



HEIDE MUSEUM OF MODERN ART
2018 ANNUAL REPORT

**Museum of
Modern Art**
Heide

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1. CHAIRMAN'S REPORT

As Heide approaches its 40th anniversary in 2021, the Board and staff are preparing for the museum's future, building on its national reputation for artistic excellence and for providing visitors with a unique experience of art, architecture, landscape and history.

In the latter part of 2018 this involved a review of our capabilities to:

- program high impact exhibitions along with public and education programs;
- ensure that the heritage buildings, facilities and landscape of Heide are conserved and presented in an optimal manner; and
- improve our visitor wayfinding experience to and throughout Heide.

The development of a business case and master plan has commenced and we look forward to communicating updates as plans progress.

Heide's major exhibitions for 2018 continued to delight audiences with a rich offering. *Jenny Watson: The Fabric of Fantasy* was followed by the powerful images of Diane Arbus alongside works by a number of American documentary photographers. We celebrated the inspirational work of Australian modernist designers Grant and Mary Featherston mid-year, before paying tribute to beloved Australian cultural icon, Mirka Mora, in *Pas de Deux—Drawings and Dolls*. Heide's Artistic Director, Lesley Harding, and Senior Curator, Kendrah Morgan, with Melbourne University Publishing, also produced a beautiful book to mark Mirka's 90th year: *Mirka & Georges: A Culinary Affair*, and we thank MUP for partnering with the museum over the past decade to produce books on the Heide story.

The major shows were complemented by a variety of exhibitions in Heide I and II, including contemporary international art from the Goldberg Collection, *Sweeney Reed and Strines Gallery* and *Heide I: House of Ideas*. Heide was also pleased to partner with Museums Victoria to present the *LOVE* exhibition at the Immigration Museum.

A breadth of public programs attended by over 11,000 participants supported our exhibitions as well as attracting new and diverse audiences to Heide. One of our goals for 2018 was to increase use of our landscape and gardens, and this was achieved through programs including *Hounds of Heide* (a day at Heide for dogs and their owners), a pop-up cinema, Tai Chi, and Heide's new Garden Club. In addition our popular monthly Heide Makers' Market in the Sculpture Park continued to draw strong support.

Our highly regarded education programs for educators and students, which attracted over 3,000 participants, included talks and tours, workshops, online resources and professional development seminars. We are grateful to the educators from the primary, secondary and tertiary sectors who have joined Heide's Education Advisory Committee to help us devise relevant and expanded programs into the future.

A major project for 2018 was the launch of Heide's collection online on 30 June. To date over two-thirds of Heide's 3,500+ collection is available to search, providing greater access to our holdings for educators, students, researchers and the wider public.

In 2018 we adopted new approaches to our fundraising program. Our successful inaugural Women's Lunch with over 250 attendees



was held in November, while smaller events relating to our exhibitions were held at Attica and France-Soir restaurants during the year. These fundraising initiatives were augmented by generous donations from individuals and foundations, supporting the operations of Heide and allowing us to embark on key projects including planning for the restoration of the Old Dairy in the Heide I gardens, and the development of an Indigenous Remnant Conservation Zone near the river.

The passing of Mirka Mora was met with great sadness by the Board and staff of the museum, and of course by the wider public. Mirka had a deep association with Heide from the early 1950s, when she and Georges Mora joined Heide founders John and Sunday Reed's inner circle of artistic friends. Four exhibitions of Mirka's work have been shown at the museum over the years, with the 2010 show bringing record attendances at the time. Throughout the recent exhibition we have again been overwhelmed by the outpouring of gratitude for Mirka's contributions to Australian culture, both artistically and personally.

Heide was honoured that our Artistic Director and Senior Curator were invited to speak of Mirka's association with the museum at her State Memorial Service. The support of the public for the recent 'Mirka for Melbourne' crowdfunding campaign along with a grant from the Victorian State Government is gratefully acknowledged. The funds have enabled Heide to acquire Mirka's papers, significant art works and selected studio contents for the permanent collection.

In 2018 we were also saddened by the passing of Charles Blackman, who along with his wife

Barbara, was a significant part of the Heide circle. One of the most celebrated Australian figurative artists of the twentieth century, Blackman is well represented in the collection thanks to the Reeds' support of his nascent career.

The past inspires us to look forward with optimism as we develop tomorrow's museum. We gratefully acknowledge the efforts of our dedicated executive and staff who have ensured that Heide continues to be one of Australia's leading cultural institutions. I also acknowledge the generosity of the Board of Directors, the Foundation Board, our incredible volunteers, patrons, donors and visitors.

I would like to pay special tribute to Kate Jenkins who retired from the Board in 2018. We thank Kate warmly for her five years of service.

In addition to the 120,000+ visitors to Heide we thank everyone who supported the museum in 2018 and look forward to welcoming you again in 2019.

A handwritten signature in black ink, appearing to read 'Steven Skala', written over a horizontal line.

Steven Skala AO
Chairman

May 2019



Installation view, *Mirka Mora: Pas de Deux—Drawings and Dolls, 2018*
Photograph: Christian Capurro



2. CULTURAL PROGRAMMING

2.1 EXHIBITIONS

Heide's 2018 program included eleven new exhibitions of modernist and contemporary art, two of which featured leading international artists. Solo and thematic surveys were accompanied by two artist projects which were specially commissioned for Heide. The museum's new Assistant Curator, Brooke Babington, commenced in January and presented her first exhibitions in 2018, and we also welcomed the expertise of three invited guest curators: Dr. Denise Whitehouse and Kirsty Grant, for *Design for Life: Grant and Mary Featherston*, and Glenn Barkley, for *Meditation on a Bone: Albert Tucker Beyond the Modern*.

In addition, Heide's exhibition in partnership with NETS Victoria, *Michelle Nikou: a e i o u*, travelled to Caloundra and Dubbo, completing its two-year tour.

Heide also partnered with Museums Victoria to present *LOVE*, an exhibition of visual art, historical and contemporary artefacts, and personal reflections held at the Immigration Museum from 1 December.

In response to public interest Heide I was turned over to a changing permanent collection display in 2018, enabling access to the most significant and popular works by the Heide circle artists.

Our final exhibition of the year, *Mirka Mora: Pas de Deux—Drawings and Dolls*, was of particular importance due to the passing of the artist, a much loved artist and personality. Initially conceived as a tribute to Mirka in her 90th year, the exhibition instead served as a memorial to Heide's dear friend.

2018 EXHIBITIONS

Diane Arbus: American Portraits

Central Galleries

21 March – 17 June

Curator: Anne O'Hehir, Curator, Photography, National Gallery of Australia

Project curator: Lesley Harding

The photographs of Diane Arbus (1923–1971) are among the most widely recognised in the history of photography. Her images stand as powerful allegories of post-war America, and once seen are rarely forgotten. Works such as *Identical twins, Roselle, N.J., 1967*, and *Child with toy hand grenade, in Central Park, New York City* have been described as two of the most celebrated images in the history of the medium. Yet her work has polarised viewers—bringing into question whether Arbus exploited or empowered her subjects, who were often drawn from society's margins.

Featuring 35 of Arbus's most iconic and confrontational images from 1961–71, together with photographs by her peers and mentors, this exhibition examined the last decades of Arbus's life and the period in which her style was in full flight.

A National Gallery of Australia Exhibition, this project was assisted by the Australian Government's Visions of Australia program.

Design for Life: Grant and Mary Featherston

Central Galleries

30 June – 7 October

Guest curators: Kirsty Grant and Denise Whitehouse

Project curator: Kendrah Morgan

This exhibition explored the career of Grant Featherston, arguably Australia's most significant modernist designer, and his



partnership with Mary Featherston. It traced Featherston's rise to celebrity status as a professional designer in the 1950s and examined his use of new materials and technologies and production of innovative furniture throughout the 1960s and 70s.

Grant Featherston believed that design should benefit everyone and shared this vision with his partner Mary, with whom he established Featherston Design in 1965. Beginning with the Montreal 1967 Expo Chair they focused on culturally and socially significant projects, experimenting with the potential of plastics to produce beautiful, functional and affordable design for all.

Mirka Mora: Pas de Deux—Drawings and Dolls Central Galleries

27 October 2018 – 24 March 2019

Curators: Lesley Harding and Kendrah Morgan

A beloved and central figure in the cultural life of Australia, Mirka Mora long captured the public imagination with her distinctive art and inimitable personality.

Commemorating her extraordinary life and career, this exhibition brought together some of the artist's most personal work: drawings and soft-sculpture dolls from her home and studio where she kept them close for many decades. For Mirka these two art forms went hand-in-hand. 'My dolls are my drawings in three-dimensions', she said.

The myriad works displayed offered a glimpse into Mirka's enchanting private universe, where hybrid characters derived from fairy tales, folk art, Surrealism and the artist's vivid daydreams intermingled, creating a compelling portrait of Mirka's innermost self.

EuroVisions: Contemporary Art from the Goldberg Collection

Heide II

24 March – 19 August

Curator: Sue Cramer

Sampling some of the best artists and works to have come out of Europe in recent times, *EuroVisions* encompassed a vibrant cross-section of tendencies in contemporary art. Conceptual approaches, innovative thinking and a sense of history informed the exhibition, which ranged across painting, photography and sculpture.

Selected from the Sydney-based collection of Lisa and Danny Goldberg OAM, *EuroVisions* included works by several of the most widely recognised figures in contemporary art—Urs Fischer, Katharina Grosse, Ugo Rondinone, Wolfgang Tillmans, Rudolf Stingel, Heimo Zobernig, Sarah Lucas and Rachel Whiteread. The exhibition also introduced work by a newer, up-and-coming generation of practitioners with studios in Europe and the United Kingdom, such as Danh Vō, Camille Henrot and Nicole Wermer.

Sweeney Reed and Strines Gallery

Heide II

24 August – 24 February 2019

Curator: Brooke Babington

At age 21, Sweeney Reed—the adopted son of Heide founders John and Sunday Reed—opened Strines in Carlton (1967–70), and five years later launched Sweeney Reed Galleries in Fitzroy (1972–1975). Both galleries promoted a new wave of daring abstractionists now considered significant figures in the history of Australian art. Among them were hard-edge painters Sydney Ball, Col Jordan and Trevor Vickers; visual poets Russell Deeble and Alex

Selenitsch; as well as artists exploring a pop vernacular including Mike Brown, Ken Reinhard and Gareth Sansom.

Sweeney Reed and Strines Gallery focused on the relatively brief yet fruitful periods in which these galleries were operating, drawing on works from Heide's collection and further afield. The exhibition also celebrated Sweeney Reed's own work as an artist, concrete poet and small press publisher, and considered the role of female artists during a time when they were under-acknowledged—including Lesley Dumbrell, Sandra Leveson, Margaret Worth and Bridget Riley.

Heide I: House of Ideas

Heide I

26 May – 5 April 2019

Curator: Sue Cramer

The home of John and Sunday Reed between 1935 and 1967, the Heide I cottage was a hub of progressive thinking and modernist ideas that centred on art, but which extended to literature, politics and sociology. The rise of Communism and Fascism in the 1930s and 1940s and the spectre of World War II spurred urgent debate concerning the role of the artist and the imperative of creative freedom. Drawing on aspects of the European art movements of Cubism, Surrealism and Expressionism, and their own personal experiences, the artists of the Heide circle forged a new humanist, antipodean modernism, the hallmark of which was a shift from objective to subjective reality.

Focusing on these turbulent decades, the display included many of the best known works from the Heide Collection by artists supported by the Reeds, including Sam Atyeo, Danila Vassilieff, Sidney Nolan, John Perceval, Arthur Boyd, Albert Tucker and Joy Hester.



After Dark: Nocturnes from the Heide Collection

Albert & Barbara Tucker Gallery
3 March – 26 August
Curator: Kendrah Morgan

This exhibition took its inspiration from Albert Tucker's night images, the earliest of which recorded the mysterious lighting effects of Melbourne's wartime 'brown-out' in the 1940s and the clandestine activities that Tucker witnessed after dark on the city's shadowy streets. It included works by modern and contemporary artists that reveal a varied range of conceptual and aesthetic possibilities within the nocturne theme: from Tucker's surreal encounters on lamp-lit streets to poetic reflections of moonlight on water; abstracted studies of the cosmos, intimate embraces in the fading day, and sublime apocalyptic visions.

Meditation on a Bone: Albert Tucker Beyond the Modern

Albert & Barbara Tucker Gallery
1 September – 24 February 2019
Guest curator: Glenn Barkley
Project curator: Lesley Harding

For this exhibition, artist and guest curator Glenn Barkley mined Albert Tucker's library and archive to explore how Tucker's fascination with art of the past and other cultures informed his painting over the decades.

The exhibition title cites a poem by A.D. Hope that Barkley found bookmarked in the library, a text reflecting on the way a handcrafted object links two people across several centuries. Central to *Meditation on a Bone* was the motif of the mask, another culturally loaded device that can have meaning in both the past and the present, and that has inspired artists across time.

Along with iconic paintings from Tucker's career, the display included books, photographs and archival material from his personal collection, together with works by a range of modernist and contemporary artists—including Barkley—who use the mask literally and conceptually as a way to obscure meaning, invite nostalgia, and connect histories.

Lottie Consalvo: In the Remembering

Kerry Gardner & Andrew Myer Project Gallery
10 March – 17 June
Curator: Brooke Babington

Lottie Consalvo works across a range of media including painting, sculpture and performance, and in this exhibition combined these disciplines into two major new works. The paintings in *In the Remembering* revealed the gestural traces of a performance in which the artist positioned herself psychologically within a particular memory and sought to record the body in this moment of psychological transition. By documenting what Consalvo calls 'the imagining of a time that has passed', these works invited meditation on the structure of memory—its conflation of present and past, absence and presence, and its shifting, and ultimately ungraspable nature. The ephemeral quality of performance was counterpointed in the exhibition by the permanence and tangibility of painted and sculptural forms.

Danica Chappell: Thickness of Time

Kerry Gardner & Andrew Myer Project Gallery
13 October – 24 February 2019
Curator: Sue Cramer

Melbourne-based artist Danica Chappell works in an observational and exploratory way to 'abstract and re-interpret' concepts of photography. She uses elements of collage and wet darkroom techniques to create non-figurative motifs, drawing upon and extending

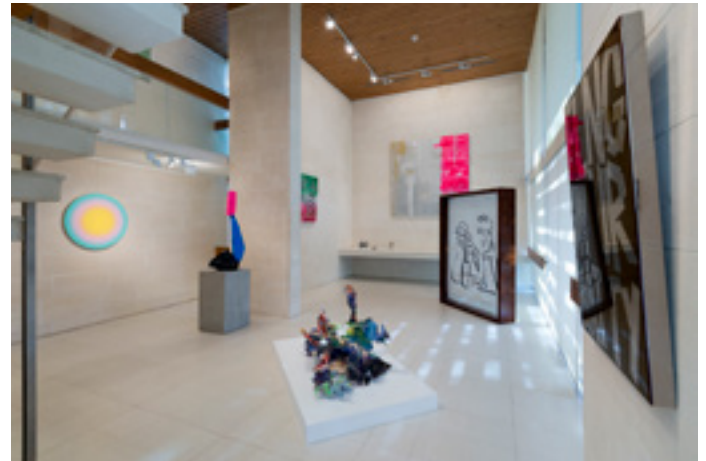
the photographic experiments of the early twentieth-century avant-garde. Chappell views the processes she uses in the darkroom as a kind of private performance involving a physical interaction with her materials, out of which her works emerge. She speaks of 'a tactile engagement between process, the body and materials'.

