



HEIDE MUSEUM OF MODERN ART
2015 ANNUAL REPORT

Heide
Museum of
Modern Art
Heide

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Cover image
Gareth Sansom
Religiosity à la Mode 2000 (detail)
oil and enamel on canvas
183.5 × 213.5 cm
Heide Museum of Modern Art, Melbourne
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**STATEMENT
OF PURPOSE**

Heide offers an inspiring, educational and thought-provoking experience of modern and contemporary art, architecture, gardens and social history.

VALUES

Creativity in cultural programming, audience development and profiling of the Museum

Sustainability of cultural, financial and environmental operations

Integrity in governance, leadership and museum management

2. HONORARY APPOINTMENTS

Patrons

Terry Bracks
Barbara Tucker (1934–2015)
Sir Rupert Hamer AC KCMG (1916–2004)

Fellows

H. Norman B Wettenhall AM (1915–2000)	1988
Georges Mora (1913–1992)	1989
Maria Prendergast OAM	1990
Baillieu Myer AC	1992
Loti Smorgon AO (1919–2013)	1993
Victor Smorgon AC (1913–2009)	1993
Barrett Reid AM (1926–1995)	1994
Tom Quirk	1995
Maudie Palmer AO	1997
The Hon. Mr Justice Charles	1998
Christine Collingwood	1999
Albert Tucker AO (1914–1999)	2000
Barbara Tucker (1934–2015)	2000
Tom Lowenstein	2002
William J. Forrest AM	2005
John Gollings AM	2006
Inge King AM	2006
Neil Everist (1929–2016)	2007
Mirka Mora	2008
David Walsh	2009
Craig Kimberley AM	2010
Connie Kimberley	2010
Lady Mary Nolan	2011
Mark Newman	2012
Hyeon-Joo Newman	2012
Joan Clemenger AO	2013
Richard Haese	2014
John Downer AM	2015
Rose Downer	2015



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3. CHAIRMAN & DIRECTOR'S REPORT

In 2015 Heide Museum of Modern Art again presented a dynamic series of exhibitions of modern and contemporary art, alongside outstanding publications and education and public programs. The year exemplified the diversity and ambition of Heide's program, combining exhibitions of modern art and artists associated with John and Sunday Reed at Heide, with a focus on the Heide Collection and important contemporary practitioners. Attendance figures for the year attest to the broad relevance of the program, as well as the continuing interest that exists in Heide's distinctive offering of art, architecture, social history and gardens.

During 2015, the second year of Heide's *Strategic Plan 2014–2016*, staff activities were again focused within the four key areas it identifies: Artistic Leadership, Optimisation of Place, Securing the Future and People Love Heide. Defining the key elements of Heide's operations, these focus areas also provide a solid framework for future development. Each was highlighted during 2015, with Heide's acknowledged excellence in the field of exhibition programming, publishing, education and public programs working alongside initiatives that aimed to optimise the museum's unique characteristics, develop opportunities for ongoing financial support and sponsorship, and build on the esteem in which Heide is so widely held.

In 2015 Heide received funding for the second year as one of the ten Lead Organisations within the State Government's Organisations Investment Program (OIP). Acknowledging Heide's contribution to Victoria's rich cultural life, the OIP provides three years of annual funding with a commitment to funding of \$1,370,400 per annum for 2014–16. There is a strong alignment between Heide's *Strategic Plan 2014–2016* and the three public benefit areas identified in the State Government's OIP, which highlight benefits to the artistic and cultural sector, as well as social and economic benefits. Heide is therefore well placed to contribute to Government's goals through the continuation and development of its role as a leading organisation within the Victorian museum sector.

Following the completion in 2014 of the Conservation Management Plan (CMP), which provides Heide with a heritage framework to guide future conservation and management of its unique site, Creative Victoria funded a Strategic Assessment of the museum and its operations. Against the backdrop of the *Strategic Plan 2014–2016* and its 'Securing the Future' agenda, this project seeks to identify and analyse strategies to ensure the long-term sustainability of the museum in a financial and operational context. This process will continue into 2016 with the possibility of a business case being developed to inform a future bid to government for additional funding.

1 Kirsty Grant, Heide Director and CEO and Steven Skala AO, Chairman of the Board, 2016
Photograph: Jeremy Weihrauch



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Heide presented twelve exhibitions in 2015, including one artist performance, and these are detailed further in this report. Continuing Heide's dual focus on modern and contemporary art, the year presented a series of exhibitions that elaborated on aspects of early and mid-twentieth century art history, including the work of artists who were associated with or part of the Heide circle. The diversity of contemporary practice was also highlighted in the ongoing series of exhibitions in the Kerry Gardner & Andrew Myer Project Gallery and an all-of-site exhibition that highlighted contemporary works from the collection. Heide Deputy Director/Senior Curator Linda Michael also curated Fiona Hall's exhibition *Wrong Way Time* for the 2015 Venice Biennale.

Two printed and four electronic catalogues were published in association with the exhibitions. In addition, the double biography of Heide's founders, John and Sunday Reed, *Modern Love*, written by our curators Lesley Harding and Kendrah Morgan was published by Melbourne University Publishing in partnership with Heide and the State Library of Victoria. Launched in October to significant acclaim, *Modern Love* was subsequently shortlisted in the non-fiction category of the 2015 Victorian Premier's Literary Award.

The staff and broader Heide community was saddened by the death of Heide Patron and long-term supporter, Barbara Tucker, in May 2015. Barbara had a long and very close association with Heide, firstly as a personal friend of John and Sunday Reed with her husband, artist Albert Tucker, and more recently during Heide's evolution as a

public art museum, with the presentation of the remarkable Barbara Tucker Gift in 1999, followed by her investiture as Heide Fellow (2000), Life Benefactor (2004) and Co-Patron (2005). A memorial celebrating her life was held at Heide in September, alongside the exhibition, *In Fond Memory: The Barbara Tucker Gift*. Barbara's legacy lives on at Heide in many ways, most importantly through the Gift, which encompasses a collection of nationally significant works of art, and we look forward to continuing this important relationship with Barbara's family who represent the Tucker Estate.

Heide's 2015 Business Plan sought to continue the delivery of quality programming within a limited budget and tightly controlled operational expenditure. The complexities of Heide's site, which incorporates three distinct exhibition buildings across 6.8 hectares, with a changing annual program of exhibitions, requires the organisation's commercial operations and development streams to contribute substantially to the financial support of day-to-day activities. Retail, Membership and Venue Hire all generated revenue above the budgeted targets in 2015 and Development raised funds through Government, corporate and philanthropic support in an increasingly competitive field.

With the aim of building a broad base of individual supporters of the museum, the Heide Director's Circle was launched in March. The inaugural members of the Director's Circle participated in a range of tailored activities, including artist and curator tours of Heide's major exhibitions and artist studio visits. Funds raised through the Heide Director's

Circle support the major exhibition program and acquisitions, contributing in 2015 to the purchase of an important watercolour by Joy Hester, as well as the Joy Hester & Gray Smith Papers.

Philanthropy is crucial to Heide and we are deeply appreciative of the individuals and organisations who support our core activities and special projects. In 2015 the Copland Foundation continued its support of the Optimisation and Interpretation of Heide I, a two-year project that enabled the preservation and presentation of works of art and archival material used in Heide I exhibitions and related public and education programs. The Copland Foundation also provided seed funding towards the acquisition of the Joy Hester & Gray Smith Papers. The Lord Mayor's Charitable Foundation supported the second of a two-year project which focused on the conservation of collection works by Melbourne modernist women artists. The Merlyn Myer Fund also supported Heide's focus on significant modernist women artists through the conservation of key collection works which were displayed in exhibitions throughout the year.

We were delighted in November to announce John Downer AM and Rose Downer as the 2015 Heide Fellows, in acknowledgement of their longstanding relationship with Heide. In addition to recognising the significant financial support they have given to major building projects at Heide, this award also acknowledged John's service to the Heide Board as Director from 2004 to 2013. We sincerely thank John and Rose for their exceptional contribution to the museum.

2 Installation view, *In Fond Memory: The Barbara Tucker Gift*, The Albert and Barbara Tucker Gallery, 2015
Photograph: Christian Capurro



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Heide received welcome ongoing support in 2015 from local Government partner Manningham City Council, and from other Heide partners Aesop, Arnold Bloch Leibler, Fatfish, Gollings Photography, Gunn & Taylor Printers, International Art Services, Sanpell-egrino and Acqua Panna, Sofitel Melbourne On Collins, Space Furniture, Image Online, Melbourne's Child, Westfield Doncaster and Yering Station. During the year Heide also secured a significant new partnership with Cinema Nova.

We wish to acknowledge the input and commitment of Heide's Board of Directors. Each director brings valued expertise and provides critical support to Heide management and staff throughout the year. In December 2015 Jennifer Darbyshire and Alison Inglis completed their respective nine-year terms on the Board. Jennifer joined the Board in 2006 and was Chairman from 2012 to 2015. In addition to bringing a wealth of experience in governance and strategic leadership to the role, she also oversaw the recruitment of a new Director/CEO in 2014. As Deputy Chairman Alison Inglis contributed her extensive experience of contemporary museum practice, as well her deep knowledge of Australian and international art history. We extend our sincere thanks to Jennifer and Alison for their leadership and deep commitment to Heide over the years.

On 1 January 2016 Steven Skala AO joined the Board as Chairman and Professor Nancy Underhill also joined the board.

Heide's reputation for artistic and scholarly excellence in its exhibitions, research and publications, education and broader public programs, is the direct result of the hard work and commitment of its expert staff. The museum's permanent staff members are supported across various fronts by a team of dedicated volunteers, numbering 197 at the end of 2015. Heide volunteers are invaluable to the operation of the museum, acting as ambassadors and contributing their time, expertise and passion to the invigilation of exhibitions, the presentation of public and education tours, the maintenance of Heide's gardens and other special projects. In 2015 the Heide Volunteer Management team was honoured to receive the award for excellence in the management of volunteers and delivery of programs at the inaugural Volunteering Victoria State Awards. We thank Heide's staff for their hard work and passion, and acknowledge the extraordinary contribution made by the team of volunteers.

Heide's rich history continues to guide much of its current and future activities, which acknowledge its important place in the history and development of Australian art, as well as John and Sunday Reed's belief in the transformative power of art and importance of fostering the art and artists of today. With its renowned cultural and social heritage, distinctive environment, reputation for creative and scholarly excellence, and the ongoing support of State Government, Heide is well placed to confidently move into the future and continue its role within Victoria's rich and diverse cultural sector.

Steven Skala AO
Chairman

Kirsty Grant
Director & CEO



4. CULTURAL PROGRAMMING

4.1 EXHIBITIONS

In 2015 Heide presented twelve exhibitions and one artist performance. Six additional 2014 exhibitions carried over into early 2015. Collectively they offered a remarkable range of experiences for visitors, whether providing new insights into Heide's history or the Heide Collection, showcasing new works by Australian artists, or presenting original research into aspects of Australian art history. In addition to the remarkable book *Modern Love: The Lives of John and Sunday Reed*, six exhibition catalogues were published in-house, four as online publications.

The critically acclaimed Arthur Boyd: Brides exhibition curated by Kendrah Morgan continued into March, showcasing the work of an artist associated with Heide's history. It provided an unprecedented opportunity to view paintings from Boyd's original Brides series, together with related drawings and ceramic works.

Heide's senior curator Linda Michael had been selected in late 2013 to curate Fiona Hall's exhibition representing Australia at the 2015 Venice Biennale. In January 2015 she finalised the exhibition catalogue and in April–May 2015 travelled to Venice to install Fiona Hall: Wrong Way Time in the new Australian Pavilion designed by Denton Corker Marshall. This exhibition was highly successful, attracting sustained international interest in Hall's work, and will return for an Australian showing at the National Gallery of Australia in Canberra in April–August 2016.

In 2015 Heide began with an exhibition across its three major gallery spaces, 21st Century Heide: The Collection Since 2000. It celebrated recent acquisitions of contemporary art to Heide's permanent collection, including works by Gareth Sansom, Rosslynd Piggott and Patricia Piccinini. Becoming part of the

museum's collection largely through gift, bequest and donated funds, the artworks demonstrated the generosity of donors and a positive response to Heide's integration of modernist and contemporary art.

In Heide III the groupings of works varied in genre, style and tone, revealing the material and conceptual diversity that characterises artists' practice today. One room focused on the nature of visual perception, for example, while a room-sized installation by Kathy Temin was directed towards the viewer's physical experience. Figurative and expressionist works sat alongside cooler meditations on modernist traditions. The exhibition also showcased Heide's increasing collection of photographs, a medium not collected in early years, acknowledging the importance of photography to contemporary art. Abstraction was the focus of the Heide II display of paintings and prints from the 1960s to today, representing a variety of abstract modes from the minimal to the flamboyant, the flat and decorative to the materially dense, and demonstrating a variety of influences. In a popular change of focus in Heide I, the domestic spaces were invigorated by several large contemporary sculptures, creating an element of surprise that visitors in the early years would have experienced when seeing new art in the Reeds' home.

Later in 2015 Heide continued its commitment to showing works from the Collection in Heide I, with two exhibitions focused on highlights of Heide's history. The first, Halycon Days: Heide in the 1940s, curated by Kendrah Morgan, presented highlights from a heady decade of creative achievement and cultural change in the history of Heide. Heide formed a focal point for some of Australia's most avant-garde artists of that time, with the Reeds supporting them materially and financially. The constellation of rising talent included Sidney Nolan, Albert Tucker, Joy Hester, Arthur Boyd,



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John Perceval and Danila Vassilieff, each of whom developed a distinctive practice in this period and came to hold an undisputed place in the canon of Australian art. Among the works on display were iconic Ned Kelly and St Kilda images by Nolan and Tucker's remarkable photographs documenting the Heide milieu. A stunning major group portrait by Boyd made its debut in the exhibition, a recent donation to Heide from the Estate of Beverly Brown.

The second collection exhibition in Heide I was opened in September to coincide with the launch of the double biography of the Reeds by Heide curators Lesley Harding and Kendrah Morgan. *Modern Love: The Lives of John and Sunday Reed* honoured the achievements of Heide's founders, the history of their individual backgrounds and tracing the fruits of their remarkable partnership. Their desire to instigate cultural change saw them pave the way for a new creative landscape, with the rise of the Contemporary Art Society, Reed & Harris Publishing and the Museum of Modern Art of Australia. The Reeds' unremitting support of progressive art and close relationships with many major Australian artists is reflected in their personal collection, highlights of which were exhibited, complemented by family heirlooms, archival photographs, and personal memorabilia.

Heide II's second exhibition was also drawn from the Heide Collection, with a focus on abstract art to complement the Melinda Harper exhibition in the central galleries. *Abstraction: The Heide Collection* brought together a selection of Heide Collection works from the 1930s to the present-day that shared a gestural or lyrical style of mark-making. The earliest works by Sidney Nolan and Sam Atyeo, two of the first proponents of abstraction in Melbourne, rejected an academic approach in favour of self-directed, experimental practices. A later phase of modernist abstraction was

represented by John Passmore, whose work evolved from Cezanne-like forms, and his contemporary Roger Kemp, whose painting was inspired by universal rhythms and the transcendental possibilities of non-representational visual language. Music and meditations on being were recurrent themes in more recent works by artists such as Jan Riske and Allan Mitelman, tempered with an increased emphasis on process and repetition.

A performative interlude followed in Heide II, the reprise of the site-specific Jude Walton: *Lehte*, a performance for dance, piano and archival film that responded to the architecture of Heide II. Jude Walton re-imagined the Reeds' beautiful home as a performance, taking its physical materials and dimensions and transforming them into scores for piano and dancers. The sounds and movements within the empty Heide II were dependent on the building's unique acoustics and spaces, inviting viewers to consider how architecture can live and breathe in a new way.

Curated by Linda Short, Alex Selenitsch: *LIFE/TEXT* was presented in Heide II in late October, the first exhibition to survey the extensive networks of ideas and processes in Selenitsch's oeuvre—'fixed obsessions' as he calls them—that traverse works of poetry and architecture, artist books, printmaking, collage and sculpture. *Concrete Poetry*, an experimental genre fusing word and image that emerged in Australia in the mid-1960s, was a formative influence on his art, which treats language as a creative medium as workable as paint or wood. At the same time his typically pared-back aesthetic and serial systems of inquiry owe much of their character to Minimalism and Conceptual Art, and are counterposed by an intuitive poetic sensibility.

In 2015 both Albert Tucker exhibitions were drawn primarily from the Heide Collection,

supplemented by loans from Barbara Tucker. Albert Tucker: *The Truth in Masquerade*, curated by Linda Short, surveyed Tucker's enduring interest in the carnivalesque, as a fictional realm that could reveal aspects of reality. Tucker's theatrical portrayal of society drew directly from the flamboyant nightlife and fast-paced cabaret that was the popular entertainment of the 1940s, and he also designed sets and backcloths for Melbourne political theatre productions. Such experiences coloured his developing repertoire of painted motifs and narratives, most notably in stylised figures with clown and mask-like faces, and dramatic 'spot-lit' sceneries, but also in the subtle undercurrents of his imagery. In addition to his paintings and photographs the exhibition included related archival source material.

The second exhibition, *In Fond Memory: The Barbara Tucker Gift*, was curated by Kendrah Morgan to commemorate Barbara's extraordinary contribution to Heide over many years and celebrate her continuing presence in the life of the museum. Prior to Albert Tucker's death in 1999, he and Barbara offered Heide a major donation of artworks, to be transferred progressively over a number of years. This exhibition was selected from these works, which in total comprise over two hundred paintings representing the breadth of Tucker's oeuvre, including his foremost themes and some of his finest achievements. The Tucker Gift includes significant paintings and drawings from his and Barbara's holdings by Joy Hester, Sidney Nolan, Arthur Boyd and Danila Vassilieff. In recent years Barbara's vision has seen this collection complemented by her donation of Tucker's personal library of art books and a rich archive of material that sits alongside his extensive art practice—sketchbooks, writings, catalogues, correspondence, photographs, and press clippings—in all an invaluable resource.



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Sue Cramer's exhibition *Colour Sensation: The Works of Melinda Harper*, opened in late June, part of an ongoing series of mid-career survey exhibitions presented in the Heide III Central Galleries. Harper's paintings both captivate and challenge the eye: their oscillating and spatially ambiguous geometries are informed by various streams within twentieth-century modernist abstraction, including Cubism and Op Art, but are also 'a direct observation of life', one which has arisen out of her 'experience of looking'. This survey began with Harper's simple geometric paintings on found wood from 1987 influenced by Russian Constructivism, and works made during her close involvement with the artists' gallery Store 5 in Melbourne from 1989 to 1993. Later paintings from the 1990s demonstrated her growing interest in the disruption of pictorial space and a diversity of source material, while the most recent large canvases provided stunning new geometric and colour variations on her characteristic abstract themes. The exhibition also included Harper's ceramics and glass assemblages and vessels and vivid hand-stitched embroideries that pay particular tribute to the work of the women artists of the Bauhaus. Harper made a multi-part screenprint with elements of collage especially for the exhibition, a highlight of her long career of working in this medium.

A second solo survey exhibition followed in November. Aleks Danko: *MY FELLOW AUS-TRA-ALIENS* was curated by Lesley Harding and Glenn Barkly, a joint project of Heide and the Museum of Contemporary Art Australia. In a display conceived by the artist especially for Heide and including a new installation in the ramp space, it presented artworks spanning nearly five decades of his career, from his earliest exhibitions in the late 1960s through to recent projects. Born in Adelaide in 1950 to Ukrainian émigré parents, Danko began making art as a teenager in

his family's garage. After studying at the South Australian School of Art he moved to Sydney in 1971, where he was a central figure in the city's conceptual art movement. He began his art practice as he would continue: mining the complexities of lived experience and pricking the collective social conscience, using sculpture, performance and process as his means. The exhibition revealed Danko's constant touchstones: language, humour, and his own history. In his art words are malleable playthings, and show particular delight in the multiple meanings made possible by the double-entendre. Underlying Danko's satire and sense of play, however, is an abiding concern for the bigger political picture. Equally, the suburbia of his upbringing—its banality, architectural conventions and seemingly anti-intellectual ethos—appeared as a consistent presence, lending his oeuvre a strong sense of cultural ambivalence and critique.

Rosemary Laing: *weathering*, curated by Sue Cramer, was the first of three project exhibitions in 2015. It was presented in association with ART+CLIMATE=CHANGE 2015, a Melbourne-wide festival seeking to inform, engage and inspire action on climate change. Mysterious weather events of the artist's own making appeared in photographs from two different series by Sydney-based artist Rosemary Laing: *Weather* (2006) and *The Paper* (2013). Depicting scenes created by the artist in real time, of a performer in a film studio or material embedded in a landscape, they describe weather as phenomenon arising from human rather than purely meteorological activity. While alluding to natural occurrences like a cyclone, flood or snow, as allegories of human agency within the natural world, Laing's photographs remind us that a change is needed to the climate of attitude, action and policy that we bring to meet the challenges of global warming.

By contrast, the following project, Naomi Eller: *If not bones, then stones*, had a strongly material focus. A Melbourne artist who makes sculpture inspired by nature, myth and the human condition, Eller translated these complex states and feelings into enigmatic and numinous objects that reference the cyclical rhythm of life. The weight and plasticity of clay, her chosen material, and its connectedness to the earth, are important to the realisation of her ideas, as is clay's place in the history of art. Comprising elements found and adapted from the natural world, Eller's primordial constructions lie in an indeterminate zone between real and imagined, natural and anthropomorphic.

The final project exhibition for 2015 was Mitch Cairns: *The Reader's Voice*, curated by Linda Michael. Together with the Aleks Danko and Alex Selenitsch exhibitions, it gave Heide's summer program a particular focus on words, language and text. Though best known as a painter, for this project Sydney artist Mitch Cairns brought together a series of collages, a bronze bas-relief and a book, all A4-sized and linked by the idea or process of printing. Political or New Yorker-style cartoons were an inspiration for the collages, for their ability to say so much with so little, and Cairns made economical use of the now-defunct Letraset, and personalised Zazzle stickers, as he played with thoughts, memories and an idiosyncratic archive of images.



