies to these financial statements, are as follows:

	Note	2021 \$	2020 \$
Financial Assets			
Cash and cash equivalents	5	1,255,087	1,230,559
Trade and other receivables	6(a)	110,641	79,648
Total financial assets		1,365,728	1,310,207
Financial Liabilities			
Financial liabilities at amortised cost			
Trade and other payables	9(a)	(37,386)	120,605
Total financial liabilities		(37,386)	120,605

16 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 outstanding and obligations of the Company. At 31 December 2021 the number of members was 34 (2020: 24).

17 Operating Segments

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

18 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:

	2021 \$	2020 \$
Cash and cash equivalents	1,255,087	1,230,559

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

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

Surplus for the year	38,977	322,958
Non-cash flows in surplus:		
Depreciation	52,294	52,413
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	(30,993)	(73,158)
- (increase)/decrease in prepayments	2,117	10,958
- increase/(decrease) in trade and other payables	(70,805)	56,818
- increase/(decrease) in income in advance	67,551	19,190
- increase/(decrease) in employee benefits	(15,129)	9,305
Cashflows from/(used in) operating activities	51,012	398,484

(c) Credit standby arrangement and loan facilities

The company has no credit standby or loan facilities.

19 Events after the end of the Reporting Period

The financial report was authorised for issue on 11 April 2022 by the board of directors.

As a result of the evolving nature of the COVID-19 pandemic and the rapidly evolving government policies of restrictive measures put in place to contain it, as at the date of these financial statements, the Company is not in a position to reasonably estimate the financial effects of the COVID-19 pandemic on the future financial performance and financial position of the Company, however the directors are ensuring adequate financial reserves are in place to manage any financial risks.

Except for the above, no other matters or circumstances have arisen since the end of the financial year which significantly affected or could significantly affect the operations

20 Company Details

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

21 Grants

	Unexpended grants b/fwd from previous financial year \$	Grants income received this year \$	Grants recognised this year \$	Unexpended grants c/fwd to next financial year \$
Australia Council Core Grants				
- Multi-Arts Four Year Funding	157,500	384,750	(315,000)	227,250
- Visual Arts Craft Strategy	151,393	260,962	(302,786)	109,569
	308,893	645,712	(617,786)	336,819
State Arts Funding				
- DLGSC OIP Funding	-	810,000	(810,000)	-
	-	810,000	(810,000)	-
Total Core Grants	305,938	1,455,712	(1,427,786)	336,819
Other Grants				
- Australia Council Other	-	4,500	(4,500)	-
- Creative Partnership Australia	50,000	-	-	50,000
- City of Perth Grant	-	60,000	(60,000)	-
- DLGSC Project	-	9,850	(9,850)	-
	50,000	74,350	(74,350)	50,000
Total	358,893	1,530,062	(1,502,136)	386,819

Responsible Persons' Declaration

The directors of the Company declare that:

1. The financial statements and notes, as set out on pages 61 to 76, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and:

- a. comply with Australian Accounting Standards - Reduced Disclosure Requirements; and
- b. give a true and fair view of the Company's financial position as at 31 December 2021 and of its financial performance for the year ended on that date.

2. In the directors opinion, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable with the continuing support of creditors.

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:

Mark Clapham

A handwritten signature in black ink, appearing to read 'M. Clapham', followed by a period.

Date: 11 April, 2022

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF PERTH INSTITUTE OF CONTEMPORARY ARTS LIMITED

Opinion

We have audited the financial report of Perth Institute of Contemporary Arts Limited (the Company), which comprises the statement of financial position as at 31 December 2021, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of 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 2021 and of its financial performance and its cash flows for the year then ended; and
- (b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Other Information

The directors are responsible for the other information. The other information comprises the information included in the directors' report for the year ended 31 December 2021, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors 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 determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



