

30 YEARS

HEIDE MUSEUM OF MODERN ART
2011 ANNUAL REPORT

3 YEARS
0 **Heide**
Museum of
Modern Art
Heide

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**STATEMENT
OF PURPOSE**

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

VALUES

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

Sustainability of cultural, financial and environmental operations

Integrity in governance, leadership and museum management

2. HONORARY APPOINTMENTS

Patrons

Terry Bracks
Barbara Tucker

Fellows

Dr H Norman B Wettenhall AM (1915–2000)	1988
Georges Mora (1913–1992)	1989
Maria Prendergast OAM	1990
Baillieu Myer AC	1992
Loti Smorgon AO	1993
Victor Smorgon AC (1913–2009)	1993
Dr Barrett Reid AM (1926–1995)	1994
Dr Tom Quirk	1995
Maudie Palmer AO	1997
Stephen Charles	1998
Christine Collingwood	1999
Albert Tucker AO (1914–1999)	2000
Barbara Tucker	2000
Tom Lowenstein	2002
William J Forrest AM	2005
John Gollings	2006
Inge King AM	2006
Neil Everist	2007
Mirka Mora	2008
David Walsh	2009
Craig and Connie Kimberley	2010
Lady Mary Nolan	2011

3. CHAIRMAN & DIRECTOR'S REPORT

In 2011 Heide Museum of Modern Art presented critically acclaimed exhibitions, publication and public programs that celebrated the 30th anniversary of the establishment of the Museum in 1981. The Museum's activities addressed the interconnected artistic, educational, profile and operational goals of the organisation.

Heide initiated a transforming, major three-year funding partnership focused on the conservation, display and expansion of the Collection; implemented the first phase of a new three-year Corporate Strategic Plan focused on the immediate and long-term financial and operational sustainability; and maximised revenue through its various commercial operations streams.

In celebration of its 30th anniversary milestone, Heide researched and delivered outstanding exhibitions, publications, and education and public programs that profiled artists central to Heide's history and contemporary art practice, and that presented and interpreted Heide's nationally significant collection. The Museum's programs in full are detailed in this report.

Two particularly noteworthy exhibitions demonstrated the centrality of Heide to an understanding of the development of modernism and modernism's ongoing influence on the art of the present. Albert Tucker: Images of Modern Evil was a centerpiece in Heide's thirtieth anniversary exhibition program. Produced between 1943 and 1948, Tucker's Images of Modern Evil series is arguably one of the most significant produced in Australia in the twentieth century. A milestone in the advancement of Australian modernism, it is a probing and powerful insight into the hostile and schismatic social climate that accompanied World War II. This was the

first time that every locatable work in the series had been displayed together, and brought Heide into partnership with the key lender to this exhibition, the National Gallery of Australia. Similarly, the exhibition would not have happened without the support of the artist's widow, Barbara Tucker, who in late 2011 made an extraordinary gift to Heide of the Albert Tucker archive, a highly important resource containing many of the artist's sketchbooks, drawings and small paintings, writings and other papers.

In November the first ever all-of-site exhibition, Forever Young: 30 years of the Heide Collection, presented a comprehensive survey of the development and ongoing growth of the Heide Collection, and capitalised on the integration of the Heide site in 2010 with clarified display purposes for Heide I, Heide II and Heide III. To accompany Forever Young, Heide published The Heide Collection, the first significant study of the history and development of the Collection. The book assembled new writings by many current and former Heide curators, the Museum's inaugural director, and art history colleagues closely associated with the Museum and the artists it represents. Heide Principal Benefactors Mark and Hyeon-Joo Newman generously supported this important publication through the MS Newman Family Foundation.

The history of the collection is a history of inspired giving, commencing with John and Sunday Reed, and continuing to the present through the benefaction of artists, collectors and philanthropic bodies, supported since 1981 by the work of Heide's directors, curatorial, collection-management and development staff.

In October we announced a transforming three-year funding partnership between

Heide and the Truby and Florence Williams Charitable Trust, managed by ANZ Trustees. This partnership is focused on the preservation, presentation and growth of the collection. It also highlights the historical and contemporary importance of philanthropy to Heide and provides the opportunity for growth with a new generation of philanthropists and supporters of the Museum.

The outcomes of the first year of this partnership are outstanding, and are the result of in-depth research and team work undertaken by Heide collection management, curatorial and development staff. In 2011 the Centre for Cultural Materials Conservation (CCMC) at the University of Melbourne treated 44 works from Heide's Core Collection – that assembled by the Reeds in their lifetime. 36 of these were presented in exhibitions at Heide during 2011. Additionally, archival mounting and framing was undertaken for 45 paintings and works on paper. The safe handling and display to museum standards of 127 works from the Core Collection was undertaken. Finally, the growth of the Collection was addressed with the acquisition of 12 works through the Truby and Florence Williams Charitable Trust.

2011 presented ongoing fiscal challenges as the Museum strove to realise its income targets and support its key revenue streams in a highly competitive local environment of diverse cultural experiences.

Senior Management implemented the first year of a three-year Corporate Strategic Plan, framed by a primary organisational imperative: to be financially and operationally sustainable. This was demonstrated through an ambitious budget which enabled Heide to post a modest operational surplus in 2011, however this was primarily due to non-cash income represented

by donations of works of art. The plan commits Heide to focussed streamlining operations, reduction in operating costs and achievement of an optimal business model in which the museum provides an excellent visitor experience delivered by highly motivated expert staff.

Heide's business within this Strategic Plan is focused on consolidation and sustainability rather than expansion (in terms of capital works). Where expansion does occur is in access to the Collection and Archive; optimisation of commercial opportunities and Endowment growth; and in education, public programs and membership. Also key to the 2011 plan was the development and launch of an updated Heide website with capacity to enhance the Museum's on-line presence and support its education and interpretation activities, and both support and redefine its marketing potential and various commercial operations.

Heide's commercial operations across the Heide Store, Visitor Services, Membership and event/venue hire achieved outstanding results. The Heide Store particularly has developed into a key revenue and profile enhancing stream for the Museum.

In 2011 ticketed visitation to Heide totalled 51,047 and in excess of 130,000 people visited the site. Café Vue at Heide served a total of 84,228 patrons in 2011. Just over 2,000 people joined all Heide staff for a free weekend on 12-13 November to celebrate the Museum's 30th anniversary, and this was preceded by a Friday evening gathering at which 62 former Heide staff joined the current staff to reflect on and celebrate our shared commitment to the Museum and the legacy of John and Sunday Reed.



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We are most grateful for the ongoing support of the Victorian Government through Arts Victoria and in particular the support of the Premier Ted Baillieu, and Heidi Victoria, Parliamentary Secretary for the Arts.

We were delighted in November to announce Lady Mary Nolan as the 2011 Heide Fellow, for her long-term association with Heide and her commitment to our exhibitions and publications projects.

Heide received exemplary support in 2011 from Government Partner Arts Victoria, local Government partner Manningham City Council; Heide Partners Aesop, Arnold Bloch Liebler, Yering Station, Fatfish, Gollings Photography, Gunn & Taylor Printers, International Art Services, JCDecaux, Sanpellegrino, Sofitel Melbourne, Space Furniture, and Tsar.

We wish to acknowledge the commitment and work of Heide's Board of Directors who provided expert advice and support to Heide management and staff during a year when a significant redefinition of the Museum's organisational structure enabled a more dynamic and communicative team. We welcome newly appointed Heide Board Directors Rowena Craze and Jono Gelfand.

Heide's reputation for artistic excellence and the scholarship of its exhibitions and publications; its education and public programs; for the quality of visitor experience, and its unique integration of art, architecture and landscape is supported by an expert professional staff whose commitment to the Museum's historical foundations and legacy, and to the sector in which they practice, is

unwavering. Similarly, Heide's dedicated volunteers are integral to the life, reputation and success of the Museum and we thank them most sincerely for their invaluable work across Visitor Services, Retail, Curatorial, Development and Communications, Education and Public Programs, Heide's archives and heritage gardens. Our volunteers' standards of excellence ensure Heide's reputation as a leading cultural institution.

In the coming years Heide will continue to champion the work of contemporary artists and present major exhibitions and publications of artistic and scholarly relevance and excellence.

Trevor Tappenden
Chairman

Jason Smith
Director & CEO



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4. CULTURAL PROGRAMMING

4.1 EXHIBITIONS

2011 marked the first full year of exhibitions across all Heide venues, culminating in a collection exhibition across the site for Heide's thirtieth anniversary.

Continuing its well-attended run into 2011 was 'Freehand: Recent Australian Drawing', the central show in Heide's summer of drawing, which also included 'MIRKA', 'Drawings: The Heide Collection' and 'Joy Hester and Albert Tucker: Drawings 1938–1947'. The exhibition catalogues for Freehand and Mirka sold out, while Mirka's paintings on the sunroom windows in Heide I proved such a great attraction they have remained in place during 2011.

Fulfilling Heide's ongoing commitment to showcase the collection in Heide I and II, the popular exhibition 'Sculpture and Painted Relief: The Heide Collection' followed 'Mirka' in Heide I. It comprised a diverse selection of small sculptures and painted reliefs from the 1950s until the 2000s, including maquettes for works in Heide's sculpture park. Sampling the breadth and variety of the Heide Collection, the works ranged from formal modernist sculptures to those that cross the traditional boundaries between painting and sculpture and reveal a resourceful use of recycled objects and materials.

In Heide II, 'Born to Concrete: The Heide Collection', examined the emergence of concrete poetry in Australia in the mid-1960s and its subsequent developments. A focus was the work of Sweeney Reed, together with Alan Riddell and Alex Selenitsch, central figures in the development of concrete poetry in Australia. These poet-artists were among the first to engage with this new form of visual poetry,

later taken up by others also represented in the exhibition: Ruth Cowen, Aleks Danko, Jas H. Duke, Peter Murphy, TT.O, Mike Parr and Richard Tipping. Also presented were works by Scottish artist Ian Hamilton Finlay, an early exponent of concrete poetry to whom Sweeney was introduced in London in the 1960s; the two maintained a connection throughout Reed's lifetime. This exhibition is being proposed for an Australia-wide tour to university and regional galleries.

'Albert Tucker: Images of Modern Evil' opened in Heide III's Central Galleries in March. Tucker's *Images of Modern Evil* series (1943–48) is arguably one of the most significant suites of paintings produced in Australia in the twentieth century, and this exhibition displayed all locatable works in the series together for the first time. A milestone in the advancement of Australian modernism, it offered a probing and powerful insight into the hostile and schismatic social climate that accompanied World War II, and was the subject for new research and analysis in the accompanying catalogue, with essays by Lesley Harding, Juliette Peers and Christopher McAuliffe.

This was followed by 'Callum Morton: In Memoriam', which drew upon almost twenty years of work by Callum Morton, a Melbourne artist with a significant international profile whose art explores the personal and social impact of architecture and our built environment. Morton salvages architectural fragments and alters them through camouflage, destruction, the overlaying of sound, and changes of scale, location and material. The Reeds' modernist home Heide II was the motivation for the overall layout of the exhibition as well as a new architectural model, *One to One* and a digital print, *Ghost Train*,

2 *Born to Concrete* installation view Heide II
Photograph: Jim Lee 2011

3 Callum Morton
Monument # 28: Vortex 2011 (detail)
polystyrene, epoxy resin, sand, wood,
synthetic polymer paint, glass
330 x 380 x 540 cm
Courtesy of the artist and Roslyn Oxley
Gallery9 Gallery, Sydney
Photograph: John Brash 2011



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Bulleen. Morton created new walls inspired by those in Heide II, constructing a spatial narrative within which to present new works and reorient our viewing of existing sculptures such as *Gas and Fuel* (2002). The exhibition was accompanied by a catalogue with essays by Linda Michael, Justin Paton and Corbett Lyon.