Exhibition	Exhibition Dates	Venue	Curator
Moya Dyring: An Australian Salon in Paris	26 October 2014 – 1 March 2015	Heide I	Melissa Boyde & Sue Cramer
Abstraction–Creation: J.W. Power in Europe 1921–1938	15 November 2014 – 19 April 2015	Heide II	Ann Stephen and A.D.S Donaldson, University of Sydney, with Lesley Harding
Arthur Boyd: Brides	29 November 2014 – 9 March 2015	Heide III: Central Galleries	Kendrah Morgan
Albert Tucker and the Mystery of H.D	13 September 2014 – 15 February 2015	Heide III: Albert & Barbara Tucker Gallery	Lesley Harding and Kendrah Morgan
Andrew McQualter: November compositions	18 October 2014 – 15 February 2015	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Sue Cramer
Murrumbena Pottery at Heide	25 October 2014 – 1 March 2015	Heide I Kitchen	Sue Cramer
21st Century Heide: The Collection Since 2000	28 March 2015 – 14 June 2015	Heide I, Heide II, Heide III Central Galleries & Ramp	Linda Michael, Lesley Harding and Kendrah Morgan
Rosemary Laing: weathering	21 February 2015 – 31 May 2015	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Sue Cramer
Albert Tucker: The Truth in Masquerade	21 February 2015 – 16 August 2015	Heide III: Albert & Barbara Tucker Gallery	Linda Short
Colour Sensation: The Works of Melinda Harper	27 June 2015 – 25 October 2015	Heide III: Central Galleries, Ramp	Sue Cramer
Abstraction: The Heide Collection – From Nolan to the '90s	4 July 2015 – 11 October 2015	Heide II	Linda Michael
Halcyon Days: Heide in the 1940s	20 June 2015 – 13 September 2015	Heide I	Kendrah Morgan
Naomi Eller: If not bones, then stones	6 June 2015 – 18 October 2015	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Lesley Harding
In Fond Memory: The Barbara Tucker Gift	22 August 2015 – 6 March 2016	Heide III: Albert & Barbara Tucker Gallery	Kendrah Morgan
Modern Love: The Lives of John and Sunday Reed	19 September 2015 – 10 April 2016	Heide I	Lesley Harding and Kendrah Morgan
Jude Walton: Lehte II	15 October 2015 – 18 October 2015	Heide II	Linda Michael
Mitch Cairns: The Reader's Voice	24 October 2015 – 15 February 2016	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Linda Michael
Alex Selenitsch: LIFE/TEXT	24 October 2015 – 17 April 2016	Heide II	Linda Short
Aleks Danko: MY FELLOW AUS-TRA-ALIENS	7 November 2015 – 21 February 2016	Heide III: Central Galleries, Ramp	Lesley Harding

2015 Exhibition Lenders

Albert Tucker Estate	Morry Fraid	PAC Collection
Helen Alter	Liz Gallois	David Pestorius
Ararat Regional Art Gallery	John Gandel AO	Kerrie Poliness
Art Capital Investors Pty Ltd	Toss Gascoigne	Port Phillip City Collection
The Art Investment Unit Trust	Gould Galleries	Queen Victoria Museum & Art Gallery
Art Gallery of Ballarat	Philippa Green	Queensland Art Gallery
Art Gallery of New South Wales	Kevin Greenhatch	Robyn Ravlich
Art Gallery of South Australia	Joy Chambers-Grundy & Reg Grundy AC OBE	Dick Richards
Arts Centre Melbourne	Jane & Stephen Hains	Dragi Ristevski
Belinda Barro	Melinda Harper	Roslyn Oxley9 Gallery
Neil Barter	Kim Hellier	Liane Rossler
David Barter	Mark Hennessy	Savill Galleries
Sally Barter	Mitta Hirsh	Robert Saxon
Natalie Bassat	Mark Hoffmann	Anna & Morry Schwartz
Owen Beaton	Mark Hughes	Scott Livesey Galleries
Anthea Bourne	Noel Hutchison	Alex Selenitsch
Polly Boyd	Simon Innes-Irons	David Sequeira
Pat Boyes	Timothy Innes-Irons	Alison Sewell
Stephen Bram	Lauris Jephcott	Shepparton Art Museum
Patsy Brown	Patricia Keenan	Sotheby's (Australia) Pty Ltd
Gerard Brunier	George & Yolanda Klempfner	Aimee & Paul Southwick
Andrew Bryant	Tess Knight	State Library Victoria
Barbara Cain	Lee Liberman	Mary Strachan
Mitch Cairns	Lowensteins Arts Management Collection	TarraWarra Museum of Art
Rosalind Carrodus	Carey Lyon & Jo Crosby	Janice & Greg Taylor
Stephen Cherny	Ken McGregor	Susan Taylor & Peter Jones
Tony Coleing	Andrew McQualter	Ten Cubed Collection
Wendy & Tony Cooke	Manly Art Gallery & Museum	Tim Olsen Gallery
Cotham Gallery 101	Anne-Marie May	Brendan Tolley
Gaynor & Graeme Cuthbert	Margaret & Oliver Mayo	Barbara Tucker
Aleks Danko	Claudia Mejia	Tweed Regional Gallery & Margaret Olley Art Centre
Deakin Art Collection & Galleries	Rod Menzies	The University of Queensland Art Museum
Judy & Ron Dodge	Monash University Museum of Art	The University of Sydney
Suzanne Donisthorpe	Richard & Deborah Moore	Michelle Ussher
Andrew Dyer	Hugh Morgan	Frank Veldze
David & Joan Dyring	Museum of Contemporary Art Australia	Lisa Warrenner
Felicity Dyring	Muswellbrook Regional Arts Centre	Allan Willingham
Megan Dyring	National Gallery of Australia	Gary Wilson
Naomi Eller	National Gallery of Victoria	Roger Wood & Shelly Lasica
Estate of Mike Brown	National Library of Australia	
Pauline Evatt	Newcastle Art Gallery	





I am writing to thank the staff at Heide and your wonderful volunteer guide, Gay Cuthbert, for yesterday's event at Ivanhoe Library. Gay delivered an interesting, detailed and captivating talk, rich with culture, history and story. I attended the talk as a patron ... and think that it was a wonderful opportunity for local community members to connect with Heide in a different or new way.

— Kate Hansen, Arts & Culture Coordinator,
Yarra Plenty Regional Library, 18 November 2015

4.2 PUBLIC PROGRAMS

Heide's public programs offer audiences the opportunity to engage with our collection, exhibitions, gardens and history through a unique range of activities. Popular free daily tours and talks, kids and family programs and inspiring artist-led workshops invite all sectors of the community to participate in the Heide culture. For many visitors to Heide, public programs offers an initial entry point to the museum, from which an ongoing relationship is established.

In 2015, Heide delivered 535 public programs to 12,577 attendees, a nine per cent visitor increase from the previous year.

Across the year 87 paid public programs brought 2,063 participants into the museum community, offering a range of practical and theoretical activities, and 63 groups comprising 1058 attendees made bookings for private tours. Public Programs Volunteer guides led 392 daily tours, while talks by Heide staff, artists and industry experts were attended by 4,177 visitors. Special public program events, such as Family Days and children playing Heide Detective brought a total of 5,279 people to the site.

The continued evaluation and consolidation of Heide's public programs has resulted in the growth of visitation and revenue in the areas of kids and families, exhibition and art-related programming. In response to audience demand, the much-loved Heide Art Bubs program was increased from one session per month, to two. Each session continues to book out in advance and is now firmly established in Melbourne's early childhood networks. Equally successful are Heide's school holiday programs with many parents booking their children into multiple programs over the holiday period.

Heide's monthly art workshop program for primary school aged children, Sunday Art Club, continues to offer a range of unique art making programs.

Public programs is renewing its focus on architecture, Heide history, gardens and the sculpture park. In October Jan van Schaik, co-director of award-winning architectural firm MvS Architects, spoke to a full house about the complex relationship between human beings and the spaces they inhabit. Jan discussed how the relationship between the spaces of the home or city and the curated space of the gallery inform some of his recent projects. Jude Walton presented *Lehte II*, a site-specific performance of dance, piano and archival film that responded to the architecture of Heide II, using the building's physical materials and dimensions to transform them into scores for the piano and dance. Six sell-out performances were enjoyed during October. In November Heide's audience joined one of Australia's finest comedians, Tim "Rosso" Ross for his award-winning show *Man About the House* where architecture, comedy and music from Kit Warhurst combined in an interpretation of Heide II, the iconic modernist building and former home of John and Sunday Reed.

Public programs maintained successful links with festivals, programming events related to the Melbourne Food and Wine Festival, Virgin Australia Melbourne Fashion Festival, Sustainable Living Festival, Manningham Heritage Week, National Trust Heritage Festival and Seniors Week. In partnership with Manningham City Council, Heide also hosted a pop-up cinema, an initiative that encouraged new local audiences to engage with the Museum.

Public Programs is indebted to the time and expertise provided by twenty volunteer guides who develop and deliver specialised public tours relating to Heide's current exhibitions, history, collection, architecture, sculpture park and gardens. Education volunteers continue to make an invaluable contribution to Heide's school holiday programming and Sunday Art Club.

Dugald's garden tour of Sunday Reed's Roses was informative and entertaining. Such a wonderful garden palace in our city, freely open. Please repeat these informative sessions.

— Visitor feedback, 5 November 2015



4.3 EDUCATION

Heide's history and collection, exhibitions of modernist and contemporary art, and a beautiful natural environment that incorporates an extensive sculpture park make it uniquely suited to offer a diverse range of educational programs.

In 2015, overall attendance was maintained across the student education programs, which include school excursions for Responding to Art tours and Making Art workshops. Teacher professional development programs were also well attended by primary and secondary teachers, as well as by educators from museums and art galleries. Overall, Education programming engaged 3,208 participants. We appreciate the hard work and enthusiasm of all the artists and educators who helped deliver our programs this year: Michele Davies, Daryl Brooks, Christine Healey, Lucy Irvine, Inbar Niv, Julia Powles, Carly Richardson, Marlize Myburgh, and Vietta Koren Steele and Penelope Bartlau of Barking Spider Visual Theatre.

Heide Museum of Modern Art acknowledges the support of the Department of Education and Training through the Strategic Partnerships Program and Education Week and Children's Week funding.

Programs for Students

Through inventive, intellectually rigorous, and socially dynamic experiences inspired by our collection and exhibitions, Heide Education provides a broad range of meaningful encounters for students. Heide delivered high-quality education programs that complemented the Victorian and Australian school curricula, with a focus on literacy, critical and creative thinking, and personal and social learning. Heide Education offered Responding to Art tours and Art Making workshops that provided students with an overview of the museum, exhibitions, artists, Heide's history and the sculpture park. Students were placed at the centre of each learning experience—trained facilitators encouraged them to look at works of art closely, express personal opinions and develop shared understandings of how art can be interpreted. In teaching students how to negotiate gallery environments and respond to art, Heide Education aimed to empower them to experience art and museums in a positive way, and become lifelong learners, visitors and supporters of the arts.

The museum is a highly valued resource for kindergarten to tertiary students and teachers. In 2015, facilitated tours were attended by 1,376 students while 1,277 students attended combined tour and art making workshops, an 83 per cent increase on 2014. This indicates that teachers are increasingly recognising the value of including an art-making session as a part of their Heide excursion.

Programs offered included Ways of Looking, Exhibition in Focus, Heide History, Write about Art, Colour Me Green, Visual Thinking Strategies, What is Sculpture? and VCE programs: Art industry Contexts, Inside the Museum, Analytical Frameworks and VCD Design in Practice.

Education and Children's Weeks

For Education and Children's Weeks the free program **1,2,3 at Heide I can see** was developed to show how mathematics can be explored through artworks. Children worked alongside Education staff and Barking Spider Visual Theatre artists to play games of observation, explore and compare the basic elements of art—shape, line, colour, texture, and material—and create large collaborative drawings reflecting what they had seen and done. Accompanied by 30 teachers, 319 students from Foundation to Year 6 attended Education and Children's Weeks in 2015 and the program continues to grow in popularity as Heide becomes a regular contributor to these annual education events.

Visual Thinking Strategies

In 2015 Heide Education continued to develop Visual Thinking Strategies (VTS) programs for students and teachers. Deepened engagement with secondary students was a hallmark of the VTS School Partnership program that includes multiple visits to the museum throughout the year.

Roxburgh College commenced a VTS School Partnership with the museum that was supported by an education grant from the CASS Foundation. Fifteen English and Art teachers from Roxburgh undertook introductory VTS training at Heide to learn how to facilitate VTS classroom discussions. Teachers explored the questioning and paraphrasing that is essential to this program and developed their understanding of this pedagogical tool. Roxburgh teachers led fortnightly VTS discussions with the Year 7 visual arts students who also had two visits to Heide to experience the museum, its exhibitions and to undertake workshops.

11 Still from Visual Thinking Strategies Video 2015
<https://vimeo.com/153998755>



Koonung Secondary College completed their second year of the VTS School Partnership program. Year 7 and 8 students continued to engage with artworks in the classroom at school and at Heide in the galleries. Heide supported teachers through ongoing professional development including coaching and mentoring of teachers at the school. This significant, multiyear partnership was documented in a short film, <https://vimeo.com/153998755>.

Visual Thinking Strategies teacher professional development programs were attended by teachers from our two VTS Partnership Schools, primary and secondary schools as well as museum educators, including: Michelle Mountain, Centre for Contemporary Photography; Melissa Bedford and Kate Barber, Monash University Museum of Art; and Robert Natoli and volunteer guides from Gippsland Art Gallery.

Programs for Educators

Heide became the catalyst for a creative and dynamic exchange of ideas between educators through its series of teacher professional development programs, which related both to exhibitions and to developing effective teaching approaches. Teachers continued to provide excellent feedback about the programs, with many returning to visit Heide with their students and attending additional professional development sessions. In 2015, 129 educators were involved in teacher professional development programs. Successful programs included: Developing a Dynamic Art Curriculum; Critical and Creative Thinking; Making Connections: Divergent Thinking in the Classroom; Exploring Ceramic Techniques; and Visual Thinking Strategies.

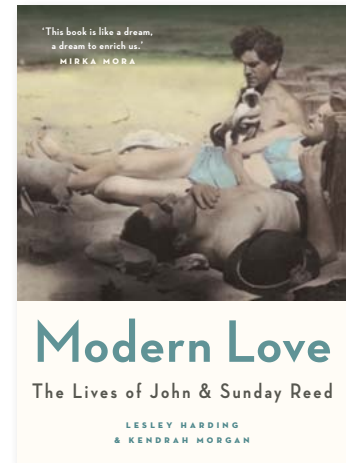
Education Resources

Education resources targeted at students from pre-school to VCE study were made available online. Resources produced this year included, 21st Century Heide: The Collection since 2000; Colour Sensation: The Works of Melinda Harper; and 1,2,3 at Heide I can see.

Volunteers

Heide would like to acknowledge and thank the Heide Education Volunteer team whose support, dedication and commitment in assisting with the delivery of programs is greatly appreciated. Eighteen specialist Education Volunteers provided 1,150 hours of assistance toward the delivery and administration of the education program. Volunteers continue to successfully manage their availability and training for tours and workshops through the Heide Education Portal which was updated in 2015.





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5. COMMERCIAL OPERATIONS

The business areas administered by the Commercial Operations department are visitor services and ticketing, Heide Store, Heide Membership, corporate events and venue hire, and the Volunteer program. Overall, 44,764 ticketed visitors were serviced and combined revenue generated across the department was \$1,052,120 ex GST, 3% ahead of the 2015 target.

As of 31 December 2015, Commercial Operations achieved the following results against target: 98% of Admissions (average across attendance and revenue), 108% of Retail, 114% of Membership (average across subscriptions and revenue) and 122% of Venue Hire.

5.1 STORE

In 2015 the Heide Store generated \$423,073 in revenue, which represented 108% of target. Strong sales were generated from Heide exhibition-related publications and merchandise from Melinda Harper, Aleks Danko and Modern Love. This saw an increase in gross profit to 48%, achieving 107% of target, and the best result since 2011. Strong final quarter sales also drove up the average spend per head of ticketed visitors to \$10.01, the highest yet recorded.

The breakdown of 2015 sales is as follows:

Category	% of total sales	Revenue (ex GST)	% Gross Profit
Heide Publications	11%	\$43,254	49.60%
Heide Merchandise	9%	\$40,494	64.75%
External Publications	25%	\$108,590	43.68%
External Merchandise	55%	\$230,736	47.19%
Total		\$423,074	47.95%

Heide exclusive product comprised 20% of total sales for the year. A range of Heide exclusive merchandise was developed for Colour Sensation: The Works of Melinda Harper, including a catalogue, art spots, badges, magnets and tea towels. Additional product was sourced from the Gallery Shop at the Art Gallery of New South Wales.

September 2015 saw the launch of the exhibition to accompany the book *Modern Love: The Lives of John & Sunday Reed*. Strong sales of the book were supported by a new Heide-exclusive product range including an 'Arvo Tea Set' (a collaboration between the Heide Store and ceramicist Bridget Bodenham), and three items celebrating the perennially popular Mary Perceval cat tiles from the Heide I kitchen.

Web sales accounted for 5% of total retail sales, a 2% increase on 2014. The launch of Heide's new website in early October saw the development of a new Heide Store page, offering a select range of products for online purchase with an emphasis on Heide exclusive merchandise and publications.

Heide participated in The Big Design Market in December, with an increase of 3% in revenue on the previous year. This proved an excellent branding exercise, aligning the Heide Store with Melbourne's best local retailers and wholesalers, as well as giving Heide exposure to a new audience of over sixty thousand people.



At the International Volunteer Managers' Day awards ceremony ... the Heide Volunteer Management team was announced as the winner of the inaugural Volunteering Victoria State Award for excellence in best practice management of volunteers and delivery of programs by those volunteers.

5.2 VISITOR SERVICES

As the first point of contact for visitors, members and other key stakeholders, the Visitor Services department is committed to maintaining the highest professional standards in order to meet and exceed the expectations of all who interact with the Museum. Visitor Services staff, supported by Heide Volunteers, work to ensure visitor satisfaction through the delivery of high-quality, pro-active customer service to physical, telephone and on-line visitors.

Visitor Services administers revenue from admissions, Education and Public Programs ticketing, the Heide Store and Heide Membership. The department is also responsible for exhibition invigilation, site safety and security in the public environment, corporate event delivery and the management, maintenance and development of the Volunteer Program at Heide.

Admissions (excluding education and public programs)

Ticketed admissions for 2015 totaled 44,764, with revenue of \$517,578. An additional 37,933 attendees visited the gardens, bringing the total site visitation to 82,697.

Visitor Services staff training and professional development

Senior Visitor Services staff attended the following training and professional development opportunities:

- Remix Summit in Sydney: two-day exploration of culture, technology and entrepreneurship
- Arts and Disability Action Plan training (ADAPT): two-day training intended to increase the participation of people with disability in arts and cultural life
- Managing Volunteers seminar
- Dealing With Difficult People seminar
- Volunteer resource network meetings focusing on the National Disability Insurance Scheme and 'Dealing with the tough stuff'.

Members of Visitor Services attended two sessions of Emergency response training, six curatorial briefings and three full-day staff meetings which incorporated in-house training.

Staffing

Senior Visitor Services Officer (SVSO) Olivia Jackson left Heide to take up a position at the National Gallery of Victoria and Visitor Services Officer (VSO) Nicole Bowller left to take up a position with the Arts Centre Melbourne. VSO Carly Grace was appointed Heide Education Manager. Ramona Hamilton-Lindsay was appointed Heide Graphic Designer. Seren Little, Kasey Lack, Michelle Hambur and Alice Dickins were appointed from the Volunteer team to fill casual vacancies in Visitor Services with Alice Dickins subsequently appointed as SVSO. Carly Richardson moved from the role of VSO to SVSO on a maternity leave back-fill position and has been confirmed as a permanent SVSO. Greg Bricknell (previous VS staff member) and Lili Belle Birchall (Volunteer) commenced as summer casuals.

Heide Volunteer program

Volunteering Victoria State Excellence Award 2015

At the International Volunteer Managers' Day awards ceremony on 5 November 2015 at Parliament House, the Heide Volunteer Management team was announced as the winner of the inaugural Volunteering Victoria State Award for excellence in best practice management of volunteers and delivery of programs by those volunteers.

Members of the Volunteer management team were at the ceremony to receive the award on behalf of Heide. This award provides important recognition of the professional status of Heide's volunteer management program and the work undertaken by all volunteer management staff in creating, developing and maintaining a successful program.

15 Visitor Services Officer Kevin Pearson, Gardener James Dodd, Visitor Services and Volunteer Program Manager Stephanie DiBattista, Director Kirsty Grant and Public Programs Assistant Julia Powles accepting Volunteering Victoria award on behalf of Heide.

Volunteer recruitment

Visitor Services undertook two volunteer recruitments over the year, resulting in the successful appointment and training of 78 new volunteers across Visitor Services and Education. At the end of 2015, the Volunteer Program consisted of 197 Volunteers who contributed a total of 12,562 hours to the Museum (4.5% ahead of target).

Heide Volunteer Blog

The Heide Volunteer Blog was launched in February, providing a resource of exhibition information, training material, events and Visitor Services roster information for all volunteers, as well as a forum for volunteers to share their activities and achievements with everyone at Heide.

Heide Volunteer resource library project

During 2015 Visitor Services undertook a project to reorganise and revitalise the Heide Volunteer Resource Library in order to continue to provide access to relevant reference books for volunteers and staff for recreation and research purposes. This project has culminated in the appointment of three volunteers as Heide Resource Library Volunteers, to support staff in the day-to-day running of the Library as well as maintaining and developing the resources.

5.3 MEMBERSHIP

In 2015, Heide Membership achieved \$68,817 ex GST in revenue (target: \$60,000) and 1,091 subscriptions (target: 974).

At 31 December 2015:

- 1,255 membership subscriptions
- 1,694 individual members (i.e. multiple cardholders in some subscription categories)

Five Members Only events were staged in 2015: private exhibition viewings for 21st Century Heide: The Collection Since 2000, Colour Sensation: The Works of Melinda Harper, and Aleks Danko: MY FELLOW AUS-TRA-ALIENS; and two Members' orientation tours.