DRY KIRKNESS



B ROTHMAN
Partner

Date: 11th April 2022
West Perth
Western Australia

PICA Board and Staff

Board

Robyn Glindemann	Chair
Marco D'Orsogna	Deputy Chairperson
James Brown	Treasurer
Amy Barrett-Lennard	Ex-Officio
Susanna Castleden	Board Member
Mark Clapham	Board Member
Kelly Fliedner	Board Member (from May)
Fiona De Garis	Board Member
Robyn Glindemann	Board Member
Theo Kailis	Board Member (from September)
Carly Lane	Board Member (from May)
Ian Smyth	Board Member (from July)
Narelle Thorne	Board Member (until September 2021)

Board Sub-committees

Accommodation	Mark Clapham (Chair), Robyn Glindemann, Marco D'Orsogna, Ian Smyth
Development & Fundraising	Marco D'Orsogna, Kelly Fliedner, Mark Clapham, Theo Kailis
Finance & Risk	James Brown (Chair), Fiona de Garis, Ian Smyth
Succession Planning	Susannah Castleden (Chair), Robyn Glindemann, Carly Lane

Staff

Amy Barrett-Lennard	Director
Jeremy Smith	General Manager (until July 2021)
Georgia Malone	General Manager (from July 2021)
Tim Carter	Senior Producer
Brittany Green	Associate Producer (until November)
Ariane Katscherian	Producer: Performance & Audience Development
Sarah Wall	Curator
Simone Johnston	Exhibitions Coordinator
Andrew Varano	Exhibitions Coordinator (until August)
Patrick O'Brien	Installation Coordinator (April-August)
Ashley Yihsing Chan	Engagement Curator (until June)
Miranda Johnson	Hatched Curatorial Fellow & Engagement Programs Manager
Rebecca Kais	Philanthropy Manager
Ryan Sandilands	Communications Manager
Leslie Rigot	Communications Coordinator (until October 2021)
Sian Murphy	Marketing Coordinator (from October 2021)
Tim Meakins	Graphic Designer
Karen Cook	Technical & Logistics Manager (until October)
Jenn Garland	Front of House & Creative Learning Manager
Kate Gregory	Front of House Manager
Suzanne Fielding	Finance Officer

Contracts

Bruno Booth	Acting Installation Coordinator (Nov-Dec)
Zoe Hollyoak	Acting Assistant Producer (Oct-Dec)
Dana Ioppolo	Acting Technical & Logistics Manager (Oct-Dec)

Interns

Sian Aranas (Iluka Prize Winner)
Leanae Heydeman (Exhibitions Intern)
Bella Snell (WAAPA Secondee)

Casual Staff

Bruno Booth, Manda Campbell, Jensine Datu, Caroline Forsberg, Brent Harrison, Jacinta Larcombe, Alex Lekias, Tasha Maeva, James McMillan, Amy Perejuan-Capone, Yardley Smeaton, Elizabeth Smith, Aisyah Sumito, Cara Teusner-Gartland, Phoebe Tran



Thank You

Foundations

Bux Charitable Foundation
Minderoo Foundation
Sheila Foundation
The Tony and Gwenyth Lennon
Charitable Foundation
Ungar Family Foundation

Bequests

Griselda Hitchcock, Estate of
Shelagh Wakely, artist
Dr. Harold Schenberg

Patrons

Neil Archibald and
Alan R. Dodge AM
Zelinda Bafile
Amy Barrett-Lennard and
Michael Levine
Sandra Barrett-Lennard
Liza and Michael Blakiston
Tim Bradsmith
Bux Charitable Foundation
Desi and Marcus Canning AM
Tony Chong
Marco D'Orsogna and Terry Scott
Dane Etheridge and
Brooke Fowles
Joanne Farrell
Adrian and Michela Fini
Frédéric and Capucine Flipo
Elizabeth Fong
Franklin Gaffney
Robyn Glindemann
Golden Group
Di and Jeff Hay
Griselda Hitchcock
Matthew Howison
Theo and Sia Kailis
William Kentridge
Waldemar Kolbusz
Michael and Jo Malone OAM
Zoé Lenard and Hamish Milne
Darryl Mack and Helen Taylor Mack
David and Jenny Martin
Allan Miles and Steven Shadwell
Charles Morgan and
Caroline De Mori
Fred and Georgina Nagle