The contemporary exhibition *Colour Bazaar: Nine Contemporary Works* was presented in the Albert & Barbara Tucker Gallery and the Kerry Gardner & Andrew Myer Project Gallery. It brought together paintings and sculptures by contemporary artists to create a colourful, eclectic and texturally diverse display that drew imaginatively on the motif of the bazaar as a place of visual richness and variety. Objects of wonder, beauty and strangeness, the works explored the poetic and associative qualities of abstracted forms and materials, as conduits for cultural histories, but also personal memories. The artists represented were Hany Armanious, A.D.S. Donaldson, Mikala Dwyer, Emily Floyd, Matthys Gerber, Julia Gorman, Rose Nolan, Nike Savvas and Brian Spier.

This exhibition was followed by a project exhibition by Noël Skrzypczak, in which she presented new sculptural objects made of glass and soap with one of her flowing wall paintings. Skrzypczak's richly-textured organic forms alluded to the natural world, the body and the ever-changing landscape of the psyche. In the Albert & Barbara Tucker Gallery at the same time was an exhibition taking inspiration from Albert Tucker's iconic painting in the Heide Collection, *The Futile City* (1940). Looking at the rise and expansion of the city from the modern era to the present day, the exhibition juxtaposed several images of the city by Albert Tucker with works on the theme by contemporary artists, including Jeffrey Smart, Robert Boynes, Susan Norrie and Louise Forthun.

Opening in November for Heide's thirtieth anniversary as a museum, the exhibition 'Forever Young: 30 Years of the Heide Collection' told the story of the collection by following a chronology aligned with the history of the houses and galleries on site. Experimental works from the 1930s were shown in Heide I, with a focus on paintings and drawings by Sam Atyeo, complemented by photographs by Albert Tucker of life at Heide in the 1940s and archival material. Works from the 1950s to the 1970s, both figurative and abstract were exhibited in Heide II. Many had been displayed by the Reeds in the minimal, modernist environment of this house, designed as 'a gallery to be lived in'. The Kerry Gardner & Andrew Myer Project Gallery and Albert & Barbara Tucker Gallery featured key works by artists of the 'Heide circle' from the 1940s, including Arthur Boyd, Joy Hester, Sidney Nolan, John Perceval, Albert Tucker, and Danila Vassilieff. Contemporary art from the 1980s to today was presented in the Central Galleries, including large-scale paintings, sculpture and installations by leading Australian artists.

Heide also published a collection handbook for the thirtieth anniversary. *The Heide Collection* includes essays that trace the foundational history and growth of the collection, and shorts text by Heide curators past and present on over 100 key works, with extended entries on artists closely associated with Heide: Sidney Nolan, Arthur Boyd, Danila Vassilieff, Joy Hester, Albert Tucker, Charles Blackman, Mirka Mora, John Perceval, Sam Atyeo and Mike Brown.

The programming team was assisted by the work of Heide visitor services officer Fiona Wilson, who undertook her Masters of Art Curatorship internship with Katarina Pasetta, working on the collection valuation project, the Heide Collection handbook, research

for the forthcoming Vassilieff exhibition and associated book, the collection online, and the collection copyright project; and by the ongoing contribution of Mary Waters to exhibition and collection registration during a year with a lot of collection activity.

4 *Colour Bazaar* installation view
Albert & Barbara Tucker Gallery
Photograph: John Brash 2011

5 *Forever Young: 30 Years of the Heide Collection*
installation view
Photograph: John Brash 2012

Exhibition	Exhibition Dates	Venue	Curator
<i>Freehand: Recent Australian Drawing</i>	25 November 2010 – 6 March 2011	Heide III: Albert & Barbara Tucker Gallery & Kerry Gardner & Andrew Myer Project Gallery	Linda Michael
<i>Mirka</i>	23 October 2010 – 1 May 2011	Heide I	Kendrah Morgan
<i>Drawings: The Heide Collection</i>	18 September 2010 – 10 April 2011	Heide II	Linda Short
<i>Joy Hester and Albert Tucker Drawings 1938–1947</i>	18 September 2010 – 10 April 2011	Heide III: Albert & Barbara Tucker Gallery	Kendrah Morgan
<i>Colour Bazaar: Nine Contemporary Works</i>	12 February 2011 – 19 June 2011	Heide III: Albert & Barbara Tucker Gallery & Kerry Gardner & Andrew Myer Project Gallery	Sue Cramer
<i>Albert Tucker: Images of Modern Evil</i>	19 March 2011 – 26 June 2011	Heide III: Central Galleries	Lesley Harding
<i>Born To Concrete: The Heide Collection</i>	16 April 2011 – 25 September 2011	Heide II	Katarina Paseta and Linda Short
<i>Sculpture & Painted Relief: The Heide Collection</i>	7 May 2011 – 2 October 2011	Heide I	Sue Cramer
<i>Callum Morton: In Memoriam</i>	16 July 2011– 16 October 2011	Heide III: Central Galleries and Ramp Gallery	Linda Michael
<i>Noël Skrzypczak: Talking to Strangers</i>	25 July 2011 – 9 October 2011	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Linda Short
<i>The Futile City</i>	25 June 2011 – 9 October 2011	Heide III: Albert & Barbara Tucker Gallery	Lesley Harding, Jason Smith
<i>Forever Young: 30 Year of the Heide Collection</i>	15 October 2011 – 18 March 2012	Heide III: Kerry Gardner & Andrew Myer Project Gallery, Albert & Barbara Tucker Gallery	Lesley Harding, Kendrah Morgan
	2 October 2011 – 4 March 2012	Heide III: Central Galleries and Ramp Gallery	Sue Cramer, Linda Michael
	1 October 2011 – 15 April 2012	Heide II	Sue Cramer
	8 October 2011 – 15 April 2012	Heide I	Linda Short

2011 Exhibition Lenders

Anna Schwartz Gallery	Mr Randal Marsh
Art Gallery of South Australia	Mercer (Australia) Pty Ltd
Australian War Memorial	Michael Buxton Collection
Mr Marc Besen	Naomi Milgrom
Tony Bishop	Monash University
Robert Boynes	Timothy Morrell
Peter Braithwaite	Callum Morton
Sally Breen	Murray White Room
Castlemaine Art Gallery	National Gallery of Australia
Penny Clive	National Gallery of Victoria
Campbell Davie	Rose Nolan
Chris de Campo	Bridget Pirrie
A.D.S. Donaldson	Queensland Art Gallery
Mikala Dwyer	Andrew Rettig
Zahava Elenberg	Roslyn Oxley9 Gallery
Emily Floyd	Anne Ross
Louise Forthun	Anna Schwartz
Matthys Gerber	Dr Alex Selenitsch
Ronnen Goren	Brett Sheehy
Julia Gorman	Noel Skrzypczak
Gail Hastings	Sotheby's (Australia) Pty Ltd
Simon Hayman	Bryan Spier
Kerry Stokes Collection	State Library of Victoria
John Krzywokulski	Sutton Gallery
Rose Lang	Chenghan Tan
Lauraine Diggins Fine Art	Susan Taylor
Jean Lee	Richard Tipping
Walter Lewin	Mrs Barbara Tucker
Prof Corbett Lyon	Andrew Vidor
Robyn McKenzie	Roger Wood



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4.2 PUBLIC PROGRAMS

Heide's exhibition program inspired the dHeide's public programs provide interpretative access to its exhibitions, gardens and buildings. They are designed to give visitors of all ages, abilities and backgrounds the opportunity to experience Heide's unique mix of art, cultural and social history and the environment.

In 2011 Heide delivered 431 public programs to 5,648 attendees, of which 114 were ticketed programs attracting 1,826 attendees, including 31 feature events. The number of ticketed programs was increased by 20 per cent, and did particularly well with a 43 per cent increase in attendance. Public programs organised in association with Heide Education for the free thirtieth birthday weekend at Heide on 12-13 November attracted an additional 1950 participants.

Regular programs ranged from garden and sculpture park tours, talks and workshops, exhibition talks by artists, curators and historians, free guided tours of exhibitions, Heide history tours, artist-led workshops and activities for children and families.

Programs were delivered by volunteers, the Heide Director & CEO, curators, gardeners, artists and other guest speakers. Successful links were established with related festivals for specific exhibitions, such as the State of Design Festival for 'Callum Morton: In Memoriam', and the Overload Poetry Festival with 'Born to Concrete: The Heide Collection'. Manningham Healthy Lifestyle Week, Manningham Heritage Week and Seniors Festival Week were linked with Heide history tours.

Artist talks highlights included Del Kathryn Barton speaking about the drawing series she created for 'Freehand: Recent Australian

Drawing', with curator Linda Michael; John Krzywokulski reflecting on his 1960s works in the exhibition 'Sculpture & Painted Relief: The Heide Collection', with curator Sue Cramer; and Louise Forthun and David Jolly discussing their works and the interconnections between works in 'The Futile City', with Heide director & CEO Jason Smith and curator Lesley Harding.

Artists Emily Floyd and Callum Morton opened up their studios for a private tour and a privileged look at work in progress, while Heide's Collection Manager Katarina Paseta and assistant curator Linda Short hosted an exclusive behind-the-scenes viewing of the Concrete Poetry archive at Heide – a rare opportunity for the public to access and explore archival material and view publications in their entirety, as part of 'Born to Concrete: the Heide Collection'. This exhibition also inspired an event that coupled speech and music to push linguistic boundaries: *A Little Bit of the Horizon* was performed by UQ (Unamunos Quorum) and sound poetry artists Ania Walwicz and Santo Cazetti.

Mirka Mora fans were able to celebrate her exhibition with the artist and curator Kendrah Morgan on two occasions. Mirka Mora reminisced about Heide, her friendship with John and Sunday Reed and her love of art while sharing a glass of sparkling wine, swapping stories and gaiety with guests.

Several special events were inspired by 'Callum Morton: In Memoriam', a show that brilliantly merged art, architecture, theatre, comedy and cinema. In 'The Unexpected Element' Morton joined guest speakers architect and 3RRR radio presenter Stuart Harrison and writer Adam Zwar to entertain guests with their ideas about the exhibition and tease out the layers and references in Morton's oeuvre. In 'From

Buildings to Food' Morton led an exhibition tour, after which chef Shannon Bennett presented a three-course menu at Café Vue that built upon Morton's concept of turning a famous house into a 7-Eleven and presented unexpected culinary transformations.

'Pick and Eat' seasonal harvests remained a favourite garden program in 2012. Topics for garden workshops and talks included basic soil principles, the merits of natural and organic fertilisers, pruning native plants, seed saving and propagating hardwood cuttings. A highlight was the 'Heide Bushland Re-vegetation Program' with head gardener Dugald Noyes, where he spoke about plans for an invasive plant eradication program and the creation of an Indigenous Remnant Conservation Zone.

Kids and family programs in 2012 included a Heide Play Day in conjunction with Playgroup Victoria, in which children explored Heide's natural environment and learnt about the Indigenous history of Heide. A Wurundjeri elder performed a Welcome to Country ceremony and shared stories. The ever-popular Heide Detective trails ran over the school holidays and Heide's thirtieth birthday weekend. Participants could choose one of three trails, which led them across the Heide site with the help of cryptic clues and a map. Correctly completed trails won a prize in the Heide Kids' lucky dip. 'Sunday Art Club' ran during the school term, with art activities designed to develop practical skills in response to the modern or contemporary art on display. Workshops were conducted by practising artists and art education specialists. Rose Nolan, for example, taught children to create a mural using a limited colour palette of red and white, responding to her *Flat Flower Work* in the 'Colour Bazaar'.