Chappell's installation at Heide explored what the artist calls 'spatial-temporal abstraction'; rather than residing exclusively on the wall the photographs were installed in a spatial three-dimensional manner that interacted with the gallery space, and with the viewer.

Dana Harris: II & III

The Ramp, Heide III
21 March – 7 October
Project curator: Julia Powles

Dana Harris's meticulously hand-crafted artworks are made in response to specific locations. In *II & III* Harris worked with the architecture of Heide, developing an installation that drew upon the experiential aspects of the space, light and geometry of the Heide II and Heide III buildings. Using various traditional textile techniques Harris innovatively constructed works akin to three-dimensional drawings. Visitors experienced the installation as a reconfiguration of the architectural space, which has differing heights and planes, through a fine skein of glowing lines stretched across the upper walls and ceiling.

**2018 Exhibition Lenders**

Laurence Aberhart
Richard Aitken
Albert & Barbara Tucker Foundation
Tony Albert
Alison Alexander
Anna Schwartz Gallery
Artbank
Arts Project Australia
Andrew Baker Art Dealer
Glenn Barkley
Bayside Arts and Cultural Centre
Dorothy Berry
Anna Caione
Danica Chappell
Charles Nodrum Gallery
Lottie Consalvo
Peter Cripps
Virginia Cuppaidge
Sally Dan-Cuthbert
Hamilton Darroch
Karla Dickens
Max Didier
Dominik Mersch Gallery
Lynda Draper
Lesley Dumbrell
Scott Duncan
Estate of Mike Brown
Estate of Robert Elms

Ruki Famé
Mary Featherston
Jo Furphy
Gallerysmith
Caroline Garcia
Kerry Gardner
Simon Gende
Tarryn Gill
Danny Goldberg OAM
Gordon Mather Industries
Grant and Mary Featherston Archive
Grazia & Co
Dana Harris
Glenda Havilah
John Havilah
Ian Howard
Col Jordan
Kalanjay Dhir aka Slim Set Collection
Dean Keep and Jeromie Maver
Michael Kirsch
Darren Knight Gallery
Yuri Kossatz
G.R. Lansell
Adrian Lazzaro
Tom Lowenstein
Conor Lyon
Peter McIntyre
Macquarie University Art Gallery
Carlier Makigawa

Louise Meuwissen
Lucy Mora
Museum of Applied Arts and Sciences
Museum of Contemporary Art Australia
National Gallery of Australia
National Gallery of Victoria
Cong Nguyen
Nicholas Thompson Gallery
Ramesh Nitheyendran
Howard and Madeleine Phillips
Jason Phu
Kerrie Poliness
Tom Polo
Robin Boyd Foundation
Anthony Scott
Alex and Merron Selenitsch
Sidney Nolan Trust
Sophie Gannon Gallery
Sotheby's (Australia) Pty Ltd
Philippa Springall
STATION
Sullivan+ Strumpf
Genevieve Turnbull
Bill Tymms
William Mora Galleries
Ian Wong
Margaret Worth
Wyndham Art Gallery
Michael Young



2.2 COLLECTIONS

Heide's Collections encompass the permanent collection of artworks and the museum's archive. The archive includes the papers of key artists in the Heide circle, including Albert Tucker, Joy Hester and Gray Smith, Danila Vassiliev and Charles Blackman, along with papers pertaining to the corporate and exhibition history of Heide.

In 2018 Heide acquired 52 works of art. In addition, a substantial gift of poems, letters, drawings and photographs was donated by Joy Hester and Gray Smith's son Peregrine Smith. These items were added to the Joy Hester and Gray Smith papers.

Donations of artworks were received from the Albert & Barbara Tucker Foundation, the Estates of Robert Rooney and Ronald Greenaway, Anthony Scott, Baillieu Myer, Dick Richards, Jane Clark, Dr John Green, David Pestorius, Gray Arden, Tony Coleing and Shayne Higson, Glenn Barkley and Lisa Havilah, and Vivienne and Richard Reed.

Artists who donated their own works included Zoe Croggon, Virginia Cuppaide, Simryn Gill, Richard Tipping, Justin Andrews, Taree MacKenzie and Aleks Danko. In addition, Heide purchased two works by Erica McGilchrist at auction, two works by Zöe Croggon with the assistance of The Robert Saltzer Foundation, a drawing by Joy Hester with funds donated by Nancy Underhill, and a sculpture by Justin Andrews.

In 2018, a total of 28 works from Heide's collection were lent to institutions across the country. Three works were lent to the Alexandra

Club as part of a two-year program: 1982.37 Charles Blackman *Girl with Flowers* 1956; 1992.49 Rosalie Gascoigne *Aerial View* 1988; and 1980.14 Charles Blackman *Prone Figure* 1953.

The loan of Sidney Nolan's *Lake Wabby, Fraser Island* 1947 (1982.258) to Queensland Art Gallery | Gallery of Modern Art was extended for a further period for the re-hang of their Australian collection, until 26 October 2019. Nolan's *Bathers* 1943 (1982.247), on long term loan to Government House, Melbourne was also extended for a further twelve months to 18 May 2019.

TarraWarra Museum of Art borrowed five works by Edwin Tanner for the exhibition *Edwin Tanner: Mathematical Expressionist*: 2005.88 *Track Man* 1957; 1980.89 *Engineers Going to Their Place of Employment* 1963–1964; 1982.346 *Cinnamon Note Falling Deeply to the Left* 1967; 1982.347 *The Simple Unvarnished Truth* 1967; 2000.163 *The Calculus of Life* 1971. TarraWarra Museum of Art also borrowed 1980.42 Joy Hester *Love V* c. 1949; and 2000.78 Joy Hester *Love* 1949 for the exhibition *Joy Hester and Patricia Piccinini: Through Love*, from 24 November 2018 – 11 March 2019.

The Ian Potter Museum of Art, University of Melbourne borrowed two works by Erica McGilchrist from 20 November 2018 – 3 March 2019 for the exhibition *Clement Meadmore: The Art of Mid-century Design*: 1999.15 *Frigidity*, from the series *Moods* 1954; and 1999.16 *Restlessness*, from the series *Moods* 1954. Mosman Art Gallery borrowed 1999.7 Michael Johnson *Westward Wall* 1969, for the exhibition *Destination Sydney: Re-Imaginations* from 7 December 2018 – 17 March 2019.

Heide partnered with Museums Victoria on the exhibition *LOVE* at the Immigration Museum in 2018, for which 13 works from the collection were lent for the period 1 December 2018 – 28 April 2019: 2018.12 Joy Hester *Love I* 1949; 1990.24 Sweeney Reed *Telepoem* 1977; 2002.10 Richard Larter *Triple Nude (Three Pats, Standing, Back View)* 1966; 2000.111 Mirka Mora *Untitled (Boy with Blue Bird)* c. 1975; 2017.55 Kathy Cavaliere *Nest 1* 2010, printed 2016; 1982.4 Sam Atyeo *Figure 2* c. 1933; 1997.17 Sidney Nolan *Rosa Mutabilis* 1945; 1997.18 Sidney Nolan *Arabian Tree* 1943; 5296 Unknown, Henry Bucks leather box with Sweeney Reed photographs; 5299 Unknown, Gilt picture frame with photograph of Sweeney; 5364 Unknown, Wrought iron angel; 12275 Joy Hester *Love (poem)* 1950; and 13057 Albert Tucker *John Perceval and Mary Boyd* c. 1944.

Heide also launched the collection online portal on 30 June, giving greater access to artwork holdings. Around two-thirds of the collection is available for searching to date.



- 2018.1**
Aleks Danko
today (study) 1972
stoneware
21 x 31 cm
Gift of Dick Richards and Aleks Danko 2018
- 2018.2**
Nevil Matthews
The Great Australian Totem 1970
pencil, paint and aluminium on timber and composition board
123 x 153 cm
Gift of David Pestorius 2018
- 2018.3**
Robert Rooney
Sketches for Paintings, Drawings and Prints (Spirax No.577 Sketch Book) 1953
pencil, ink, pen, pastel, linocut, acrylic on paper
18 x 24.7 cm
Gift of the Estate of Robert Rooney 2018
- 2018.4**
Denise Green
RJG: Sister Street Building Coming Down 2016
photo-collage
69.3 x 92.5 x 4 cm
Gift of Baillieu Myer 2018
- 2018.5**
Ronald Greenaway
Alpine Rider 1957
oil paint on composition board
84.5 x 65.5 x 3 cm
Gift of the Estate of Ronald Greenaway 2018
- 2018.6**
Ronald Greenaway
Nightmare Falling 1957
oil on composition board
96 x 73 x 4 cm
Gift of the Estate of Ronald Greenaway 2018
- 2018.7**
Arthur Boyd
Untitled (Landscape) 1934
oil on board
75.5 x 65.5 x 4.5 cm
Gift of Dr John Green 2018
- 2018.8**
Guy Boyd (maker) Helen Ilich (decorator)
Plate (banksia design) c. 1956
earthenware
2 x 15 x 15 cm
Gift of Jane Clark 2018
- 2018.9**
Guy Boyd (maker) Helen Ilich (decorator)
Plate (wattle and native flora design) c. 1956
earthenware
2 x 15 x 15 cm
Gift of Jane Clark 2018
- 2018.10**
Zöe Croggon
Harp 2 2015
C-type photograph
83 x 74.5 x 3.5 cm
Purchased with the assistance of The Robert Salzer Foundation 2018
- 2018.11**
Zöe Croggon
Kink 2015
C-type photograph
82.5 x 88.5 x 3.5 cm
Purchased with the assistance of The Robert Salzer Foundation 2018
- 2018.12**
Joy Hester
Love I 1949
brush and ink on paper on cardboard
54 x 64 cm
Purchased with funds donated by Nancy Underhill 2018
- 2018.13**
Justin Andrews
Axiomatic/model for GK 2014
synthetic polymer paint and enamel on wood, raw and varnished wood, acrylic plastic and aluminium with steel fixings
dimensions variable
Gift of Justin Andrews 2018
- 2018.14**
Justin Andrews
For Popova 2011–17
synthetic polymer paint, acrylic plastic, aluminium and wood on braced galvanised steel panel
75 x x 16.5 cm
Purchased 2018
- 2018.15**
Simryn Gill
Half Moon Shine 2013
mild steel
160 cm (diameter)
Donated through the Australian Government's Cultural Gifts Program by Simryn Gill 2018
- 2018.16**
Gunter Christmann
Untitled (Autoportrait) c. 1993
synthetic polymer paint on paper
76.5 x 59.5 x 3.5 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2018
- 2018.17**
Gunter Christmann
Untitled (Silhouette in Forest) 1988
synthetic polymer paint on paper
76.5 x 59.5 x 3.5 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2018

**2018.18**

Rose Nolan
You See What I'm Saying (Version 2) 2013
laser-cut acrylic
18 x 114.5 x 15.5 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2018

2018.19

Reko Rennie
Pink Diamond (Foil) 2016
synthetic polymer paint and metallic foil on linen
61 x 61 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2018

2018.20

Ian Milliss
Untitled (pink) 1969
acrylic and ink on paper
59 x 42 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2018

2018.21

Ian Milliss
Untitled (yellow) 1969
acrylic and ink on paper
59 x 42 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2018

2018.22

Reuben Keehan
Autumn 1968B 2007
synthetic polymer paint on canvas
91.5 x 91.5 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2018

2018.23

John Aslanidis
Sonic no. 41 2014
oil paint and synthetic polymer paint on canvas
97 x 102 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2018

2018.24

Lenton Parr
Fern Hill 2003
powder coated steel, wood
68.5 x 40 x 23.5 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2018

2018.25

Aleks Danko
Heavy Aesthetic Quality: Grave Yard Edition 1971
granite, polished marble and gold leaf
74.5 x 55 x 19 cm
Donated through the Australian Government's Cultural Gifts Program by Tony Coleing and Shayne Higson 2018

2018.26

Brook Andrew
Miriam (Kalar Midday series) 2003
cibachrome print
87 x 95 cm
Donated through the Australian Government's Cultural Gifts Program by Glenn Barkley and Lisa Havilah 2018

2018.27

Agatha Gothe-Snape
POWERPOINTS 2008
colour digital files (Microsoft PowerPoint), sound, looped on USB
dimensions variable
Donated through the Australian Government's Cultural Gifts Program by Glenn Barkley and Lisa Havilah 2018

2018.28

Alasdair McLuckie
Untitled 2007
ball point pen on plywood
60 x 90 x 1 cm
Donated through the Australian Government's Cultural Gifts Program by Glenn Barkley and Lisa Havilah 2018

2018.29

Richard Tipping
Airpoet 1979, 2012
reflective tape on aluminium
65 x 80 x 3 cm
Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.30.a-b

Richard Tipping
Hold Up Ahead (Ned Nolan Kelly) 1983, 2004
reflective tape on aluminium
120 x 122 cm
Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.31

Richard Tipping
Poetry is ... 1990, 2010
reflective tape on aluminium
60 x 90 x 3 cm
Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.32

Richard Tipping
Private Poetry 2001, 2009
reflective tape on aluminium
45 x 45 x 3 cm
Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

**2018.33**

Richard Tipping
Australia Poet 1983
acrylic on canvas
150 x 80 x 5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.34

Richard Tipping
[Title page], from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
letterpress print
28.4 x 22 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.34.1

Richard Tipping
The Race, 1967, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
screenprint
22 x 28.4 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.34.2

Richard Tipping
Mangoes—poem, 1972, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
screenprint
28.4 x 22 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.34.3

Richard Tipping
1917 – 1978/89, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
screenprint
22 x 28.4 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.34.4

Richard Tipping
Airpoet, 1979, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
screenprint
22 x 28.4 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.34.5

Richard Tipping
Opening Bride, 1979–1980, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
screenprint
22 x 28.4 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.34.6

Richard Tipping
Smothered – Design for a Neon, 1981, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
letterpress print
28.4 x 22 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.34.7

Richard Tipping
Enjoy Cok, 1981, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
screenprint
28.4 x 22 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.34.8

Richard Tipping
Smile: Coke Adds Li e, 1981, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
screenprint
22 x 28.4 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

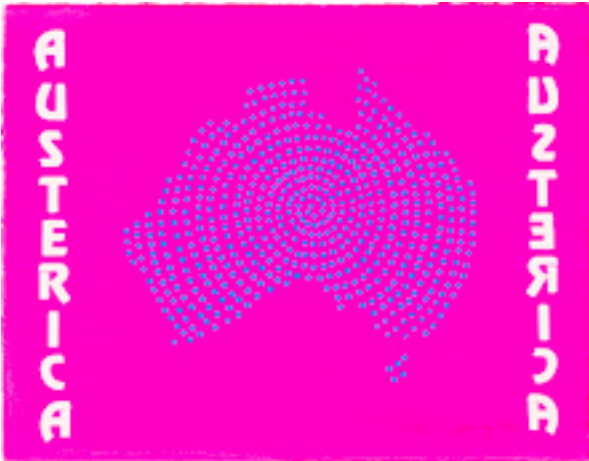
2018.34.9

Richard Tipping
Hot Chips, 1983, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
screenprint
22 x 28.4 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.34.10

Richard Tipping
Australia Poet, 1983, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
screenprint
28.4 x 22 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

Richard Tipping
Hold Up Ahead (Ned Nolan Kelly) 1983, 2004
reflective tape on aluminium
120 x 122 cm
Donated through the Australian
Government's Cultural Gifts Program by
Richard Tipping 2018