There was a substantial increase in the number of subscriptions purchased online following the launch of the new Heide website in October 2015, which features Membership on the main navigation menu and offers an improved interactive membership sign-up form.

5.4 EVENT HIRE

In 2015, Venue Hire achieved \$42,652 ex GST in revenue (target: \$35,000), an increase of 10.6% on 2014 revenue.

Venue Hire encompasses commercial film and photography permits, wedding ceremonies, functions, corporate planning days and memorials. These are arranged directly by Heide or through Vue Events if a catering component is required. In 2015 there were 100 bookings over the year, 58 of which were organised through Vue Events and the remainder booked directly. Hirers included Trenergy, Cargo Crew, Aesop and Spotlight.

5.5 CAFÉ VUE AT HEIDE

Café Vue at Heide enjoyed a successful year of trade during 2015. The café provided a high standard of food and a comfortable dining experience for visitors. Cross-promotion of the café and the museum continued in a number of marketing opportunities and remains a priority. Vue Events at Heide had continuing success, delivering events throughout the year for external clients and internal Heide events such as openings and public and education programs.

In addition to licence fees generated by rental of the Café Vue premises, commercial hire of Heide grounds and buildings, particularly the Sidney Myer Education Centre, represents an ongoing valuable revenue source for the Museum.





Perhaps my imagination is too vivid. But whenever I visit Heide I feel its atmosphere as a tangible thing ... I breathe in its essence of creative energy. It speaks to me of its past as well as its present. It is one of those rare places in which one has set foot and knows that one is in the presence of a universal significance. So, of course, the Tucker collection had to come to Heide. Heide itself told us it should.

—Barbara Tucker

6. COLLECTION

Collection

Heide Museum of Modern Art continued to preserve, display and develop the collection during 2015 with generous support from organisations and individuals who donated artworks and contributed resources for new acquisitions, conservation and research.

Heide was delighted to accept donations from individual donors, of artworks by Mitch Cairns, A.D.S. Donaldson, Elizabeth Gower, Mirka Mora, John Passmore, Scott Redford, Kate Rohde and Heather B. Swann. In addition, a number of artists generously donated their own work to the collection in accordance with Heide's Collection Policy: Rick Amor, Yvonne Audette, Peter Booth, John Nixon, Sally Ross, Theo Strasser and Peter Tyndall. The late Barbara Tucker donated six works to the collection by Arthur Boyd, Joy Hester, Sidney Nolan and Albert Tucker.

The museum was able to purchase a work by Peter Tyndall with support from the Robert Salzer Foundation and a work by Joy Hester with funds from Gandel Philanthropy and the Heide Director's Circle. Heide also purchased the Joy Hester & Gray Smith Papers with the generous support of the Copland Foundation, the Heide Director's Circle and individual donors Sophia Pavlovski-Ross and Philip Ross, Alison Inglis, Beverley Jenkins, Nancy Underhill, Neilma Gantner and Norman Rosenblatt. This outstanding acquisition will strengthen the museum's developing archive of artists' papers.

During 2015, Heide presented a major survey of works that had entered the collection since 2000. Displayed across three gallery spaces, 21st Century Heide: The Collection since 2000, celebrated the quality, diversity and development of the collection in recent years. Heide also continued its active program of exhibitions drawn from the collection throughout the year. In Heide I the exhibition, Moya Dyring: An Australian Salon in Paris, was on display from late 2014 to early 2015, followed by Halcyon Days: Heide in the 1940s; and Modern Love: The Lives of John and Sunday Reed. Works from the Heide Collection were also included in the exhibitions Abstraction: The Heide Collection; and Alex Selenitsch: LIFE/TEXT, both on display in Heide II; and all the exhibitions held in the Albert and Barbara Tucker Gallery: Albert Tucker and the Mystery of H.D., Albert Tucker: The Truth in Masquerade, and In Fond Memory: The Barbara Tucker Gift. A selection of works from the Heide Collection was also included in the major Central Galleries exhibition, Aleks Danko: MY FELLOW AUS-TRA-ALIENS. Visitors to Heide were also able to enjoy collection works located in the Sculpture Park, which benefited from the introduction of regular and improved maintenance schedule during 2015.

Heide acknowledges the considerable support of the Copland Foundation, the Lord Mayor's Charitable Foundation, and the Merlyn Myer Fund, without which many of these exhibitions would not have been possible.

17 Kate Rohde
Ocelot and Peacock Vitrine 2008–12 (detail)
polyurethane resin, polyester resin, polyurethane foam,
papier mache, acrylic fur, rice paper, aluminium wire, hot
melt adhesive, tape, silicone, air dry clay, acrylic paint
226 x 108 x 74.5 cm
Gift of John Playfoot and Suzanne Playfoot 2015



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The Copland Foundation supported the second of the two-year 'Optimisation and Interpretation of Heide I' project by making possible the preservation and presentation of artworks and archival material integral to the exhibition, education and public programs offered in Heide I throughout 2015.

The Lord Mayor's Charitable Foundation supported the second of a two-year project to preserve and present works by Melbourne modernist women artists represented in the Heide Collection. The focus of this support for 2015 was the conservation of collection works by Moya Dyring, Joy Hester and Mirka Mora. The Merlyn Myer Fund also supported Heide's commitment to highlighting the cultural contributions of key modernist women artists through the conservation and display of works by Joy Hester and Dawn Sime.

During 2015, sixty-two works from the collection were on loan for display in the following external exhibitions:

Robert Jacks: Order & Variation, National Gallery of Victoria, 3 October 2014 – 15 February 2015; Robert Jacks, *Cut Piece, Modular 2*, 1969 [2013.1].

Collection display, Shepparton Art Museum, 1 November 2014 – 9 March 2015; Arthur Boyd, *Progression*, 1941 [1980.20].

Arthur Boyd: An Active Witness, Bundanon Trust touring exhibition, Mornington Peninsula Regional Gallery, 5 December 2014 – 15 February 2015; Arthur Boyd, *The Kite*, 1943 [1980.21]; Arthur Boyd, *The Cripples*, 1943 [2005.24].

Travels with my art: Moya Dyring and Margaret Olley, Tweed Regional Gallery, 18 March – 21 June 2015; Moya Dyring, *Melanctha*, c.1934 [1982.84]; Moya Dyring, *Portrait of Sam Atyeo*, c.1934 [1980.39]; Moya Dyring, *Sunday*, c.1934 [1980.40]; Moya Dyring, *Three Figures*, c.1940 [1982.87]; Moya Dyring, *Two Figures in Landscape*, c.1940 [1982.86]; Moya Dyring, *Holly*, 1937 [1993.12]; Moya Dyring, *Portrait of a Woman*, c.1934 [1982.83]; Moya Dyring, *Notre Dame*, c.1950 [2005.49]; Moya Dyring, *Fishermen*, 1966 [1982.89].

Imagining Ned, Bendigo Art Gallery, 28 March – 28 June 2015; Sidney Nolan, *Kelly at the Mine*, c.1945–6 [1980.75]; Sidney Nolan, *Nobody Knows Anything About My Case But Myself*, 1945 [1998.34]; Sidney Nolan, *Untitled [Death of Ned Kelly]*, 1946 [2000.126]; Sidney Nolan, *Dancing, Violet Town*, c.1955 [1982.256]; Sidney Nolan, *Kelly on Horseback*, c.1955 [1984.12]; Sidney Nolan, *Searching Woman Passenger*, 1947 [1982.259]; Albert Tucker, *King Kelly and His Legions*, 1957 [2000.270]; Albert Tucker, *Surrender at Glenrowan*, 1959 [2000.238]; Albert Tucker, *Armoured Figure*, 1955 [2000.300].

Follow the Flag: Australian artists at war 1914–1945, National Gallery of Victoria: 24 April – 16 August 2015; Joy Hester, *Victim*, c.1946 [2000.354]; Joy Hester, *Victim by the Fence*, c.1946 [2000.355]; John Perceval, *Atomic Cloud—A Host of Angels*, c.1960 [1986.4].

Concrete, Monash University Museum of Art touring exhibition, Tophane-I Amire Culture and Arts Centre, Mimar Sinan Güzel Sanatlar Üniversitesi, Istanbul, Turkey, 29 August – 29 September 2015; Callum Morton, *Monument #26: Settlement*, 2010 [2013.4]

Aleks Danko: MY FELLOW AUS-TRA-ALIENS, Museum of Contemporary Art Australia, 30 July – 18 October 2015; Aleks Danko, *Oh! Beautiful Moonlit Night*, 2006 [2011.44.1]; Aleks Danko, *Your Eyes are Dark as Night and Clear as Day*, 2006 [2011.44.2]; Aleks Danko, *Look How the Mist Spreads Over the Field*, 2006 [2011.44.3]; Aleks Danko (Maria Danko, maker), *Ukrainian Centre of the World Cross-stitch Cushion Cover*, 1949 [2011.44.4]; Aleks Danko, *My Mother and Friends at the Woodside Army Camp and Migrant Hostel South Australia in 1949 (mother is first on the left)*, 2006 [2011.44.5]; Aleks Danko, *Soviet Army Chorus and Band 1958–1963*, c.1963 [2011.44.6].

Matthys Gerber, Museum of Contemporary Art Australia, 24 September – 6 December 2015; Matthys Gerber, *Black Mojo*, 2007 [2011.29].

Open Country: The Murrumbidgee Boyds, Glen Eira City Council Gallery, 30 September – 6 December 2015; Arthur Merric Boyd Pottery, John Perceval, Coffee pot, c.1950 [2014.43]; Arthur Merric Boyd Pottery, Coffee cups and saucers, c.1950 [2014.51]; Arthur Merric Boyd Pottery, 6 Bowls with handles, 1948 [2014.64.1–6]; Arthur Boyd, *A Boy Dreaming in a Cornfield*, 1950–52 [1982.51]; Arthur Boyd, *Europa and the Bull*, 1952–1953 [1980.23]; Arthur Boyd, Doris Boyd, Mary Boyd, Yvonne Boyd, Neil Douglas, John Perceval, Tiled coffee table, c.1955 [2014.48]; David Boyd, Hermia Boyd, Plate, 1963 [2014.47]; Mary Boyd, *Alice and an Angel in the Garden*, 1954 [1982.53]; Mary Boyd, *Hands*, 1942 [1982.52]; Merric Boyd, Pot, c.1935 [2014.34]; John Perceval, *Murrumbidgee Railway Station*, 1946 [1982.273]; John Perceval, *Suburban Roofs at Night*, 1944 [1980.79]; Albert Tucker, *Merric Boyd Decorating a Ceramic Jug*, *Open Country*, *Murrumbidgee*, c.1943 [2001.42]; Albert Tucker, *Arthur Boyd's Studio*, c.1945 [2001.75]; Albert Tucker, *Portrait of Arthur Boyd in his Studio*,

18 Sidney Nolan
Wheat Train Wimmera c.1942
enamel on composition board
61 x 91.5 cm
Gift of Barbara Tucker 2015



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c.1945 [2001.79]; Albert Tucker, *John Perceval Painting on the Roof Watched by Mary Boyd*, 1946 [2001.81]; Albert Tucker, *Untitled (Family group at Open Country)*, c.1945, printed 2009 (id 3340).

Lurid Beauty: Australian Surrealism and its Echoes, National Gallery of Victoria, 9 October 2015 – 31 January 2016: Joy Hester, *Fun Fair*, c.1946 [2000.36]; Joy Hester, *Gethsemane V*, c.1946 [1990.3]; Joy Hester, *Face (with eye on a stalk)*, c.1947 [1990.6]; Joy Hester, *From an Incredible Night Dream*, c.1946 [1990.7]; Albert Tucker, *The Futile City*, 1940 [1980.92]; Arthur Boyd, *Butterfly Man*, 1943 [1982.45]; Arthur Boyd, *The Cripples*, 1943 [2005.24]; Erica McGilchrist, *Underwater Parade*, 1955 [2005.107]; Mervyn Cassidy, *Guardian Forms*, 1956 [2005.35]; Bernard Boles, *Girl with Blimp*, 1939 [2005.3].

Howard Arkley (and friends...), Tarrawarra Museum of Art, 5 December 2015 – 28 February 2016: Howard Arkley, *Suburban Interior*, 1983 [1992.16].

On the Beach, Mornington Peninsula Regional Gallery, 11 December 2015 – 28 February 2016: Sidney Nolan, *Bathers*, 1943 [1982.247].

6.1 ACQUISITIONS

2000.185a

Sidney Nolan
Wheat Train Wimmera c.1942
enamel on composition board
61 x 91.5 cm
Gift of Barbara Tucker 2015

2000.187

Arthur Boyd
Portrait of Albert Tucker 1968–69
etching
plate 61 x 43 cm; sheet 79.5 x 57 cm
Gift of Barbara Tucker 2015

2000.274

Albert Tucker
Mourning Disciples 1955
oil on composition board
78.5 x 127 cm
Gift of Barbara Tucker 2015

2000.277

Albert Tucker
Job 1953
oil on board
70 x 55.5 cm
Gift of Barbara Tucker 2015

2000.303a

Albert Tucker
Pauline McCarthy 1946
oil on cardboard
46.7 x 38.5 cm
Gift of Barbara Tucker 2015

2000.358

Joy Hester
Untitled (Albert Tucker) 1946
brush and ink, pastel and chalk on paper
29.4 x 26.2 cm
Gift of Barbara Tucker 2015

2015.1

George Johnson
Untitled 1977
synthetic polymer paint on canvas
213 x 167.5 cm
Gift of Tess Edwards Baldessin 2015

2015.2

Heather B. Swann
Backbone 2010
ink on paper
75 x 105 cm
Gift of David Hansen 2015

2015.3

Heather B. Swann
Tosser 2010
ink on paper
75 x 105 cm
Gift of David Hansen 2015

2015.4

Kate Rohde
Ocelot and Peacock Vitrine 2008–12
polyurethane resin, polyester resin,
polyurethane foam, papier mache,
acrylic fur,
rice paper, aluminium wire, hot melt adhesive,
tape, silicone, air dry clay, acrylic paint
226 x 108 x 74.5 cm
Gift of John Playfoot and Suzanne Playfoot 2015

2015.5

Theo Strasser
Untitled (from the series Mierat Paper Works) 2012
synthetic polymer paint, ink and collage on paper
50 x 35.5 cm
Gift of Theo Strasser 2015

2015.6

Theo Strasser
Untitled (from the series Mierat Paper Works) 2012
synthetic polymer paint, ink and collage on paper
50 x 35.5 cm
Gift of Theo Strasser 2015



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- 2015.7**
Theo Strasser
Untitled (from the series *Mierat Paper Works*) 2012
synthetic polymer paint, ink and collage on paper
50 x 35.5 cm
Gift of Theo Strasser 2015
- 2015.8**
Theo Strasser
Untitled (from the series *Mierat Paper Works*) 2012
synthetic polymer paint, ink and collage on paper
50 x 35.5 cm
Gift of Theo Strasser 2015
- 2015.9**
Theo Strasser
Untitled (from the series *Mierat Paper Works*) 2012
synthetic polymer paint, ink and collage on paper
50 x 35.5 cm
Gift of Theo Strasser 2015
- 2015.10**
Theo Strasser
Untitled (from the series *Mierat Paper Works*) 2012
synthetic polymer paint, ink and collage on paper
50 x 35.5 cm
Gift of Theo Strasser 2015
- 2015.11**
Mitch Cairns
Big Summer 2013
oil on linen
4 parts, 91.4 x 304.8 cm overall
Gift of Axel Osborne 2015
- 2015.12**
Rick Amor
The Room 2010
oil on canvas
146 x 128 cm
Gift of Rick Amor 2015
- 2015.13**
Rick Amor
Study for The Room 2010
pencil on paper
58 x 50 cm
Gift of Rick Amor 2015
- 2015.14**
A.D.S. Donaldson
Untitled 2005
synthetic polymer paint on canvas
76 x 61 cm
Gift of Anthony Scott 2015
- 2015.15**
Yvonne Audette
Fire at Sea 1973–74
oil on composition board
73 x 104 cm
Gift of Yvonne Audette 2015
- 2015.22**
John Passmore
Towards Pomeroy (1954)
oil on board
19 x 24.5 cm
Gift of Gary Hevey 2015
- 2015.23**
Sally Ross
Moor II 2012
oil on linen
80 x 100 cm
Gift of Sally Ross 2015
- 2015.24**
Peter Booth
Painting 2009–10
oil on canvas
147 x 203 cm
Gift of Peter Booth 2015
- 2015.25**
Mirka Mora
Perth Festival Mural 1983
synthetic polymer paint on tin panels, wooden support
6 panels, each approx. 120 x 280 cm
Gift of Paul Swain 2015
- 2015.26**
Elizabeth Gower
Cuttings (from Paris) 2007–13
collage of found paper on drafting film
image 55 x 38 cm; sheet 80 x 60 cm
Gift of Anthony Scott 2015
- 2015.27**
Elizabeth Gower
Monochrome 1 2012
collage of paper cuttings on drafting film
image 43 x 43 cm; sheet 51 x 51 cm
Gift of Anthony Scott 2015
- 2015.28**
Elizabeth Gower
Monochrome 2 2013
collage of paper cuttings on drafting film
image 50.5 x 50.5 cm; sheet 68 x 68 cm
Gift of Anthony Scott 2015
- 2015.29**
Elizabeth Gower
Monochrome 7 2012
collage of paper cuttings on drafting film
image 52 x 52 cm; sheet 59 x 59 cm
Gift of Anthony Scott 2015
- 2015.30**
Elizabeth Gower
Monochrome 11 2013
collage of paper cuttings on drafting film
image 38 x 38 cm; sheet 51 x 51 cm
Gift of Anthony Scott 2015



21

2015.31

Scott Redford
Aurora 2010
10 ceramic polar bears on auto painted
aluminium tabletop on base of crushed car parts
70 x 180 x 180 cm
Gift of Lyell Barry 2015

2015.32

Scott Redford
Reinhardt Dammn: U Could B Mine/ICU 2010
mirror metal, nurr print and
auto paint on laser cut metal
180 cm diam.
Gift of Lyell Barry 2015

2015.33

Scott Redford
Boy with Surfboard Cross 1999
computer offset lithograph
image 71 x 50 cm; sheet 92 x 69 cm
Gift of Lyell Barry 2015

2015.34

Joy Hester
Purple Nude 1957
brush and ink and wash on paper
48 x 62.5 cm
Purchased with funds from Gandel Philanthropy
and the Heide Director's Circle 2015

2015.35

John Nixon
Untitled 1985
monoprint, woodcut
29.7 x 21 cm
Gift of John Nixon 2015

2015.36

John Nixon
Untitled 1985
monoprint, woodcut
29.7 x 21 cm
Gift of John Nixon 2015

2015.37

John Nixon
Untitled 1985
monoprint, woodcut
29.7 x 21 cm
Gift of John Nixon 2015

2015.38

John Nixon
Untitled 1985
monoprint, woodcut
29.6 x 21 cm
Gift of John Nixon 2015

2015.39

John Nixon
Untitled 1985
etching
29.7 x 21 cm
Gift of John Nixon 2015

2015.40

John Nixon
Untitled 1986
monoprint, woodcut
29.7 x 21 cm
Gift of John Nixon 2015

2015.41

John Nixon
Untitled 1986
monoprint, woodcut
29.7 x 21 cm
Gift of John Nixon 2015

2015.42

John Nixon
Untitled 1988
potato print
29.6 x 21 cm
Gift of John Nixon 2015

2015.43

John Nixon
Untitled 2002
monoprint
21 x 15 cm
Gift of John Nixon 2015

2015.44

John Nixon
Untitled 2002
monoprint
29.7 x 21 cm
Gift of John Nixon 2015

2015.45

John Nixon
Untitled 2003
monoprint
29.7 x 21 cm
Gift of John Nixon 2015

2015.46

John Nixon
Untitled 2002
monoprint
25.5 x 20.5 cm
Gift of John Nixon 2015

2015.47

John Nixon
Untitled 2012
monoprint, pencil
29.6 x 21 cm
Gift of John Nixon 2015

2015.48

John Nixon
Untitled 1988
enamel on paper
10 x 10 cm
Gift of John Nixon 2015

2015.49

John Nixon
Untitled 1988
enamel on paper
15.3 x 10.2 cm
Gift of John Nixon 2015

2015.50

John Nixon
Untitled 1988
paper collage on reverse of sandpaper
18 x 10.3 cm
Gift of John Nixon 2015

2015.51

John Nixon
Untitled 1988
oil, enamel and paper collage on found card
24 x 16.4 cm
Gift of John Nixon 2015

2015.52

John Nixon
Untitled 1988
synthetic polymer paint on paper
24 x 17 cm
Gift of John Nixon 2015

2015.53

John Nixon
Untitled 1995
colour pencil, stamp and ink on paper
17.5 cm (diam.)
Gift of John Nixon 2015

2015.54

John Nixon
Untitled 1995
colour pencil on paper
17.5 cm (diam.)
Gift of John Nixon 2015

2015.55

John Nixon
Untitled 1995
pencil, colour pencil, stamp and ink on paper
21 x 14.7 cm
Gift of John Nixon 2015

2015.56

John Nixon
Untitled 1995
colour pencil, stamp and ink on paper
25.2 x 17.3 cm
Gift of John Nixon 2015

2015.57

John Nixon
Untitled 1996
colour pencil on paper
17.3 x 16.3 cm
Gift of John Nixon 2015

2015.58

John Nixon
Untitled 1996
paper collage on paper
21 x 14.7 cm
Gift of John Nixon 2015

2015.59

John Nixon
Untitled 1996
enamel on found paper
29.7 x 11 cm
Gift of John Nixon 2015

2015.60

John Nixon
Untitled 2000
colour pencil on paper
29.5 x 29.5 cm
Gift of John Nixon 2015

2015.61

John Nixon
Untitled 2000
colour pencil on paper
29.5 x 29.5 cm
Gift of John Nixon 2015

2015.62

John Nixon
Untitled 2000
colour pencil on paper
29.5 x 41.5 cm
Gift of John Nixon 2015

2015.63

John Nixon
Untitled 2000
colour pencil on paper
29.5 x 41.5 cm
Gift of John Nixon 2015