6 Del Kathryn Barton In Conversation
Photograph: Rebecca Renshaw 2011

7 Heide's Biggest Birthday Card
Photograph: Rebecca Renshaw 2011



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We had such a fantastic time. It's a really great way to see the sculptures and gardens together. I've been here before and hadn't even noticed some of the sculptures! We think the Sculpture Park Detective would be a great thing for adults to do, too.

—Visitor feedback for Heide Detective

Public Programs are indebted to the time and expertise provided by 17 volunteer guides in delivering public tours relating to Heide exhibitions, history, collection, architecture, sculpture park and gardens. The guides committed over 500 hours in the delivery of tours, as well as attending weekly training meetings and undertaking research. Specialised exhibition and Heide history tours have been introduced in 2012, allowing volunteer guides to develop tours in their areas of interest and expertise. A particular thanks to Jennifer Stanisich who has retired as a volunteer guide after an exemplary service of over 15 years.

4.3 EDUCATION

2011 consolidated the significant growth in attendances achieved in 2010, across the range of education programs on offer: school excursions, tours, workshops, teacher professional development forums and outreach. These programs attracted 4,631 participants, with revenue increasing by \$7,000 from 2010 to \$50,294.

Excursions

In 2011, 1,315 students undertook one hour facilitated tours, while 347 students were guided by their own teachers. Facilitated tours and practical workshops were taken by 748 students. 412 teachers and chaperones accompanied students, taking professional knowledge and enthusiasm about Heide back to their schools. An additional 550 students visited Heide to view the Sculpture Park and gardens.

The free program 'I spy with my Heide eye ...' attracted 189 children during Children's and Education Weeks. They worked alongside Education staff and Barking Spider Visual Theatre artists to play games of observation and used the elements of art – line, shape, colour, texture and material – to create large narrative drawings reflecting on what they had seen and done. This program continues to grow in popularity as Heide becomes a regular participant these annual education events.

Outreach

Heide Education developed and delivered an outreach project for 70 Heidelberg Primary School students, their teachers and chaperones. The students visited the museum for an intense day of learning about Heide and contemporary art. Students engaged directly with the works on display in the Colour Bazaar exhibition, guided by education and curatorial staff and exhibiting artists Mikala Dwyer and Matthys Gerber. This provided inspiration for a practical workshop in which the students explored materials and methods they could use to respond to what they had seen and experienced. Heide staff later visited the school to view the children's artworks and projects. The program was filmed by the Australian Children's Television Foundation (see <http://vimeo.com/28005375>).

I loved the way you engaged the kids by giving them [the students] bits of paper with a word on it and they had to look at the artworks to find their word. I've never seen kids that interested in art before.

—Andrew (teacher) Heidelberg PS

Inside the Museum

Inside the Museum programs supported through the Department of Education & Early Childhood Development, Strategic Partnerships Program were attended by 415 students and 47 teachers. Students viewed several exhibitions, learning about curatorial processes and the different considerations posed by differing gallery spaces. They also visited back-of-house storage areas to view artworks on hanging racks or in solander boxes, and to learn about preventative and restorative treatments of artworks and the conditions required for their storage and care.



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Educator Forums

Eight professional development events were attended by 89 teachers. Teacher professional development programs maintain good attendance and participants often make return visits to Heide. One forum, based around the exhibition 'Colour Bazaar', included a presentation by colour specialist Pip Edwards, talks by Sue Cramer and exhibiting artist Bryan Spier, and a digital workshop with Maggie Gillard from the Australian Children's Television Foundation using the education program Kahootz 3.0. Several forums were themed around the Angry Penguins and the exhibition 'Albert Tucker: Images of Modern Evil'. For a forum on sculpture, Callum Morton discussed his practice and the works in the survey exhibition 'Callum Morton: In Memoriam', and Richard Giblett talked about his works in 'The Futile City' and led a hands-on activity. Another forum focused on topic of Classroom Behaviour Management – teachers commented that this was one of the best professional development sessions they had ever attended. Warrnambool Art Gallery organised a tour for their local school teachers to undertake a tour, workshop and lunch.

School Holiday Programs

School holiday programs continued to run at full capacity, with 535 young people attending 34 activities. These included: 'wildlife' and 'scared-out-of-your-life' drawing programs, where children observed and handled a range of native mammals, birds and reptiles; an imaginative drawing workshop with artist Mira Gojak; a sculpture workshop with NĐel Skrzypczak; cupcake making with Café Vue at Heide's head chef; making multi-functional robots with Barking Spider Visual Theatre; milking Brandy the cow and making cow sculptures; and working with Shadow Theatre to create and animate puppets.

Education Resources

Seven education kits were made available online for teachers and students. These included information about Heide exhibitions and the Heide site – for example on 'Mirka', 'Callum Morton: In Memoriam', Sculpture Park Trail, and 'Albert Tucker: Images of Modern Evil', followed by tasks to complement students' visits, and follow up study resources.

Volunteers

Heide Education values and appreciates the Education Volunteers' professionalism, commitment and dedication. Over 460 hours of assistance in the delivery and administration of the education program was provided by a team of 19 specialist Education Volunteer staff. Melinda Peat (Masters in Art Curatorship at The University of Sydney) undertook an extended internship.



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5. COMMERCIAL OPERATIONS

5.1 STORE

During 2011, the Heide Store exceeded its 2011 revenue target of \$400,000 with a final figure of \$402,502 (ex GST).

The product offering in the Heide Store is divided into four categories: Heide Publications, Heide Merchandise, External Publications and External Merchandise. The breakdown of sales across 2011 is as follows:

Category	% of total sales	Revenue (ex GST)
Heide Publications	15%	\$63,288
Heide Merchandise	16%	\$64,477
External Publications	17%	\$17,578
External Merchandise	50%	\$204,160

Heide exclusive product (publications and merchandise) comprised 31% of the total sales for the year, while external merchandise and publications totalled 67% of sales.

However, the popularity of Heide exclusive merchandise during the first quarter was significant, with twelve of the top-twenty-selling items coming from this category. This trend was maintained across each week of trading during the quarter. Notably, by the end of February, the *Freehand* catalogue had sold out (two weeks prior to the exhibition closing), generating total sales of \$10,500 (ex GST).

The second quarter of 2011 was also profitable. April in particular produced significant results, achieving revenue of \$57,187 (ex GST). This can be attributed to the success of the *MIRKA* exhibition in Heide I. At the close of the exhibition, record sales of *MIRKA* merchandise, catalogues and related publications were evident.

The overall mid-year target of \$200,000 (ex GST) was reached at the end of June, averaging \$35,000 (ex GST) of revenue per month. In mid-June, a small sale with heavily discounted stock was introduced. With an unusually long changeover between Central Galleries exhibitions, this strategy helped keep sales buoyant throughout this time of low visitor attendance. The sale, which ran until the end of July, generated revenue in excess of \$25,000 (ex GST). This put the Heide Store in a comfortable position moving into the third quarter.

During the third quarter, retail manager Claire Campbell participated in the annual *Museum Shops of Australia Association (MSAA)* conference held in Canberra. This was an invaluable opportunity to network with retail managers from cultural institutions Australia wide. Points of discussion were the future of the book industry and effective strategies of boosting retail profits through a global financial crisis. The general consensus was a definitive decline in retail sales compared to this time last year.

During the Fourth Quarter, the large numbers of visitors onsite for Heide 30th birthday celebrations across the weekend of the 12 and 13 November helped boost sales. The Heide Collection Book was a strong seller, achieving sales for the year in excess of \$7,500 since its November release. A new initiative was

implemented in the last week of December, an end of year sale targeting Heide Members, volunteers and staff. This sale realised \$9,777 (ex GST) and thereby lifted Heide Store revenue for the year beyond target.

The ongoing success of Heide exclusive merchandise and publications is highlighted in a list of the top revenue makers for 2011:

	Product	Qty
1	Heide Mirka Vase III	194
2	Heide Sunday's Kitchen	513
3	Heide Mirka Colouring Book	480
4	Heide Mirka Catalogue	570
5	Heide Images of Modern Evil Catalogue	260
6	Heart Garden by Janine Burke	361
7	Heide Collection Book	221
8	Freehand Catalogue	254
9	Callum Morton Catalogue	251
10	Heide postcard	2,209

10 The Heide Store
Photograph: John Gollings



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5.2 VISITOR SERVICES

Visitor Services administers four of the Museum's commercial operations revenue streams: Admissions, Education & Public Programs ticketing and Heide Store. Visitor Services also manages site safety, security in the public environment and collaborates with other departments of the Museum in event management.

In 2011 the Museum saw high numbers of visitors on site and on 12–13 November approximately 2,000 people visited over a free admission weekend to celebrate our 30th anniversary. With steady numbers across the year, the Visitor Services team was operating continuously at peak capacity. In 2011 visitor feedback continued to demonstrate high levels of satisfaction with the team of paid and volunteer Visitor Services staff. As the main point of contact with visitors and Heide Members, Visitor Services is committed to maintaining the highest professional standards which meet or exceed the expectations of all who interact with the Museum.

October saw a reorganisation of the structure of the Visitor Services team, with the Visitor Services Manager now assisted by three Senior Visitor Services Officers. This enabled the internal promotion of two existing Visitor Services Officers to senior roles.

Staff changes over 2011 also provided opportunities for recruitment from the Volunteer team of four new Visitor Services Officers.

During *Callum Morton: In Memoriam*, several staff were recruited from the Volunteer pool to fill temporary invigilation positions.

A Volunteer recruitment drive occurred in June, resulting in 22 new volunteers. This resulted in a total of 103 Visitor Services Volunteers, contributing a total of 5,685 hours of service to the Museum and resulting in a saving of over \$110,000.00 in wages.

5.3 MEMBERSHIP

Heide Membership performed consistently across 2011, coming in just ahead of target by year end. A combination of renewal incentive campaigns during the year (prizes offered by Heide Partners Aesop, Yering and Sofitel) and the introduction of new Member exclusive events (30th Anniversary Members Brunch and Yering Station wine-tasting and tour) were well received, and final subscription numbers were boosted in December by a successful reengagement campaign for lapsed 2011 Members.

Heide Membership raised \$50,766.91 ex. GST (1.5% above target) and 791 subscription sales (7.6% above target).

At 31 December 2010 there were:

- 826 active subscriptions; and
- 1068 Members (i.e. multiple cardholders in relevant categories).

5.4 CAFÉ VUE AT HEIDE + EVENT HIRE

Café Vue at Heide enjoyed a solid year of trade during 2011. The café provided a consistently high standard of food and a comfortable dining experience for visitors. A total of 51,369 covers were served across 2011. The cross-promotion of the café and the museum was implemented in a number of marketing opportunities and remains a priority.

Vue de monde Events at Heide business also saw continuing success, delivering events throughout the year for external clients and internal Heide events such as Openings, Public Programs and Education.

Commercial hire of Heide's grounds, buildings, exteriors and SMEC in particular is increasing and represents a valuable revenue source for the Museum. Event hire organised through Heide includes commercial film and photography shoots, planning days, memorials and wedding ceremonies. The remainder is organised through Vue de monde Events at Heide.

Commercial film shoots at Heide in 2011 included Channel 7 'Winners and Losers', Channel 31 'Made by Hand' and ABC/December Films 'Australia on Trial'.

Venue hire revenue throughout 2011 remained consistent, and came in at \$25,613 ex GST (7% ahead of target).