**2018.34.11**

Richard Tipping
Austerica, 1979/88, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
 screenprint
 22 x 24.8 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.34.12

Richard Tipping
The Australian touch, 1988, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
 screenprint
 22 x 24.8 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35

Richard Tipping
[Title page], from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991
 letterpress print
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35.1

Richard Tipping
Sun Shower, 1967, from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991
 letterpress print
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35.2

Richard Tipping
Gospel, 1967, from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991
 letterpress print
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35.3

Richard Tipping
Tears, 1968, from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991
 letterpress print
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35.4

Richard Tipping
Almond blossom, 1968, from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991
 letterpress print
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35.5

Richard Tipping
Go army, 1968, from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991
 letterpress print
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35.6

Richard Tipping
You], 1970, from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991
 letterpress print
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35.7

Richard Tipping
USS\$, 1991, from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991
 letterpress print
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35.8

Richard Tipping
Evening, 1977, from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991
 letterpress print
 22 x 28.4 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35.9

Richard Tipping
Swing wing, 1991, from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991
 letterpress print
 22 x 28.4 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

Richard Tipping
Austerica, 1979/88, from the portfolio *The Sydney Morning, vol. I: word works & ideographics 1967–1988* 1989
 screenprint
 22 x 24.8 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

**2018.35.10**

Richard Tipping

The eternal question, 1980–82 from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991

letterpress print

22 x 28.4 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35.11

Richard Tipping

Quiet, from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991

letterpress print

22 x 28.4 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.35.12

Richard Tipping

Addendum, 1979, from the portfolio *The Sydney Morning, vol. II: word works 1967–1991* 1991

letterpress print

28.4 x 22 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.36

Richard Tipping

[Title page], from the portfolio *The Sydney Morning, vol. III: word works 1979–1992* 1992

letterpress print

28.4 x 22 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.36.1

Richard Tipping

Poet tree, 1979 from the portfolio *The Sydney Morning, vol. III: word works 1979–1992* 1992

screenprint

28.4 x 22 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.36.2

Richard Tipping

Meat mart, 19 from the portfolio *The Sydney Morning, vol. III: word works 1979–1992* 1992

screenprint

28.4 x 22 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.36.3

Richard Tipping

Australian mad, 1980, from the portfolio *The Sydney Morning, vol. III: word works 1979–1992* 1992

screenprint

28.4 x 22 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.36.4

Richard Tipping

Art freeway, from the portfolio *The Sydney Morning, vol. III: word works 1979–1992* 1992

screenprint

22 x 28.4 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.36.5

Richard Tipping

Crossing the hump, 1980–82, from the portfolio *The Sydney Morning, vol. III: word works 1979–1992* 1992

screenprint

28.4 x 22 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.36.6

Richard Tipping

Hold up ahead, 1983, from the portfolio *The Sydney Morning, vol. III: word works 1979–1992* 1992

screenprint

28.4 x 22 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.36.7

Richard Tipping

She swore like an angel, from the portfolio *The Sydney Morning, vol. III: word works 1979–1992* 1992

screenprint

22 x 28.4 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.36.8

Richard Tipping

Holy shit, from the portfolio *The Sydney Morning, vol. III: word works 1979–1992* 1992

screenprint

28.4 x 22 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

**2018.36.9**

Richard Tipping
Form one planet, 1992, from the portfolio
The Sydney Morning, vol. III: word works 1979–
 1992 1992
 screenprint
 22 x 28.4 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.36.10

Richard Tipping
Sunlight soap opera, from the portfolio
The Sydney Morning, vol. III: word works 1979–
 1992 1992
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.36.11

Richard Tipping
No more cunding futs, from the portfolio
The Sydney Morning, vol. III: word works 1979–
 1992 1992
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.36.12

Richard Tipping
Danger – postmodernism, from the portfolio
The Sydney Morning, vol. III: word works 1979–
 1992 1992
 screenprint
 22 x 28.4 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.37

Richard Tipping
[Title page], from the portfolio *The Sydney
 Morning*, vol. IV: word works 1993–94 1992
 letterpress print
 28.4 x 22 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.37.1

Richard Tipping
Gallery (Art allergy), from the portfolio
The Sydney Morning, vol. IV: word works 1993–94
 1994
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.37.2

Richard Tipping
Fighting words #1, from the portfolio *The Sydney
 Morning*, vol. IV: word works 1993–94 1994
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.37.3

Richard Tipping
Fighting words #2, from the portfolio *The Sydney
 Morning*, vol. IV: word works 1993–94 1994
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.37.4

Richard Tipping
Hoho (Ohoh) #1, from the portfolio *The Sydney
 Morning*, vol. IV: word works 1993–94 1994
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.37.5

Richard Tipping
Hoho (Ohoh) #2 from the portfolio *The Sydney
 Morning*, vol. IV: word works 1993–94 1994
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.37.6

Richard Tipping
Hear the earth (Hear the art) #1, from the
 portfolio *The Sydney Morning*, vol. IV: word works
 1993–94 1994
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.37.7

Richard Tipping
Hear the earth (Hear the art) #2, from the
 portfolio *The Sydney Morning*, vol. IV: word works
 1993–94 1994
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's
 Cultural Gifts Program by Richard Tipping 2018

2018.37.8

Richard Tipping
New world power (The cold war cleaning specialist), from the portfolio *The Sydney Morning, vol. IV: word works 1993–94* 1994
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.37.9

Richard Tipping
FCK, from the portfolio *The Sydney Morning, vol. IV: word works 1993–94* 1994
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.37.10

Richard Tipping
Caution – there is no avant-garde, from the portfolio *The Sydney Morning, vol. IV: word works 1993–94* 1994
 screenprint
 22 x 28.4 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.37.11

Richard Tipping
Danger – poetry is the selection & rearrangement of silences, from the portfolio *The Sydney Morning, vol. IV: word works 1993–94* 1994
 screenprint
 22 x 28.4 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.37.12

Richard Tipping
Quiet (the shouting zone), from the portfolio *The Sydney Morning, vol. IV: word works 1993–94* 1994
 screenprint
 22 x 28.4 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.37.13

Richard Tipping
The poem considered as a lover, from the portfolio *The Sydney Morning, vol. IV: word works 1993–94* 1994
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.37.14

Richard Tipping
The obsession of angels, from the portfolio *The Sydney Morning, vol. IV: word works 1993–94* 1994
 screenprint
 28.4 x 22 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.38

Richard Tipping
Hearth–Hear the Earth 2008
 granite
 180 x 180 x 2 cm
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

**2018.39**

Richard Tipping
HoHo (OhOh) 2004, 2007
 marine grade plywood
 150 x 150 cm (dimensions variable)
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.40

Richard Tipping
Sea Song 2001
 stones, pebbles, buoys, shells, sea sponge and sea plant
 200 cm (diameter)
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.41

Richard Tipping
Breathe Wreath 2016
 stone, marble and plastic
 50 x 100 x 50 cm (installation dimensions)
 Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.42

Nadine Amadio
Tiled table c. 1955
 wood and ceramic
 27 x 54.5 x 39 cm
 Purchased with funds donated by Vivienne and Richard Reed 2018

2018.43

Joy Hester
Untitled (face) c. 1947
 brush and ink and wash on paper
 36 x 27 cm
 Purchased with funds donated by Vivienne and Richard Reed 2018

Joy Hester
Untitled (face) c. 1947
 brush and ink and wash on paper
 36 x 27 cm
 Purchased with funds donated by Vivienne and Richard Reed 2018

**2018.44**

Inge King
Untitled c. 1956
plaster bas-relief
22 x 22 x 5 cm
Gift of Gray Ardern 2018

2018.45

Virginia Cuppaidge
Soft 1975
synthetic polymer paint on canvas
91 x 152 cm
Gift of the artist 2018

2018.46

Richard Tipping
Morning 1, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.1

Richard Tipping
Morning 2, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.2

Richard Tipping
Morning 3, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.3

Richard Tipping
Morning 4, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.4

Richard Tipping
Meeting 1, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.5

Richard Tipping
Meeting 2, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.6

Richard Tipping
The kiss 1, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.7

Richard Tipping
The kiss 2, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.8

Richard Tipping
Lovepoem 1, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.9

Richard Tipping
Lovepoem 2, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.10

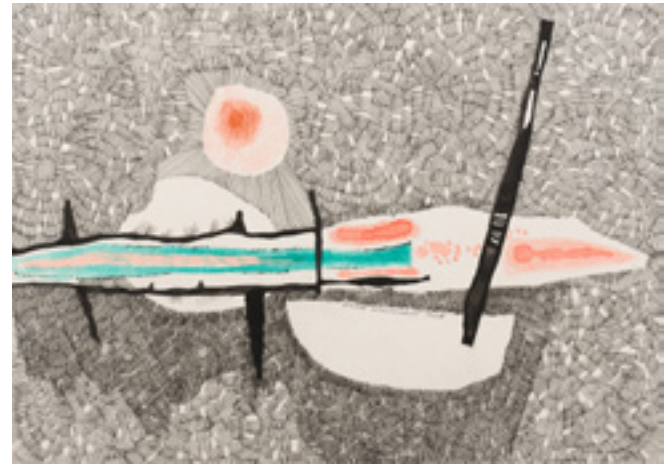
Richard Tipping
Lovepoem 3, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.11

Richard Tipping
Lovepoem 4, from the suite *Lovepoems* 2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018

2018.46.12

Richard Tipping
Division of the sexes 1, from the suite *Lovepoems*
2007
screenprint
30.5 x 30.5 cm
Donated through the Australian Government's
Cultural Gifts Program by Richard Tipping 2018



12

2018.46.13

Richard Tipping

Division of the sexes 2, from the suite *Lovepoems* 2007

screenprint

30.5 x 30.5 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.46.14

Richard Tipping

Division of the sexes 3, from the suite *Lovepoems* 2007

screenprint

30.5 x 30.5 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.46.15

Richard Tipping

Swofehuper 1, from the suite *Lovepoems* 2007

screenprint

30.5 x 30.5 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.46.16

Richard Tipping

Swofehuper 2, from the suite *Lovepoems* 2007

screenprint

30.5 x 30.5 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.46.17

Richard Tipping

Swofehuper 3, from the suite *Lovepoems* 2007

screenprint

30.5 x 30.5 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.46.18

Richard Tipping

Wo/men – Omen 1, from the suite *Lovepoems*

2007

screenprint

30.5 x 30.5 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.46.19

Richard Tipping

Wo/men – Omen 2, from the suite *Lovepoems*

2007

screenprint

30.5 x 30.5 cm

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.47

Richard Tipping

Watermark 2000, 2012

plywood

15 x 97 x 10 cm (variable)

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.48

Richard Tipping

Queueueue (Harbour Blue) 2012

metal

19 x 148 x 4 cm (variable)

Donated through the Australian Government's Cultural Gifts Program by Richard Tipping 2018

2018.49

Erica McGilchrist

Green Lake 1965

ink and watercolour on card

20 x 28 cm

Purchased 2018

2018.50

Erica McGilchrist

Abstract Wall Hanging 1966

heat-polymerising synthetic polymer paint on linen

135 x 59.5 cm

Purchased with funds donated by Alison Inglis 2018

2018.51

Taree MacKenzie

Pepper's ghost effect, circles, blue and red 2018

acrylic, MDF, reflective tint, LED's, mirror ball motor, paint, wood and vinyl

Dimensions variable

Gift of the artist 2018

2018.52

Albert Tucker

Masked Intruder 1965

oil on composition board

122 x 151 cm

Gift of the Albert and Barbara Tucker Foundation 2018

2.3 PUBLIC PROGRAMS

Heide delivers high quality, imaginative public programs to complement the museum's exhibitions, collections, history, landscape and architecture. These activities provide visitors with opportunities to interact with art and ideas through participation, and become immersed in the life of the museum. The range of programs, from Art Talks to workshops for both children and adults as well as specially themed events, plays a key role in engaging new and diverse audiences.

In 2018 Heide offered a total of 636 public programs, which were attended by 11,811 visitors. Of these, 390 were free activities attracting 7,942 visitors and 246 paid programs with 3,869 participants.

Highlights included:

- *Art Talk: The Beats Behind the Brushstrokes*—Australian rock icons Mick Harvey and Dave Graney joined Jenny Watson in the 'Music Room' to discuss how Melbourne's punk music scene of the late 1970s influenced her work. This talk attracted 150 attendees.
- *Symposium: Australian Art for the Global Stage*—This panel discussion presented with VAULT magazine explored the challenges of maintaining an identity as an Australian artist while making work for a worldwide stage. Guests were Abdul Abdullah (artist), Danny Goldberg (international art collector), and Mark Feary (Artistic Director, Gertrude Contemporary), and the event was chaired by VAULT magazine editor Neha Kale.

- *Symposium: Beyond Nostalgia: Designing for Change*—Hosted by Swinburne University, a panel of design experts explored key social issues in contemporary design. Speakers were Dr Nanette Carter, Dr Denise Whitehouse, Mary Featherston, Jeremy McLeod and Ewan McEoin.

Outdoor programs continued to be well received especially from the local and senior communities. *Garden Club*, *Twitching with Sean Dooley*, *Tai Chi* and *Bike to Heide* were all well attended. *Hounds of Heide* was immensely popular attracting over 1000 visitors and 'hounds' to the wonderful surrounds of the museum's sculpture park. In collaboration with the Rose Street Artists' Market there was an eclectic mix of canine-themed art, design and handcrafted goods. Our local veterinarian, Vets on Parker, was on site to give free health and dental checks, and artist Oslo Davies drew dog 'paw' prints.

Weekend creative workshops for adults continued in 2018 and were at full capacity, with *Burlesque Life Drawing*, *Life Painting*, *Workshop: Vipoo Srivilasa*, *Workshop: Mirka Mora-Inspired Dolls* and *Wreath Making with Vivien Hollingsworth*.

Children's programs at Heide included the perennially popular school holiday art workshops, *Mini Artists*, and detective trails, as well as our weekly *Art Babies* session.

In partnership with Manningham City Council, in March Heide presented its fourth family-

friendly PopUp Cinema, screening *Alice Through the Looking Glass*, which drew 400 visitors.

In line with the exhibition program Heide continued to partner with Cinema Nova on the Art & Cinema series of film screenings: *Finding Vivian Maier* during the exhibition *Diane Arbus: American Portraits* and *Eames: The Architect and the Painter* during *Design for Life: Grant and Mary Featherston*. In addition, a sell-out screening of *Monsieur Mayonnaise* about the early lives of key Heide circle figures, Georges and Mirka Mora, was held in November for the *Mirka Mora: Pas De Deux—Drawings and Dolls* exhibition.

Heide also partnered with a number of festivals: Virgin Australia Melbourne Fashion Festival with an *Art Talk: Mirka Mora x Gorman*, Melbourne Art Week with an *Art Performance: Evelyn Morris* and Open House Melbourne to showcase the award-winning, heritage-listed modernist house, Heide II, attracting 600 visitors over the last weekend in July.

Heide's Volunteer Guides delivered daily exhibition and history tours, presenting specialised research to 3,307 attendees across 338 tours throughout the year. Heide acknowledges with gratitude the generosity and dedication of the 16 Volunteer Guides: Jan Andrews, Lynne Curtis, Gay Cuthbert, Judy Davies, Bill Gillies, Elle Hanson, Judith Hughes, Marg McRobbie, Judy Milne-Pott, Jill Nicol, Maria Panettieri, Nasrin Rasoulzadeh, Kym Salt, Jessemyn Schippers, Helen Stewart, and Barb Yuncken.