2015.64

John Nixon
Untitled 2000
colour pencil on paper
29.5 x 41.5 cm
Gift of John Nixon 2015

2015.65

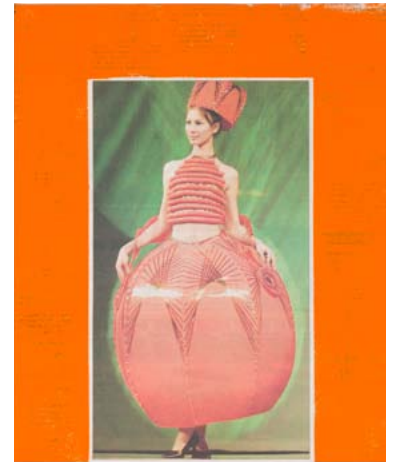
John Nixon
Untitled 2002
collage of found paper on enamel on card
27.7 x 27.3 cm
Gift of John Nixon 2015



22



23



24

2015.66

John Nixon
Untitled 2002
paper collage on enamel on card
30.5 x 30.5 cm
Gift of John Nixon 2015

2015.67

John Nixon
Untitled 2002
collage of paper and found printed paper
29.5 x 49 cm
Gift of John Nixon 2015

2015.68

John Nixon
Untitled 2002
collage of paper and found printed paper
29.5 x 49 cm
Gift of John Nixon 2015

2015.69

John Nixon
Untitled 2002
collage of paper and found printed paper
29.5 x 49 cm
Gift of John Nixon 2015

2015.70

John Nixon
Untitled 2002
collage of paper and found printed paper
29.5 x 49 cm
Gift of John Nixon 2015

2015.71

John Nixon
Untitled 2002
collage of paper and found packaging paper
29.5 x 49 cm
Gift of John Nixon 2015

2015.72

John Nixon
Untitled 2002
collage of enamel on paper on card
36 x 47 cm
Gift of John Nixon 2015

2015.73

John Nixon
Untitled 2002
collage of enamel on paper and found printed
paper on card
36 x 47 cm
Gift of John Nixon 2015

2015.74

John Nixon
Untitled 2002
collage of enamel on paper on card
36 x 47 cm
Gift of John Nixon 2015

2015.75

John Nixon
Untitled 2002
paper collage on card
36 x 47 cm
Gift of John Nixon 2015

2015.76

John Nixon
Untitled 2003
collage of enamel on newsprint and found
printed paper on card
36 x 47 cm
Gift of John Nixon 2015

2015.77

John Nixon
Untitled 2004
enamel on newsprint
21 x 33.5 cm
Gift of John Nixon 2015

2015.78

John Nixon
Untitled 2004
enamel on card
30.5 x 30.5 cm
Gift of John Nixon 2015

2015.79

John Nixon
Untitled 2005
collage of enamel on card on paper
42 x 30 cm
Gift of John Nixon 2015

2015.80

John Nixon
Untitled 2005
collage of paper and gouache on paper
42 x 30 cm
Gift of John Nixon 2015

2015.81

John Nixon
Untitled 2002
colour pencil on paper
29.7 x 21.2 cm
Gift of John Nixon 2015

2015.82

John Nixon
Untitled 2002
colour pencil on paper
29.7 x 21.2 cm
Gift of John Nixon 2015

2015.83

John Nixon
Untitled 2002
colour pencil on paper
29.7 x 21.2 cm
Gift of John Nixon 2015

22 John Nixon
Untitled 2003
collage of printed paper on enamel on card
21.3 x 16.5 cm
Gift of John Nixon 2015

23 John Nixon
Untitled 2003
collage of enamel on newsprint and enamel
on printed found card on photocopied paper
29.7 x 21 cm
Gift of John Nixon 2015

24 John Nixon
Untitled 2002
enamel on newsprint
26.7 x 22 cm
Gift of John Nixon 2015



25

2015.84

John Nixon
Untitled 2002
colour pencil on paper
29.7 x 21.2 cm
Gift of John Nixon 2015

2015.85

John Nixon
Untitled 2002
colour pencil on paper
29.7 x 21.2 cm
Gift of John Nixon 2015

2015.86

John Nixon
Untitled 2003
collage of printed paper on enamel on card
21.3 x 16.5 cm
Gift of John Nixon 2015

2015.87

John Nixon
Untitled 2002
collage of paper and enamel on printed paper
on lined note paper
21 x 15 cm
Gift of John Nixon 2015

2015.88

John Nixon
Untitled 2002
paper collage
21 x 14 cm
Gift of John Nixon 2015

2015.89

John Nixon
Untitled 2003
collage of paper and printed paper on card
16.5 x 13 cm
Gift of John Nixon 2015

2015.90

John Nixon
Untitled 2002
enamel on card
14 x 13.7 cm
Gift of John Nixon 2015

2015.91

John Nixon
Untitled 2003
paper collage on card
29.7 x 21 cm
Gift of John Nixon 2015

2015.92

John Nixon
Untitled 2003
collage of enamel on newsprint and enamel on
printed found card on photocopied paper
29.7 x 21 cm
Gift of John Nixon 2015

2015.93

John Nixon
Untitled 2002
enamel on newsprint
26.7 x 22 cm
Gift of John Nixon 2015

2015.94

John Nixon
Untitled 2003
collage of found paper and card on card
29.7 x 21 cm
Gift of John Nixon 2015

2015.95

John Nixon
Untitled 2002
colour pencil on paper
29.7 x 21 cm
Gift of John Nixon 2015

2015.96

John Nixon
Untitled 2002
collage of found printed paper on enamel on
paper
29.7 x 21 cm
Gift of John Nixon 2015

2015.97

John Nixon
Untitled 2002
collage of newsprint, found printed card and
stamp and ink on paper
29.7 x 21 cm
Gift of John Nixon 2015



26

2015.98

John Nixon
Untitled 2003
collage of found papers on index card
20 x 15 cm
Gift of John Nixon 2015

2015.99

John Nixon
Untitled 2013
collage of paint samples and paper on
packaging card
21.5 x 17.8 cm
Gift of John Nixon 2015

2015.100

John Nixon
Untitled 2013
collage of paint samples and paper on synthetic
polymer paint on packaging card
25 x 20.5 cm
Gift of John Nixon 2015

2015.101

John Nixon
Untitled 2013
collage of paint samples on packaging card
25.2 x 20 cm
Gift of John Nixon 2015

2015.102

John Nixon
Untitled 2013
collage of paint samples on packaging card
25 x 19 cm
Gift of John Nixon 2015

2015.103

John Nixon
Untitled 2013
collage of paint samples on card
27 x 20.5 cm
Gift of John Nixon 2015

2015.104

John Nixon
Untitled 2003
paper collage on found printed paper
21 x 15 cm
Gift of John Nixon 2015

2015.105

John Nixon
Untitled 2003
paper collage, enamel and colour pencil on
lined note paper
21 x 15 cm
Gift of John Nixon 2015

2015.106

John Nixon
Untitled 2003
enamel on lined note paper
21 x 15 cm
Gift of John Nixon 2015

2015.107

John Nixon
Untitled 2003
enamel on lined note paper
21 x 15 cm
Gift of John Nixon 2015

2015.108

John Nixon
Untitled 2003
paper collage, enamel and colour pencil on
lined note paper
21 x 15 cm
Gift of John Nixon 2015

2015.109

John Nixon
Untitled 2003
paper collage, enamel and colour pencil on
lined note paper
21 x 15 cm
Gift of John Nixon 2015

2015.110

John Nixon
Untitled 2003
paper collage, enamel and colour pencil on
lined note paper
21 x 15 cm
Gift of John Nixon 2015



27

2015.16
Label Title detail
A Person Looks At A Work Of Art /
someone looks at something ...
LOGOS / HA HA
Medium A Person Looks At A Work Of Art /
someone looks at something ...
CULTURAL CONSUMPTION PRODUCTION
Date -1971-
Artist Peter Tyndall
Collection Heide Museum of Modern Art, Melbourne
Gift of Peter Tyndall 2015

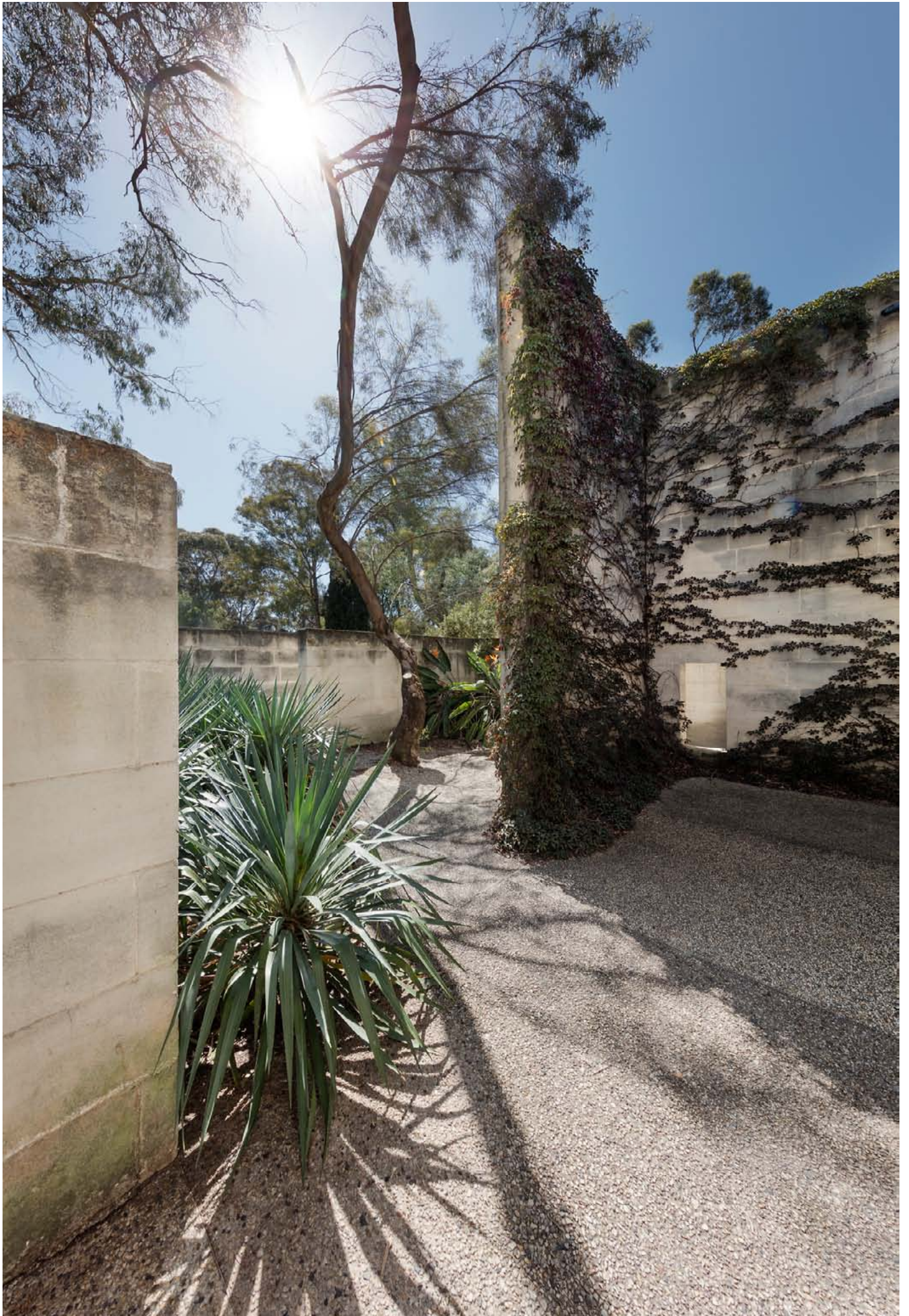
2015.18
Label Title detail
A Person Looks At A Work Of Art /
someone looks at something ...
LOGOS / HA HA
Medium A Person Looks At A Work Of Art /
someone looks at something ...
CULTURAL CONSUMPTION PRODUCTION
Date -1985-
Artist Peter Tyndall
Collection Heide Museum of Modern Art, Melbourne
Gift of Peter Tyndall 2015

2015.17
Label Title detail
A Person Looks At A Work Of Art /
someone looks at something ...
LOGOS / HA HA
Medium A Person Looks At A Work Of Art /
someone looks at something ...
CULTURAL CONSUMPTION PRODUCTION
Date -1998-
Artist Peter Tyndall
Collection Heide Museum of Modern Art, Melbourne
Purchased with support from
the Robert Salzer Foundation 2015

2015.19
Label Title detail
A Person Looks At A Work Of Art /
someone looks at something ...
LOGOS / HA HA
Medium A Person Looks At A Work Of Art /
someone looks at something ...
CULTURAL CONSUMPTION PRODUCTION
Date -1988-
Artist Peter Tyndall
Collection Heide Museum of Modern Art, Melbourne
Gift of Peter Tyndall 2015

27 Label Title detail
A Person Looks At A Work Of Art /
someone looks at something ...
LOGOS / HA HA
Medium A Person Looks At A Work Of Art /
someone looks at something ...
CULTURAL CONSUMPTION PRODUCTION
Date -1998-
Artist Peter Tyndall
Collection Heide Museum of Modern Art, Melbourne
Purchased with support from the Robert Salzer Foundation 2015

2015.20			2015.21		
Label	Title	detail A Person Looks At A Work Of Art / someone looks at something ... LOGOS / HA HA	Label	Title	detail A Person Looks At A Work Of Art / someone looks at something ... LOGOS / HA HA
Medium		A Person Looks At A Work Of Art / someone looks at something ... CULTURAL CONSUMPTION PRODUCTION	Medium		A Person Looks At A Work Of Art / someone looks at something ... CULTURAL CONSUMPTION PRODUCTION
Date		-1979-	Date		-1979-
Artist		Peter Tyndall	Artist		Peter Tyndall
Collection		Heide Museum of Modern Art, Melbourne Gift of Peter Tyndall 2015	Collection		Heide Museum of Modern Art, Melbourne Gift of Peter Tyndall 2015



7. FACILITIES

7.1 MAINTENANCE

Heide continued to work closely with Creative Victoria, in accordance with the Asset Services Agreement, to ensure Heide's diverse facilities are maintained with vigilance and to optimal standards. In 2015 the Facilities Manager was able to undertake research and planning for a number of major projects identified in the multi-year strategy document developed by Heide in collaboration with Creative Victoria.

The most significant project was the replacement of the oldest air-conditioning chiller unit. The replacement chiller will have greater capacity and therefore be better able to manage the increasingly demanding requirements of the Australian climate. Scheduled for installation in mid-2016, the newly designed system will be capable of providing the full cooling load for Heide I, II and III, using the latest energy-efficient technology.

With welcome support from Creative Victoria, a focus on the preservation and ongoing maintenance of Heide II continues,

with the input of a range of expert heritage advisors, in particular Lovell Chen Heritage Architects. Determining appropriate methodologies to maintain and preserve this significant modernist building into the future, mindful of both regulatory requirements and heritage values, was identified as a priority project for 2016.

The Heide I farmhouse and outbuilding require significant ongoing maintenance including timber repair and a regular program of painting. In early 2015 the entrance floorboards were sanded and resealed.

Working with local councils, Vic Roads and the assistance of Heide supporter David Walker, Facilities staff sought approval for the upgrade of existing directional road signage to Heide and the implementation of additional signage, receiving confirmation of this in late 2015. Early 2016 will see completion of the quotation process and, pending the availability of funding, installation of the new and long-overdue signs.

Heide's gardens featured on 'Postcards' and two episodes of 'The Garden Gurus' on Channel 9—with one segment featuring Heide I Kitchen Gardener Katherine Nettelbeck.

7.2 GARDENS

The vagaries of Melbourne's climate peaked in 2015, with the year being declared 'hottest on record', coupled with the return of El Nino announced in May. Though maximum temperatures were deceptive with fewer extremes, there was a prolonged spring warm spell and more intensive irrigation was needed at Heide. Winter saw its coldest start since 1949, ending as the coldest in 26 years, again with fewer extremes. Rainfall was below average, with September rain the third lowest on record, followed by a very dry October.

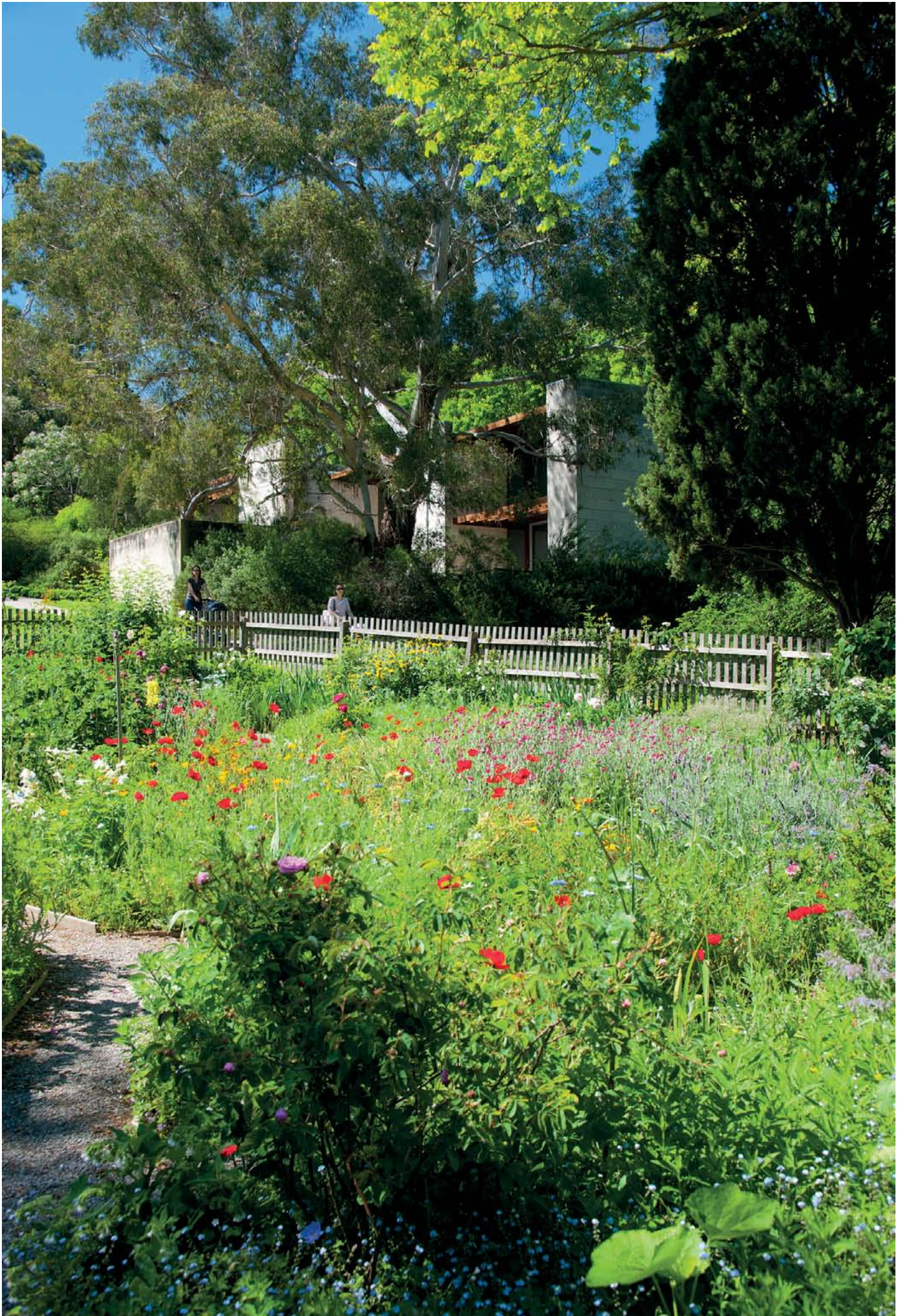
A crucial addition to Heide's horticultural infrastructure was put into place with the construction of a terrace and 'cold' greenhouse in the nursery yard. This will enable the supply of fresh produce from both kitchen gardens to Café Vue at Heide throughout the year, allowing the propagation of vegetable seedlings even during stretches of cold weather. Another project was the clearing of environmental weeds from the Birrarung lawn, and its gentle grading down to the river.

Several trees, of heritage species grown during the Reeds' era, were planted in the sculpture park in memory of people closely associated with Heide. These included a 'Wilson's Wonder' walnut in honour of Heide Patron and Fellow Barbara Tucker, and a manna gum for Heide's long-time exhibition photographer John Brash.

Gardening staff also assisted with the installation of the outdoor sculpture *The Stone and the Feather* by Andrew Bryant, the fourth recipient of the Yering at Heide Sculpture Award.

Heide's gardens featured on 'Postcards' and two episodes of 'The Garden Gurus' on Channel 9—with one segment featuring Heide I Kitchen Gardener Katherine Nettelbeck—and on the ABC's 'Australia Wide' and the ABC News. The head gardener's popular 'Tuesday tips' on Facebook were collated into the Heide Tuesday Tip blog, a valuable gardening resource and archive. Gardens staff continue to engage visitors with relevant and informative public programs, as well as tailored tours for special-interest groups. Heide extends its appreciation to all Garden Volunteers, who are invaluable with their assistance to the gardeners.

Monthly tree and turf maintenance visits by Recovery Tree Services and Programmed Property Services continue with financial assistance from Creative Victoria. Feralex Pest Control's annual rabbit control visit is funded by Manningham City Council's Office of Economic & Environmental Planning.