11 Visitor Services Volunteers: Lorraine, Jan, Bev and Vivienne, Photograph: Stacy Jewell.

12 Heide Members at *Forever Young: 30 Year of the Heide Collection*



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14

6. COLLECTION

During the museum's thirtieth anniversary year, an unprecedented number of works from the Heide Collection was conserved and displayed. This was largely enabled by the support of the Truby and Florence Williams Charitable Trust, administered by ANZ Trustees. The Trust provided funds for the conservation treatment of over 45 artworks from the core collection originally owned by John and Sunday Reed, the presentation – through an additional Principal Sponsor arrangement – of the whole-of-site collection exhibition, 'Forever Young: 30 years of the Heide Collection', and the growth of the collection through the purchase of new works.

In 2011 Heide continued to present exhibitions drawn from the collection in Heide I and Heide II. 'Drawing: The Heide Collection' and 'Mirka' were on display from late 2010 to early 2011 in Heide II and Heide I respectively, followed by 'Born to Concrete: Visual Poetry from the Heide Collection' in Heide II and 'Sculpture & Painted Relief: The Heide Collection' in Heide I. Works from the Heide Collection were also featured in the exhibition, 'Joy Hester & Albert Tucker: Drawings 1938–1947', which continued from 2010 in the Albert and Barbara Tucker Gallery.

In 2011, five works on paper by Joy Hester were made available to the National Portrait Gallery for inclusion in the touring exhibition, 'Inner Worlds: Portraits and Psychology', at the National Portrait Gallery, Canberra; University of Queensland Art Museum, Brisbane; and the Ian Potter Museum of Art, The University of Melbourne. Heide also made three sculptures by Bruce Armstrong and one sculpture by Geoffrey Bartlett available to Yering Station, Victoria, as long-term loans.

The Museum purchased works on paper by artists Ian Hamilton Finlay and Sidney Nolan

in early 2011. Important works by Mike Brown, Aleks Danko, Mikala Dwyer, Rose Nolan and Sidney Nolan were purchased with funds provided by the Truby & Florence Williams Charitable Trust, ANZ Trustees.

The development of the collection through purchase and donation was also made possible by the generosity and support of many individuals throughout 2011. Notably, a significant number of artists donated their own work to the collection: Peter Booth, Aleks Danko, Mikala Dwyer, Matthys Gerber, Alex Selenitsch, Garry Shead, Darren Wardle and Judith Wright. Other donations included works by Stephen Benwell, Charles Blackman, Janet Dawson, Dale Frank, Robert Hirschmann, George Johnson, John Krzywokulski, Alun Leach-Jones, Callum Morton and Patricia Piccinini. Alex and Merron Selenitsch continued their singular support of Heide's unique collection of visual poetry through the donation of over 80 works by Australian visual poets and the substantial gift of the Ruth Cowen Literary Estate, which comprises over 90 works by Cowen.

In recognition of the museum's thirtieth anniversary, Barbara Tucker donated the major Albert Tucker Archive to Heide. This important donation, previously on loan to Heide, comprises diaries, sketchbooks, journals, photographs, paintings, drawings, books and other material directly from the artist's estate.

Another key outcome of 2011 was the publication of the first Collection handbook. This 163-page volume provides a scholarly account of the collection to date with texts by current and former curatorial and directorial staff. The publication was generously supported by Mark and Hyeon-Joo Newman through the Newman Family Foundation.



6.1 ACQUISITIONS

2007.9

Mike Brown
It Ain't Necessarily So . . . 1969-70
synthetic polymer paint and
collage on Swiss cotton blind
234 x 111 cm
Purchased with funds from the Truby
and Florence Williams Charitable Trust,
ANZ Trustees 2011-12

2011.12

Ian Hamilton Finlay
A Rock Rose 1971
screenprint
44.5 x 61 cm
Purchase 2011

2011.13

Alun Leach-Jones
Untitled 1966
screenprint
edition 26/40
52.9 x 52.9 cm
Gift of Jeanette Fry 2011

2011.14

Peter Booth
Untitled 1989
charcoal on paper
75 x 105.5 cm
Gift of Peter Booth 2011

2011.15

Peter Booth
Untitled 1989
charcoal on paper
75 x 105.5 cm
Gift of Peter Booth 2011

2011.16

Robert Hirschmann
Buffalo 2003
oil and pigment on canvas
122 x 122 cm
Gift of Colin and Liz Laverty 2011

2011.17

Robert Hirschmann
Ascension II 2000
oil and pigment on linen
213.5 x 183 cm
Gift of Colin and Liz Laverty 2011

2011.18

Robert Hirschmann
Head 1996
oil on board
122 x 122 cm
Gift of Colin and Liz Laverty 2011

2011.19

Robert Hirschmann
Untitled (Orange Paddock) 1994
oil on canvas
210 x 170 cm
Gift of Colin and Liz Laverty 2011

2011.20

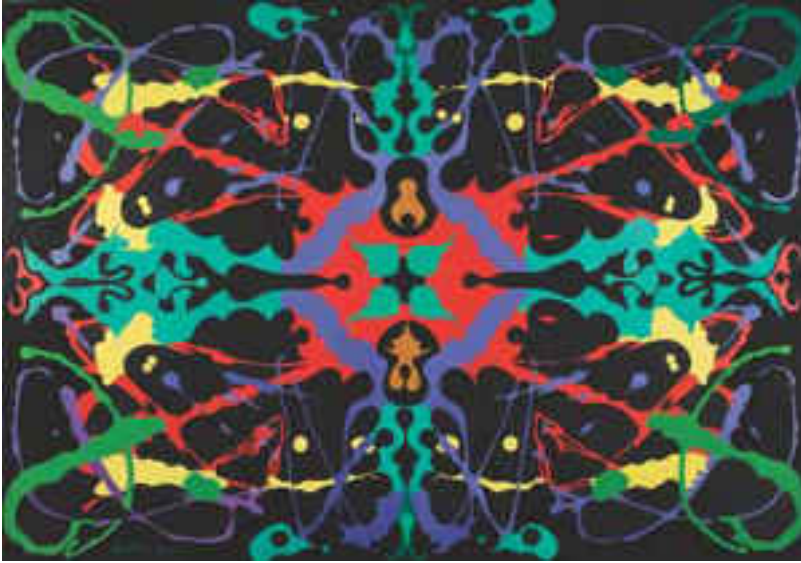
Charles Blackman
Childhood Memory c.1951-52
enamel on board
123 x 83 cm
Gift of Denis Savill 2011

2011.21

Garry Shead
The Darkening Ecliptic: Ern Malley 2003
ceramic book with etching in 9 parts
edition 50/50
ceramic book: 29 x 21 x 4 cm;
etching: overall 46 x 66 cm
Gift of Garry Shead 2011

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15 Mike Brown
It ain't necessarily so ... 1969-70
synthetic polymer paint and collage on Swiss cotton blind
234 x 111 cm
Heide Museum of Modern Art, Melbourne
Purchased with funds from the Truby and Florence
Williams Charitable Trust, ANZ Trustees 2011-12
©Estate of Mike Brown



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17

2011.22

Callum Morton
Untitled 1992
pen and fibre-tipped pen on paper
46.5 x 59.5 cm
Gift of Timothy Morrell 2011

2011.23

Stephen Benwell
Figure 1991
ink on paper
8.9 cm x 12.2 cm
Gift of Ken and Marian Scarlett 2011

2011.24

Janet Dawson
Parts of Fortune 1981
airbrush stencil on paper
edition 39/60
57.2 x 77.4 cm
Gift of Ken and Marian Scarlett 2011

2011.25

George Johnson
Study Relationships 1971
oil on hardboard
53 x 41cm
Gift of Ken and Marian Scarlett 2011

2011.26

John Krzywokulski
Song for a Square [from the series Song for Here and There]—Study 3 1971
pigmented resin on board
27.5 x 20.5 cm
Gift of Ken and Marian Scarlett 2011

2011.27

Alun Leach-Jones
Noumenon c.1965
screenprint
edition 6/20
52 x 52cm
Gift of Ken and Marian Scarlett 2011

2011.28

Matthys Gerber
Rala Rala 2007
oil on canvas
190 x 298 cm
Gift of Matthys Gerber and Pamela Hansford 2011

2011.29

Matthys Gerber
Black Mojo 2007
oil on canvas
190 x 272 cm
Gift of Matthys Gerber and Pamela Hansford 2011

2011.30

Judith Wright
Desire 2009
synthetic polymer paint and wax on Japanese paper
300 x 300 cm
Gift of Judith Wright 2011

2011.31

Dale Frank
Two Paintings Out for a Midnight Swim 1985
synthetic polymer paint on canvas
200 x 179 cm
Gift of Lion Capital Pty Ltd 2011

2011.32

Darren Wardle
Brutal 2009
screenprint on Perspex
edition A/P
61 x 51 cm
Gift of Darren Wardle 2011

2011.33

Darren Wardle
Symmetry of Madness 2010
screenprint on Perspex
edition A/P
61 x 114 cm
Gift of Darren Wardle 2011

2011.34

Patricia Piccinini
Untitled c.1993
pen and ink on paper
57.0 x 76.9 cm
Gift of John Willems 2011

2011.35

Patricia Piccinini
All that Glistens c.1992
oil on canvas
80.5 x 80.5 cm
Gift of John Willems 2011

2011.36

Patricia Piccinini
The Artist Dis-members 1991
oil on canvas
5 parts: 4 parts 40.5 x 40.5 cm;
1 part 33.7 x 36 cm
Gift of John Willems 2011

16 Matthys Gerber
Black Mojo 2007
oil on canvas
190 x 272 cm
Heide Museum of Modern Art, Melbourne
Gift of Matthys Gerber and Pamela Hansford 2011
©the artist

17 Patricia Piccinini
All that Glistens c.1992
oil on canvas
80.5 x 80.5 cm
Heide Museum of Modern Art, Melbourne
Gift of John Willems 2011
©the artist



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2011.37

Sidney Nolan
Horse
Ink on paper
36 x 50 cm
Purchase 2011

2011.38

Sidney Nolan
Untitled (calf carcass in tree) 1952
archival inkjet print
edition 10/10
23 x 23 cm
Purchased with funds from
the Truby and Florence Williams
Charitable Trust, ANZ Trustees 2011

2011.39

Sidney Nolan
Untitled (desiccated horse carcass sitting up) 1952
archival inkjet print
edition 10/10
23 x 23 cm
Purchased with funds from
the Truby and Florence Williams
Charitable Trust, ANZ Trustees 2011

2011.40

Sidney Nolan
Untitled (cow carcass and skull) 1952
archival inkjet print
edition 10/10
23 x 23 cm
Purchased with funds from
the Truby and Florence Williams
Charitable Trust, ANZ Trustees 2011



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2011.41

Sidney Nolan
Untitled (Cynthia Nolan with parasol mounted on dead horse) 1952
archival inkjet print
edition 10/10
23 x 23 cm
Purchased with funds from
the Truby and Florence Williams
Charitable Trust, ANZ Trustees 2011

2011.42

Sidney Nolan
Untitled (standing horse carcass) 1952
archival inkjet print edition 10/10
23 x 23 cm
Purchased with funds from
the Truby and Florence Williams
Charitable Trust, ANZ Trustees 2011

2011.43

Sidney Nolan
Untitled (horse head on ground) 1952
archival inkjet print
edition 10/10
23 x 23 cm
Purchased with funds from
the Truby and Florence Williams
Charitable Trust, ANZ Trustees 2011

2011.44.1

Aleks Danko
Oh! Beautiful moonlit night 2006
from the series *Some Cultural Meditations* 1949–
gouache and pencil on paper
2 parts: 70.5 x 102 cm, 15 x 70.5 cm
Purchased with funds from
the Truby and Florence Williams
Charitable Trust, ANZ Trustees 2011