2.4 EDUCATION

Heide delivers high-quality programs to the primary, secondary and tertiary sectors, tailored to the Victorian curriculum and providing an overview of the museum, its exhibitions, artists, history and the sculpture park. In 2018 Heide's education programs continued to receive vital support from Victoria's Department of Education and Training, through the Strategic Partnerships Program, maintaining its funding level of \$44,000 for the triennium period 2018–2020. This will continue to fund the development and delivery of high-quality visual arts programming for students.

2795 students and 336 teachers participated in education programs in 2018. With a focus on visual literacy, critical and creative thinking, and personal and social learning, programs included *Ways of Looking*, *Exhibition in Focus*, *Heide History*, *Write about Art*, and *Visual Thinking Strategies*. VCE programs included *Art Industry Contexts*, *Inside the Museum*, *Analytical Frameworks* and *VCD Design in Practice*. Students were also offered *Responding to Art* tours and facilitated workshops, empowering them to experience art and museums in a positive way, and become lifelong learners, visitors and supporters of the arts. In total, Heide provided 72 exhibition tours and 17 art making workshops. 377 students also engaged in 15 self-guided tours of exhibitions and the site.

In addition, funding from the Department of Education and Training enabled Heide to offer free programs to 50 students to create time capsules in response to Heide exhibitions during Education Week.

Teacher professional development programs were an important aspect of Heide's education offerings in 2018, attracting 78 attendees. Programs included: *Visual Thinking Strategies*, and *Design for Life*.

Education resources for students from early-learning to VCE study were made available online for teachers and students. Resources produced this year included *Mirka Mora: Pas de Deux—Drawings and Dolls*, and *Design for Life: Grant and Mary Featherston*.

An Education Advisory Committee of six educators (from primary, secondary and tertiary sectors) was established to provide feedback and advice on Heide's education programs from 2019.

Heide also thanks the 28 specialist Volunteer Education Guides who supported education programs, including 7 new volunteers who commenced in 2018: Ana-Maria Antunes, Janet Atkinson, Ellen Bradley, Judith Bridges-Tull, Jessica Brodie, Micaela Bumpstead, Stephanie Carroll, Madelief Debeij, Mary-Liz Dore, Joanna Elliott, Marianthi Fadakis, Melanie Flynn, Melinda Haldane, Zoe Howard, Alyson Lambton, Heather Lee, Susan Lowe, Janine McGuinness, Brenda Mason, Lesley Nisbet, Jo Parkinson, Roslyn Prato, Cathy Price, Chiara Salvi, Katie Stackhouse, Julie Stagg, Elise Thogersen, and Deborah Thompson.

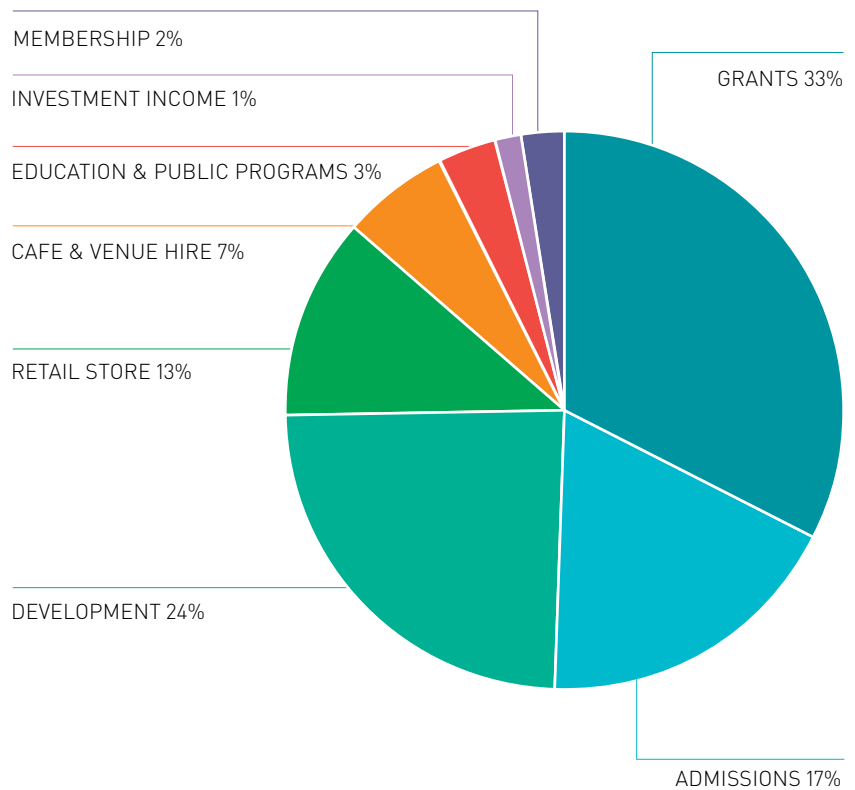
3. DEVELOPMENT

3.1 FUNDING SOURCES

Heide relies on financial support from government and philanthropic partners, private donors and corporate sponsors to operate. This support is augmented by revenue from Heide's business operations.

In 2018 Heide received financial and in-kind support totalling \$3,907,874 (grants \$1,675,682, donations and sponsorship \$2,232,192). In-kind support was \$508,533 from sponsors and partners and \$1,051,204 in donated works of art.

Heide's income breakdown for 2018 was as follows:





3.2 GOVERNMENT

Through Creative Victoria's Organisations Investment Program, the Victorian Government provided \$1,404,660 to Heide in 2018, pursuant to a successful four-year funding application in the 2016 round of that program. Heide thanks Creative Victoria for this support, which is vital to its operations.

Heide also enjoys an important partnership with the City of Manningham, and is represented on the Manningham Advisory Committee for Arts & Culture.

3.3 PRIVATE GIVING

Heide was founded on the philanthropy of John and Sunday Reed in 1981, and continues to inspire donors to support the museum and gardens.

Heide thanks all those who generously donated funds to the museum in 2018, as well as those who enabled the continued growth of its collection by donating works of art.

Heide particularly acknowledges the outstanding support over many years of Foundation Board Chairman Mark Newman and the Albert & Barbara Tucker Foundation, together with new supporters The Shine On Foundation. Philanthropic grants from The Copland Foundation and Gordon Darling Foundation enabled the restoration of some of the original furniture made for Heide II, and the publication *Design for Life: Grant and Mary Featherston*, by Dr Denise Whitehouse.

Our end of financial year appeal in May-June was held in honour of Mirka Mora's 90th birthday, and raised over \$93,000 to support the exhibition *Mirka Mora: Pas de Deux—Drawings and Dolls* and associated programs. Donors were encouraged to send birthday messages to Mirka, which were shared with her family before her passing on 27 August. These messages now form part of the Mirka Mora papers, housed at Heide.

In 2018, Heide made a conscious move away from the traditional black tie fundraising dinner and auction, and instead tested some new ways to raise funds for the museum, while also providing an inspiring experience

for donors. Our Foundation Board members were instrumental in making these events so successful, and we thank them for enthusiastically adopting our new approach. The events included a memorable dinner at Attica, with chef and owner Ben Shewry in conversation with design legend Mary Featherston. Later in the year, Heide Board Director Cassy Liberman organised a lunch in honour of the late Mirka Mora at one of her favourite restaurants, France-Soir.

Our longstanding relationship with Sofitel Melbourne on Collins provided the venue and hospitality for Heide's inaugural Women's Lunch in November, where funds were raised through ticket sales, donations and purchases of a beautiful limited edition print created by Janet Burchill and Jennifer McCamley. This event gathered together 250 people with a passion for art and design, and a shared commitment to profiling and supporting women in the arts. Heide announced at the lunch a major survey exhibition of one of modernism's most brilliant and compelling artists, Barbara Hepworth, to be held in late 2020. Heide thanks guest speakers Kristen Hilton, Victorian Equal Opportunity and Human Rights Commissioner, and Dr Alison Inglis, Associate Professor in Art History at the University of Melbourne and congratulates 2018 Heide Fellow, Jennifer Darbyshire. Heide also acknowledges the sponsors of this event: Sofitel Melbourne on Collins (major sponsor), Aesop, Archie Rose, Cecilia Fox, Gorman, Gunn & Taylor Printers, Handpicked Wines and Sanpellegrino/Acqua Panna.

3.4 CORPORATE PARTNERS

Partnerships with the corporate sector and creative industries are critical to Heide's success, bringing financial and in-kind support as well as valuable marketing opportunities. Heide acknowledges the contributions of all its industry partners and sponsors.

In 2018, Heide was delighted to work with Gorman as the Principal Partner of the exhibition *Mirka Mora: Pas de Deux—Drawings and Dolls*. Heide was similarly grateful to Gordon Mather Industries and Grazia & Co for their joint sponsorship of the exhibition and publication *Design for Life: Grant and Mary Featherston*, which was co-funded by the Gordon Darling Foundation. Heide also launched a new corporate membership program, with PwC and Information Integrity Solutions the first to sign up.

Heide continued its important partnerships with Sofitel Melbourne on Collins and Gunn & Taylor Printers, as well as Aesop, Arnold Bloch Leibler, Avant Card, Bed Bath N Table, *Broadsheet*, Cinema Nova, IAS Fine Art Logistics, John Gollings Photography, M&C Saatchi, Melbourne Airport, *Melbourne's Child*, Sanpellegrino/Acqua Panna, *The Saturday Paper* and *Vault*.

3.5 HEIDE FOUNDATION BOARD & HEIDE GIVING CIRCLE

The Heide Foundation Board exists to raise funds for the museum and to support Heide's engagement with donors. Heide thanks all its members: Mark Newman (Chairman), Sophie Gannon, Jono Gelfand, Amit Holckner, Dr Alison Inglis, Kerry Phelan, Lousje Skala, Steven Skala AO, Michael Trovato, Linda Wachtel, Erna Walsh, Sarah Watts and Terry Wu. In 2018, Heide welcomed two new Foundation Board members, Amanda McPherson and Anthony Hall. We also acknowledge the contribution of Diana Heggie, who stepped down from the Foundation Board.

A review of the Heide Director's Circle was undertaken in 2018, and the group has been restructured as a result and renamed the Heide Giving Circle. The founding members are now acknowledged as such, for their longstanding commitment, and it has become a key priority to grow the membership of the group in 2019. A successful trip to the Asia Pacific Triennial in November provided a strong foundation for future growth. Funds raised through donations from members of the Heide Giving Circle are used to support Heide's exhibition program, gardens and special projects. Heide thanks the Founding Members of the Giving Circle: Jennifer Darbyshire and David Walker, Mark Newman, Steven Skala AO and Lousje Skala, Sarah Watts and Ted Watts and Dr Terry Wu and Dr Melinda Tee. Several new members were also welcomed: Alane Fineman and Charles Christie, Anthony Hall and Kay Sneath, and Amanda McPherson and Duncan McPherson.



**HEIDE FOUNDATION****PRINCIPAL BENEFACTORS**

MS Newman Foundation
Truby & Florence Williams Charitable Trust,
ANZ Trustees
Barbara Tucker

MAJOR BENEFACTORS

The Estate of Beverly Brown
The Erica McGilchrist OAM Bequest
Tony Hancy & Cathie Hancy
Craig Kimberley OAM & Connie Kimberley
Loti Smorgon AO
Albert & Barbara Tucker Foundation
The Yulgilbar Foundation

BENEFACTORS

Anonymous
Hany Armanious
Black Moon P/L
Charles Blackman OBE
Peter Booth
Joan Clemenger AO & Peter Clemenger AO
Jennifer Darbyshire & David Walker
John Downer AM & Rose Downer
Tess Edwards Baldessin
William J Forrest AM
Lindsay Fox AC & Paula Fox AO
Simryn Gill
Denise Green
Friends of Heide
Kerry Gardner AM & Andrew Myer AM
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

Sidney Myer Fund
John Nixon
Parncutt Family Foundation
Tom Quirk & Sue Quirk
Andrew Rogers & Judy Rogers
Anthony Scott
The Shine On Foundation
Paul Swain
Terry Wu & Melinda Tee
Norman, Mavis & Graeme Waters Perpetual
Charitable Trust
Richard Tipping
Robyn Upfield & Gary Upfield

PRINCIPAL DONORS

Geoffrey Ainsworth
Anonymous
Artbank NSW
Lyell Barry
Besen Family Foundation
Bill Bowness
Stephen Charles & Jenny Charles
The Copland Foundation
Mikala Dwyer & David Corben
Tony Coleing & Shayne Higson
Erwin Fabian
Gascoigne Family
Matthys Gerber
Gordon Darling Foundation
Lesley Griffin
Ben Korman OAM
Colin Laverty OAM & Elizabeth Laverty
Clay Lucas & Zen Lucas
Corbett Lyon & Yueji Lyon
Robert Macpherson
Naomi Milgrom AO
William Nuttall & Annette Reeves
Rosslynd Piggott
Dr Richard Reed & Vivienne Reed
John Rickard
Denis Savill

Alex Selenitsch & Merron Selenitsch
Trevor Tappenden & Christine Tappenden
Mary Teague
Kathy Temin
Peter Tyndall
John Willems
Robyn Wilson

MAJOR DONORS

David Allen
Rob Andrew
Anonymous
Anonymous
Yvonne Audette
Del Kathryn Barton
Barbara Blackman AO
Christine Collingwood & John Collingwood
Aleks Danko
Isabel Davies
Neilma Gantner
Mark Grant
Dr John Green
Peter Griffin AM
Katherine Hattam
Marian Hosking
Alison Inglis
Alexander Knox
Elizabeth Loftus
Lovell Chen Pty Ltd
The Myer Foundation
Mark Henry (Maddocks)
Sophia Pavlovski-Ross & Philip Ross
Graham G Pritchard
Margaret S Ross AM & Ian C Ross
Rae Rothfield
Robert Salzer Foundation
John Sharwood & Robin Sharwood
The Stuart Leslie Foundation
Irene Sutton
David Thomas
Simon Trumble

Dr Nancy Underhill
Robyn Wilson & Ross Wilson

HEIDE GIVING CIRCLE

FOUNDING MEMBERS

Jennifer Darbyshire & David Walker
Mark Newman
Steven Skala AO & Lousje Skala
Sarah Watts & Ted Watts
Dr Terry Wu & Dr Melinda Tee

MEMBERS

Alane Fineman & Charles Christie
Anthony Hall & Kay Sneath
Amanda McPherson & Duncan McPherson

DONORS

Joy Anderson
Anonymous
Glenn Barkley & Lisa Havilah
Judy Becher
Robert Boscarato & Karen Boscarato
Helen Carson Endowment
Richard Coyne
Virginia Cuppaidge
Jennifer Darbyshire & David Walker
Jonathan Dempsey
Emily Floyd
Sophie Gannon
Estate of Ronald Greenaway
Danny Goldberg
Geoffrey Hassall
Gary Hevey
Beverley Jenkins
Kate Jenkins & Ken Lark
Andrea King & Dr Richard King
Vivien Knowles & Graham Knowles
Robyn Ravlich
Vivienne Reed & Richard Reed
Ralph Renard & Ruth Renard

Estate of Robert Rooney
Diana Ruzzene Grollo
Elizabeth Sevier
Steven Skala AO & Lousje Skala
Felicity St John Moore
Esther Stewart
Jenny Strauss
Michael Trovato
Leon Velik & Sandra Velik
Erna Walsh
Sarah Watts & Ted Watts
Janet Whiting AM & Phil Lukies
Dr Denise Whitehouse
Wilson Group