HA HA HA
HA HA HA
HA HA HA
HA HA HA
HA HA HA
HA HA HA
HA HA HA
HA HA HA
HA HA HA

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MEMBERSHIP
WHAT'S ON
KIDS & FAMILIES
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MY FELLOW BORN-1964 ALBANY

MITCH CAIRNS
THE NEEDY'S VOICE

IN FOND MEMORY
THE BARBARA YOUNG SET

Media monitoring was expanded to include social and blog activity, and an increased focus on media saw a 90% increase in the number of published articles relating to the museum

8. MARKETING & COMMUNICATIONS

The aim of the Marketing and Communications department in 2015 was to:

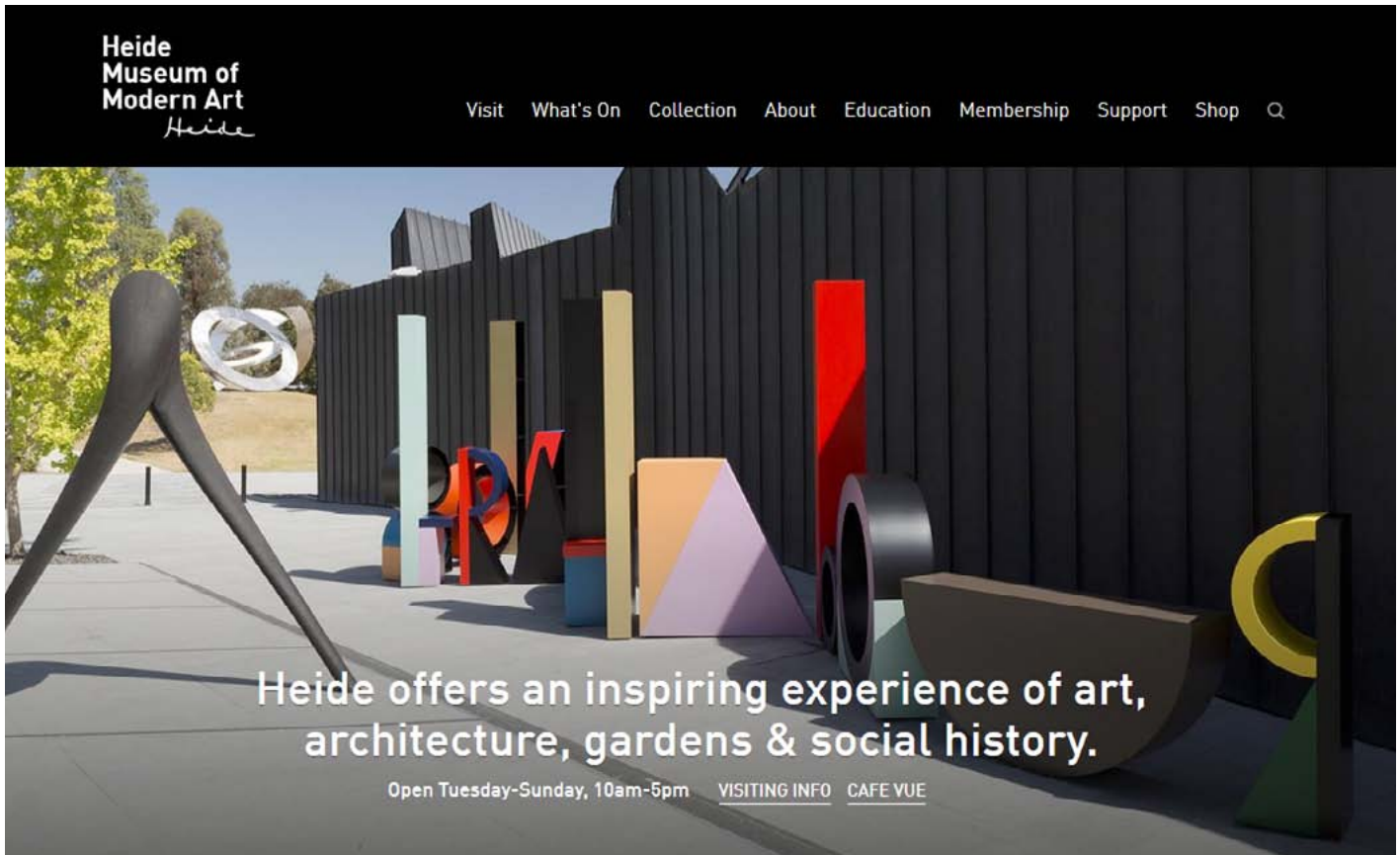
- promote exhibitions, public and education programs, memberships and the Heide Store through innovative and targeted marketing campaigns
- strengthen brand recognition and awareness of Heide's history and significance by optimising marketing communications, maximising media exposure and reaching new audiences
- engage and grow audiences through improvements in digital communications

Exhibition campaigns

The exhibition marketing campaign was dominated by the three Central Gallery exhibitions: 21st Century Heide: The Collection Since 2000; Melinda Harper: Colour Sensation; and Aleks Danko: MY FELLOW AUST-TRA-ALIENS; in addition to the launch of the double biography *Modern Love: The Lives of John & Sunday Reed* and its supporting exhibition. As well as publicity campaigns that built momentum and maximised editorial coverage, elements in the marketing mix included on-site signage and collateral, print, radio, digital and outdoor advertising, direct and electronic mail, social media, and cross-promotional activities with organisations that shared a similar target audience.

Brand campaigns

Marketing support was provided for Membership, Programs, Donations, Volunteer, Education and Café Vue at Heide. The membership database was profiled and utilised to inform a targeted brochure maildrop to 50,000 households in Melbourne to assist in raising brand awareness. The design and distribution of printed materials was reviewed and refreshed to communicate Heide's offerings to a wider audience in the CBD and metropolitan Melbourne. Media monitoring was expanded to include social and blog activity, and an increased focus on media saw a 90% increase in the number of published articles relating to the museum.



31

Digital and Website

The redevelopment of the website was a major focus in 2015. Working with the digital agency Monkii, new information architecture was developed with a clean design aesthetic and an easy-to-use content management system to maximise useability and reflect the Heide experience. Optimised for mobile and tablet devices, new features include:

- Online purchase of museum tickets
- New and improved Heide Store pages
- Dropdown navigation menu with images
- Increased focus and display improvements for event and program pages
- Interactive forms for bookings, donations and enquiries
- Bookings for paid programs

Visitation to the website was 213,372 sessions (an increase of 11% from 2014), 145,397 users (+12%) and 645,244 page views (+7%).

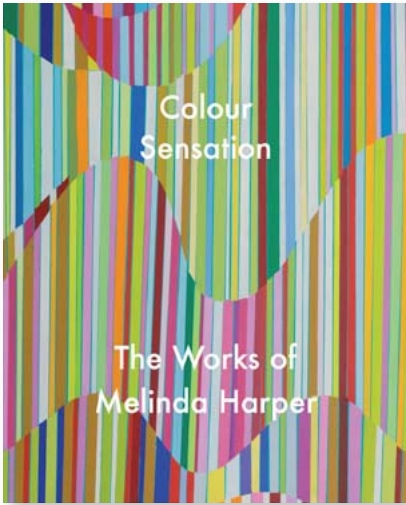
Email marketing remained an effective and direct communication tool, and was used for regular news updates, exhibition invitations and targeted mailings. Subscriber numbers increased by 18% in 2015 and open rates remained above the industry average at 33.5%.

Social networking channels are playing an increasingly important role in museum marketing and communications, reaching an ever-increasing and engaged audience.

Social media growth:

- Facebook +40% 14,000
- Twitter +18% 6,000
- Instagram +67% 9,500

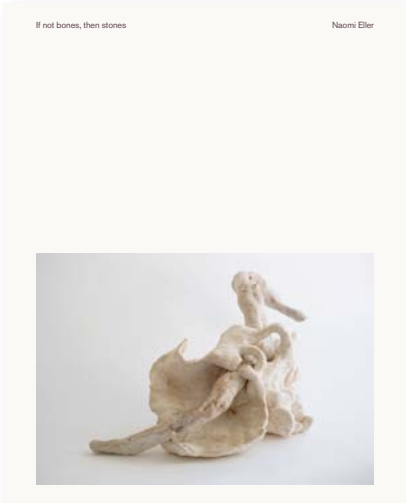
Publications



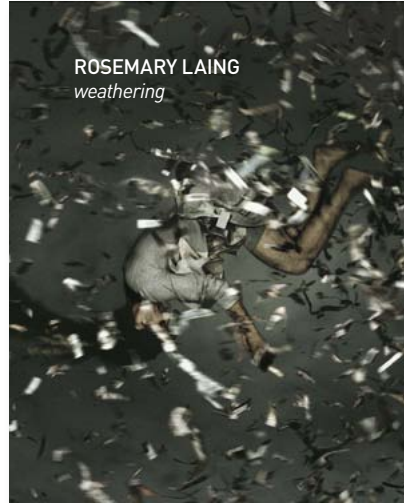
Curator: Sue Cramer
Title: *Melinda Harper: Colour Sensation*
Description: Paperback, 92 pages; Essays by Sue Cramer, Dr Anthony White, Rebecca Mayo and Judith Pascal
Print run: 1,000
RRP: \$29.95



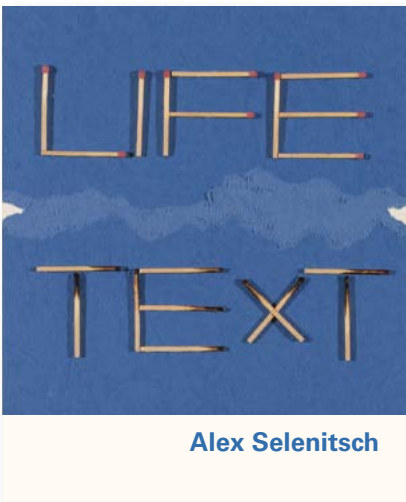
Curators: Lesley Harding and Glenn Barkley
Title: *Aleks Danko: MY FELLOW AUST-TRA-ALIENS*
Description: Paperback, 176 pages; Essays by Glenn Barkley, Lesley Harding and Robyn Ravlich
Print run: 1,200
RRP: \$19.95



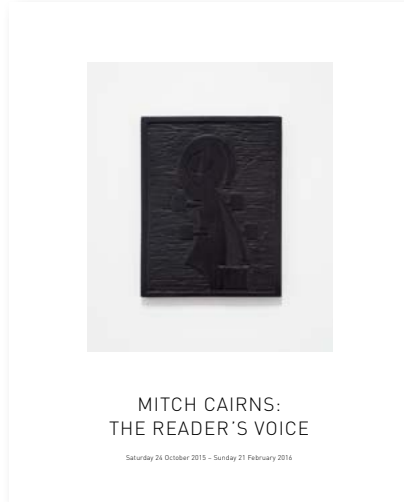
Curator: Lesley Harding
Title: *Naomi Eller: If not bones, then stones*
Description: 26-page online catalogue
Readership: 338 reads, 2,243 impressions



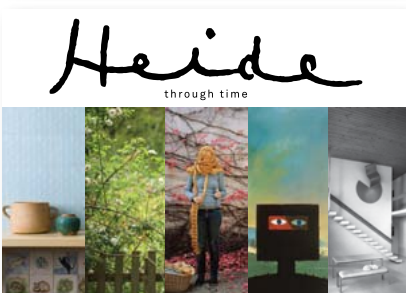
Curator: Sue Cramer
Title: *Rosemary Laing: weathering*
Description: 34-page online catalogue
Readership: 810 reads, 5,440 impressions



Curator: Linda Short
Title: *Alex Selenitsch: LIFE/TEXT*
Description: 94-page online catalogue
Readership: 657 reads, 4,658 impressions



Curator: Linda Michael
Title: *Mitch Cairns: The Reader's Voice*
Description: 22-page online catalogue
Readership: 215 reads, 1,957 impressions



Title: *Heide Through Time*
Description: Paperback, 80 pages; An overview of Heide's history including establishment, architecture, gardens and collection
Print run: 2,000
RRP: \$14.95



Donations totaling \$257,301 were received by the Museum and we are particularly grateful for the generosity of Heide Principal Benefactors Mark Newman and the late Barbara Tucker

9. DEVELOPMENT

Heide Museum of Modern Art operates with the generous support of government and philanthropic partners, private individuals and corporate sponsors.

In 2015 the Museum received financial and in-kind support totaling \$887,520.

This includes:

Discretionary Donations	\$257,301
Heide Director's Circle	\$80,000
Annual Fundraising Dinner	\$129,040
Grants	\$48,000
Local Government Support	\$38,686
Corporate sponsorship (cash)	\$58,493
Corporate sponsorship (in-kind)	\$276,000

With the assistance of the Copland Foundation, the Heide Director's Circle and individual donors, Sophia Pavlovski-Ross and Philip Ross, Alison Inglis, Beverley Jenkins, Nancy Underhill, Neilma Gantner and Norman Rosenblatt, the Museum was able to acquire the Joy Hester & Gray Smith Papers.

9.1 FOUNDATION

Philanthropy has been a constant throughout Heide's development, from the Reeds' bequest of much of their personal art collection in 1981, to the ongoing contributions of private individuals and others who donate works of art and funds to support the diverse activities of the Museum.

Donations totaling \$257,301 were received by the Museum and we are particularly grateful for the continued generosity of Heide Principal Benefactors Mark Newman and the late Barbara Tucker, who sadly passed away this year.

The total for donations includes cash support of \$31,695 received in response to the 2015 end-of-financial-year campaign. The Museum thanks all campaign donors for their continued generosity.

The Heide Collection continued to grow during 2015 through the generous donations of many individuals. A total of 109 works of art were acquired this year with a combined value of \$1,305,620.

Cumulative gifts of cash, artwork and bequests valued in excess of \$1,500 are acknowledged as part of the Heide Foundation in accordance with the giving structure below. The Museum also thanks those who made donations outside the Foundation.

CATEGORY	LEVEL OF GIVING	ACKNOWLEDGEMENT
Principal Benefactor	giving from \$1 million	in perpetuity
Major Benefactor	giving from \$500,000	in perpetuity
Benefactor	giving from \$100,000	in perpetuity
Principal Donor	giving from \$50,000	10 years
Major Donor	giving from \$20,000	five years
Donor	giving from \$5,000	three years
Supporter	giving from \$1,500	one year

2015 Heide Foundation (listed alphabetically)**Principal Benefactors**

MS Newman Foundation
Barbara Tucker

Major Benefactors

The Estate of Beverly Brown
Kate Bêchet & Helen Dick
Erica McGilchrist Bequest
Tony & Cathie Hancy
Craig & Connie Kimberley
Loti Smorgon AO
Truby & Florence Williams Charitable Trust,
ANZ Trustees
The Yulgilbar Foundation

Benefactors

Rick Amor
Charles Blackman OBE
Peter Booth
Black Moon P/L
Gunter Christmann
Joan Clemenger AO & Peter Clemenger AO
Jennifer Darbyshire & David Walker
John Downer AM & Rose Downer
Tess Edwards Baldessin
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Lindsay Fox AC & Paula Fox
Friends of Heide
Kerry Gardner & Andrew Myer
Georges Mora Memorial Fund
Diana Gibson AO
The Graeme Sturgeon Trust
Helen Macpherson Smith Trust
The Ian Potter Foundation
Marjorie M. Kingston Charitable Trust
Callum Morton
Baillieu Myer AC
John Nixon
Norman, Mavis & Graeme Waters
Perpetual Charitable Trust
Tom & Sue Quirk
Andrew & Judy Rogers
Sidney Myer Fund
Paul Swain
Terry Wu & Melinda Tee

Principal Donors

Geoff Ainsworth AM

Artbank NSW
Lyell Barry
Besen Family Foundation
Bill Bowness
Stephen & Jenny Charles
Mikala Dwyer
Erwin Fabian
Diana Fletcher
Matthys Gerber & Pamela Hansford
Gordon Darling Foundation
Lesley Griffin
John T. Reid Charitable Trust
Ben Korman OAM
Colin & Elizabeth Laverty
Clay Lucas & Zen Lucas
Corbett & Yueji Lyon
Naomi Milgrom AO
William Nuttall & Annette Reeves
Parncutt Family Foundation
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Rosslynd Piggott
Richard & Vivienne Reed
John Rickard
Denis Savill
Anthony Scott
Alex & Merron Selenitsch
Trevor & Christine Tappenden
Mary Teague
Kathy Temin
Peter Tyndall
John Willems
Robyn Wilson

Major Donors

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Rob Andrew
Arthur A. Thomas Trust, Equity Trustees Ltd
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Del Kathryn Barton
Barbara Blackman AO
Norman & Pauline Bloom
Dean Bowen
Yvonne Boyd
Janet Burchill & Jennifer McCamley
Christine & John Collingwood
The Copland Foundation
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Neilma Gantner
Melinda Harper
Katherine Hattam
Alison Inglis
Inge King AM
Lion Capital Pty Ltd
Elizabeth H. Loftus
Lord Mayor's Charitable Foundation
Lovell Chen Pty Ltd
Tom & Sylvia Lowenstein
Robert MacPherson
The Myer Foundation
Jan Nelson
Sophia Pavlovski-Ross & Philip Ross
Stuart Purves AM
Dick & Jill Roennfeldt
Margaret S. Ross AM & Ian C. Ross
Rae Rothfield
Penelope Seidler AM
Robin Sharwood & John Sharwood
Irene Sutton
Chris & Cheryl Thomas
David Thomas
Robyn & Gary Upfield
Murray Walker
Ralph Ward-Ambler AM
& Barbara Ward-Ambler
Judith Wright

Donors

John Anagnostou & Anne Ward
Joy Anderson

Del Kathryn Barton
 B.E Architecture
 Max Beck & Lorraine Beck
 Robert Boynes
 Andrew Browne
 Nellie Castan & Olivia Poloni
 Daniel Mudie Cunningham
 Lauraine Diggins
 Andy Dinan & Mario Lo Giudice
 James Fairfax AC
 Ray Finkelstein & Leonie Thompson
 Louise Forthun
 Gandel Philanthropy
 Sophie Gannon
 Sally Gray
 Richard & Isabella Green
 Gary Hevey
 Robert Jacks AO
 Beverley Jenkins
 Kate Jenkins & Ken Lark
 Richard Haese
 Doug Hall AM
 Siri Hayes
 Leonora Howlett
 Geoffrey Hassall
 Julie Kantor
 Jeremy Kibel
 Andrea King & Richard King
 John Krzywokulski
 Peter Lovell & Michael Jan
 John McBride AM
 McLeod Family Foundation
 Diana Morgan
 Rose Nolan
 Axel Osborne
 Maudie Palmer AO
 Louise Paramor
 John & Suzanne Playfoot
 Ralph & Ruth Renard
 Robert Salzer Foundation
 Sally Ross
 Elizabeth Sevier

Robert Sinclair
 Theo Strasser
 Jenny Strauss
 David Teplitzky & Peggy Scott
 Trawalla Foundation
 Michael Trovato
 Nancy Underhill
 Leon Velik & Sandra Velik
 Elisabeth Wagner
 Watters Gallery
 Janet Whiting & Phil Lukies
 Lyn Williams AM

Supporters

Mary C. Barlow
 Mary & Peter Burns
 Douglas Stewart Fine Books
 Martin Gascoigne
 Jamie Gray
 David Hansen
 David Kagan
 Robert & Mem Kirby
 Nick & Anne Lolatgis
 Ian McRae
 Louis W. Partos
 Lady Potter AC
 Angela & Andrew Wood



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9.2 HEIDE DIRECTOR'S CIRCLE

Launched in March 2015, the Heide Director's Circle is a new initiative established to work alongside the Heide Foundation to attract vital ongoing financial support for the museum.

Funds raised through the Director's Circle will be used in two ways: to support Heide's major exhibitions, empowering us with the confidence to be bold and innovative in our programming; and to enable the acquisition of works of art that will extend the museum's important collection in a strategic and considered way. In 2015 the Heide Director's Circle supported the acquisition of *Purple Nude, 1957*, by Joy Hester and the Joy Hester & Gray Smith Papers.

The Museum thanks Jennifer Darbyshire, Mark Newman, Robyn Wilson and Terry Wu for their commitment to this new and exciting program.

We are also grateful to Patricia Piccinni, Melinda Harper and Aleks Danko for their generous contributions to Director's Circle events held throughout the year.

9.3 GRANTS

The Copland Foundation continued its support of the Museum through a program dedicated to the optimisation and interpretation of the collection. Enabling the preservation of a significant number of artworks as well as archival material, this grant has significantly added to the presentation of collection works within exhibitions presented in Heide I, as well as the associated education and public programs.

The Copland Foundation's support was extended this year to the provision of seed funding to acquire the Joy Hester & Gray Smith Papers, a significant addition to the Museum's growing collection of archival material related to the history of Heide, the Reeds and the artists who gathered here.

Two significant works of art were also acquired for the Collection in 2015: Gandel Philanthropy supported the acquisition of *Purple Nude, 1957*, by Joy Hester and the Robert Salzer Foundation provided funds towards the purchase of a work by Peter Tyndall.





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9.4 DEVELOPMENT COMMITTEE

The work of the Development Committee is driven by a strategic focus on ensuring Heide's financial prosperity and operational sustainability.

We warmly thank each member of the Heide Development Committee, a sub-committee of the Heide Board, for their continued support, guidance and assistance throughout the year.

9.5 HEIDE FELLOW

Heide's Board of Directors established the annual Heide Fellow award in 1988 to recognise individuals who have made an exceptional contribution to the life of the museum.

Heide Benefactors John Downer AM and Rose Downer were appointed 2015 Heide Fellows in recognition of their support of and close involvement in the activities and achievements of Heide for more than a decade. This includes providing significant financial support for major building projects including the 2001 Building Fund Program and the café redevelopment in 2009. In making this award, the Board also recognised John's significant service to the Heide Board as a Director from 2004 until 2013, during which time he played a leading role in the redevelopment of Heide III and the café.

9.6 ANNUAL FUNDRAISING DINNER

Now in its third year, the Annual Fundraising Dinner was a tremendous success raising \$129, 040 from ticket sales, auction lots, donation pledges and limited edition print purchases.

The third annual limited edition print was created by internationally acclaimed contemporary artist, Fiona Hall, and achieved a record result of \$34,784 from the sale of all 20 prints.

There are numerous people and organisations who contributed to the success of this major annual event, including host Tim Ross, auctioneer Chris Deutscher, entertainer Geoff Paine, pianist Boris Connelly, and artist Fiona Hall. We were also delighted to welcome Martin Foley MP, Minister for Creative Industries, and his partner, Sharon Duff, to the dinner and thank him for his ongoing interest in and support of Heide.

Additionally we thank each of the event sponsors for their generous contributions to the success of the evening including major sponsor Sofitel Melbourne On Collins, Aesop, Hub Furniture, Sanpellegrino, Acqua Panna, Deutscher & Hackett, Koko Black, Cinema Nova, Gunn & Taylor Printers, Willow Creek, Paringa Estate, Moorooduc Estate and Pearl & Boston Flowers.