2011.44.2

Aleks Danko
Your eyes are dark as night and clear as day 2006 from the series
Some Cultural Meditations 1949–
gouache and pencil on paper
2 parts: 70.5 x 102 cm, 15 x 70.5 cm
Purchased with funds from
the Truby and Florence Williams
Charitable Trust, ANZ Trustees 2011

2011.44.3

Aleks Danko
Look how the mist spreads over the field 2006 from the series
Some Cultural Meditations 1949–
gouache and pencil on paper
2 parts: 70.5 x 102 cm, 15 x 70.5 cm
Purchased with funds from
the Truby and Florence Williams
Charitable Trust, ANZ Trustees 2011

2011.44.4

Aleks Danko
Ukrainian 'Centre of the World' cross-stitch cushion cover 1949
from the series *Some Cultural Meditations* 1949–
wool, cotton
14 x 50 x 42 cm
Gift of Aleks Danko 2011

18 Aleks Danko

Your eyes are dark as night and clear as day 2006
from the series *Some Cultural Meditations* 1949–
gouache and pencil on paper
2 parts: 70.5 x 102 cm, 15 x 70.5 cm
Heide Museum of Modern Art, Melbourne
Purchased with funds from the Truby and Florence
Williams Charitable Trust, ANZ Trustees 2011
©the artist

19 Rose Nolan

Flat Flower Work 2004–11
synthetic polymer paint on cardboard
installations dimensions variable
Heide Museum of Modern Art, Melbourne
Purchased with funds from the Truby and
Florence Williams Charitable Trust, ANZ
Trustees and Lovell Chen Pty Ltd 2011
©the artist



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2011.44.5

Aleks Danko
*My mother and friends at the
Woodside Army Camp and Migrant Hostel
South Australia in 1949* (mother is first
on the left) 2006 from the series
Some Cultural Meditations 1949–
Type C photograph
127 x 200 cm
Gift of Aleks Danko 2011

2011.44.6

Aleks Danko
Soviet Army Chorus & Band 1958–1963
from the series Some
Cultural Meditations 1949–
7-track CD
Gift of Aleks Danko 2011

2011.45

Rose Nolan
Flat Flower Work 2004–11
synthetic polymer paint on cardboard
installation dimensions variable
Purchased with funds from
the Truby and Florence Williams
Charitable Trust, ANZ Trustees 2011

2011.46

Mikala Dwyer
Necklace for Wall (Copper) 2011
silver, bronze, copper, glazed ceramic,
leather, metal, plastic, found object
installation dimensions variable
Purchased with funds from the Truby
and Florence Williams Charitable Trust,
ANZ Trustees 2011

2011.47

Mikala Dwyer
Costumes 2008
synthetic polymer paint on cardboard
and papier-mâché, fabric, plastic
22 parts: installation dimensions variable
Gift of Mikala Dwyer 2011

2011.48

Callum Morton
Ghost Train, Bulleen 2011
digital print
94 x 131.8 cm
Gift of Philip Ross and Sophia Pavlovski-Ross
through the Heide Foundation 2011

2011.49

Alex Selenitsch
monoton eeeeeee 1969
plastic and enamel on composition board
71.5 x 59 x 4 cm
Gift of Alex and Merron Selenitsch 2011

2011.50

Alex Selenitsch
positive/negative stack c.1980
laminated hardwood
34 x 6 x 6 cm
Gift of Alex and Merron Selenitsch 2011

2011.51

Alex Selenitsch
sphinx c.1980
cut and laminated masonite
25 x 25 x 4.4 cm
Gift of Alex and Merron Selenitsch 2011

2011.52

Alex Selenitsch
LIFE/TEXT door 1988
hardwoods on solid timber door
200 x 80 x 10 cm
Gift of Alex and Merron Selenitsch 2011

2011.53

Alex Selenitsch
LIFE/TEXT matches 1986
matches on card on foam core
26 x 22 x 0.75 cm
Gift of Alex and Merron Selenitsch 2011

2011.54

Alex Selenitsch
short circus 1969
artist's book
21 x 21 x 0.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.55

Alex Selenitsch
mudlark 1969
screenprint
edition 4/16
50.5 x 38 cm
Gift of Alex and Merron Selenitsch 2011

2011.56

Alex Selenitsch
windgull 1969
screenprint
edition 4/16
50.5 x 38 cm
Gift of Alex and Merron Selenitsch 2011

20 Alex Selenitsch
monoton eeeeeee 1969
plastic and enamel on composition board
71.5 x 59 x 4 cm
Heide Museum of Modern Art, Melbourne
Gift of Alex and Merron Selenitsch 2011
©the artist

2011.57

Alex Selenitsch
Starling 1969
screenprint
edition 4/16
50.5 x 38 cm
Gift of Alex and Merron Selenitsch 2011

2011.58

Alex Selenitsch
tree of knowledge trowel c.1987
photocopy on card, steel rod,
found timber handle
20 x 7 x 2 cm
Gift of Alex and Merron Selenitsch 2011

2011.61

Alex Selenitsch
8 monotones with diagrams c.1985
offset print
8 parts: each 38 x 25 cm
Gift of Alex and Merron Selenitsch 2011

2011.62

Alex Selenitsch
*suite of stars (origin; inert; Salamander;
anagram; illumination; corona; obelisk;
lava; unus; mundus)* c.1985
offset print
10 parts: each 38 x 25 cm
Gift of Alex and Merron Selenitsch 2011

2011.63

Alex Selenitsch
paper cut corner c.1985
gummed coloured paper on card
22 x 18 cm
Gift of Alex and Merron Selenitsch 2011

2011.64

Alex Selenitsch
theatre #1 c.1980
laminated masonite
53.5 x 53.5 x 5 cm
Gift of Alex and Merron Selenitsch 2011

2011.65

Alex Selenitsch
theatre #2 c.1980
laminated cork on plywood
60 x 48 x 7 cm
Gift of Alex and Merron Selenitsch 2011

2011.66

Alex Selenitsch
theatre #3 c.1980
laminated masonite
41 x 60 x 2.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.67

Alex Selenitsch
lumber / elephant walk 1969
screenprint on acetate, wooden frame
edition A/P
20 x 19 x 2 cm
Gift of Alex and Merron Selenitsch 2011

2011.68

Alex Selenitsch
lifeline / electric wire 1969
screenprint on acetate, wooden frame
edition A/P
20 x 19 x 2 cm
Gift of Alex and Merron Selenitsch 2011

2011.69

Alex Selenitsch
high sierras / tumbleweed 1969
screenprint on acetate, wooden frame
edition A/P
20 x 19 x 2 cm
Gift of Alex and Merron Selenitsch 2011

2011.70

Alex Selenitsch
jass band / slapstick 1969
screenprint on acetate, wooden frame
edition A/P
20 x 19 x 2 cm
Gift of Alex and Merron Selenitsch 2011

2011.71

Alex Selenitsch
stoneface / slip 1969
screenprint on acetate, wooden frame
edition A/P
20 x 19 x 2 cm
Gift of Alex and Merron Selenitsch 2011

2011.72

Alex Selenitsch
slide 1969
screenprint on acetate, wooden frame
edition A/P
20 x 19 x 2 cm
Gift of Alex and Merron Selenitsch 2011

2011.73

Alex Selenitsch
balloons 1969
screenprint on acetate, wooden frame
edition A/P
20 x 19 x 2 cm
Gift of Alex and Merron Selenitsch 2011

2011.74

Alex Selenitsch
tree of knowledge model c.1987
laminated boxboard, pencil
33 x 19 x 1 cm
Gift of Alex and Merron Selenitsch 2011

2011.75

Alex Selenitsch
tree of knowledge mask c.1987
photocopy on cardboard, card, elastic hatband
37 x 30 cm
Gift of Alex and Merron Selenitsch 2011

2011.76

Alex Selenitsch
LIFE/TEXT sliding movements 1987
ink on detail paper
19 x 23 cm
Gift of Alex and Merron Selenitsch 2011

2011.77

Alex Selenitsch
monotone (spiral ritual) 1976
plastic letters and synthetic polymer
paint on composition board, pine frame
124 x 124 x 2.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.78

Alex Selenitsch
lightning monotones (rivers of light #5) 2003
laser prints in plastic folder
8 parts: each 29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.79

Alex Selenitsch
six monotones (left centre right) 2008
laser prints in plastic folder
6 parts: each 29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.80

Alex Selenitsch
weeds 2003
laser prints in plastic folder
8 parts: each 29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.81

Alex Selenitsch
weeds monotones 2003
laser print in plastic folder
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.82

Alex Selenitsch
Rarrk 2004–08
laser prints in plastic folder
5 parts: each 29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.83

David Powell
Fourteen statements 1986
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.84

David Powell
No image 1987
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.85

David Powell
NEW SOUTH WALES 1987
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.86

David Powell
COPY ONLY 1988
artist's book, photocopy and ink
stamp on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.87

David Powell
AULuTshWch 1989
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.88

David Powell
THE EFFECT OF Communication c.1985
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.89

David Powell
Submissions c.1985
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.90

David Powell
SEDIMENT c.1985
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.91

David Powell
FRAME c.1985
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.92

David Powell
Elements of style c.1985
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.93

David Powell
TEXTURALS c.1985
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.94

David Powell
FOURTEEN POEMS c.1985
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.95

David Powell
(untitled book) c.1985
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.96

David Powell, Julie Clarke-Powell
Body Psyche 1988
artist's book, photocopy on paper, stapled
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.97

David Powell
"X is art" "X is not art" 1987
photocopy on card
29 x 20.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.98

Peter Sullivan
concrete poetry postcards (History; Racism/The Wall; Included; Summer; Rotation; Vortext; DIET; Winter; truth and lies; Sleeper) 1996
10 postcards in envelope
11.5 x 16 cm
Gift of Alex and Merron Selenitsch 2011

2011.99

Alex Selenitsch
m.d. 1887-1968: a working drawing for a small object to be hung on a wall 1973
laser print from tracing paper original
38 x 76 cm (unfolded); 19 x 19 cm (folded)
Gift of Alex and Merron Selenitsch 2011

2011.100

Michael Dugan
fin / dolphin 1975
typewriter text on paper
25.5 x 20 cm
Gift of Alex and Merron Selenitsch 2011

2011.101

Michael Dugan
STORMcloud 1975
typewriter text on paper
25.5 x 20 cm
Gift of Alex and Merron Selenitsch 2011

2011.102

Michael Dugan
seascape 1975
typewriter text on paper
25.5 x 20 cm
Gift of Alex and Merron Selenitsch 2011

2011.103

Jas Duke
Layout pages from PIE Anthology 1974
Lettraset and collage on paper
14 parts: each 43.5 x 28 cm
Gift of Alex and Merron Selenitsch 2011

2011.104

Jas Duke
Possessed by a lustful demon I enter at several doors 1976
Lettraset and collage on paper
30 x 21.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.105

Jas Duke
A story that still leaves me amazed 1976
Lettraset and collage on paper
30 x 21.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.106

Jas Duke
The princess and the fragments of empire scattered 1976
Lettraset and collage on paper
30 x 21.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.107

Jas Duke
Inside every man is a zombie trying to get out 1976
Lettraset and collage on paper
30 x 21.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.108

Jas Duke
Eat Starve Live Die 1976
Lettraset and collage on paper
30 x 21.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.109

Jas Duke
A salute to Fanny Kaplan 1976
Lettraset and collage on paper
30 x 21.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.110

Jas Duke
In this country we don't worry about thinking we drive cars 1976
Lettraset and collage on paper
30 x 21.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.111

Jas Duke
The essence of war is violence & moderation in war is embicility 1976
Lettraset and collage on paper
30 x 21.5 cm
Gift of Alex and Merron Selenitsch 2011