Ben and Kate Opie
Jamie Price and Gillian Gallagher
Véronique Ramén
Patti Simpson and Michael Bennett
Dr. Thomas R. Simpson
Ungar Family Foundation
Wesfarmers
Rob and Lola Wilson

Commissioners

Marco D'Orsogna and Terry Scott
Theo and Sia Kailis
Darryl Mack and Helen Taylor Mack
David and Jenny Martin
The Michela & Adrian Fini Artist
Fellowship, awarded by Sheila
Foundation
Ungar Family Foundation

Director's Circle

Mark Clapham and
Dr. Andrew Mulcahy
Frédéric and Capucine Flipo
Sheffield Property
Dr. Thomas R. Simpson
Wesfarmers

Ambassadors

Zelinda Bafile
Bux Charitable Foundation
Desi and Marcus Canning AM
Dane Etheridge and
Brooke Fowles
Robyn Glindemann
Warwick Hemsley AO
Stefan Hetzel
Zoé Lenard and Hamish Milne
Jody Lennon and
Victoria Henderson
Allan Miles and Steven Shadwell
Helen Nicholas
Plastic Sandwich
Véronique Ramén
Mariana Eleni Simeon
Patti Simpson and
Michael Bennett
Rob and Lola Wilson
Anonymous x1

ART1000

Amy's Friends
Neil Archibald and
Alan R. Dodge AM
Amy Barrett-Lennard and
Michael Levine
Sandra Barrett-Lennard
James Brown and Kim Mercer
Naomi Button
Georgia Carter
Susanna Castleden
Tony Chong
Mark Coughlan
Abigail Davies
Marisa D'Orsogna
Penelope Eagle
Joanne Farrell
Don Fini
Kelly Fliedner
Elizabeth Fong
Minali Gamage
James Gorey
Gillian and Stewart Johnson
Annabel and Matt Keogh
Dr Andrew Lu AM and
Dr Geoffrey Lancaster AO
Michael and Jo Malone OAM
Justin and Amanda Mannolini
Rebecca and Gary O'Brien
Willy and Mimi Packer
Kate Parker
Jamie Price and Gillian Gallagher
Richard Prunster
Sally Richardson
Linda and Andy Robb
Brad and Libby Ross
Bruno Santarelli and
Robert van Dieren
Kristin Schultz and Mark Parfitt
Hermionë Scott and John Clark
Sign Supermarket
Richard Stone
Sutherland Crisp
Phil Thick and Paula Rogers
Ken and Gemma Wyatt
Melvin Yeo and Brigitte Sheen
Anonymous x1



Thank You

Government Partners



creative
partnerships
australia

Community Engagement Partner



Major Exhibitions Partner



Commissioning Partners



Major Partners



Freight Partner

Supporting Partners In Kind

ALEX HOTEL



PICA's ongoing programs are primarily supported by an investment from the State of Western Australia through the Department of Local Government, Sport and Cultural Industries 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. PICA's opening events, public programs, family and learning programs and studio residencies are supported by our Community Engagement Partner City of Perth.

Individual thanks

Alecia Benzie, Glenda Dixon (AACHWA), Donor Program Champions: Minali Gamage (ART1000), Zelinda Bafle (Ambassadors), Mark Clapham (Director's Circle), Marco D'Orsogna (Commissioners), Jacqueline Homer (DADAA), Tom, Genevieve and Jamie Simpson.

Additional Partners

Discus, Frame Labs, Scotts, Stormflower Vineyard, Studio Kiin, Willoughby Park

Program Partners

Alliance Française de Perth, Immerse Australia, IOTA, North Metropolitan TAFE, Perth Festival, Revelation Perth International Film Festival, the United States Government, The University of WA, Voyant AR, Wesfarmers Arts (Perth Festival Visual Arts Partner), XR:WA

Opposite: Alicia Butt, *Let's Touch Base*, 2021, installation view. *Hatched National Graduate Show 2021*, Perth Institute of Contemporary Arts (PICA)
Photo: Annie Harvey



PICA

Perth Institute of
Contemporary Arts

Perth Cultural Centre
51 James St Northbridge
pica.org.au | 9228 6300

@pica_perth

→ pica.org.au