We also thank Mark Newman, Hub Furniture, Lyn Williams AM, Hub Furniture, Gollings Photography, Sally Smart, Melbourne Theatre Company, Chris Bohan Jewellery, Pearl & Boston Flowers, Jason Smith, QAGOMA, and Sofitel Melbourne On Collins for the their generous donation of auction items.

9.7 CORPORATE PARTNERS

Continued and increasing support from the corporate sector is vitally important to the museum, contributing financial and in-kind assistance, as well as providing a diverse range of marketing and promotional opportunities that enable the Museum to extend its reach to a broader audience. We warmly and gratefully acknowledge the contribution of our partners and sponsors to the success of the Museum.

In 2015 new long-term agreements were agreed with Lead Media Partner, Broadsheet, and Heide Major Sponsor, Aesop. Gunn & Taylor Printers also significantly increased their support of the Museum, transitioning to Print Partner, and providing both cash and in-kind support through heavily discounted printing services.

This year we also welcomed Cinema Nova to the Heide family of supporters, and said goodbye to Yering Station and Audi Centre Doncaster who were no longer able to continue their partnerships.

Sofitel Melbourne On Collins, Gollings Photography, International Art Services, Koko Black, Arnold Bloch Leibler, Sanpellegrino, Acqua Panna, Westfield Doncaster, Spotlight, Anaconda and Melbourne's Child each continued their generous support of Heide.

In 2015 total cash support raised was \$58,493 and in-kind support of \$276,000.

9.8 LOCAL GOVERNMENT SUPPORT

A three-year service agreement with the City of Manningham concluded in July 2015. In March Heide successfully applied under the new Community Partnerships Program for a four-year funding agreement associated with the Museum's public programming activities.

2015 HEIDE PARTNERS AND SPONSORS

LEAD MEDIA PARTNER



HOTEL PARTNER



PRINT PARTNER



PRINCIPAL SPONSORS



MAJOR SPONSORS



SUPPORTERS



MARKETING AND MEDIA PARTNERS



PROGRAM SPONSORS



GOVERNMENT PARTNERS



9.9 SPONSORED EXHIBITIONS

ARTHUR BOYD: BRIDES

Lead Media Partner

Hotel Partner



Support Sponsor

Publication Sponsor



21ST CENTURY HEIDE: THE COLLECTION SINCE 2000

Lead Media Partner

Hotel Partner

Print partner



COLOUR SENSATION: THE WORKS OF MELINDA HARPER

Lead Media Partner

Hotel Partner

Print partner



ALEKS DANKO: MY FELLOW AUS-TRA-ALIENS

Presented in association with

**Museum of
Contemporary
Art Australia**

Lead Media Partner

Hotel Partner

Print partner



9.9 SPONSORED EXHIBITIONS

ABSTRACTION CREATION: J.W. POWER IN EUROPE 1921—1938

Presented by

Presented in association with



21ST CENTURY HEIDE: THE COLLECTION SINCE 2000

Lead Media Partner

Hotel Partner

Print partner



ALEX SELENITSCH: LIFE/TEXT

Supported by



msd

**Melbourne
School of Design**

FACULTY OF
ARCHITECTURE,
BUILDING AND
PLANNING

www.msd.unimelb.edu.au

ROSEMARY LAING: *weathering*

Presented in association with



9.9 SPONSORED EXHIBITIONS

MOYA DYRING: AN AUSTRALIAN SALON IN PARIS

Supported by



Artwork Conservation Supported by



MERLYN MYER FUND

MURRUMBEENA POTTERY AT HEIDE

Artwork Conservation Supported by



21ST CENTURY HEIDE: THE COLLECTION SINCE 2000

Lead Media Partner



Hotel Partner



Print partner



HALCYON DAYS: HEIDE IN THE 1940s

Supported by



MODERN LOVE: THE LIVES OF JOHN & SUNDAY REED

Supported by



10. GOVERNANCE

Heide Park and Art Gallery (trading as Heide Museum of Modern Art) is a company limited by guarantee. It is a not-for-profit entity formed in 1981 for the purposes of operating and managing the assets of Heide, which were purchased by the State Government on behalf of the people of Victoria. Its objectives and purposes are outlined in its constitution and include acting as a Committee of Management under the Crown Lands Reserve Act 1978 (Vic) with respect to the property known as Heide II, Heide III and surrounding parks and gardens. The company owns, in its own right, the property known as Heide I.

Company members as at 31 December 2015:

Helen Alter
Fiona Bennett
Justin Bown
Janine Burke
Ken Cato AO
Stephen Charles QC
Joan Clemenger AO
Christine Collingwood
Jennifer Darbyshire
John Downer AM
Jeff Floyd
Kerry Gardner
Jono Gelfand
Alison Inglis
Kate Jenkins
Craig Kimberley AM
Julia King AM
John Lee
Tom Lowenstein
Sarah McKay
Ian McRae AO
Bryce Menzies
Mark Newman
Tom Quirk
Michael Roux
Ken Ryan
Trevor Tappenden
David Walsh
Terry Wu
Sharni Zoch

10.1 BOARD

The Board of Heide Museum of Modern Art recognises the value of good corporate governance in ensuring the Museum's purpose. The Heide Board works to determine and apply the most appropriate governance practices to safeguard stakeholder interests, to optimise operational viability and provide sound asset management. The Heide Board is committed to protecting and enhancing Heide Museum of Modern Art and conducting the Museum's business ethically and in accordance with the highest standards of corporate governance. It views this cornerstone in managing the assets and operations as a fundamental part of its responsibility to government and the people of Victoria.

The Board's role is to provide leadership within a framework of prudent and effective controls, which enables risks to be assessed and managed. The Board, working with senior management, is responsible for Heide's overall business performance. The Board's ultimate responsibility is to approve the museum's goals and directions, strategic plans and performance targets. The Board ensures that appropriate policies, procedures and systems are in place to manage risk, optimise business performance and maintain high standards of ethical behaviour and legal compliance.

The Board has delegated the responsibility for Heide's operation and administration to the executive team led by the Director & CEO. The executive team is responsible for delivering the strategic direction and achieving the Board's goals.

The Heide Board meets for 6 Board Meetings per year.

The corporate governance functions, strategic direction responsibilities and business management oversight of the Board include:

- Providing strategic direction and approving business strategies and objectives
- Approving policies for managing business risks, occupational health and safety, community engagement and environmental sustainability
- Monitoring operational and financial performance and position
- Identifying principal risks and ensuring that appropriate control and monitoring systems are in place to manage the impact of these risks
- Ensuring that financial and other reporting mechanisms result in adequate, accurate and timely information being provided to the Board
- Ensuring that government is informed of all material developments in relation to the Company and its core business
- Appointing and — where appropriate — removing the chief executive officer, approving other key executive appointments and planning for executive succession
- Overseeing and evaluating the performance of the chief executive officer and other senior executives
- Reviewing and approving executive remuneration.

Board Composition

The Heide Board is required to have no less than four Directors. The Minister for the Arts is entitled to appoint two Directors. At the end of 2015, there were six Company-appointed Directors and two ministerial appointments. The Board considers relevant experience, professional skills, arts and museum sector knowledge, and diverse perspectives when nominating and appointing new Directors. Details of each Director's skills and experience are set out in a latter section of this report.

Re-election

In accordance with the Company's constitution, Directors are subject to re-election by rotation at Annual General Meetings at least every three years, to a maximum term of nine years.

Board Changes

On 1 January 2016 Steven Skala AO joined the Board as Chairman. Steven is a prominent banker, lawyer, entrepreneur and philanthropist. In 2010 he was appointed an Officer of the Order of Australia for his service to the arts, education, business and commerce. In addition to his legal, governance and financial skills, Steven is also a champion of the arts, having formerly been the Chairman of both the Australian Centre for Contemporary Art and Film Australia, as well as a Director of the Australian Ballet and, most recently, the Australian Broadcasting Commission. Professor Nancy Underhill, an eminent author, curator and art historian, also joined the Board in January 2016. With extensive experience in museums, Nancy is also an authority on Australian modernism, with specific reference to Heide and its history, having co-edited *Letters of John Reed* in 2001 and written the biography of *Sidney Nolan* in 2015.

Board meetings

During 2015, the Heide Board met six times. Typically Board meetings are held bi-monthly.

The Director & Chief Executive Officer and the Chairman meet regularly to discuss business and strategic issues and to agree on board agendas.

Board Committees

Three Board Committees operated during 2015:

- Governance and Human Resources Committee
Board Directors:
Jennifer Darbyshire (Chair), Alison Inglis
Heide Senior Management:
Kirsty Grant (CEO),
Frank Warner (to October),
Anouska Phizacklea (from November)
- Finance, Audit and Risk Management Committee
Board Directors:
Sharni Zoch (Chair), Justin Bown
Heide Senior Management:
Kirsty Grant (CEO),
Frank Warner (to October),
Anouska Phizacklea (from November)
- Development Committee
Board Directors:
Jono Gelfand (Chair), Terry Wu
Heide Senior Management:
Kirsty Grant (CEO),
Lesley Harding, Nicole Gooch

Access to information

Directors are entitled to access all information required to discharge their responsibilities.

In addition to the Board Papers, Directors are in regular contact with the Director & Chief Executive Officer on significant issues. Senior managers also make presentations at each Board meeting to assist Directors in developing an in-depth knowledge of the Company's operations and activities. Most Board meetings are held on-site at the Museum in Bulleen to enhance Directors' knowledge of the Museum's assets and operations. Board meetings may occasionally be held off-site at other cultural institutions to broaden sector-specific knowledge.

Conflict of interest

Declaration of conflict of interest is a standard Board Agenda item. Directors are required to continually monitor and disclose any potential conflicts of interest. The Corporations Act (2001) requires directors to disclose any conflicts of interest and to generally abstain from participating in any discussion or voting on matters in which they have a material personal interest. A director who believes he or she may have a conflict of interest or material personal interest in a matter is required to disclose the matter in accordance with Corporations Act requirements.

Review of Board performance

The Board has a formal process for reviewing its performance and that of its committees, individual directors and executive management. The Board meets once a year to consider these issues.

Annual General meetings

The Board views Annual General Meetings as an important opportunity to communicate with Company Members and sets aside time at these meetings for Company Members to ask questions of the Board. All members of the Board are encouraged to attend and a representative of Heide's auditor, Saward Dawson, is invited to be available to respond to questions about the audit preparation and content of the audit report. The Director & Chief Executive Officer and the Chairman deliver presentations on the Company's performance over the year and respond to questions.

10.2 HEIDE BOARD SUB-COMMITTEES

Finance, Audit & Risk Management Committee (FARM)

Risk Management is a key element of effective corporate governance. Heide has a comprehensive Risk Management policy and framework based on the Australian Standard for Risk Management (AS/NZS4360:2004). In 2015 the Museum maintained comprehensive risk management plans and specific procedures for managing the organisation's financial, asset, operational and project risks.

The FARM Committee comprises two independent directors, with accounting and financial skills, and general business expertise. Heide management (CEO and Business, Finance & Human Resources Manager) attend the meetings by invitation, as well as other staff as deemed necessary.

FARM meets three times per annum and provides assistance to the Board of Directors in fulfilling its governance and oversight responsibilities in relation to:

- the integrity of the company's annual financial statements and financial reporting;
- exposure to and management of legal, business and operational risks;
- compliance with all statutory requirements;
- the effectiveness of the audit function;
- the adequacy and effectiveness of financial controls, internal controls and management systems;
- the overall effectiveness and adequacy of Heide's risk management framework, policies and processes, and compliance therewith;
- providing adequate education for directors and management regarding their responsibilities in the aforementioned areas.

Governance and Human Resources Committee (GHR)

Governance and Human Resources Committee (GHR) comprises two independent directors of the Board. Heide management (CEO and Business, Finance & Human Resources Manager) attend the meetings by invitation, as well as other staff as deemed necessary. The GHR is responsible for:

- monitoring and reviewing Heide's governance framework, HR policies and procedures as contained in the HR Policy & Procedures Manual
- assisting the Board with the performance review of the CEO including holding preliminary performance outcome conversations
- assisting the Board in its oversight of the remuneration packages of the CEO and other senior executives who report directly to the CEO having regard to the circumstances of Heide and the performance of the individuals concerned
- reviewing the Director / CEO recommendations in relation to key executive appointments and executive succession planning
- reviewing and monitoring changes to Heide's standard Contract of Employment
- performing other duties and activities that it or the Board considers appropriate in the context of this Charter; and
- reporting and submitting recommendations to the Board on these matters as and when required.

Development Committee

The Development Committee is responsible for assisting the CEO, Finance and Development staff in the setting of yearly fundraising targets, the development of fundraising campaigns, and providing oversight and review regarding the implementation of such campaigns. In addition, the Committee will:

- assist to identify and target key individuals and philanthropic organisations
- assist to identify, target and introduce potential corporate partners and sponsors
- perform other duties and activities that it or the Board considers appropriate in the context of this Charter; and
- report and submit recommendations to the Board on these matters as and when required.

10.3 BOARD DIRECTORS & SENIOR MANAGEMENT PERSONNEL**Directors****Jennifer Darbyshire, Chairman**

Jennifer Darbyshire joined the Board in August 2006 and was appointed Chairman in April 2012. Jennifer is General Counsel Corporate for National Australia Bank.

Jennifer sits on the Board of the Financial Ombudsman Service and from 2006 to 2011 was a director of St Vincents & Mercy Private Hospital. She has previously worked in private legal practice (including Mallesons in Melbourne and Linklaters in London) and has led legal and regulatory affairs teams in major Australian corporations. She has a corporate legal and executive background with extensive transactional, governance and regulatory experience.

Justin Bown

Justin Bown joined the Board in June 2012. He is founder and director of Pinnacle Group Australia, a consulting firm that provides strategy and people development services. Prior to this, Justin worked with the Boston Consulting Group and Nous Group in Australia and abroad. Previous board experience includes working as a senior manager and executive board member with an Australian not-for-profit organisation.

Justin holds a Master of Business Administration from Melbourne Business School. He also holds a Bachelor of Arts (Hons) from the University of Melbourne and is a registered psychologist (organisational psychology).

Jono Gelfand

Jono Gelfand joined the Board in December 2011. Jono has over twenty years' experience in the retail marketing industry with both local and international experience. Currently General Manager Marketing for the Spotlight Group, he is directly responsible for loyalty marketing, mass marketing, e-commerce and philanthropic activities for this major international retail and property group based in Melbourne. In 2012 he assumed the Chair of the Development Committee of the Board.

Alison Inglis

Dr Alison Inglis joined the Board in April 2006. Alison is an Associate Professor in Art History at the University of Melbourne and for many years co-ordinated the Master of Art Curatorship program. Alison has been a member of several museum boards, including the Council of Trustees of the National Gallery of Victoria and Museum Victoria. She holds a PhD from the University of Melbourne and her key research areas include the art of nineteenth-century Britain and the history of art museums and collecting in Australia.

Kate Jenkins

Kate Jenkins joined the Board in April 2013. Kate was appointed to the position of Federal Sex Discrimination Commissioner in April 2016. Kate is also on the Board of Carlton Football Club and Berry Street Victoria – the state's largest independent child and family welfare organisation.

From 2013 to 2016 Kate was the Victorian Equal Opportunity and Human Rights Commissioner. Prior to 2013, Kate was the lead partner of Herbert Smith Freehills' Australian equal opportunity law practice and an experienced employment lawyer and educator. Kate holds honours degrees in Law and Arts.

John Lee

John Lee joined the Board in April 2013. John is a Registered Architect, Fellow of the Australian Institute of Architects and the Director of the Melbourne office of McGlashan Everist Architects. McGlashan Everist is one of Victoria's oldest architectural firms, operating in all sectors of architectural practice for more than sixty years. The practice has been recognised with many architectural awards including the RAlA Bronze Medal for the Best Building in Victoria for Heide II in 1968. John has been a Director of McGlashan Everist Architects since 1986 and as a Design Director has been responsible for the practice winning numerous architectural awards including the Royal Australian Institute of Architects President's Award, two National Architecture Awards and multiple Victorian Architecture Awards in that time. John is a regular awards juror and member of the Association of Consulting Architects Australia, Learning Environments Australasia and the Deakin University School of Architecture and Built Environment Education Advisory Board.

Terry Wu

Dr Terry Wu joined the Board in April 2013. Terry is a specialist plastic, reconstructive and aesthetic surgeon. He is a member of the Australian Society of Plastic Surgeons, the American Society of Plastic Surgeons, the Australasian Society of Aesthetic Plastic Surgeons, and fellow of The Royal Australasian College of Surgeons. Terry is a consultant specialist at Peter MacCallum Cancer Centre, Box Hill Hospital and Monash Health. Terry is the Supervisor of Training for plastic surgery at Peter MacCallum Cancer Centre and specialises in microsurgery and major head and neck cancer reconstructions.

Terry is a keen supporter of contemporary Australian art. By collecting and being an active advocate, Terry endeavours to materially contribute to the wellbeing of artists and visual art in Australia. In addition, Terry serves as a Board Member at Australian Centre for the Moving Image and the National Association of Visual Arts and supports institutions and events including the Biennale of Sydney and the Australian Pavilion in Venice. In 2014 Terry established John Street Studios to provide quality affordable studio spaces for artists in inner-city Melbourne.

Sharni Zoch

Sharni Zoch joined the Board in April 2013. Sharni is a partner in KPMG's Risk Consulting practice with twenty years' audit and risk management experience working in corporate and Big 4 professional services environments with large, multi-national clients. During her career, Sharni has worked in Melbourne, New York, London and Asia. Sharni has a Bachelor of Commerce from the University of Melbourne and is a Chartered Accountant.

Senior Management

The Senior Management Team comprised three members in 2015, whose qualifications and experience is detailed below. This group meets weekly to review operational priorities, develop strategy, plan projects and resolve problems. Decisions and issues are discussed at regular staff and departmental meetings.

**Kirsty Grant: Director / Chief Executive Officer
BA (Hons)
Postgraduate Diploma in Art Curatorial Studies**

Kirsty joined Heide in January 2015 as Director & Chief Executive Officer. Previous positions include Curator of Prints and Drawings and Head of Australian Art at the National Gallery of Victoria, Melbourne.

**Linda Michael: Deputy Director / Senior Curator
BA (First Class Hons)
Postgraduate Diploma (Editing and Publishing)**

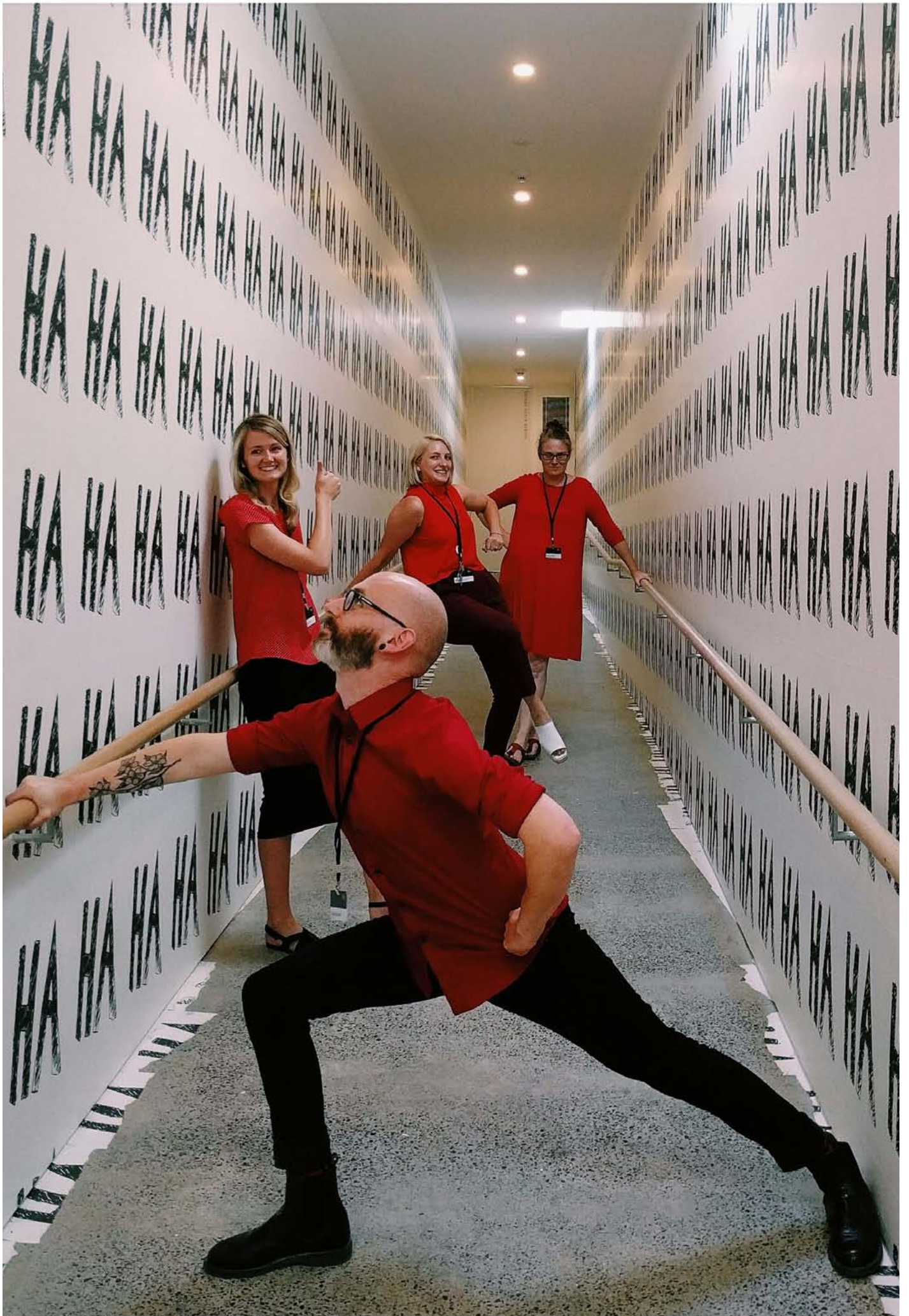
Linda joined Heide in November 2008. Previous positions include Senior Curator, Monash University Museum of Art, Melbourne and Senior Curator, Museum of Contemporary Art, Sydney. Linda was an independent curator on projects including Patricia Piccinini: We Are Family, 2003 Venice Biennale and 21st Century Modern: 2006 Adelaide Biennial of Australian Art, and in 2015 curated Fiona Hall: Wrong Way Time, for the Australian Pavilion at the 2015 Venice Biennale.