SUPPORTERS

Jannifer Andrews
Justin Andrews
Celia Beeton
Ann Bennett & David Bennett
A Campbell & S Campbell
Robin Campbell Family Foundation
Lucy Carruthers
Helen Carson Endowment
Axel Cartel
Charles Christie & Alane Fineman
Paul Cross & Samantha Cross
John Cronin
Elizabeth Foster
Lisa Gorman
Dr Alexander Gosling AM & Wirat Sukprem
Andrew Gunn & Lynette Gunn
Titania Henderson & Ian Henderson
Trent Hutchinson
Dr Alison Inglis
Dr Kerry Landman
Ian Learmonth & Julia Pincus
Cassy Liberman & Ben Krasnostein
Paul Little AO & Jane Hansen
Elizabeth Loftus
The Leslie Manor Trust

Donald McGauchie & Elizabeth McGauchie
Amanda McPherson & Duncan McPherson
Simon Moore & Genevieve Moore
David Pestorius
Michael Renzella & Rosalba Renzella
Dick Richards
Professor John Rickard
Kay Rodda
David Thurin & Lisa Thurin
Linda Wachtel & Michael Wachtel
Elana Warson & Len Warson
Angela Wood & Andrew Wood
Barbara Yuncken

2018 HEIDE PARTNERS AND SPONSORS

GOVERNMENT PARTNER



MAJOR EXHIBITION SPONSORS

HOTEL PARTNER



PRINT PARTNER



MAJOR SUPPORTERS



SUPPORTERS



MARKETING AND MEDIA PARTNERS



3.6 SPONSORED EXHIBITIONS

JENNY WATSON: THE FABRIC OF FANTASY

Exhibition organised by the
Museum of Contemporary
Art Australia

**Museum of
Contemporary
Art Australia**

LEAD MEDIA PARTNER

HOTEL PARTNER

PRINT PARTNER



DIANE ARBUS: AMERICAN PORTRAITS

NGA
National Gallery of Australia



HOTEL PARTNER

PRINT PARTNER



SUPPORTERS



DESIGN FOR LIFE: GRANT AND MARY FEATHERSTON

LEAD MEDIA PARTNER

HOTEL PARTNER

PRINT PARTNER



SUPPORTERS



3.6 SPONSORED EXHIBITIONS

MEDITATION ON A BONE: ALBERT TUCKER BEYOND THE MODERN

SUPPORTER



AFTER DARK: NOCTURNES FROM THE HEIDE COLLECTION

SUPPORTER



MIRKA MORA: PAS DE DEUX—DRAWINGS AND DOLLS

PRINCIPAL PARTNER



HOTEL PARTNER



PRINT PARTNER



SUPPORTER





4. BUSINESS OPERATIONS

Business Operations at Heide comprises the Store, Visitor Services, Membership and Venue Hire.

4.1 HEIDE STORE

The Heide Store is an important contributor to the museum's business operations, and features books and catalogues, exhibition and collection inspired merchandise, and a range of giftware.

In 2018 the Heide Store generated an 11% increase on 2017 revenue. Online sales grew to 8% of total takings by year-end.

Record sales were generated in the last quarter from publications and merchandise related to the *Mirka Mora: Pas de Deux—Drawings and Dolls* exhibition. There was an emphasis on Heide exclusive products by local makers featuring the iconic artwork of Mirka Mora, and items from the successful MIRKA + Gorman collaboration.

Heide participated in the annual Melbourne Art Book Fair at the National Gallery of Victoria in March 2018. This three-day event provided the opportunity to showcase Heide catalogues past and present, as well as profile the museum's upcoming exhibitions.

The Heide Store also presented exclusive merchandise at each Heide Makers' Market in 2018.

4.2 VISITOR SERVICES

The Visitor Services team is usually the first point of contact at Heide for visitors, members and other key stakeholders. With the support of Heide Volunteers, these staff members aim to ensure visitor satisfaction through the delivery of high-quality, pro-active customer service to physical, telephone and on-line visitors.

Visitor Services staff also administer revenue from admissions, education programs, public programs, the Heide Store and Heide memberships. Additionally, they are responsible for exhibition invigilation, site safety and security in the public environment, corporate event delivery, and the Volunteer program at Heide.

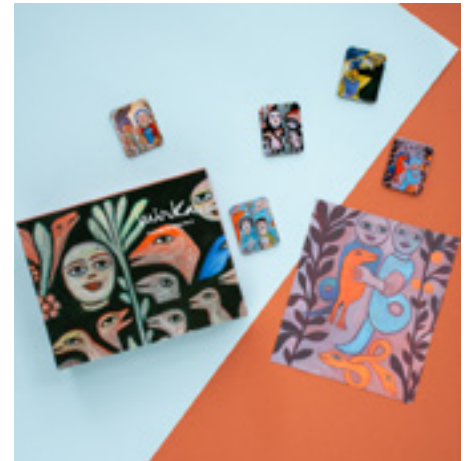
Admissions (excluding education and public programs)

Ticketed admissions to Heide exhibitions totalled 61,522 in 2018 (2017: 64,815). 2017 admissions were a record for Heide, primarily due to the overwhelming popularity of the Heide-initiated *O'Keeffe, Preston, Cossington Smith: Making Modernism* exhibition. In 2018 similarly strong admissions were achieved for the *Mirka Mora: Pas de Deux—Drawings and Dolls* exhibition, which was on display over the summer period.

An additional 58,385 people visited the larger Heide site (including its gardens and sculpture park), bringing the total number of visitors to 119,907 in 2018.

Heide Volunteer Program

By the close of 2018, the Volunteer Program involved 250 volunteers who contributed a total of 13,472 hours to Heide activities. Visitor Services undertook two recruitment cycles in 2018, resulting in the successful appointment and training of 77 new volunteers across Visitor Services, Education and Gardens.



4.3 MEMBERSHIP

Individual memberships reached 2,519 by the end of 2018 (noting there were multiple cardholders in some subscription categories). In November 2017 multiyear tiered memberships were introduced. For 2018 approximately 15% of memberships purchased were multiyear.

Heide Members enjoyed a range of benefits including:

- Free admission to Heide exhibitions;
- Discounts on Heide programs;
- Discounts in the Heide Store;
- Discounts at Café Heide; and
- Discounts at partner organisations: Robin Boyd Foundation and Cinema Nova.

Exclusive private viewing events for members were staged for each major exhibition in 2018.

A corporate membership offer was introduced late in 2018, providing businesses with multiple cards for staff, invitations to openings and events, and corporate event opportunities.

4.4 VENUE HIRE

The Heide grounds offer a picturesque setting for events, weddings, corporate filming and photography, and picnics.

In 2018 venue hire saw an 18% increase on 2017. This included hiring fees related to the popular Heide Makers' Market, a collaboration between Heide and the Rose Street Artists' Market which commenced in 2016. Operating in Heide's sculpture park on the second Saturday of each month from spring through autumn, the market offers a diverse range of handcrafted goods with a focus on art, design and local makers.

4.5 CAFÉ HEIDE

Through 2018, Café Heide was managed by the Orletto group. Café Heide provided catering support for a range of Heide events in 2018, including exhibition openings, public programs and education programs.

5. FACILITIES AND GARDENS

5.1 MAINTENANCE

With a number of service contracts ending in 2018, Heide renegotiated contracts with existing and new service providers pertaining to our waste requirements and commercial power supply.

Efficiencies to the air conditioning and climate control for the museum were implemented in 2018, and a replacement program for gallery lighting assisted in reducing heat loads and power costs.

During the year significant work was undertaken to resurface and improve drainage in the lower carpark.

Ongoing path surface repairs due to water erosion, particularly after heavy summer storms, required the help of a landscape contractor to address repairs.

While Heide is yet to be connected to the National Broadband Network, we have commenced investigating options to improve internet speed across the site, including fibre from the node solutions. This would improve the museum's IT and digital capability into the future.

Heide greatly appreciates the ongoing funding support of Creative Victoria in meeting the complex repairs and maintenance challenges of the site.

5.2 GARDENS AND GROUNDS

Along with the regular program of garden maintenance, 2018 saw a particular focus on the Indigenous Remnant Conservation Zone (IRCZ) following a generous grant from the Albert & Barbara Tucker Foundation. Located in the riparian flood basin of the property, the area underwent significant work in 2018 to eliminate weeds and introduce appropriate plants. The funding also enabled the replacement of the post and wire fence on the western border of the IRCZ.

With the support of development funding from The Shine On Foundation, planning work commenced on the new Sensory Garden in the Heide grounds. Landscape architecture firm Openwork was engaged to research and design the garden together with Heide gardeners, and to prepare documentation for Heritage Victoria, as stage one of the project.

The two Kitchen Gardens continued to supply Café Heide with fresh seasonal produce including vegetables, micro herbs and edible flowers.

Heide gardeners presented a range of public programs in 2018, including on Neil Douglas (*The Wild Gardener*), *Sunday's Roses*, *Significant Native Trees of Heide*, *Hot Composting* and *Bike to Heide*. The monthly Heide Garden Club was also established, providing an opportunity for local gardeners to sample produce and share information about productive gardening.

Heide warmly thanks the volunteers who supported maintenance of its gardens and grounds in 2018: Alice Crowe, Dianne Randall, Edward Robinson, Emily Albion, Georgina Whish-Wilson, Janne Bonnett, Jemma Stefanou, Julie Margetts, Mahlani Anastasiou, Margaret Stirkel, Mark Paholski, Mary Spriggins, Megan Hallows, Laurie Swiss, Nicholas Melaluka, Nicole Milella, Paige Collinson, Pat Marinelli, Patricia Saunders, Olga Retzepoglou, Tahlia Pearce-Butcher, Thomas De Aizpurua, Sonya Duke and Sue Hay.



MIRKA MORA
PAS DE DEUX
DRAWINGS & DOLLS

27 OCTOBER 2018 – 24 MARCH 2019



6. MARKETING & COMMUNICATIONS

Heide's Marketing and Communications team is responsible for creating and placing targeted messaging highlighting the museum's activities across a range of communication channels comprising earned, owned and paid media. Marketing supported a range of attendance and revenue-generating activities in 2018 that contributed to building Heide's profile and deepening audience engagement.

6.1 REACH AND HIGHLIGHTS

In 2018, 1,346 Heide media mentions reached 70 million people, representing a combined advertising value of \$2.9 million.

2018 highlights included:

- Integrated marketing campaigns for Heide's major exhibitions *Diane Arbus: American Portraits*, *Design for Life: Grant and Mary Featherston* and *Mirka Mora: Pas de Deux—Drawings and Dolls*.
- Participation of the museum in an episode of *Everyone's a Critic*, an ABC documentary series that brought 'everyday' Australians into galleries across the country to view and critique art. The series aired nationally throughout June and July 2018.
- Design and delivery of the external advertising campaign for exhibition *Design for Life: Grant and Mary Featherston*, with agency M&C Saatchi. The campaign featured Featherston design 'through the decades'. Editorial on popular design blog The Design Files featured the exhibition and Mary Featherston's new residence, accompanied by display advertising across Heide's website, eDM and social media.

- Significant media coverage and a pivotal public role following the announcement of Mirka Mora's passing in August, with Heide staff appearing in print, online and broadcast (TV and radio) coverage.
- Cross-promotional opportunities with Melbourne University Publishing following Heide's co-publication of *Mirka and Georges: A Culinary Affair* by Artistic Director Lesley Harding and Senior Curator Kendrah Morgan in October. Highlights included an extract in *The Australian Women's Weekly* in September 2018.
- Cross-promotional activities with Museums Victoria following Heide's partnership on the *LOVE* exhibition at the Immigration Museum from 1 December.
- Heide's presence in Gorman retail stores nationally and communication with their large database with the signing of Gorman as Principal Partner for *Mirka Mora: Pas de Deux—Drawings and Dolls*.

6.2 PARTNERSHIPS

The following partnerships extended the reach and impact of Heide's marketing efforts: *Broadsheet*, Sofitel Melbourne on Collins, *The Saturday Paper*, M&C Saatchi, Cinema Nova, *Vault Magazine*, Bed Bath N Table, and Melbourne Airport.

6.3 DIGITAL

In 2018, Heide’s website continued to be a key source of information for visitors with 342,000 sessions (an increase of 10% from 2017) and 233,000 users (an increase of 10%).


Social media channels also played an important role at Heide through 2018.

 **22,500**
Facebook page likes ↑ **+11%**
increase from 2017

 **56,000**
Instagram followers ↑ **+16%**
increase from 2017

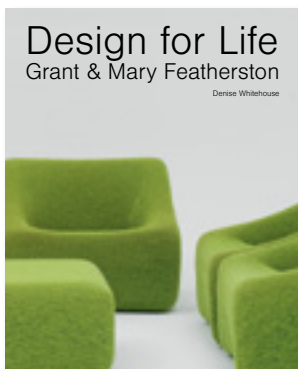
 **6,925**
Twitter followers ↑ **+10%**
increase from 2017

 **40,306**
Video views ✉ **13,739**
eNews subscribers

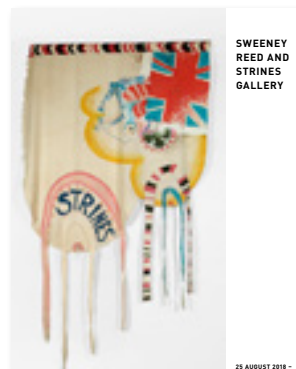
 **321,295**
Search engine marketing impressions

6.4 PUBLICATIONS

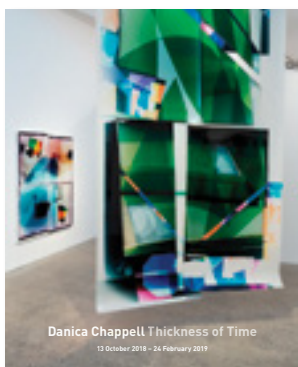
Heide’s Marketing and Communications team supported the production of the following publications in 2018:



Title: *Design for Life: Grant and Mary Featherston*
Curators: Kirsty Grant and Denise Whitehouse
Description: paperback, 180 pages;
Written by Denise Whitehouse
Print run: 1,050
RRP \$39.95



Title: *Sweeney Reed and Strines Gallery*
Curator: Brooke Babington
Description: 60 page online catalogue
Readership: 2,075 reads, 6,122 impressions



Title: *Danica Chappell: Thickness of Time*
Curator: Sue Cramer
Description: 18 page online catalogue
Readership: 723 reads, 2,063 impressions



Title: *Lottie Consalvo: In the Remembering*
Curator: Brooke Babington
Description: 20 page online catalogue
Readership: 765 reads, 2,058 impressions

DESIGN THAT SURVIVED THE 50's

DESIGN FOR LIFE
GRANT & MARY FEATHERSTON
30 JUN - 7 OCT 2018

Museum of Modern Art
Heide
heide.com.au



DESIGN THAT SURVIVED THE 70's

DESIGN FOR LIFE
GRANT & MARY FEATHERSTON
30 JUN - 7 OCT 2018

Museum of Modern Art
Heide
heide.com.au



DESIGN THAT SURVIVED THE 60's

DESIGN FOR LIFE
GRANT & MARY FEATHERSTON
30 JUN - 7 OCT 2018

Museum of Modern Art
Heide
heide.com.au



DESIGN THAT'S TIMELESS

DESIGN FOR LIFE
GRANT & MARY FEATHERSTON
30 JUN - 7 OCT 2018

Museum of Modern Art
Heide
heide.com.au





Installation view, *Design for Life: Grant and Mary Featherston*, 2018
Photograph: Christian Capurro



7. GOVERNANCE & PEOPLE**7.1 HEIDE PARK & ART GALLERY**

Heide Park & Art Gallery (trading as Heide Museum of Modern Art) is a company limited by guarantee, governed by the Corporations Act 2001 (Cth).