2011.112

Jas Duke
Tonight the nervous bat dances to old fashioned music 1976
Lettraset and collage on paper
21.5 x 30 cm
Gift of Alex and Merron Selenitsch 2011

2011.113

Alex Selenitsch
4 monotone ladders 2011
laser prints in plastic folder
4 parts: each 29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.114

pete spence
Score
Vienna Railway c.1985
artist's book, photocopy on paper, stapled
21 x 14.8 cm closed; 29.7 x 21 cm open
Gift of Alex and Merron Selenitsch 2011

2011.115

pete spence
Post Neo Publications
Jurassic Colosseum 1985
artist's book, photocopy on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.116

pete spence
Homage to Dick Higgins 1998
photocopy on paper
15 x 19 cm
Gift of Alex and Merron Selenitsch 2011

2011.117

pete spence
Homage to Ernst Jandl 2002
photocopy on paper
15 x 15 cm
Gift of Alex and Merron Selenitsch 2011

2011.118

pete spence
Homage to Ruth Cowen 2002
photocopy on paper
15 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.119

pete spence
Art c.1990
photocopy on paper
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.120

pete spence
ART c.1990
photocopy on paper
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.121

pete spence
JoT c.1990
photocopy on paper
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.122

pete spence
Rg stra. M rf c.1990
photocopy on paper
29.7 x 21 CM
Gift of Alex and Merron Selenitsch 2011

2011.123

pete spence
NAMES REBUS LEXIS REBUS NAMES c.1985
photocopy on paper
27 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.124

pete spence
Untitled c.1985
photocopy on paper
29.7 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.125

pete spence
MAIL-Art: MINISTRY OF ZAUM c.1985
card: collage on recto; ink and rubber-stamp on verso
10.5 x 15 cm
Gift of Alex and Merron Selenitsch 2011

2011.126

Paula Hocks
Post Neo Publications
perspectives 1985
offset lithgraph on card
11 x 17 cm
Gift of Alex and Merron Selenitsch 2011

2011.127

Finola Moorhead
Post Neo Publications
Never Ending War c.1985
offset lithgraph on card
12 x 16 cm
Gift of Alex and Merron Selenitsch 2011

2011.128

David Powell
Post Neo Publications
the planet howls with pain c.1985
offset lithgraph on card
11 x 17 cm
Gift of Alex and Merron Selenitsch 2011

2011.129

Roland Sabatier
Post Neo Publications
Untitled c.1985
offset lithgraph on card
16 x 11 cm
Gift of Alex and Merron Selenitsch 2011

2011.130

Alex Selenitsch
Post Neo Publications
some-one 1985
artist's book: offset print on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.131

pete spence
Open Hand Press, LOOK!! POETRY!!
CO=LABORATIONS 1999
artist's book: photocopy on paper, comb-binding
33 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.132

pete spence, Open Hand Press, LOOK!! POETRY!!
ABCDEFGHIJKLMNQRSTUvwxyz 1999
artist's book: photocopy on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.133

pete spence, Cornelis Vleeskens
LOOK!! POETRY!!
MERIDIES 1998
artist's book: photocopy on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.134

Perren Spence
Open Hand Press
Perren's Book 1999
artist's book: photocopy on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.135

Norma Pearce
Open Hand Press
A//C/O/L/L/E/C/T/I/O/N 1999
artist's book: photocopy on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.136

Tim Gaze
Open Hand Press
A.S.E.M.I.C 1999
artist's book: photocopy on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.137

Open Hand Press
The Colour of Money: Open Hand Currency c.1995
artist's book: photocopy on paper, stapled
8 x 21 cm
Gift of Alex and Merron Selenitsch 2011

2011.138

Cornelis Vleeskens
Earthdance
PORTAL 1998
artist's book: photocopy on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.139

Cornelis Vleeskens, pete spence
Earthdance
The Earthdance Summer Collaborations 1998–99
artist's book: photocopy on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.140

Cornelis Vleeskens
Earthdance
suite 4 pete c.1995
artist's book: photocopy on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.141

Cornelis Vleeskens, Tim Gaze
Earthdance
FANCY FFREE FLIGHT c.1995
artist's book: photocopy on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.142

Cornelis Vleeskens, Dirk de Bruyn
Earthdance
O'BLAD c.1995
artist's book: photocopy on paper, stapled
21 x 14.8 cm
Gift of Alex and Merron Selenitsch 2011

2011.143

Cornelis Vleeskens, pete spence
Runaway Spoon Press
ALPHA-CARTOGRAPHY, SOUTH BY SOUTH 2001
artist's book: photocopy on paper, stapled
22 x 14 cm
Gift of Alex and Merron Selenitsch 2011

2011.146

Ruth Cowen
2 Hearts c.1985
pink and grey fibre-tipped pen on computer-generated image on paper, laminated
41.5 x 29.7 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.147

Ruth Cowen
Monde/Demon c.1985
Computer-generated image on paper, laminated
41.9 x 29.7 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.148

Ruth Cowen
Art/Heart c.1985
computer-generated image on paper, laminated
41.9 x 29.7 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.149

Ruth Cowen
Vietnam Wall c.1985
computer-generated image on paper, laminated
41.9 x 29.7 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.150

Ruth Cowen
Vietnam Wall c.1985
computer-generated image on paper, laminated
41.9 x 29.7 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.151

Ruth Cowen
Read/Dread c.1985
computer-generated image on paper, laminated
28.7 x 19 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.152

Ruth Cowen
Real Estates of the Heart c.1985
computer-generated image on paper, laminated
28.2 x 19.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.153

Ruth Cowen
Words to Eat c.1985
computer-generated image on paper, laminated
28.2 x 19.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.154

Ruth Cowen
Cross-My-Hearts Valentines c.1985
computer-generated image on paper, laminated
28.1 x 19.2 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.155

Ruth Cowen
Heart Rose c.1985
pink fibre-tipped pen on computer-generated image on paper, laminated
27.9 x 19.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.156

Ruth Cowen
Heartscope c.1985
pink fibre-tipped pen on computer-generated image on paper, laminated
27.9 x 19.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.157

Ruth Cowen
Scribble Patterns c.1985
computer-generated image on paper, laminated
29.6 x 19.9 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.158

Ruth Cowen
Pyjama Birthday Party c.1985
pink fibre-tipped pen on computer-generated image on paper, laminated
29.6 x 21.1 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.159

Ruth Cowen
Heartslips c.1985
photocopy on acetate, card
36.5 x 39.9 cm
Gift of the Ruth Cowen Literary Estate 2011



21

2011.160

Ruth Cowen
Narcissus c.1985
photocopy on acetate and card
14 x 18 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.161

Ruth Cowen
Mirror Mirror c.1985
photocopy on acetate and card
13.9 x 17.8 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.162

Ruth Cowen
Through the Looking-Glass c.1985
photocopy on acetate and card
11.6 x 14.1 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.163

Ruth Cowen
Mango Go Mango c.1985
photocopy on paper
42 x 29.7 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.164

Ruth Cowen
EXcessSEX c.1985
photocopy on paper
29.7 x 42 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.165

Ruth Cowen
A Game of Hugs and Kisses c.1985
photocopy on paper
29.7 x 42 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.166

Ruth Cowen
Eating My Heart Out 1983
photocopy on paper
29.7 x 21 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.167

Ruth Cowen
Sweet Variation for Shelton Lea 1983
photocopy on paper
29.7 x 21 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.168

Ruth Cowen
Scarf for B. 1981
typewriter text on paper
29.7 x 21 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.169

Ruth Cowen
For Peg 1982
typewriter text on paper
29.7 x 21 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.170

Ruth Cowen
Tie for Philip 1982
typewriter text on paper
29.7 x 21 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.171

Ruth Cowen
Petals, Tears 1982
photocopy on paper
29.7 x 20.9 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.172

Ruth Cowen
Petals, Tears 1982
photocopy on paper
29.7 x 20.9 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.173

Ruth Cowen
A Quick One for B. & P. 1983
photocopy on paper
29.7 x 21 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.174

Ruth Cowen
Hand in Glove c.1985
photocopy on paper
29.7 x 21 cm
Gift of the Ruth Cowen Literary Estate 2011

21 Ruth Cowen
Mirror Mirror c.1980
photocopy on acetate, card
13.9 x 17.8 cm
Heide Museum of Modern Art, Melbourne
Gift of the Ruth Cowen Literary Estate 2011
© Ruth Cowen Literary Estate

2011.175

Ruth Cowen
Cross-My-Heart Valentines c.1985
photocopy on paper
26.1 x 20.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.176

Ruth Cowen
Christine/Gold and/Refractions c.1985
photocopy on paper
25.5 x 18.8 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.177

Ruth Cowen
Anniversaire c.1985
photocopy on paper
25.4 x 20.3 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.178

Ruth Cowen
Anniversaire c.1985
photocopy on paper
25.4 x 20.3 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.179

Ruth Cowen
Untitled (letterhead) c.1985
typewriter text on paper
29.7 x 21 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.180

Ruth Cowen
Heartspace c.1985
photocopy on paper
14.7 x 14.8 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.181

Ruth Cowen
Watch this Space c.1985
photocopy on paper
14.7 x 14.8 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.182

Ruth Cowen
Watch this Space c.1985
photocopy on paper
14.7 x 14.8 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.183

Ruth Cowen
Eating my Heart Out c.1985
photocopy on paper
14.9 x 14.9 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.184

Ruth Cowen
Eating my Heart Out c.1985
photocopy on paper
14.9 x 14.9 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.185

Ruth Cowen
*a game of hugs and kisses
(St Valentine's Day)* 1988
photocopy on paper
card: 12.5 x 20 cm envelope: 15.2 x 23 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.186

Ruth Cowen
Untitled (Umbrella Card) 1989
offset print on card
14.6 x 10.2 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.187

Ruth Cowen
Untitled (diamond card) 1989
offset print on card
14.7 x 10.3 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.188

Ruth Cowen
Worn Only Once 1989
offset print on card
14.8 x 10.3 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.189

Ruth Cowen
Not For Sale c.1985
offset print on card
14.8 x 10.5 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.190

Ruth Cowen
Slightly Imperfect c.1985
offset print on card
14.8 x 10.3 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.191

Ruth Cowen
Eating My Heart Out c.1985
offset print on card
14.7 x 10.3 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.192

Ruth Cowen
Watch this Space c.1985
offset print on card
14.8 x 10.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.193

Ruth Cowen
Unexpectedly Vacant c.1985
offset print on card
14.9 x 10.3 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.194

Ruth Cowen
A Game of Hugs and Kisses c.1985
photocopy on paper
13 x 21.6 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.195

Ruth Cowen
Heart Leaves Falling Loves c.1985
offset print on card
15.4 x 20.2 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.196

Ruth Cowen
Heartstop c.1985
offset print on card, laminated
22 x 14.3 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.197

Ruth Cowen
Heartslight c.1985
offset print on card, laminated
22 x 14.2 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.198

Ruth Cowen
Sweet Greetings (Bon Bon) 1982
offset print on card
15 x 11 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.199

Ruth Cowen
Magical Offerings (Ill Magi) 1983
offset print on card
15.1 x 11.2 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.200

Ruth Cowen
Untitled (Bearing Hugs) 1984
offset print on postcard
15.2 x 10.8 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.201

Ruth Cowen
Kissmas Tree 1985
offset print on card
15.6 x 11 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.202

Ruth Cowen
Pear Tree without Partridge 1986
offset print on card
15.1 x 10.1 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.203

Ruth Cowen
Christmas Miracles 1987
offset print on card
15 x 10 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.204

Ruth Cowen
The Holly Follies 1988
offset print on card
15.6 x 10.5 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.205