**Frank Warner: Business, Finance & Human Resources Manager (to October)
FCA, MAICD**

Frank joined Heide in August 2014. Previous financial management positions have been held in corporate and not-for-profit sectors. Prior to these positions Frank spent a number of years in chartered public practice.

**Anouska Phizacklea: Business, Finance & Human Resources Manager (from November)
BA (Hons) (Professional Writing and Literary Studies)
MA (Fine and Decorative Arts)
MCom (Accounting), CPA, GAICD**

Anouska joined Heide in November 2015. Previous Financial and Operational Management positions held include Finance & Operations Manager at the Australian Centre for Contemporary Art (ACCA). Anouska previously held positions in art research, collection valuations and administration in commercial galleries and auctions houses in the UK and Australia.



11. STAFF & VOLUNTEERS

STAFF

Senior Management Team

Kirsty Grant (from January 2015)
Director / Chief Executive Officer

Linda Michael
Deputy Director / Senior Curator

Frank Warner (to October)
Business, Finance & Human Resources Manager

Anouska Phizacklea (from November)
Business, Finance & Human Resources Manager

Curatorial & Programming

Sue Cramer
Curator

Lesley Harding
Curator

Kendrah Morgan
Curator

Linda Short
Assistant Curator

Katarina Paseta
Collections Manager

Jennifer Ross
Registrar

Samantha Vawdrey
Exhibition Manager

Christine Healey (to March)
Education Coordinator

Carly Grace (from April)
Education Manager

Rebecca Renshaw
Public Programs Manager

Julia Powles
Volunteer Guide and Public Programs Coordinator

Marketing & Communications

Sue Curwood
Marketing & Communications Manager

Claire Miovich
Marketing & Communications Coordinator

Tristan Main (to April)
Graphic Designer

Matthew Angel (May to June)
Graphic Designer

Ramona Hamilton-Lindsay (from June)
Graphic Designer

Development

Nicole Gooch
Development Manager

Beck Pope (May to December)
Development Assistant

Finance & Administration

Michele Ryan (February)
Finance Coordinator

Nicole Cullinan (March to December)
Finance Coordinator

Shona Kohler (from December)
Finance Coordinator

Facilities & Gardens

Paul Galassi
Facilities Manager

Dugald Noyes
Head Gardener & Caretaker

James Dodd
Gardener

Katie Nettlebeck
Gardener

Natalie Simmons
Gardener

Commercial Operations

Maria Davies
Commercial Operations Manager

Bianca Dresdon
Commercial Operations Coordinator

Claire Campbell
Retail Manager and Buyer

Monica McKean
Retail Coordinator (from February)

Stephanie DiBattista
Visitor Services and Volunteer Program Manager

Senior Visitor Services Officers

Alice Dickins (from December)

Sigourney Jacks

Olivia Jackson (to October)

Monica McKean (to January)

Carly Richardson (from February)

Visitor Services Officers

Lili Belle Birchall (casual from December)

Greg Bricknell (casual from December)

Nicole Bowtler (to May)

Fiona Cabassi

Carly Grace (casual to March)

Ramona Hamilton-Lindsay (to May)

Michelle Hambur (casual from May)

Karen Hinde (casual)

Kasey Lack (casual from May)

Seren Little (casual from May)

Jenny Papas

Kevin Pearson

Penny Peckham

Jessica Pitcher

Cheryl Rees (casual to January)

Jake Treacy

VOLUNTEERS

Heather Adam

Jessie Adams

Karen Adams

Anthea Andrews

Jan Andrews

Jacky Angus

Ana Maria Antunes

Gila Arab

Thomas Arroquero

Libby Austen

Alessandra Azzone

Ashlee Baldwin

Louis Balis

Emma Barnes

Alessandra Barone

Anne Bennett

Jan Beynon

Lula Black

Janne Bonnett

James Borg

Julia Boros

Archie Bourstos

Dora Bourstos

Kylie Bowden

Katy Bowman

Jessica Bradley

Andrew Bretherton

Jude Bridges-Tull

Katie Jayne

Britchford

Hannah Brooksbank

Rosemary Burdett

Annie Buyks

Grace Caddle

Ilona Caldwell

Paulina Campos

Anna Carrig

Stephanie Carroll

Jo Cave

Ron Chapman

Linda Cheing

Min Chen

Jane Clark

Elizabeth Clarke

Mary Collings

Jennifer Conroy

Christine Cooke

Angela Costa

Neil Coverdale

Emerald Cowell

Stephanie Cowey

Jo-Anne Crynes

Lynden Cunningham

Lynne Curtis

Gay Cuthbert

Stephanie D'Alessi

Sara Daly

Catherine Dattner

Barbara Davies

Bec Davies

Judy Davies

Beryl Davis

Jaimi Dawson

Laura De Neefe

Cath Della Bosca

Meredith Dellar

Adrian Del-Re

Ronald Deschamps

Ann Dickey

Alice Dickins	Bev Gray	Kasey Lack	Laura McIntosh	Anatol Pitt	Sophie Stewart
Rosalie Difelice	Rosanne Green	Andrea Lagana	Zara McKenzie	Roslyn Prato	Margaret Stirkel
Giulia D'Incalci	Tom Greenaway	Nicole Laredo	Anne McLachlan	Cathy Price	Lynne Stockdale
Mary-Liz Dore	Rebecca Haddow	Anaya Latter	Margaret McRobbie	Sophie Prince	Elisa Stone
Miranda Downie	Leona Haintz	Christine Lavender	Faye Meldrum	Cathy Quinn	Karen Stott
Matthew Ducza	Lynne Halls	Lisa Lawlor	Katherine Meredith	Svetlana Raab	Bryony Stringer
Rachel Duffin	Michelle Hambur	Christina Lemonis	Irene Messer	Rufino Ramos	Joan Syme
Elizabeth Dufty	Elle Hanson	Elena Leong	Rosalie Mickan	Nasrin Rasoulzadeh	Louise Tate
Natasha Dusenjko	Cathy Harrison	Christina Lew	Christy Milella	Zoe Reaby	Helen Thomas
Sue East	Mel Hartigan	Petrina Lie	Kay Miller	Vivienne Reed	Deborah Thompson
Lynley Eavis	Diane Haskings	Swe Lie Lim	Judy Milne-Pott	Carly Richardson	Emma Thomsom
Marilyn Edgar	Melissa Healy	Jessica Litsas	Adriana Milevoj	Harold Riggall	Jacqui Tosi
Helen Efthimiou	Melinda Hilton	Seren Little	Sepideh Minagar	Jo-Ellen Robilliard	Jocelyn Tribe
Erin Ellis	Heather Holt	Riki Long	Jeremy Mitchell	Christine Robinson	Heather Trotter
Andy Esnouf	Ashlee Hope	Jenny Louey	Naomi Mitchell	Bianca Rohlje	Hsin Hui Tsai
Sharon Evans	Heather Howes	Susan Lowe	Lisa Morrison	Maddy Roper	Gina Tsarouhas
Tony Fagioli	Bryony Hughes	Mark Lowrey	Jasmine Moston	Courtney Ruge	Margaret Van de Walle
Susan Fahey	Judith Hughes	Anne Lucas	Helen Murray	Maryam Safinia	
Judy Ferguson	Sarah Humphery	Mara Lythgo	Jill Nicol	Man Said	Jenni Walker
Kylie Fisher	Allan Innocent	Emma Macartney	Lesley Nisbet	Adrianna Saloumidis	Lorraine Wallis
Clare Flynn	Penny Jackson	Nina Magee	Emma Nixon	Kym Salt	Megg Walstab
Melanie Flynn	Alex Johnson	Catherine Mahoney	Katja Novakovic	Jessemyn Schippers	Mary Waters
Charlie Freedman	Rachel Jones	Natalie Mammarella	Jodie O'Keefe	Alana Seal	Erin Watson
Jeanette Fry	Eliza Jung	Joanne Marchese	Leanora Olmi	Madeleine Shannon	Lola Wenn
Elishia Furet	Deisel Kang	Pat Marinelli	Nell Olsson-Young	Audrey Shaw	Emma Williams
Melitta Gallant	Hana Karas	Patricia Martin	Cy O'Neill	Pirjo Smyth	Bec Wisby
Ruth Gazzola	Livia Keeney	Marianna Marx	Nola Orr	Jessica Solty	Suzanne Wolny
Michelle Gearon	Anita King	Brenda Mason	Lola Owoseni	Katie Stackhouse	Benice Woolley
Filitsa Giannopoulos	Lucy Kingsley	Patrick Mason-Jones	Maria Panettieri	Julie Stagg	Anne Wynn
Catherine Gill	Zoe Kirkby	Olivia Mazzone	Murray Pearce	Virginia Staggs	Jess Xuan
Bill Gillies	Lucinda Knight	Cynthia McAfee	Cynthia Pereira	Ingrid Stead	Esther Yamada
Lena Glass	William Kogoi	Sita McAlpine	Marina Perkovich	Jemma Stefanou	Barbara Yuncken
Lucy Gow	Jan Kondarovskis	Michael McCosker	Dianne Phillips	Stuart Steinfort	Marlene Zammit
Carly Grace	Jan Kozak	Annie McGinley	Rosa Piciocco	Helen Stewart	Daizi Zheng
Heather Grafton	Andreas Kral	Lorraine McInnes	Michelle Pitcher	Rhonda Stewart	Winnie Zhu

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DIRECTORS' REPORT

Your directors present this report on Heide Park and Art Gallery (the company) for the financial year ended 31 December 2015.

Directors

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

Justin Bown
Jennifer Darbyshire
Jono Gelfand
Alison Inglis
Kate Jenkins
John Lee
Terry Wu
Sharni Zoch

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 activities of the company during the financial year were to research and deliver outstanding exhibitions, publications, education and public programs that profiled artists central to Heide's history and contemporary art practice, and that displayed and interpreted Heide's nationally significant collection.

There have been no significant changes in the nature of these activities during the year.

Short-term objectives

Heide's short-term objectives are:

- Artistic leadership - as an art museum to further develop its reputation as a leader of standards of excellence, innovation and outreach through presentation of exhibition programs embracing modern and contemporary art drawn from its Collection and external sources
- Optimisation of Place - expand on operational integration of Heide's three discrete exhibition buildings with the sculpture park and gardens and public amenities; through events and programs, present Heide as a whole-of-site, diverse experience for visitors
- Securing the Future - ensure financial operational and environmental sustainability through asset maintenance and by diversifying sources of income across commercial operations, corporate and private philanthropy
- People Love Heide - expand brand awareness and enhancing the engagement of, and communication with staff, volunteers, partners, supporters and the general public.

Long-term objectives

The company's long-term objectives are:

- Continue to offer an inspiring, educational and thought-provoking experience of modern and contemporary art, architecture, gardens and social history
- Maintain the facilities of a major museum and heritage site through financial, operational and environmental sustainability
- Integrate Heide's four strategic focus areas with the three public benefit areas of the Victorian Government's Organisations Investment Program (Artistic and Arts Sector Benefits, Social Benefits, Economic Benefits).

Strategy for achieving short and long-term objectives

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

- Present a diverse program of exhibitions that promotes Heide as a major cultural venue
- Develop the Heide Collection and optimise public and education access to acquired art works
- Optimise Heide's unique story and spaces to increase local, national and international audiences
- Develop financially sustaining partnerships and long-term relationships with the Government to support core operations and asset maintenance
- Maintain strong governance and compliance with financial and risk management requirements
- Attract and retain quality staff and volunteers committed to offering high standards of customer service to engage a broad, diverse audience

Directors' Profiles

Justin Bown	Director, Pinnacle Group Australia
Qualifications	BA (Hons), MBA, Registered Psychologist
Special Responsibilities	Finance, Audit and Risk Management Committee
Jennifer Darbyshire	General Counsel Corporate, National Australia Bank
Qualifications	BA, LLB (Hons), LLM, Grad Dip (Company Secretarial Practice), FAICD
Special Responsibilities	Chairman Chair: Governance and Human Resources Committee
Jono Gelfand	General Manager Marketing, Spotlight Group
Qualifications	BEcon, EMBA
Special Responsibilities	Chair: Development Committee
Alison Inglis	Associate Professor, University of Melbourne
Qualifications	BA (Hons), PhD
Special Responsibilities	Deputy Chairman Governance and Human Resources Committee

Kate Jenkins	Federal Sex Discrimination Commissioner
Qualifications	BA (Hons), LLB (Hons), GAICD
Special Responsibilities	Governance and Human Resources Committee
John Lee	Director, McGlashan Everist Pty Ltd Architects
Qualifications	Fellow, Australian Institute of Architects (FRAIA) B.Arch, Deakin, Registered Architect, ARBV
Terry Wu	Plastic, Reconstructive and Aesthetic Surgeon, Peter MacCallum Cancer Centre
Qualifications	MBBS (Melb.), FRACS (Plast.)
Special Responsibilities	Development Committee
Sharni Zoch	Partner, KPMG Australia
Qualifications	BComm, Chartered Accountant
Special Responsibilities	Chair: Finance, Audit and Risk Management Committee

Meetings of Directors

The number of meetings of Directors (including meetings of committees of Directors) held during the year and the number of meetings attended by each Director, is as follows:

Directors' Meetings

	Number eligible to attend	Number attended
Jennifer Darbyshire	10	10
Alison Inglis	10	10
Justin Bown	10	10
Jono Gelfand	11	10
Kate Jenkins	10	10
John Lee	7	7
Terry Wu	11	8
Sharni Zoch	10	10

Contribution in winding up

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 \$50 each towards meeting any outstanding obligations of the entity. At 31 December 2015 the total amount that members of the Company are liable to contribute if the Company wound up is \$1,500 (2014: \$1,500).

Signed in accordance with a resolution of the Directors.



Sharni Zoch
Director

Dated 2 May 2016

Reporting Obligations

As a company limited by guarantee the entity is now registered with the Australian Charities and Not-for-profits Commission. The consequences of this registration are that (1) the previous reporting obligations under the *Corporations Act 2001* no longer apply, and (2) the company now needs to comply with the various reporting requirements contained in the *Australian Charities and Not-for-profits Commission Act 2012*.

Auditor's Independence Declaration

A copy of the Auditor's Independence Declaration as required under Division 60.40 of the *Australian Charities and Not-for-profits Commission Act 2012* is included in this financial report and forms part of the Director's Report.

AUDITOR'S INDEPENDENCE DECLARATION

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



Seward Dawson Chartered Accountants



Peter Shields
Partner
Blackburn VIC

Dated 2 May 2016

STATEMENT OF PROFIT OR LOSS
AND OTHER COMPREHENSIVE INCOME

For the year ended 31 December 2015

	Note	2015 \$	2014 \$
Operating Activities			
Revenue from operating activities	2	4,023,768	4,659,275
Programming expenses		(332,380)	(344,628)
Marketing expenses		(543,190)	(393,581)
Collection expenses		(158,656)	(217,169)
Commercial operations expenses		(17,883)	(37,709)
Costs of goods sold		(215,909)	(249,065)
Repairs and maintenance		(231,769)	(209,808)
Grounds and gardens		(44,935)	(47,044)
Utilities		(132,007)	(155,316)
Insurance		(105,446)	(96,780)
Depreciation, amortisation and impairment	3 ; 8	(410,469)	(452,722)
Employee benefits expense		(2,223,685)	(1,987,092)
Other expenses from operating activities		(213,211)	(216,608)
Total operating expenses		(4,629,540)	(4,407,522)
Net surplus (deficit) from operating activities		(605,772)	251,753
Investing Activities			
Gain on sale of investments	3	-	151,604
Brokerage costs		-	(780)
Net surplus (deficit) from investing activities		-	150,824

STATEMENT OF COMPREHENSIVE INCOME
(cont)

For the year ended 31 December 2015

	Note	2015 \$	2014 \$
Capital Activities			
Donated works of art (at market value)	2	1,279,345	2,491,550
Net surplus from capital activities		1,279,345	2,491,550
Net surplus for the year from all activities		673,573	2,894,127
Other comprehensive income			
Items that may be reclassified subsequently to profit or loss:			
Fair value gains/(losses) on available-for-sale financial assets		(141,247)	(40,781)
Revaluation gain from work of art		311,645	2,142,097
Items that have been reclassified to profit or loss:			
Realise gain from available-for-sale financial assets		-	(151,604)
Total comprehensive income		843,971	4,843,839

STATEMENT OF FINANCIAL POSITION

As at 31 December 2015

	Note	2015 \$	2014 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	623,710	993,197
Trade and other receivables	5	632,420	64,081
Inventories	6	101,668	62,188
Other current assets	9	138,213	63,670
TOTAL CURRENT ASSETS		1,496,011	1,183,136
NON-CURRENT ASSETS			
Financial assets	7	891,641	1,032,888
Property plant and equipment	8	12,907,638	13,293,153
Other non-current assets	9	56,505,901	54,859,911
TOTAL NON-CURRENT ASSETS		70,305,180	69,185,952
TOTAL ASSETS		71,801,191	70,369,088
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	1,162,363	620,914
Borrowings	11	2,602	7,030
Provisions	12	258,095	196,236
TOTAL CURRENT LIABILITIES		1,423,060	824,180

STATEMENT OF FINANCIAL POSITION (cont)

As at 31 December 2015

	Note	2015 \$	2014 \$
NON-CURRENT LIABILITIES			
Provisions	12	28,387	39,134
TOTAL NON-CURRENT LIABILITIES		28,387	39,134
TOTAL LIABILITIES		1,451,447	863,314
NET ASSETS			
		70,349,744	69,505,774
EQUITY			
Accumulated surpluses		10,052,375	10,698,147
Reserves		60,297,370	58,807,627
TOTAL EQUITY		70,349,744	69,505,774

STATEMENT OF CHANGES IN EQUITY

For the year ended 31 December 2015

	Accumulated Surplus \$	Asset Revaluation Reserve \$	Donated Artworks Reserve \$	Financial Assets Revaluation Reserve \$	Equipment Replacement Reserve \$	Total \$
2015						
Balance at 1 January 2015	10,698,147	34,829,899	23,488,661	449,067	40,000	69,505,774
Surplus for the year	673,573	-	-	-	-	673,573
Revaluation increment / (decrement)	-	311,645	-	(141,247)	-	170,398
Transfers to and from reserves	-	-	-	-	-	-
Donated artwork reserve	(1,279,345)	-	1,279,345	-	-	-
Accumulated surplus	(40,000)	-	-	-	40,000	-
Balance at 31 December 2015	10,052,375	35,141,544	24,768,006	307,820	80,000	70,349,744
2014						
Balance at 1 January 2014	10,335,570	32,687,802	20,997,111	641,452	-	64,661,935
Surplus for the year	2,894,127	-	-	-	-	2,894,127
Revaluation increment / (decrement)	-	2,142,097	-	(192,385)	-	1,949,712
Transfers to and from reserves	-	-	-	-	-	-
Donated artwork reserve	(2,491,550)	-	2,491,550	-	-	-
Accumulated surplus	(40,000)	-	-	-	40,000	-
Balance at 31 December 2014	10,698,147	34,829,899	23,488,661	449,067	40,000	69,505,774

STATEMENT OF CASH FLOWS

For the year ended 31 December 2015

	Note	2015 \$	2014 \$
Cash from operating activities:			
Receipts from customers donations and sponsorship		2,058,080	2,965,653
Payments to suppliers and employees		(4,198,866)	(3,997,935)
Grant receipts		1,760,792	1,619,606
Dividends received		77,668	74,917
Interest received		17,223	4,801
Net cash provided by (used in) operating activities	17	(285,103)	667,042
Cash flows from investing activities:			
Proceeds from sale of investments		-	296,265
Acquisition of property, plant and equipment		(24,955)	(8,676)
Acquisition of other non-current assets		(55,000)	(106,381)
Proceeds from sale of property, plant & equipment		-	-
Net cash provided by (used in) investing activities		(79,955)	181,208
Cash from financing activities:			
New short term borrowings drawn		(4,429)	(249)
Net cash provided by (used in) financing activities		(4,429)	(249)
Net increase (decreases) in cash held		(369,487)	848,001
Cash and cash equivalents at beginning of year		993,197	145,196
Cash at end of financial year	4	623,710	993,197

13. NOTES TO THE FINANCIAL STATEMENTS

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a. Basis of Preparation

These financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards — Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Act 2012*.

The financial report covers Heide Park & Art Gallery as a company limited by guarantee, incorporated and domiciled in Australia, and a not-for-profit entity for financial reporting purposes.

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

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

b. Income Tax

No current or deferred income tax assets or liabilities have been raised by the company as it is exempt from income tax under Division 50 of the Income Tax Assessment Act. The company has been endorsed by the Australian Taxation Office as a Charitable Institution and able to access various tax concessions including Income Tax Exemption. The company is also registered with the *Australian Charities and Not-for-profits Commission*.

c. Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

d. Inventories

Inventories of goods for resale are valued at the lower of cost and net realisable value. Net realisable value is the estimated selling price in the ordinary course of business, less any applicable selling expenses.

e. Property Plant and Equipment

Land and buildings

Freehold land and buildings are shown at cost less subsequent depreciation of buildings. It is the policy of the company to have an independent valuation every three years, with annual appraisals being made by the directors. The company's directors review the depreciated replacement cost of the buildings and leasehold improvements on an annual basis to ensure that the carrying values are not in excess of the valuation, as required by AASB 136 Impairment of Assets.

Increases in the carrying amount arising on revaluation of land and buildings are credited to a revaluation reserve in equity. Decreases that offset previous increases of the same asset are charged against fair value reserves directly in equity; all other decreases are charged to the Statement of Comprehensive Income.

Plant and equipment

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

Leasehold improvements

The company acts as a government appointed committee of management with respect to the property known as Heide Park and Art Gallery. The directors are of the opinion that the custodianship over Heide Park is permanent in nature and therefore they believe that it is appropriate to value the leasehold improvements on a basis consistent with *AASB 116 Property, Plant and Equipment*. The value of capitalised leasehold improvements will be amortised over their expected useful life.