It is a not-for-profit entity formed in 1981 for the purposes of operating and managing the assets of Heide Museum of Modern Art, 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, Heide IV and surrounding parks and gardens. The company owns, in its own right, the property known as Heide I and its one hectare of surrounding gardens.

Company members as at 31 December 2018:

Helen Alter
Justin Bown
Janine Burke
Ken Cato AO
Stephen Charles AO QC
Joan Clemenger AO
Jennifer Darbyshire
John Downer AM
Jeff Floyd
Kerry Gardner AM
Jono Gelfand
Alison Inglis
Kate Jenkins
Craig Kimberley OAM
Julia King AM
John Lee
Cassy Liberman
Tom Lowenstein OAM
Sarah McKay
Ian McRae AO
Bryce Menzies
Mark Newman
Tom Quirk
Michael Roux
Ken Ryan AM
Steven Skala AO
Sue Smith
Nancy Underhill
David Walsh
Terry Wu
Sharni Zoch

7.2 BOARD OF DIRECTORS

The Board of Directors of Heide works to safeguard stakeholder interests, to optimise operational viability and provide sound asset management. The Board is committed to protecting and enhancing Heide, and to conducting its business ethically and in accordance with the highest standards of corporate governance. This is a fundamental part of its responsibility to government and the people of Victoria.

The Board provides leadership within a framework of prudent and effective controls, which enables risks to be assessed and managed. With Heide's executive team, the Board is responsible for Heide's overall business performance.

The Board is responsible for approving Heide'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 Corporations Act 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.

Heide's Board must have no fewer than four Directors as members. Creative Victoria's Minister is entitled to appoint two Directors. Directors are subject to re-election by rotation at Annual General Meetings at least every three years, and can serve for a maximum of nine years in total.

The Board of Directors has delegated the responsibility for Heide's operation and administration to the executive team led by the Artistic Director and the Executive Director. The executive team is responsible for delivering the strategic direction and achieving the goals set by the Board of Directors.

The Board of Directors met six times in 2018.

In 2018, the Heide Board of Directors comprised the following members:

Steven Skala AO (Chairman)

Kate Jenkins (government appointment—to June 2018)

Jono Gelfand

John Lee (government appointment)

Cassy Liberman (from August 2018)

Nancy Underhill

Sue Smith (from August 2018)

Terry Wu

Sharni Zoch

7.3 COMMITTEES

The constitution enables the Board of Directors to delegate their power to committees. These committees may include Directors, Members, and/or individuals external to Heide.

In 2018, the following committees operated:

Governance and Human Resources Committee;

Finance, Audit and Risk Management Committee;

Development Committee;

Investment Committee; and

Heritage Committee.

7.4 ANNUAL GENERAL MEETINGS

The Annual General Meeting is an important opportunity for the Board of Directors of Heide to communicate with Company Members. A representative of Heide auditor, Seward Dawson, is invited to be available to answer questions about the audit preparation and content of the audit report.

The 2018 Annual General Meeting was held on Thursday 26 April.



7.5 HEIDE DIRECTORS AND EXECUTIVE

Steven Skala AO (Chairman)

Steven Skala AO joined the Board in January 2016 and was appointed Chairman. Steven is a banker and company director, and previously practiced law for many years. He is Vice Chairman, Australia of Deutsche Bank AG, Chairman of the Clean Energy Finance Corporation (CEFC), Chairman of BlueChilli Technologies Pty. Ltd., Deputy Chairman of the General Sir John Monash Foundation, and a Director of the Centre for Independent Studies. A former Chairman of both the Australian Centre for Contemporary Art (ACCA) and Film Australia, Steven also has been a Director of the Australian Ballet, the Australian Exhibitions Touring Agency, and the Walter & Eliza Hall Institute of Medical Research. He retired in 2015 from the Board of the Australian Broadcasting Corporation where he served for 10 years. A Member of the International Council of the Museum of Modern Art (MoMA) in New York since 2003, Steven was appointed an Officer of the Order of Australia for his service to the arts, education, business and commerce in 2010.

Jono Gelfand (Director)

Jono Gelfand joined the Board in December 2011. Jono has over twenty-five years' experience in the retail marketing industry and general management. He has held senior positions at SRG International, across the two major retail brands of Spotlight Stores and Anaconda Stores. Currently COO and co-owner of Ishka Retail Stores, Jono manages the company's retail operations, marketing, logistics, and online divisions.

Kate Jenkins (Director, to June 2018)

Kate Jenkins joined the Board in April 2013. Kate is the Federal Sex Discrimination Commissioner, and is also on the Board of Carlton Football Club. 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 (Director)

John Lee joined the Board in April 2013. He is a Registered Architect and a Fellow of the Australian Institute of Architects. John has been a Director of the Melbourne office of McGlashan Everist Architects since 1986 and has been responsible for the practice winning numerous architectural awards: the Royal Australian Institute of Architects President's Award, two National Architecture Awards and multiple Victorian Architecture Awards. 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 (Director)

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 a Fellow of the Royal Australasian College of Surgeons. Terry is a consultant specialist at Peter MacCallum Cancer Centre, Box Hill Hospital, and Monash Health, and served for ten years as the Supervisor of Training for plastic surgery at Peter MacCallum Cancer Centre. He is a keen supporter and collector of contemporary Australian art. Terry is a Board Member at the 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.

Nancy Underhill (Director)

Nancy Underhill joined the Board in January 2016. Nancy is an author, curator and art historian. Educated at Bryn Mawr College, Pennsylvania and the Courtauld Institute, London, she was Foundation Head of Art History and inaugural Director of the University Art Museum with the University of Queensland. She has served on the Visual Arts Board of the Australia Council, chaired the Art Association of Australia and the Museums Association of Australia, been a Visiting Fellow at the Humanities Research Centre at ANU, and at the Centre of Australian Studies, Kings College, London. Her books include *Sidney Nolan: A Life* (2015), *Nolan on Nolan: Sidney Nolan in His Own Words* (2007), *Letters of John Reed* (co-edited 2001), and *Making Australian Art 1916 - 1949* (1991). Nancy currently is Deputy to Lisa Gasteen AO at the Lisa Gasteen National Opera School, Brisbane.

Sharni Zoch (Director)

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

Cassy Liberman (Director, from August 2018)

Cassy Liberman joined the Board in August 2018. Cassy began her career as a lawyer though she has spent most of her career as owner/operator of her own family offices: LJCB Investment Group and 5 Pillars Capital. Cassy is passionate about impact investment and using her financial resources to benefit our community and our environment while also working within and towards traditional financial return metrics. She has written and

successfully published a series of children's books that aims to inspire Australian children to follow their dreams and believe in themselves, titled *Inspirational Australian Women*. Cassy is a proud supporter of the Arts, Health and Education, serving currently on the Board of the Women's Hospital Foundation. Her previous Board and Committee positions have been with One Disease, the Centre for Community Child Health, and Murdoch Children's Research Institute.

Sue Smith (Director, from August 2018)

Sue Smith joined the Board in August 2018. Sue is a Human Resources executive with over 30 years of human resources and transformation experience in multinational organisations, predominantly across agribusiness, FMCG and manufacturing, property and financial services. She is currently Executive Director, Human Resources & Transformation with Simplot Australia, with responsibility for Human Resources, Transformation and Enterprise Project Management, Health & Safety, and Communications. Prior to joining Simplot, Sue held HR leadership roles at companies such as Centro Properties Group, Fosters Group, General Electric and Colonial Financial Services. Sue has a Bachelor of Arts from the University of Melbourne and a Post Graduate Diploma in Human Resources from Deakin University. Sue is also a Director of The Harrison Riedel Foundation, which aims to address mental health issues among young children.

EXECUTIVE

Lesley Harding (Artistic Director, from July 2018)

Lesley Harding joined Heide Museum of Modern Art in 2005 as Curator. Her previous roles include Senior Curator/ Head of Exhibitions at Heide, Senior Curator, Arts Centre Melbourne and Curator, National Art School, Sydney. Lesley has a Bachelor of Arts (Hons), a Master of Arts in Art History, and a Post Graduate Diploma in Art Curatorship and Museum Management, all from the University of Melbourne.

Tim Sligo (Executive Director, from July 2018)

Tim Sligo joined Heide Museum of Modern Art as Chief Operating Officer in August 2017. His previous roles include Senior Manager at PricewaterhouseCoopers, Business Analyst at News Limited, COO at News Life Media, and Treasurer at Chippendale Creative Precinct. Tim has a Bachelor of Commerce degree from the University of Melbourne.

Kendrah Morgan (Senior Curator, from July 2017)

Kendrah Morgan joined Heide Museum of Modern Art as Assistant Curator in 2003 and was Curator from July 2004 to July 2017. Her previous positions include Assistant Curator, New Zealand and International Art, Auckland Art Gallery Toi o Tamaki, New Zealand and Assistant Director, The Lane Gallery, Auckland. Kendrah has a Bachelor of Arts (Hons) and a Master of Arts in Art History from the University of Auckland.

Barb Taylor (Development Director, from January 2018)

Barb Taylor joined Heide Museum of Modern Art in December 2017. Her previous roles include Fundraising Manager at Justice Connect, Fundraising and Marketing Manager at Ardoch Youth Foundation, and Director of Development at Waterford Kamhlaba United World College of Southern Africa in Swaziland. She has held fundraising roles at the University of the Arts, London, Somerset House and the Courtauld Institute of Art. Barb has a Bachelor of Arts degree from the University of Melbourne.

Natasha Cica (Director & Chief Executive Officer to April 2018)

Dr Natasha Cica joined Heide Museum of Modern Art in April 2017 as Director & CEO. In 2014 Natasha founded Kapacity.org, which works globally to help leaders, teams and organisations deliver effective and sustainable change. Natasha holds a doctorate in Law from the University of Cambridge, a Master of Arts from King's College London, and a Bachelor of Law (Hons) from the Australian National University.

**7.6 HEIDE STAFF**

As at 31 December 2018,
Heide employed the following staff:

Artistic Director

Lesley Harding

Executive Director

Tim Sligo

Development Director

Barb Taylor

Senior Curator

Kendrah Morgan

Curator

Sue Cramer

Assistant Curator

Brooke Babington

Registrar

Jennifer Ross

Collections Manager

Svetlana Matovski

Exhibitions Manager

Julia Powles

Office Manager

Diane de Mascarel

Marketing & Communications Manager

Sue Curwood

Marketing & Communications Coordinator

Claire Miovich

Graphic Designer

Celeste Njoo (maternity leave cover
for Ramona Hamilton-Lindsay)

Public Programs Manager

Bernadette Alibrando

Education Manager (to May 2018)

Carly Grace

Acting Education Officer

(June to December 2018)

Stephanie Karavasilis

Development Coordinator

Danielle Butler

Project Manager (to December 2018)

Brigid Cara

Retail Manager & Buyer

Monica McKean

Events & Membership Coordinator

Kasey Lack

Facilities Manager

Paul Galassi

Head Gardener & Caretaker

Dugald Noyes

Gardeners

David Murphy

Katie Grace

Visitor Services & Volunteer Program Manager

Alice Dickens

Senior Visitor Services Officers

Lili Belle Birchall

Michelle Hambur

Seren Little (from October 2018)

Kevin Pearson

Visitor Services Officers

Karen Adams

Eliza Freeman (from October 2018)

Tom Greenaway (from October 2018)

Karen Hinde

Eliza Jung

Mara Lythgo

Nola Orr

Jennifer Papas

Penny Peckham

Jessica Pitcher

Sophie Prince

Jake Treacy

Education and Public Programs Officers

Fiona Cabassi

Melanie Hartigan

7.7 HONORARY APPOINTMENTS**Patrons**

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

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
Stephen Charles AO QC 1998
Christine Collingwood 1999
Albert Tucker AO (1914–1999) 2000
Barbara Tucker (1934–2015) 2000
Tom Lowenstein OAM 2002
William J. Forrest AM 2005
John Gollings AM 2006
Inge King AM (1915–2016) 2006
Neil Everist (1929–2016) 2007
Mirka Mora (1928–2018) 2008
David Walsh 2009
Craig Kimberley OAM 2010
Connie Kimberley 2010
Lady Nolan (1926–2016) 2011
Mark Newman 2012
Hyeon-Joo Newman 2012
Joan Clemenger AO 2013
Richard Haese 2014
John Downer AM 2015
Rose Downer 2015
Charles Blackman OBE (1928–2018) 2017
Barbara Blackman AO 2017
Jennifer Darbyshire 2018

7.8 HEIDE VOLUNTEERS

Adriana Milevoj	Anne McLachlan	Cathy Harrison	Douglas Wilson	Gayle Caudry	Jan Eldred
Alessandra Azzone	Anne Pyle	Cathy Hayward	Ebru Apaydin Yazici	Georgina Whish-Wilson	Jan Shrimpton
Alex Papanotas	Anne Wynn	Cathy Price	Edward Robinson	Gila Arab	Jan Kozak
Alex Ursell	Ann-Katrin Sterling	Celeste Pegoli	Elena Fragapane	Gill Coleman	Jan Andrews
Ali Jafari	Anthea Andrews	Charlotte March	Elena Leong	Gina (Gerogia) Tsarouhas	Jane Clark
Alice Crowe	Anthony Fong	Chiara Salvi	Elisa Stone	Hannah McKenzie	Janet Atkinson
Alix Hunter	Aphroditi Athanasopoulos	Chiara Salvi	Elise Thogersen	Harriet Reed	Janette Ellis
Allie Marumo	Archie Bourtsos	Chloe Jones	Eliza Freeman	Heather Adam	Janine McGuinness
Alyson May Lambton	Artemis Lialios	Christie Basset	Elle Hanson	Heather Howes	Janne Bonnett
Amalia Sartori	Aurynes Rojas	Christine Lavender	Ellen Bradley	Heather Trotter	Jasmine Jiang
Amy Hurley	Barbara Yuncken	Claudia Van Eeden	Elyssia Bugg	Heather Lee	Jemma Stefanou
Amy Najari	Bei Gao	Clytie Meredith	Emily Albion	Heather Williams	Jenni Walker
Amy Hersch	Benice Woolley	Cristal Johnson	Emily Churchill	Helen Murray	Jenny Louey
Ana Maria Antunes	Benice Woolley	Cynthia McAfee	Emma Mills	Helen Thomas	Jeremy Mitchell
Anahita Kheradmandan	Bev Gray	Cynthia Pereira	Emma Williams	Helen Eftimiou	Jessemyn Schippers
Andrea Baxter	Bianca Varbaro	Cynthia Wells	Emma Thomson	Helen Stewart	Jessica Solty
Andrew Bretherton	Bill Gillies	Danielle Pezzi	Emma Nixon	Hosna Egbal	Jessica Brodie
"Andy (Andrea)" Esnouf	Brenda Mason	David Ben-Tovim	Erin Ellis	Hsin Hui Tsai	Jessie Cunningham-Reid
Angelique Hiscok	Bryony Stringer	David Glaubitz	Eva Gory	Ila Lohning	Jill Nicol
Anita King	Carla Leske	Deborah Thompson	Faye Meldrum	Imogen Fairweather	Joan Syme
Anjana Chakravorty	Caroline Hawkins	Denise Frawley	Fiona McIntosh	Inga Harper	Joanna Elliott
Ann Dickey	Carolyn Leach-Paholski	Diane Haskings	Frank Maas	Isabel Baker	Joanna Parkinson
Anna Bellotti	Caterina Chng	Dianne Phillips	Gabrielle Love	Isobel Lake	Joanne Marchese
Anna El Samad	Catherine Dattner	Dianne Randall	Gabrielle Ganasalingam	Ivan Masic	Jo-Ellen Robilliard
Annamaria Plescia	Catherine Mahoney	Diesel (Yukyung) Kang	Garry Walters	James Auger	Johnathan Vyssaritis
		Dominique Montalto	Gay Cuthbert		Josephine Ben-Tovim