Ruth Cowen
Luck...Love...Fortune 1993
Fortune Teller Fish on offset print on card,
envelope, 2 heart-shaped christmas
decorations
card: 15 x 10.4 cm; envelope: 16.4 x 11.3 cm;
decorations: dimensions variable
Gift of the Ruth Cowen Literary Estate 2011

2011.206

Ruth Cowen
Untitled (star christmas card) 1995
ink stamp on card, ink stamp on envelope, star-
shaped christmas decoration
card: 14.8 x 10.5 cm; envelope: 16 x 11.3 cm;
decoration: dimensions variable
Gift of the Ruth Cowen Literary Estate 2011

2011.207

Ruth Cowen
Stamped-on Christmas 1996
ink stamp on card, envelope,
tin heart-shaped christmas decoration
card: 14.8 x 10.9 cm; envelope: 16.9 x 11.7 cm;
decoration: dimensions variable
Gift of the Ruth Cowen Literary Estate 2011

2011.208

Ruth Cowen
A Further Kissmas c.1990
offset print on card, offset
print on paper, envelope
card: 15.5 x 10.3 cm; paper : 14.3 x 21 cm;
envelope: 17.5 x 12.5 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.209

Ruth Cowen
Mentor/Tormentor c.1990
offset print on card
14.4 x 9.2 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.210

Ruth Cowen
Mentor/Tormentor c.1990
offset print on card
14 x 9.2 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.211

Ruth Cowen
Monde/Demon 1989
offset print on card
14.9 x 10.3 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.212

Ruth Cowen
Monde/Demon 1989
offset print on card
14.7 x 10.3 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.213

Ruth Cowen
Adore c.1985
omnichrom photocopy
18 x 18 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.214

Ruth Cowen
Magic Wand c.1985
omnichrom photocopy
19 x 19 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.215

Ruth Cowen
Untitled (hearts) 1989
offset print on card
20 x 20 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.216

Ruth Cowen
Words on Walls 1989
offset print on card
8.9 x 13.8 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.217

Ruth Cowen
Words on Walls 1989
offset print on card
8.9 x 13.8 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.218

Ruth Cowen
Blue Angel Blue Note c.1985
offset print on paper
29.7 x 20.9 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.219

Ruth Cowen
Anniversaire c.1985
colour photocopy on card
13.8 x 19.1 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.220

Ruth Cowen
Adore/Magic Wand c.1985
offset print on card
18.8 x 13.9 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.221

Ruth Cowen
*The Opening Heart of Robert
Richard Hopkins* c.1985
offset print on card
16.2 x 13.5 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.222

Ruth Cowen
James Hopkins: The Golden Cowboy c.1985
offset print on card
16 x 13.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.223

Ruth Cowen
The Goose That Laid the Golden Egg c.1985
offset print on card
18.3 x 13.9 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.224

Ruth Cowen
Heartstrings with Bow 1987
offset print on card, envelope
card: 15 x 10.5 cm; envelope: 16.2 x 11.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.225

Ruth Cowen
Birthday in a Maze 1987
offset print on card, envelope
card: 14.9 x 10.4 cm; envelope: 16.2 x 11.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.226

Ruth Cowen
Yuppies 1986
2 offset prints on cards, envelopes
card: 15.9 x 10.8 cm; card: 14.9 x 10.4 cm;
envelope: 16.7 x 11.7 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.227

Ruth Cowen
Trypoetry/Magical Wishes/Forever Never 1987
3 offset prints on cards, envelopes
cards: each 12.9 x 10.4 cm;
envelopes: each 16.2 x 11.3 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.228

Ruth Cowen
Untitled (Easter card) 1985
offset print on card, envelope
card: 10.4 x 15 cm; envelope: 16.1 x 11.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.229

Ruth Cowen
Untitled (Philip's Birthday) 1985
offset print on card, envelope
card: 15.9 x 10.8 cm; envelope: 16.5 x 11.5 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.230

Ruth Cowen
Untitled (Neil's Birthday) 1985
offset print on card, envelope
card: 15.9 x 10.7 cm; envelope: 16.5 x 11.7
Gift of the Ruth Cowen Literary Estate 2011

2011.231

Ruth Cowen
Untitled (Valentine's Day) 1985
felt and offset print on card, envelope
card: 15.8 x 10.7 cm; envelope: 16.4 x 11.7 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.232

Ruth Cowen
Hot Kiss Bun 1987
offset print on card, envelope
card: 15 x 10.5 cm; envelope: 16.3 x 11.5 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.233

Ruth Cowen
A Piece of Cake 1986
offset print on card, envelope
card: 15 x 10.5 cm; envelope: 16.3 x 11.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.234

Ruth Cowen
Trypoetry c.1985
offset print on bromide
42.9 x 35.4 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.235

Ruth Cowen
Casual Ties c.1985
offset print on bromide
41.9 x 29.5
Gift of the Ruth Cowen Literary Estate 2011

2011.236

Ruth Cowen, Petr Herel, Graphic Investigation Workshop, Canberra School of Art
Real Estates of the Heart 1991
various print media, etched mirror, cotton wool, acetate, clipped-lid presentation box
box: 6 x 21 x 23 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.237

Thierry Bouchard, Karen Cherry, Christopher Croft, Ruth Cowen, Anthony Figallo, Peter Finlay, Gustavo Geissbruehler, Brian Hinksman, Jennifer Hawkins, Petr Herel, Geoffrey Hinchcliffe, Heidi Jackson, Peter Murphy, Katherine Nix, Leslie Peterson, David Powell, Pete Spence, TTO, Francis Rhodes, Alex Selenitsch, Richard Tipping, Paul Uhlmann
Australia Poet 1989
various print media and objects
in cardboard box
box: 5 x 23 x 27 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.238

Richard Tipping
Untitled (Heart) 1991
granite
9.5 x 10.6 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.239

Ruth Cowen
My Concrete Poem on Concrete Tank c.1990
8 colour photographs in envelope
photographs: each 10.2 x 15 cm
envelope: 11.5 x 16.2 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.240

Ruth Cowen
Xcess + Chaos = XMAS c.1985
photocopy on card
20 x 13.5 cm
Gift of the Ruth Cowen Literary Estate 2011

2011.241

Ruth Cowen
Ruth Cowen's Christmas Charms c.1985
photocopy on paper
21 x 14.9 cm
Gift of the Ruth Cowen Literary Estate 2011

6.2 OUTGOING LOANS**1982.110**

Joy Hester
Untitled c.1947
brush and ink on paper
31.2 x 24.8 cm
Bequest of John and Sunday Reed 1982

2000.352

Joy Hester
Stunned Man c.1945
brush and ink, watercolour
and pencil on paper
29.4 x 26 cm
On loan from Barbara Tucker 2000

1990.5

Joy Hester
Untitled 1940s
brush and ink and gouache on
paper on cardboard
27.6 x 37.5 cm
Gift of Barrett Reid 1990

1990.6

Joy Hester
Untitled c.1947
brush and ink on paper
31.6 x 25.2 cm
Gift of Barrett Reid 1990

1992.106

Joy Hester
Untitled c.1947
ink and gouache on paper
24 x 30.3 cm
Purchased 1992

1984.1

Bruce Armstrong
Tiger II 1984
carved elm wood
123 x 59 x 70 cm
Purchased 1984

1996.3

Bruce Armstrong
Easy when you know how 1988
carved redgum with cyprus base
129 x 81 x 76 cm
Gift of ICI Australia 1996

2000.4

Bruce Armstrong
Punic Technology 1984
carved redgum
123 x 51 x 50 cm
Gift of Geoffrey Bartlett 2000

2000.28

Geoffrey Bartlett
Chastity I 1992
mixed media and bronze
135 x 110 x 50 cm
Gift of Vicki and Geoffrey Bartlett 2000



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7. FACILITIES

7.1 MAINTENANCE

The unique and diverse heritage buildings that occupy the Heide site present constant challenges in their maintenance. Project upgrades and changes to the site require a significant amount of research, planning and consultation, followed by Heritage and council approvals.

Melbourne's heavy rains kept our ground staff and contractors very busy in 2011 with repairs to damaged paths and blocked storm water pits. In February, one particular storm caused severe damage to the lower car park with surface damage and flooding to our loading bay. Low pitch roof systems to parts of the administration areas and Heide II also required an ongoing high level of maintenance and cleaning.

During 2011 Arts Victoria initiated two important projects: the Asset Management Framework and the Greening the Arts Portfolio. The primary objective for both projects was for government to better understand and plan resources for the particular conditions and functions of organisations within the Arts portfolio.

Sinclair Knight Merz was awarded the Asset Management Framework project and undertook a number of site inspections at Heide. They evaluated each and every Heide space to identify the Museum's requirements in terms of service delivery and general functionality. The final report will assist government and Heide management with improving our service delivery plans and identify short term and long term capital requirements.

ARUP undertook the Greening the Arts Portfolio project focusing on mechanical plant condition and utility usage and costs. Mechanical plant condition inspections were measured against industry best practice which will identify new market technology opportunities for potential capital improvements.

A Successful funding grant application to Arts Victoria allowed Heide to conduct much needed restoration work to the Heide II mount Gambier stone brickwork this year. Re-pointing and stone repairs took a number of stone masons over a month to work on, with outstanding results.



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7.2 GARDENS

In 2011 the La Nina weather pattern continued to deliver much needed rain, albeit in mostly singular events. The Christmas night hail-storm was a good example of this, with an impressive 80mm received at Heide, which caused wide-spread damage to the pathways. Heide II's Kitchen Garden flooded again in late spring, 10 months after the last occurrence. Water restrictions remained consistent in 2011.

2011 saw the realisation of numerous garden projects including Restoration of the Wild Garden and the Sculpture Park rill. The rill is the historical drainage channel that services the park and Heide II Kitchen Garden. Due to silt accumulation, the rill was not draining adequately, causing water to sit at the lower end of the Kitchen Garden, saturating the western beds, rendering them unworkable. Storm-water now moves freely from the park to a billabong in Banksia Park .

Heide's floodplain riparian woodland, situated in the south-western corner of the property by the bank of the Yarra River, has been declared an Indigenous Remnant Conservation Zone. Heide has embarked on a 5 year project involving the removal of woody and herbaceous weeds, and the restoration of habitat for native fauna and flora.

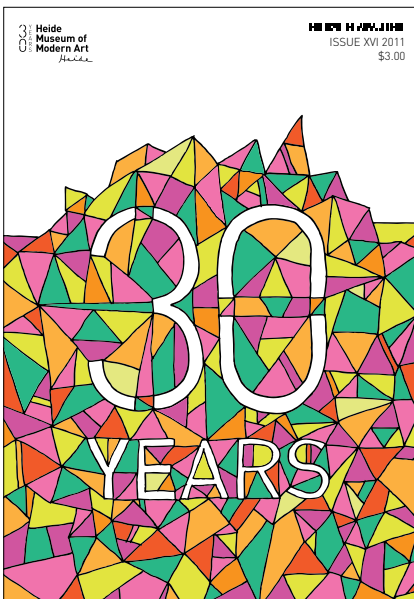
A section of the Tony & Cathie Hancy Sculpture Plaza's embankment was hard landscaped and planted with a selection of indigenous shrubs and grasses.

Heide's gardens featured in a chapter of 'Kitchen Gardens of Australia' by Kate Herd, and were featured on ABC TV's 'Gardening Australia' program. Much work throughout the grounds was undertaken in preparation for the forthcoming book 'Sunday's Garden: Growing Heide', the companion publication to the 2010 bestseller 'Sunday's Kitchen: Food and Living at Heide'. Both publications are co-publications with Melbourne University Press.

Heide gardeners have maintained a high standard of relevant & informative Public Programs, including the perennially favourite Pick & Eat events, as well as supplying seasonal produce for Cafe Vue at Heide.