Depreciation

The depreciable amount of all property, plant and equipment including buildings and capitalised leased assets, but excluding freehold land, is depreciated on a straight-line basis over their useful lives to the Company commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

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

Buildings	2.5%
Plant and Equipment	20%
Computer Equipment	40%
Leasehold improvements	2.5%

Impairment

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

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the income statement. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

f. Leases

Leases of fixed assets where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership are transferred to the company are classified as finance leases.

Finance leases are capitalised by recording an asset and a liability at the lower of the amounts equal to the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Leased assets are depreciated on a straight-line basis over their estimated useful lives where it is likely that the company will obtain ownership of the asset or over the term of the lease.

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

g. Financial Instruments**Recognition**

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

Available-for-sale financial assets

All of the company's investments are classified as available-for-sale financial assets.

Fair value

Available-for-sale financial assets are reflected at fair value and determined based on current bid prices for quoted investments. Fair value is based on the ASX closing market bid value at balance date. Unrealised gains and losses arising from changes in fair value are taken directly to equity.

Loans and receivables

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

Impairment

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

h. Works of Art

The company undertook an independent valuation of the works of art in full as at 31 December 2014. The valuation was conducted by Charles Nodrum Gallery on 23 December 2014. Further details of the valuation are provided as part of Note 9. Works of art are valued at fair market value and any changes to the market value of works of art held are reflected in Other Comprehensive Income. The directors have determined that where the works of art are owned by the company or provided to the company under an enduring stewardship arrangement, their value should be disclosed as assets of the company. Works of art on loan or provided to the company under a non-enduring stewardship arrangement are not disclosed as assets of the company. Industry standards stipulate that the company must maintain and insure all works of art held.

i. Employee Benefits

Provision is made for the company's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. Other employee benefits payable later than one year have been measured at present value. The company has accounted for on costs on these provisions. Employer contributions to employee superannuation funds are charged as expenses when incurred.

j. Deferred Income

Deferred income shown in the accounts will be recognised over the service delivery period based on the percentage of completion method. For further details refer to the revenue recognition policy that follows.

k. Revenue

Donated works of art are recognised as revenue at market value at the time the works are donated.

Government grants are recognised as income as they are earned. Where grants relate to activities not yet undertaken, and there is an obligation to repay those funds if they are not spent for the approved purpose then such funds are recognised as deferred income until such time as the funded activities are undertaken.

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

Donation income is recognised when it is received. Bequests are recognised when the legacy is received.

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

Dividend revenue is recognised when the right to receive a dividend has been established.

Other revenue is recognised when the right to receive the revenue has been established.

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

l. Goods and Services Tax (GST)

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

m. Graeme Sturgeon Memorial Trust

The Graeme Sturgeon Memorial Trust is a trust established to promote the creation and appreciation of Australian contemporary sculpture. The trust funds are administered by Heide Park and Art Gallery but are excluded from the financial statements as the funds must be appropriated in accordance with the deed of trust. The financial statements of the trust have not been audited as at 31 December 2015. The unaudited financial statements of the trust disclose net available assets of \$1,721 (2014: \$1,472).

n. Comparative Figures

Comparative figures have been adjusted to conform to changes in presentation for the current financial year where required by accounting standards or as a result of a change in accounting policy.

o. Impairment of Assets

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

p. Critical Accounting Estimates and Judgments

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

Land and building valuation

Heide I land and buildings are held by Heide and classified under Freehold Land and Buildings. Heide II and III are situated on land owned by the State Government and the buildings are classified under Leasehold Improvements. Heide conducted an independent revaluation on 4 Feb 2011 and it was determined by the board that all Freehold Land and Buildings and Leasehold Improvements were to be revalued in accordance with the report.

The independent revaluation report showed that Heide was carrying its Freehold Land and Buildings and Leasehold Improvements (including Café Redevelopment assets) below the assessed fair value and hence these assets are not impaired.

Land is held at fair value as determined by the revaluations. Building and leasehold improvements are held at fair value which has been determined as depreciated value and are depreciated at a rate of 2.5%. There were no changes in the valuation techniques throughout the year to 31 December 2015. The current use

is considered the highest and best use. There are no other factors that would lead Heide to believe that any of the assets have been significantly impaired.

Works of Art valuations

Heide's collection of works of art is held at fair value. Purchased works of art are initially carried at cost and subsequently revalued at fair value. Donated works of art are carried at fair value. Works of art are not depreciated as they do not have a finite useful life. Heide's collection is revalued in accordance with Heide's collection policy as detailed at Note 20: Fair Value Measurements.

q. Change in Accounting Policies

A number of new and revised standards are effective for annual periods beginning on or after 1 January 2016, notably:

AASB 119

During the current reporting period, the company changed the discount rate used in measuring its other long term employee benefits (annual leave and long service leave) from the Australian government bond rate to the high quality corporate bond rate. This change was necessitated by developments in the Australian business environment that confirmed there is a sufficiently observable, deep and liquid market in high quality Australian corporate bonds to satisfy the requirements in AASB 119 Employee Benefits. The company has concluded that this has resulted in a change in accounting estimate in accordance with AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors.

NOTE 2: REVENUE

		2015 \$	2014 \$
Operating activities			
Sale of goods		425,314	418,303
Admissions		517,610	523,193
Government grants	A	1,699,239	1,619,606
Donations and sponsorship	B ; (d)	781,432	1,556,740
Interest and dividends	(a) ; (b)	94,891	79,718
Other		505,283	461,715
Total Revenue from Operating Activities		4,023,768	4,659,275
(a) Dividend revenue from other corporations		77,668	74,917
(b) Interest revenue from other persons		17,223	4,801

Significant Revenue

The following significant revenue items are relevant to explaining the financial performance:

Donated works of art (at market value)	(c)	1,279,345	2,491,550
Triennial State Funding	A	1,370,400	1,370,400
VIC State Grants	A	242,153	196,826
Commonwealth Government Grant	A	-	-
Local Government Grants	A	38,686	52,380
Donations and sponsorship (cash)	B; (d)	505,432	1,391,600
Donations and sponsorship (gifts in kind)	B	276,000	165,140

(c) Donated works of art are recognised in other comprehensive income

(d) Donations and sponsorship (cash) in 2014 includes a bequest of \$670,620 received in November 2014.

NOTE 3: SURPLUS FOR THE YEAR

	2015 \$	2014 \$
Surplus / (Deficit) for the year has been determined after:		
(a) Expenses from Ordinary Activities		
Depreciation of property, plant and equipment	91,032	133,321
Amortisation of leasehold improvements	319,437	319,401
Rental expense on operating leases	28,430	38,190
(b) Revenue and Net Gains		
Net gain on disposal of investments	-	(151,604)

NOTE 4: CASH AND CASH EQUIVALENTS

	2015 \$	2014 \$
Cash on hand	16,573	4,774
Cash at bank	607,137	316,264
Short-term deposits	-	672,159
	623,710	993,197

NOTE 5: TRADE AND OTHER RECEIVABLES

	2015 \$	2014 \$
CURRENT		
Trade receivables	639,870	64,081
Provision for doubtful debts (a)	(7,450)	-
	632,420	64,081

(a) Provision for doubtful debts

Past experience indicates that no impairment allowance is necessary in respect of trade debtors 'past due 0 - 30 days'. The movement in the provision for doubtful debts recognised has been determined after a review of amounts outstanding at 31 December 2015. The movement in the provision for doubtful debts relates to a corporate sponsor that entered into administration in November 2015 and the outcome at balance date was not known.

NOTE 5: TRADE AND OTHER RECEIVABLES (cont)

	2015 \$	2014 \$
Balance at 1 January 2015	-	-
Increase to doubtful debts	(7,450)	-
Balance at 31 December 2015	(7,450)	-

NOTE 6: INVENTORIES

CURRENT

Goods for resale - at net realisable value	101,668	62,188
--------------------------------------------	---------	--------

NOTE 7: FINANCIAL ASSETS

	2015 \$	2014 \$
Available-for-sale Financial Assets comprise:		
Equity investments - ASX listed entities	891,641	1,032,888

Fair value is based on the ASX closing market bid value at balance date.

NOTE 8: PROPERTY PLANT AND EQUIPMENT

	2015 \$	2014 \$
Land and Buildings		
<i>Freehold land at fair value</i>		
Independent valuation - 2011	1,758,080	1,758,080
Total land	1,758,080	1,758,080
<i>Buildings at fair value</i>		
Independent valuation in 2011	1,200,000	1,200,000
At cost in 2011	34,709	34,709
Less accumulated depreciation	(177,276)	(140,332)
Total buildings	1,057,433	1,094,377

NOTE 8: PROPERTY PLANT AND EQUIPMENT (cont)

	2015 \$	2014 \$
Plant and Equipment		
<i>Plant and equipment</i>		
At cost	1,496,600	1,471,646
Less accumulated depreciation	(1,318,819)	(1,233,810)
Total plant and equipment	177,781	237,836
<i>Computer software</i>		
At cost	21,654	21,654
Less accumulated depreciation	(21,019)	(14,996)
Total computer software	635	6,658
<i>Leasehold improvements</i>		
Independent valuation in 2011	11,280,180	11,280,180
At cost in 2011	19,537	19,537
Less accumulated depreciation	(1,386,008)	(1,103,515)
Total leasehold improvements	9,913,709	10,196,202
Total property, plant and equipment	12,907,638	13,293,153

NOTE 8: PROPERTY PLANT AND EQUIPMENT (cont)

Movements in Carrying Amounts

	Freehold land \$	Buildings \$	Plant and equipment \$	Computer software \$	Leasehold improvements \$	Total \$
2015						
Balance at the beginning of year	1,758,080	1,094,377	237,836	6,658	10,196,202	13,293,153
Additions	-	-	24,955	-	-	24,955
Disposals	-	-	-	-	-	-
Depreciation expense	-	(36,944)	(85,009)	(6,023)	(282,493)	(410,469)
Transfers	-	-	-	-	-	-
Carrying amount at the end of year	1,758,080	1,057,433	177,781	635	9,913,709	12,907,638
2014						
Balance at the beginning of year	1,758,080	1,131,317	356,426	12,681	10,478,695	13,737,199
Additions	-	-	8,676	-	-	8,676
Disposals	-	-	-	-	-	-
Depreciation expense	-	(36,940)	(127,266)	(6,023)	(282,493)	(452,722)
Carrying amount at the end of year	1,758,080	1,094,377	237,836	6,658	10,196,202	13,293,153

NOTE 9: OTHER ASSETS

	2015 \$	2014 \$
Current		
Prepayments	47,476	63,670
Accrued income	90,737	-
	<u>138,213</u>	<u>63,670</u>
Non-Current		
Works of art	56,505,901	54,859,911
	<u>56,505,901</u>	<u>54,859,911</u>
Directors' basis of valuation:		
Donations received based on independent valuation 2015	1,590,990	
At independent valuation - 31 December 2014	54,859,911	54,859,911
Acquisition at cost	55,000	
	<u>56,505,901</u>	<u>54,859,911</u>

In addition to the works of art owned by the company or subject to enduring stewardship arrangement disclosed above, the value of works of art on long-term loan to the company or subject to non-enduring stewardship arrangements total \$8,160,900 which has not been recorded as an asset of the company.

NOTE 10: TRADE AND OTHER PAYABLES

	2015 \$	2014 \$
Current		
Unsecured liabilities		
Trade payables	320,028	375,033
Other payables		
• Deferred income – government grants	720,000	200,000
• Other payables (GST)	70,567	8,695
• Employee accruals	51,768	37,186
	<u>1,162,363</u>	<u>620,914</u>

Deferred income - government grants includes \$500,000 invoiced to Creative Victoria in December for the 2016 period but had not been received by year end.

Employee accruals have been reclassified from Trade Payables to Employee accruals (2014: \$37,186).

NOTE 11: BORROWINGS

	2015 \$	2014 \$
Current		
Credit card amounts payable	2,602	7,030
	<u>2,602</u>	<u>7,030</u>

NOTE 12: PROVISIONS

	2015 \$	2014 \$
Opening balance at 1 January 2014	235,370	259,213
Additional provisions raised during year	171,944	123,631
Amounts used	(120,832)	(147,474)
Balance at 31 12 2014	<u>286,482</u>	<u>235,370</u>

Analysis of Total Provisions

Current	258,095	196,236
Non-Current	28,387	39,134
	<u>286,482</u>	<u>235,370</u>

Provision for Long-term Employee Benefits

A provision has been recognised for employee entitlements relating to long service leave. 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 on historical data. The measurement and recognition criteria relating to employee benefits have been included in Note 1.

NOTE 13: CAPITAL AND LEASING COMMITMENTS

	2015 \$	2014 \$
a. Operating Lease Commitments		
Non-cancellable operating leases contracted for but not capitalised in the financial statements		
Payable—minimum lease payments:		
• not later than 12 months	28,430	28,430
• later than 12 months but not later than five years	27,863	47,531
• greater than five years	-	-
	<u>56,293</u>	<u>75,961</u>

The operating leases relate to the following equipment:

- A photocopier and 3 laser printers (The lease term expires May 2018).
- Computers and notebooks (The lease term expired July 2015).

NOTE 14: RESERVES

	2015 \$	2014 \$
a. Asset Revaluation Reserve		
Records revaluations of non-current assets	35,141,544	34,829,899
b. Donated Artworks Reserve		
Represents the value of works of art donated or bequeathed to the company. Subsequent revaluations of the Works of Art are recognised in the Asset Revaluation Reserve.		
	24,768,006	23,488,661
c. Financial Asset Revaluation Reserve		
Records the unrealised gain on financial investments	307,820	449,067
d. Equipment Replacement Reserve		
Represents the joint contribution of the company and licenced operator of Café Vue to fund replacement of café equipment		
	80,000	40,000

NOTE 15: ECONOMIC DEPENDENCE

The company is dependant upon the ongoing receipt of State and Local Government grants and community and philanthropic donations to ensure the ongoing continuance of its exhibition, education and public programs. At the date of this report management has no reason to believe that this financial support will not continue.

NOTE 16: RELATED PARTIES**a. Key Management Personnel**

Key management personnel are determined to be the Board of Directors, Chief Executive Officer, Deputy Director and the Business, Finance & Human Resources Manager.

b. Transactions with Key Management Personnel**i. Loans to Directors**

During 2015, there were no loans to directors.

ii. Compensation for Key Management Personnel

Directors of the Company have not been remunerated for the financial year.

Other key management personnel compensation comprised the following:-

	2015	2014
	\$	\$
Short term benefits	305,227	328,300

Compensation of the Company's key management personnel includes only salaries. Key management personnel do not receive any non-cash benefits, contributions to a post-employment defined benefit plan or other termination benefits. Key management personnel may receive long-term employment benefits when the requisite continuous service period of 7 years is attained.

iii. Key Management Personnel

The Company's related parties include its Board directors as described below.

The names of the persons who were Directors of the Company for all or part of the financial year are listed below.

Justin Bown

Jennifer Darbyshire

Jono Gelfand

Alison Inglis

Kate Jenkins

John Lee

Terry Wu

Sharni Zoch

Certain director related transactions occur within a normal customer or supplier relationship on terms and conditions no more favourable than those with which it is reasonable to expect the Company would have adopted if dealing with the director or director-related entity at arm's length in similar circumstances.

The aggregate value of transactions related to key management personnel and entities over which they have control or significant influence were as follows.

Key Management		2015	2014
		\$	\$
Personnel	Transaction		
Directors	Donations (cash)	19,425	39,471
Directors	Donations (in-kind)	-	-
Directors	Purchase of goods and services	86,071	36,681

NOTE 17: CASH FLOW INFORMATION

Reconciliation of cashflow from operations with surplus for the year

	2015 \$	2014\$
Net surplus for the year	673,573	2,894,127
Non-cash flows in surplus:		
Depreciation and amortisation of non-current assets	410,469	452,722
Loss (Profit) on disposal of investments	-	(151,604)
Works of art (donated)	(1,279,345)	(2,491,550)
Provision for Doubtful Debts	7,450	-
Changes in assets and liabilities:		
(Increase)/decrease in trade and term receivables	(666,526)	51,808
(Increase)/decrease inventories	(39,480)	29,486
(Increase)/decrease in other assets	16,195	(28,065)
Increase/(decrease) in trade payables and accruals	6,867	(66,039)
Increase/(decrease) in other grants and advance	534,582	-
Increase/(decrease) in provisions	51,112	(23,843)
	(285,103)	667,042

NOTE 18: FINANCIAL RISK MANAGEMENT

The company's financial instruments consist mainly of deposits with banks, local money market instruments, accounts receivable and payables.

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

	2015 \$	2014 \$
Financial assets		
Cash and cash equivalents	623,710	993,197
Trade and other receivables	632,420	64,081
Available-for-sale financial assets		
Equity investments	891,641	1,032,888
	<u>2,147,771</u>	<u>2,090,166</u>
Financial Liabilities		
Financial liabilities at amortised cost		
Trade and other payables	1,162,363	620,914
Borrowings	2,602	7,030
	<u>1,164,965</u>	<u>627,944</u>

Net Fair Values

(i) For listed available-for-sale financial assets the fair values have been based on closing quoted bid prices at the end of the reporting period.

NOTE 19: CONTRA SPONSORSHIP

Heide receives sponsorship in the form of graphic design, printing, catering, photography and advertising and pro bono legal advice in exchange for promoting the provider as a corporate supporter of the gallery. The value of contra sponsorship included in the financial statements at Note 2 Revenue: Donations and Sponsorship (gifts in kind) is \$276,000 (2014: \$165,140).

NOTE 20: FAIR VALUE MEASUREMENTS

The company has the following assets as set out in the table below that are measured at fair value on a recurring basis after their initial recognition. The company does not subsequently measure any liabilities at fair value on a recurring basis and has no assets or liabilities that are remeasured at fair value on a non-recurring basis as per AASB 13.

		2015 \$	2014 \$
Recurring fair value measurements			
Financial assets			
Available-for-sale financial assets			
Shares in listed corporations	(i)	891,641	1,032,888
Property, plant and equipment			
Freehold land at fair value	(ii)	1,758,080	1,758,080
Buildings at fair value			
Independent valuation in 2011		1,200,000	1,200,000
At cost in 2011		34,709	34,709
Less accumulated depreciation		(177,276)	(140,332)
Total buildings		1,057,433	1,094,377
Leasehold improvements			
Independent valuation in 2011		11,280,180	11,280,180
At cost in 2011		19,537	19,537
Less accumulated depreciation		(1,386,008)	(1,103,515)
Total leasehold improvements		9,913,709	10,196,202

(i) For investments in shares, the fair values have been determined based on closing bid prices at the end of the reporting period.

(ii) For freehold land and buildings, the fair values are based on a directors' valuation taking into account an external independent valuation performed in 2011, which had used comparable market data for similar properties.

NOTE 20 FAIR VALUE MEASUREMENTS (cont'd)**Works of Art**

Heide's collection of works of art is held at fair value. Purchased works of art are initially carried at cost and subsequently revalued at fair value. Donated works of art are carried at fair value. Works of art are not depreciated as they do not have a finite useful life. Heide's collection is revalued in accordance with Heide's collection policy.

Every three years Heide undertakes a full valuation of the collection. At minimum this entails:

- a) All works over \$100,000 to be independently valued. Independent valuation may refer to a process of outsourcing all valuation research, documentation and review, to an external party or undertaking research and documentation in-house with an external review of revised valuations.
- b) In addition, 20 works will be selected for independent re-valuation from those with individual values less than \$100,000, listed in descending order of value. A system of random selection will add the values of works on the list until their cumulative value reaches 5% of the total value of the works listed. At this point a work will be selected and the process repeated down the list until 20 works have been selected.

The average inflation rate calculated through the revaluation of this random selection of works is applied across the entire collection, with the exception of those works revalued under point a), or works acquired and valued during the year of valuation.

On an annual basis curatorial staff review any extraordinary issues arising which may reasonably be expected to affect possible impairment or escalation of value of works of art (e.g. damage, change in circumstances of the artist, market fluctuations etc.) and obtain additional valuations to address such circumstances as appropriate.

All works donated within the year are subject to valuation and presented to the Board in an Acquisition Proposal as part of the acquisition process.

Charles Nodrum, an approved valuer under the Cultural Gifts Program, undertook a valuation of the collection in 2014 and valued the collection at \$54,859,911. Subsequent to the valuation date an adjustment of \$311,645 was recognised in 2015 to account for additional works received in 2014 but which had not been valued by year end. In 2015 Heide received donated works of art at a value of \$1,279,345. This is reflected in the collection valuation (Note 9 Other Assets)

NOTE 21 COMPANY DETAILS

The registered office of the company is:

Heide Park and Art Gallery
7 Templestowe Road
Bulleen VIC 3105

DIRECTOR'S DECLARATION

In the opinion of the Directors of Heide Park and Gallery:

(a) The financial statements and notes of Heide are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:

- (i) Giving a true and fair view of its financial position as at 31 December 2015 and of its performance for the financial year ended on that date; and
- (ii) Complying with Australian Accounting Standards - Reduced Disclosure Requirements (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Act 2012; and

(b) There are reasonable grounds to believe that Heide will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:



Sharni Zoch
Director

Dated the 2 day of May 2016

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF HEIDE PARK & ART GALLERY

Report on the financial report

We have audited the accompanying financial report of Heide Park & Art Gallery (the company), which comprises the statement of financial position as at 31 December 2015 and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the directors' declaration. Directors'

Responsibility for the financial report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the 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 is free from material misstatement, whether due to fraud or error.

Auditor's responsibility

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

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

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

Independence

In conducting our audit, we have complied with the independence requirements of the Accounting Professional and Ethical Standards Board. We confirm that the independence declaration required by the Australian Professional and Ethical Standards Board, which has been given to the directors of Heide Park & Art Gallery, would be in the same terms if provided to the directors as at the date of this auditor's report.

Auditor's opinion

In our opinion the financial report of Heide Park & Art Gallery is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

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



Saward Dawson Chartered Accountants



Peter Shields
Partner
Blackburn VIC
Dated 2 May 2016