Jude Reilly	Kym Salt	Maria Teresa Tavares Costa	Nell Olsson-Young	Ruth Clifford	Swe Lie Lim
Jude Bridges-Tull	Latifa Elmrini	Marina Perkovich	Nellie James	Safa El Samad	Tahlia Pearce-Butcher
Judith Hughes	Laura Foster	Mark Paholski	Nicholas Melaluka	Safa El Samad	Tanis Douglas
Judy Davies	Lauren Brown	Mary Spriggins	Nicola Papaioannou	Sally Nelson	Taryn Gater
Judy Milne-Pott	Lauren Ryan	Mary Collings	Nicola Blumenthal	Samantha Burton	Tessa Megenis
Judy Ferguson	Laurie Swiss	Mary Waters	Nicola Papaioannou	Samantha Brown	Thomas De Aizpurua
Julie Stagg	Laurie Paine	Maryam Safinia	Nicola Aylward	Samantha Holcombe	Tim Panaretos
Julie Stagg	Lena Glass	Mary-Liz Dore	Nicole Milella	Samuel Cannon	Tom Greenaway
Julie Margetts	Lesley Nisbet	Megan Smart	Olga Retzepoglou	Sandra Dimitrijevic	Tony Fagioli
Justin Sweeney	Lola Wenn	Megan Hallowes	Oonagh Slater	Sandra Dunne	Verity Adams
Kai Zhou	Lorraine Wallis	Megg Walstab	Oscar Ocean	Sandra Dimitrijevic	Veronica Smith
Kara Rodski	Louis Balis	Melanie Flynn	Paige Collinson	Sandra Roorda	Vianne Chung
Kate Wallace	Lucinda Knight	Melinda Hilton	Pat (Pasquale) Marinelli	Saskia Wetter	Victor Tang
Katherine Meredith	Lucy (Lucinda) Gow	Melinda Haldane	Patricia Martin	Sepideh Minagar	Vivienne Reed
Katherine Brown	Lula Black	Melissa Healy	Patricia Saunders	Sharon Evans	Wendy Donovan
Kathryn Watty	Lydia Mardirian	Melody Spangaro	Penny Walker-Keefe	Siena Di Domenico	Wendy Leversha
Kathryn Kit Scott	Lynne Curtis	Micaela Bumpstead	Philippa Murdoch	Silvana Romeo	William Kogoi
Katherine McKenzie	Madelief Debeij	Michael McCosker	Priya Pavri	Sonya Duke	Winnie Tang
Katie Stackhouse	Mahdi Mirzaei	Michelle Nicholson	Priyanka Rajendra	Stephanie Tozzi	Winnie Zhu
Katja Novakovic	Mahlani Anastasiou	Miranda Downie	Rachel Farrington	Stephanie Pucinischi	Winnie Tang
Katy Bowman	Margaret Van de Walle	Murray Pearce	Reetika Khanna	Stephanie Carroll	Yi Fu
Keith Lessel-Young	Margaret McRobbie	Nadija Saluwadana	Reham Heshmat	Stuart Steinfert	Ying Zhang
Kelly Lawrence	Margaret Stirkel	Nasrin Rasoulzadeh	Rhubie Morin	Sue O'sullivan	Ying Tian
Kerri McConchie	Maria Albert Thanaraj	Natalie Lawson	Ron Chapman	Sue Hay	Yumemi Hiraki
Kirbi Stamp	Maria Panettieri	Neil Coverdale	Roslyn Prato	Sue (Susan) East	Zara Sullivan
Korey Barbousas	Maria Irene Brandani	Nell Sexton	Ruth Gazzola	Susan Fahey	Zoe Howard
Krys Syrota				Susan Lowe	

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DIRECTORS' REPORT

The Directors present this report on Heide Park & Art Gallery (the company) for the financial year ended 31 December 2018.

Directors

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

Jono Gelfand

Kate Jenkins (resigned June 2018)

John Lee

Cassy Liberman (appointed August 2018)

Steven Skala AO (Chairman)

Sue Smith (appointed August 2018)

Nancy Underhill

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; and
- People Love Heide—expand brand awareness and enhance engagement 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; and
- Attract and retain quality staff and volunteers committed to offering high standards of customer service to engage a broad, diverse audience.

Directors' Profiles

Jono Gelfand	COO and Co-owner Ishka Retail Stores
Qualifications	BEcon, EMBA
Special Responsibilities	Foundation Board
Kate Jenkins (resigned June 2018)	Federal Sex Discrimination Commissioner
Qualifications	BA (Hons), LLB (Hons), GAICD
Special Responsibilities	Chair: Governance and Human Resources Committee
John Lee	Director, McGlashan Everist Pty Ltd Architects
Qualifications	B.Arch, Registered Architect Victoria, FRAIA
Special Responsibilities	Heritage Committee
Cassy Liberman (from August 2018)	Owner/operator LJCB Investment Group and 5 Pillars Capital
Qualifications	BA, LLB
Special Responsibilities	Investment Committee
Steven Skala AO	Vice Chairman Australia, Deutsche Bank AG
Qualifications	BA, LLB (Hons), BCL
Special Responsibilities	Chairman, Deputy Chairman Foundation Board

Sue Smith (from August 2018)	Executive Director, Human Resources, Simplot Australia
Qualifications	BA, Post Graduate Diploma
Special Responsibilities	Chair: Governance and Human Resources Committee
Nancy Underhill	Deputy Director, Lisa Gasteen Opera School
Qualifications	BA, MPhil., PhD
Special Responsibilities	Governance and Human Resources Committee, Heritage Committee
Terry Wu	Plastic, Reconstructive and Aesthetic Surgeon, Peter MacCallum Cancer Centre
Qualifications	MBBS, FRACS (Plast.)
Special Responsibilities	Development Committee, Foundation Board
Sharni Zoch	Partner, KPMG Australia
Qualifications	BComm, Chartered Accountant
Special Responsibilities	Chair: Finance, Audit and Risk Management Committee

Directors' Meetings

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:

AGM & Board meetings

	Number eligible to attend	Number attended
Jono Gelfand	7	5
Kate Jenkins	4	2
John Lee	7	7
Cassy Liberman	3	3
Steven Skala AO	7	7
Sue Smith	3	2
Nancy Underhill	7	6
Terry Wu	7	4
Sharni Zoch	7	5

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 company. At 31 December 2018 the total amount that members of the Company are liable to contribute if the Company wound up is \$1,500 (2017: \$1,500).

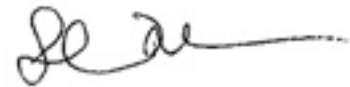
Reporting obligations

As a company limited by guarantee the entity is 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*.

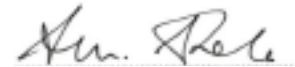
Auditor's Independence Declaration

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 as page 58 of this financial report and forms part of the Directors' Report.

Signed in accordance with a resolution of the Directors.



Sharni Zoch
Director



Steven Skala AO
Chairman

Dated on the 7th day of May 2019



AUDITORS' INDEPENDENCE DECLARATION

In accordance with the requirements of section 60.40 of the *Australian Charities and Not-for-Profits Commission Act 2012*, as auditor of Heide Park and Art Gallery for the year ended 31 December 2018, I declare that, to the best of my knowledge and belief, there have been:

- a. No contraventions of the auditor independence requirements of section 60.40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- b. No contraventions of any applicable code of professional conduct in relation to the audit.

Saward Dawson

Jeffrey Tulk
Partner

Dated 7 May 2019
Blackburn VIC

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Blackburn Victoria 3130
T: +61 3 9894 2500
F: +61 3 9894 1622
contact@sawarddawson.com.au
www.sawarddawson.com.au

PRINCIPALS: Bruce Saward FCA Peter Shields FCA
Joshua Morse CA Jeff Tulk CA
Matthew Stokes CA
Directors: Marie Ickeringill SSA Cathy Braun CA
Murray Nicholls CA Vicki Adams CA CPA CFP®

Liability limited by a scheme approved under Professional Standards Legislation



	Note	2018 \$	2017 \$
STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME			
For the Year Ended 31 December 2018			
Operating Activities			
Revenue from operating activities	3	5,017,411	5,092,661
Programming expenses		(477,270)	(468,908)
Marketing expenses		(759,066)	(964,434)
Collection expenses		(96,183)	(128,516)
Commercial operations expenses		(37,580)	(28,568)
Costs of goods sold		(360,958)	(293,651)
Repairs and maintenance		(252,125)	(255,996)
Grounds and gardens		(60,121)	(62,573)
Utilities		(147,667)	(139,230)
Insurance		(75,690)	(91,626)
Depreciation, amortisation and impairment	4 ; 9	(188,714)	(198,462)
Employee benefits expense		(2,335,398)	(2,138,598)
Other expenses from operating activities		(280,145)	(265,278)
Total operating expenses		(5,070,917)	(5,035,840)
Net Surplus (deficit) from operating activities		(53,506)	56,821
Investing Activities			
Brokerage costs		(2,220)	(4,010)
Net surplus (deficit) from investing activities		(2,220)	(4,010)

	Note	2018 \$	2017 \$
STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME (cont)			
For the year ended 31 December 2018			
Capital activities			
Donated works of art (at market value)	3	1,051,204	963,450
Net surplus (deficit) from capital activities		1,051,204	963,450
Net surplus for the year from all activities		995,478	1,016,261
Other comprehensive income			
Items that may be reclassified subsequently to profit or loss:			
Revaluation gain/(losses) from Works of Arts		600,000	8,714,653
Movement in Fair Value of Investments		(69,497)	68,321
Total comprehensive income		1,525,981	9,799,235

STATEMENT OF FINANCIAL POSITION
For the Year Ended 31 December 2018

	Note	2018 \$	2017 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	1,088,023	687,245
Trade and other receivables	6	801,276	851,327
Inventories	7	155,849	126,068
Other current assets	10	279,034	173,461
Current financial assets	8	92,211	89,900
TOTAL CURRENT ASSETS		2,416,393	1,928,001
NON-CURRENT ASSETS			
Financial assets	8	592,416	1,067,746
Property plant and equipment	9	7,893,519	7,988,869
Other non-current assets	10	69,110,539	67,434,945
TOTAL NON-CURRENT ASSETS		77,596,474	76,491,560
TOTAL ASSETS		80,012,867	78,419,561
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	11	1,267,405	1,269,432
Borrowings	12	6,239	1,843
Provisions	13	248,989	189,416
TOTAL CURRENT LIABILITIES		1,522,633	1,460,691
NON-CURRENT LIABILITIES			
Provisions	13	10,472	5,089
TOTAL NON-CURRENT LIABILITIES		10,472	5,089
TOTAL LIABILITIES		1,533,105	1,465,780
NET ASSETS		78,479,762	76,953,781
EQUITY			
Accumulated surpluses		9,979,128	10,029,970
Reserves		68,500,634	66,923,811
TOTAL EQUITY		78,479,762	76,953,781

STATEMENT OF CHANGES IN EQUITY

For the Year Ended 31 December 2018

	Accumulated Surplus \$	Asset Revaluation Reserve \$	Donated Artworks Reserve \$	Financial Assets Revaluation Reserve \$	Financial Assets Gain/ (Loss) on Disposal Reserve \$	Equipment Replacement Reserve \$	Total \$
2018							
Balance at 1 January 2018	10,029,970	39,253,926	27,162,590	281,811	85,987	139,497	76,953,781
Surplus for the year	995,478	-	-	-	-	-	995,478
Revaluation increment / (decrement)	28,072	600,000	-	(257,392)	\$159,823	-	530,503
Transfers to and from reserves							
Donated artworks reserve	(1,051,204)	-	1,051,204	-	-	-	-
Equipment Replacement Reserve	(23,188)	-	-	-	-	23,188	-
Balance at 31 December 2018	9,979,128	39,853,926	28,213,794	24,419	245,810	162,685	78,479,762

	Accumulated Surplus \$	Asset Revaluation Reserve \$	Donated Artworks Reserve \$	Financial Assets Revaluation Reserve \$	Financial Assets Gain/ (Loss) Reserve \$	Equipment Replacement Reserve \$	Total \$
2017							
Balance at 1 January 2017	9,999,669	30,539,273	26,199,140	299,477	-	116,987	67,154,546
Surplus for the year	1,016,261	-	-	-	-	-	1,016,261
Revaluation increment / (decrement)	-	8,714,653	-	(17,666)	85,987	-	8,782,974
Transfers to and from reserves							
Donated artworks reserve	(963,450)	-	963,450	-	-	-	-
Equipment Replacement Reserve	(22,510)	-	-	-	-	22,510	-
Balance at 31 December 2017	10,029,970	39,253,926	27,162,590	281,811	85,987	139,497	76,953,781

STATEMENT OF CASH FLOWS

For the Year Ended 31 December 2018

	Note	2018 \$	2017 \$
Cash from operating activities:			
Receipts from customers, donations and sponsorship		2,785,303	2,797,331
Payments to suppliers and employees		(4,457,152)	(4,460,751)
Grant receipts		1,701,512	1,639,616
Dividends received		47,749	52,521
Interest received		5,999	6,418
Net cash provided by operating activities	18	83,411	35,135
Cash flows from investing activities:			
Proceeds from sale of investments		568,811	497,654
Acquisition of property, plant and equipment		(93,364)	(56,108)
Acquisition of other non-current assets		(162,476)	(745,704)
Net cash provided by (used in) investing activities		312,971	(304,158)
Cash from financing activities:			
New short term borrowings drawn/(repaid)		4,396	(3,585)
Net cash provided by (used in) financing activities		4,396	(3,585)
Net increase (decreases) in cash held		400,778	(272,608)
Cash and cash equivalents at beginning of year		687,245	959,853
Cash at end of financial year	5	1,088,023	687,245

9. 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 held at fair value. Leasehold improvements are held at fair value. 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 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 class 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 & 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.

Financial Assets at fair value through other comprehensive income

Financial assets at fair value through other comprehensive income comprise investments in the equity of other entities where there is neither a fixed maturity nor fixed or determinable payments. Financial assets at fair value through other comprehensive income are recorded at fair value with any re-measurements other than impairment losses and foreign exchange gains and losses recognised in other comprehensive income. When the financial asset is derecognised, the cumulative gain or loss pertaining to that asset previously recognised in other comprehensive income is reclassified into retained earnings.

Fair value

Equity investments 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 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 2017. The valuation was conducted by Charles Nodrum Gallery. Further details of the valuation are provided as part of Note 21. 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 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 & 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 2018. The unaudited financial statements of the trust disclose net available assets of \$1,721 (2017: \$1,721).

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. The State Government

conducted an independent valuation of Land and Buildings at 5-7 Templestowe Road in November 2016. The valuation method adopted by the Government's valuer establishes the fair value of the property on behalf of Creative Victoria for financial reporting purposes and Heide has determined that all Freehold Land, Buildings and Leasehold Improvements are to be revalued in accordance with the report. The Government's valuation used a market based valuation technique for land and a depreciated replacement cost for buildings.

The adoption of the Government's valuation required a change in Heide's valuation method for buildings and leasehold improvements to depreciated replacement cost. The change in valuation method ensured consistency with the approach taken in valuing all Land and Buildings under Heide's control and aligns with the Government's valuation methodology and timeframes. This is appropriate as Heide acts as the Government's Committee of Management for 7 Templestowe Rd. This is also consistent with the social value approach.

The change in valuation method for buildings and leasehold improvements resulted in a revaluation down by net \$4.4 million over all Land, Buildings and Leasehold Improvements which was taken to the Asset Valuation Reserve and other Comprehensive Income at 31st December 2016. This amount was offset against prior revaluations upwards of Land and Buildings.

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 replacement cost value and are depreciated at a rate of 2.5%. 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 21: Fair Value Measurements.

q. New and Amended Accounting Standards Adopted by the Organisation

Heide Park & Art Gallery has applied AASB 9 Financial Instruments as issued in December 2014, because the new accounting policies provide more reliable and relevant information for users to assess the amounts, timing and certainty of future cash flows. The comparatives have been restated. See Note 2 for further details on the impact of the change in accounting policy.

r. New accounting standards for application in future periods

The AASB has issued new and amended Accounting Standards and interpretations that have mandatory application dates for future reporting periods. AASB 16: Leases - applicable to annual reporting periods beginning on or after 1 January 2019. AASB 16 has the potential to significantly impact on the operating result of the company, however this is still to be determined as further analysis of the current leasing arrangements is yet to be undertaken.

NOTE 2: CHANGE IN ACCOUNTING POLICY

As explained in Note 1(q), Heide Park & Art Gallery has applied AASB 9 as issued in December 2014, which resulted in changes in accounting policies and adjustments to the amounts recognised in the financial statements. Comparative figures have been restated.

The accounting policies were changed to comply with AASB 9 as issued by the AASB. AASB 9 replaces the provisions of AASB 139 that relate to the recognition, classification and measurement of financial assets and financial liabilities; derecognition of financial instruments; impairment of financial assets and hedge accounting. AASB 9 also significantly amends other standards dealing with financial instruments such as AASB 7 Financial Instruments: Disclosures.

(a) Classification and measurement of financial instruments

There has been no change in the measurement of the financial assets or the net assets in the Statement of Financial Position.

The aggregate effect of the change in accounting policy and adjustment in relation to recognition of financial assets at fair value through other comprehensive income on the annual financial statements for the year ended 31 December 2018 is as follows:

	31 December 2017		
	Previously stated \$	Adjustments \$	Restated \$
Statement of Income and Expenditure and Other Comprehensive Income			
Investing Activities			
Gain on sale of investments	85,987	(85,987)	-
Net surplus for the year for all activities	1,102,248	(85,987)	1,016,261
Accumulated Surplus	10,115,957	(85,987)	10,029,970

NOTE 3: REVENUE

		2018 \$	2017 \$
Operating activities			
Sale of goods		656,365	590,017
Admissions		859,489	916,767
Grants	A	1,675,682	1,654,701
Donations and sponsorship	B	1,180,988	1,236,799
Interest and dividends	(a) ; (b)	68,633	69,133
Other		576,254	625,244
Total Revenue from Operating Activities		5,017,411	5,092,661

(a) Dividend revenue from other corporations	62,634	62,715
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(b) Interest revenue from other persons	5,999	6,418
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Significant Revenue

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

Donated works of art (at market value)	(c)	1,051,204	963,450
Triennial State Funding	A	1,404,660	1,404,660
VIC State Grants	A	234,721	204,499
Local Government Grants	A	26,302	36,842
Donations and sponsorship (cash)	B	672,455	529,782
Donations and sponsorship (gifts in kind)	B	508,533	707,017

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

	2018 \$	2017 \$
NOTE 4: SURPLUS FOR THE YEAR	Surplus / (Deficit) for the year has been determined after:	
	(a) Expenses from Ordinary Activities	
Depreciation of property, plant and equipment	63,041	53,287
Amortisation of leasehold improvements	125,673	145,175
Rental expense on operating leases	8,280	8,280
	2018 \$	2017 \$
NOTE 5: CASH AND CASH EQUIVALENTS	7,520	7,352
Cash on hand	7,520	7,352
Cash at bank	1,080,503	679,893
	1,088,023	687,245
	2018 \$	2017 \$
NOTE 6: TRADE AND OTHER RECEIVABLES	CURRENT	
Trade receivables	808,276	858,327
Provision for doubtful debts (a)	(7,000)	(7,000)
	801,276	851,327
	(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 has been determined after a review of amounts outstanding at 31 December 2018.		
Balance at 1 January 2017	(7,000)	(7,000)
Net decrease to doubtful debts	-	-
Balance at 31 December 2018	(7,000)	(7,000)

	2018 \$	2017 \$
NOTE 7: INVENTORIES		
CURRENT		
Goods for resale - at cost	155,849	126,068

	2018 \$	2017 \$
NOTE 8: FINANCIAL ASSETS		
Non-Current Financial Assets		
Equity investments - ASX listed entities	592,416	1,067,746

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

Current Financial Assets

Term deposit	92,211	89,900
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The Heide Café Performance Bond is held in Trust and has been invested in a term deposit that expires within a year.

	2018 \$	2017 \$
NOTE 9: PROPERTY PLANT AND EQUIPMENT		
Land and Buildings		
<i>Freehold land at fair value</i>		
Independent valuation - 2016	2,950,000	2,950,000
Total land	2,950,000	2,950,000
 <i>Buildings at fair value</i>		
Independent valuation - 2016	449,000	449,000
Less accumulated depreciation	(20,714)	(10,357)
Total buildings	428,286	438,643
 Plant and Equipment		
<i>Plant and equipment</i>		
At cost	1,661,004	1,574,640
Less accumulated depreciation	(1,529,280)	(1,466,239)
Total plant and equipment	131,724	108,401
 <i>Computer software</i>		
At cost	21,654	21,654
Less accumulated depreciation	(21,654)	(21,654)
Total computer software	-	-
 Leasehold improvements		
Independent valuation in 2016	4,614,000	4,607,000
Less accumulated depreciation	(230,491)	(115,175)
Total leasehold improvements	4,383,509	4,491,825
Total property, plant and equipment	7,893,519	7,988,869

NOTE 9: PROPERTY PLANT AND EQUIPMENT (cont)

Movements in Carrying Amounts

	Freehold land \$	Buildings \$	Plant and equipment \$	Computer software \$	Leasehold improvements \$	Total \$
2018						
Balance at the beginning of year	2,950,000	438,643	108,401	-	4,491,825	7,988,869
Additions	-	-	86,364	-	7,000	93,364
Disposals	-	-	-	-	-	-
Depreciation expense	-	(10,357)	(63,041)	-	(115,316)	(188,714)
Revaluation increment/(decrement)	-	-	-	-	-	-
Transfers	-	-	-	-	-	-
Carrying amount at the end of year	2,950,000	428,286	131,724	-	4,383,509	7,893,519

NOTE 10: OTHER ASSETS

	2018 \$	2017 \$
Current		
Prepayments	144,945	69,807
Accrued income	134,089	103,654
	<u>279,034</u>	<u>173,461</u>
Non-Current		
Works of art	69,110,539	67,434,945
	<u>69,110,539</u>	<u>67,434,945</u>
Directors' basis of valuation:		
At independent valuation - 31 December 2017	68,034,945	67,434,945
Donations received based on independent valuation	1,051,204	-
Acquisition at cost	24,390	-
	<u>69,110,539</u>	<u>67,434,945</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 \$6,899,900 which has not been recorded as an asset of the company.

NOTE 11: TRADE AND OTHER PAYABLES

	2018 \$	2017 \$
Current		
Unsecured liabilities		
Trade payables	383,833	373,869
Other payables		
- Deferred income	748,113	722,964
- Other payables (GST)	1,004	44,251
- Employee accruals	46,931	40,824
Café Heide Performance Bond (held in Trust) (i)	87,524	87,524
	<u>1,267,405</u>	<u>1,269,432</u>

(i) On 22 November 2016, Café Vue assigned the café lease to new operators. The Café is now managed by Orletto Holdings operating as Café Heide. The Café Heide performance bond is held in trust and refundable at the expiration of the café agreement or if the terms of the lease agreement are contravened in accordance with the contract.

	2018 \$	2017 \$
NOTE 12: BORROWINGS		
Current		
Credit card amounts payable	6,239	1,843
	<u>6,239</u>	<u>1,843</u>
	2018 \$	2017 \$
NOTE 13: PROVISIONS		
Opening balance at 1 January	194,505	236,028
Additional provisions raised during the year	64,956	65,121
Amounts used	-	(106,644)
Balance at 31 December	<u>259,461</u>	<u>194,505</u>
Analysis of Total Provisions		
Current	248,989	189,416
Non-Current	10,472	5,089
	<u>259,461</u>	<u>194,505</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 14: CAPITAL AND LEASING
COMMITMENTS

	2018 \$	2017 \$
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	8,280	8,280
• later than 12 months but not later than five years	13,800	22,080
• greater than five years	-	-
	<u>22,080</u>	<u>30,360</u>

The 2018 operating lease balance relates to a photocopier and 3 laser printers (contract expires September 2021).

NOTE 15: RESERVES

	2018 \$	2017 \$
a. Asset Revaluation Reserve		
Records revaluations of non-current assets	39,853,926	39,253,926
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.		
	28,213,794	27,162,590
c. Financial Asset Revaluation Reserve		
Records the unrealised gain on financial investments	24,419	281,811
d. Financial Asset Gain /(Loss) on Sale Reserve		
Records the realised gain on financial investments	245,810	85,987
d. Equipment Replacement Reserve		
Represents the joint contribution of the company and licenced operator of the Café Operator (Orletto Holdings trading as Café Heide) to fund replacement of café equipment.		
	162,685	139,497

NOTE 16: ECONOMIC DEPENDENCE

The Company is dependent 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 17: RELATED PARTIES**a. Key Management Personnel**

Following an organisational restructure in 2018, key management personnel are determined to be the Board of Directors, Artistic Director, Executive Director, Development Director and Senior Curator. In 2017 key management personnel were determined to be the Board of Directors, Director/Chief Executive Officer, Chief Operating Officer and the two Senior Curators.

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

During 2018, there were no new or existing 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:-

	2018 \$	2017 \$
Short term benefits	562,616	482,738

Compensation of the Company's key management personnel includes only salaries and eligible termination payments. 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 of 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.

Jono Gelfand	Sue Smith (from August 2018)
Kate Jenkins (resigned June 2018)	Nancy Underhill
John Lee	Terry Wu
Cassy Liberman (from August 2018)	Sharni Zoch
Steven Skala AO	

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.

NOTE 17: RELATED PARTIES (cont.)

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		2018 \$	2017 \$
Personnel	Transaction		
Directors	Donations (cash)	32,250	33,409
Directors	Donations (in-kind)	-	-
Directors	Purchase of goods and services	12,102	14,864
Management	Donations (cash)	2,000	-
Management	Donations (in-kind)	-	-
Management	Purchase of goods and services	1,059	-

NOTE 18: CASH FLOW INFORMATION

Reconciliation of cashflow from operations with surplus for the year

	2018 \$	2017 \$
Net surplus for the year	995,478	1,016,261
Non-cash flows in surplus:		
Depreciation and amortisation of non-current assets	188,714	198,462
Brokerage costs	2,220	4,010
Works of art (donated)	(1,051,204)	(963,450)
Bad Debts	(100)	(7,288)
Changes in assets and liabilities:		
(Increase)/decrease in trade and term receivables	50,051	(7,234)
(Increase)/decrease inventories	(29,781)	(39,738)
(Increase)/decrease in other assets	(107,884)	(23,550)
Increase/(decrease) in trade payables and accruals	(54,188)	(87,041)
Increase/(decrease) in other grants and advance	\$25,149	(13,774)
Increase/(decrease) in provisions	\$64,956	(41,523)
	83,411	35,135

NOTE 19: 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:

	2018 \$	2017 \$
Financial assets		
Cash and cash equivalents	1,088,023	687,245
Trade and other receivables	801,276	851,327
Term deposit	92,211	89,900
Equity investments	592,416	1,067,746
	2,573,926	2,696,218

In August 2016 an Investment Committee was established by the Heide Board to assist the Board in the discharge of its statutory, regulatory and fiduciary responsibilities in relation to the prudent management and investment of the assets of Heide.

Financial Liabilities

Financial liabilities at amortised cost

Trade and other payables	430,764	414,693
Borrowings	6,239	1,843
	437,003	416,536

Net Fair Values

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

NOTE 20: 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 museum. The value of contra sponsorship included in the financial statements at Note 3 Revenue: Donations and Sponsorship (gifts in kind) is \$508,533 (2017: \$707,017).

NOTE 21: 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.

		2018	2017
		\$	\$
Recurring fair value measurements			
Financial assets			
Shares in listed corporations	(i)	592,416	1,067,746
Property, plant and equipment			
Freehold land at fair value	(ii)	2,950,000	2,950,000
Buildings at fair value			
Independent valuation in 2016		449,000	449,000
Less accumulated depreciation		(20,714)	(10,357)
Total buildings		428,286	438,643
Leasehold improvements			
Independent valuation in 2016		4,614,000	4,607,000
Less accumulated depreciation		(230,491)	(115,175)
Total leasehold improvements		4,383,509	4,491,825

(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 the State Government's valuation undertaken in 2016, which used comparable market data for similar properties.

NOTE 21 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) The balance of the collection being works valued at \$10,000 or less to be valued from quality images and catalogue details.

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 as at 31 December 2017 and valued the collection at \$67,434,945. In 2018 Heide received donated works of art at a value of \$1,051,204 (2017: \$963,450). This is reflected in the collection valuation (Note 10 Other Assets).

NOTE 22 COMPANY DETAILS

The registered office of the company is:

Heide Park & Art Gallery
7 Templestowe Road
Bulleen VIC 3105

DIRECTORS' DECLARATION

In the opinion of the Directors of Heide Park & Art 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 2017 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



Steven Skala AO
Chairman

Dated the 7th day of May 2019



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

Report on the Audit of the Financial Report

Opinion

We have audited the accompanying financial report, being a general purpose financial report of Heide Park and Art Gallery (the Company), which comprises the statement of financial position as at 31 December 2018, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report presents fairly, in all material respects, including:

- (i) giving a true and fair view of the Company's financial position as at 31 December 2018 and of its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards (reduced disclosure requirements), the Australian Charities and Not-for-profits Commission Act 2012 and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Company in accordance with the auditor independence requirements of Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

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Joshua Morse CA Jeff Tulk CA
Matthew Stokes CA
Directors: Marie Ickeringill SSA Cathy Braun CA
Murray Nicholls CA Vicki Adams CA CPA CFP®

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INDEPENDENT AUDIT REPORT TO THE MEMBERS OF HEIDE PARK AND ART GALLERY (cont.)

Responsibilities of Management and Those Charged with Governance

Management is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Those charged with governance are responsible for overseeing the Company's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.

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INDEPENDENT AUDIT REPORT TO THE MEMBERS OF HEIDE PARK AND ART GALLERY (cont.)

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

Saward Dawson

Jeffrey Tulk
Partner

Blackburn VIC
Dated: 7 May 2019

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