Recovery Tree Services has been instrumental in the reduction of substantial amounts of bush-fire fuel by turning it into useful mulch, while simultaneously maintaining the health of Heide's mature tree collection. Programmed Property Services has kept the verdant and ever-growing pastures of Heide mown. Another effect of the increased rainfall and subsequent greening of Heide is an elevation in rabbit numbers. This prompted necessary control measures undertaken by Feralex Pest Control, as legally required by Victorian State Law, under the Catchment and Land Protection Act of 1994.

8. COMMUNICATIONS & MARKETING



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In 2011 the 30th anniversary of the establishment of the museum provided an opportunity to reach out to Heide’s core, arts engaged audience, as well as the broader community, and invite them to join us in celebrating this milestone. The 30th anniversary also provided a platform on which to reiterate to the media about the cultural significance of the museum: its importance within the social and artistic historical and contemporary landscape of Australia. An integrated marketing and publicity campaign was developed, surrounding and building up to the official celebrations in November, and beginning with the creation of a 30th anniversary logo, which appeared on all corporate and marketing collateral, including the website.

Marketing and Communications continued to raise the profile of the museum and awareness of its diverse offerings, focusing on encouraging visitation primarily amongst metropolitan Melburnians, secondly with regional Victorians and thirdly within interstate segments. In order to do this effectively, each campaign incorporated single or multiple executions of the following components:

- _____ Advertising
- _____ Distribution & direct marketing
- _____ Signage
- _____ Printed collateral
- _____ Publicity/media
- _____ Events
- _____ Online/website
- _____ Electronic Direct Marketing
- _____ Social Media

Exhibition Campaigns

2011 began with a strong and varied exhibition program with *Freehand: recent Australian Drawing* and *MIRKA* as the highlights. Both exhibitions were very popular; *Freehand* attracted a younger audience to Heide while *MIRKA* was a hit with the core Heide audience, and as a much-loved Melbourne personality, also attracted significant media interest.

The summer exhibitions, *Albert Tucker: Images of Modern Evil* and *Colour Bazaar: Nine Contemporary Works* provided another varied season of exhibitions which appealed to different audience segments. These exhibitions were followed by *Callum Morton: In Memoriam* which generated enormous interest, particularly with the arts engaged and a younger audience. The exhibition received numerous critical reviews.

In November, the 30th anniversary exhibition *Forever Young: 30 Years of the Heide Collection* opened. This coincided with the campaign for the 30th anniversary of the museum, and the two campaigns ran simultaneously. An extensive advertising campaign for the exhibition commenced, alongside the integrated publicity campaign. One image from each era; archival, modern and contemporary were selected to represent the exhibition, to highlight the diversity of the Heide Collection, and to attract the widest possible audience.

Media partnerships help to generate awareness and encourage visitation; JC Decaux continued their support of Heide as Exhibition Support Sponsor for *Freehand: Recent Australian Drawing* and *Callum Morton: In Memoriam* enabling the advertising campaigns to reach audiences in the Melbourne CBD on the highly visible and sought after CityLight panels at tram and bus stops.



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Corporate Campaigns

Corporate marketing campaigns consisted of recruitment drives and advertising for both permanent staff and volunteers as well as continued development of corporate materials and publication of the biannual Heide Magazine, Kids & Families Brochures, Heide Education Brochures, the quarterly Heide calendar, the Visitor's Guide as well as Heide Membership and Foundation collateral. A review of all corporate collateral was undertaken in 2011, and the decision was made to integrate Kids & Families activities into the main Heide Calendar and later, to merge the Heide Calendar with the Heide magazine. This made way for a new publication, the Heide Seasonal Guide which incorporates all exhibitions and programs, as well as features on different areas of the museum.

In September, the integrated marketing, publicity and social media campaign for the 30th anniversary began in earnest and attracted an enormous amount of media interest. On 12-13 November an open weekend was held in celebration of the anniversary, with free admission to the museum. This was publicised in *The Age Life & Style* supplement, in local press, in EDMs and via social media. In addition, a special anniversary issue of the Heide magazine was produced.

Media and Public Relations

Media coverage remains one of the most effective and efficient tools in Heide's marketing mix for attracting new and existing audiences. Publicity campaigns were incorporated into each of the exhibition

campaigns, but were also executed for other areas of the Museum; in support of Heide Gardens, Public Programs, Collection, Heide Store, Café Vue at Heide, Heide Membership and Volunteer Recruitment.

In 2011, media coverage highlights included:

Print

Architectural Review Australia, Vogue Australia, Vogue Living Australia, Harper's Bazaar, Australian Gourmet Traveller, Green Magazine, Melbourne Review, Art Guide Australia, Sydney Morning Herald, Trouble Magazine, Timeout Melbourne, Fifty Plus News, The Week, The Weekly Review, Melbourne's Child, and regular, extensive coverage in *The Age, The Australian, Australian Financial Review, Herald Sun; Beat Magazine; InPress; Melbourne Weekly* and *Manningham Leader*.

Television

Featured on ABC TV *Art Nation* and ABC TV *7.30 Report*.

Radio

Interviews on ABC Radio National, 774 ABC Melbourne, Melbourne Talk Radio and 3RRR.

Online

Listings and reviews on art and design, kids and families, local, national and international websites and blogs including Craft Victoria, Design Files, Australian Art Collector, Art Whats On, Broadsheet, Three Thousand, Melbourne Art Foundation, Only Melbourne, ArtsHub, Timeout Melbourne, KidSpot and Melbourne's Child.

Market Research

Research remains a vital tool in understanding the existing and potential audience of Heide. In 2011, both Quantitative and Qualitative research was undertaken. Audience research was collected via surveys, postcode data collection and in-depth interviews.

In February, Newspoll conducted a questionnaire on behalf of Heide to determine benchmark figures for awareness and visitation levels amongst all Victorians. The results were similar to 2010 in that 38% of Victorians have heard of the museum and just over 55% have visited. The results indicated a shift in awareness between Melburnians and Victorians, one that was not seen in 2010: 45% of Melburnians were aware of Heide compared to 16% in the rest of Victoria.

More in-depth data was gathered via Visitor Monitors with the key objective being to understand the Heide experience – how visitors find out about the exhibitions, who they visit with and what activities they engaged with whilst on-site to determine reactions to specific exhibitions and facilities, measure overall satisfaction and provide a demographic profile of audiences. These surveys were developed to gather information on gallery audiences, their demographic profile, frequency of visitation, actions, satisfaction levels and their methods for information gathering. Two Visitor Monitors were conducted in February and September to coincide with the exhibitions; *Freehand: Recent Australian Art* and *MIRKA* in February and *Callum Morton: In Memoriam* and *Born to Concrete: the Heide Collection* in September.

26 Albert Tucker
John Perceval and Mary Boyd c. 1944
gelatin silver photograph
30.3 x 40.2 cm
Heide Museum of Modern Art, Melbourne
Gift of Barbara Tucker 2001

Research indicated that Heide is a social environment with the large majority of visitors attending with a friend, spouse or other family member and visiting the gardens, café, exhibitions and store. On average visitors were aged 45.5 years but 2011 saw an increase in the 25–44 year audience segment who accounted for 52% and 51% of visitors in the respective surveys. *Callum Morton* attracted a highest proportion of males at 33%, compared to 29% for *Freehand*.

24% in February and 22% in September were first time visitors, indicating a rise in return visitation. 80% and 91% of these people said that they are very likely to return to Heide in the near future.

These key insights were used to develop the successful marketing campaigns for the year, and will continue to inform our activity in 2012.

Graphic Design

The design and print requirements of the museum are varied and extensive and our graphic designer is required to work on a multitude of projects. In 2011 the following projects were designed in-house:

Exhibition Catalogues

- *Freehand: Recent Australian Drawing*
- *MIRKA*
- *Albert Tucker: Images of Modern Evil*

Project Gallery Booklets

- *Colour Bazaar: Nine Contemporary Works*
- *Noël Skrzypczak: Talking to Strangers*

Corporate Publications

- *The Black Book*
- *The Heide Collection*

Corporate Collateral

Headed paper, envelopes, business cards; directional, partner, sponsor and donor signage; four quarterly Heide Calendars, two bi-annual Heide Magazines and Heide Education Brochures, in addition to collateral for Heide Foundation, Heide Store (including product design), Heide Members and the 2010 Annual Report.

Marketing Collateral

Eleven marketing campaigns were executed which incorporated advertisements (print and online), billboard and café posters, event invites, tickets, wall texts and signage.

Website

In May 2011 three website design companies pitched to design and maintain the new Heide website. Fatfish were selected and became Heide website partners in July. The aim of the new website was to create an online Heide experience, engage the user and increase online visitation leading to a direct increase in on-site visitation.

The website was successfully launched at the opening for *Forever Young: 30 Years of the Heide Collection* but will remain an evolving work in progress. Priority projects for Phase 1 are almost complete and priorities for Phase 2 are in development.

EDMs

A new EDM system was created in line with the new website and we now possess the ability to communicate more effectively and regularly with our audience.

Social Media

Audiences now expect communications to reach them via a variety of channels, with options to interact becoming increasingly important. Social Media has become an effective means of communication for Heide and is now integrated into every marketing campaign.

Team

In January, Janet Wells, Marketing & Communications Manager resigned and Nicole Kenning, Marketing & Communications Coordinator was appointed to the role of Marketing & Communications Manager. In February, Ava Saunders was recruited as Marketing & Communications Assistant.



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9. DEVELOPMENT

In 2011, Heide Development continued to seek financial support from a range of sources including Government, philanthropic and corporate sectors. This wide base of funding enabled us to deliver an energetic and diverse exhibitions program and enabled the continued growth of the Heide Collection.

Despite continuing instability in local and international economies, and real challenges affecting the financial sector and by extension the not-for-profit sector, Heide Development exceeded its overall financial target in 2011, and the its target for gifts of artworks. Donations of artworks and cash through Heide Foundation, and grants and sponsorship support through Heide Partnerships, represented 55% of Museum's operating revenue. Cash donations of \$900,000 supported museum activities in 2011.

Kathy Lazanas, Senior Development Manager resigned in April 2011 after making a valuable contribution to Heide over the previous two years. Ben Lee was promoted to Development Manager in 2011.

9.1 HEIDE FOUNDATION

Heide Foundation relies upon the generous support of donors whose gifts of cash and artworks, annual pledges and bequests, ensure the financial sustainability and excellent services and programs delivery of the Museum.

Heide continued to enjoy the support of several key benefactors in 2011 including Mark and Hyeon-Joo Newman, John and Rose Downer, the Marjorie Kingston Charitable Trust, and the Norman, Mavis & Graeme Waters Perpetual Charitable Trust.

Grants

In 2011, Heide and ANZ Trustees initiated an exciting three year philanthropic partnership. As Trustee of the Truby and Florence Williams Charitable Trust, ANZ Trustees awarded Heide a grant of \$690,000 over three years to realise a program titled *Preserving, Presenting, and Growing*. The aims of this program are to ensure the core collection—the almost 500 works assembled by John and Sunday Reed and the foundation of our collecting activity since 1981—is preserved for the long-term through essential conservation; presented through a scholarly and accessible exhibition program; and grown in a meaningful way by enhancing our holding of modernist art or continuing to support contemporary artists through the acquisition of their work.

Other grants included:

- Besen Family Foundation – \$10,000 towards the production of the catalogue accompanying the 'Callum Morton: In Memoriam' exhibition
- Gordon Darling Foundation – \$22,000 towards the production accompanying the 'Danila Vasillieff: A New Art History' exhibition in 2012

- William Angliss (Victoria) Charitable Trust – \$3,000 to support the museums 30th Birthday celebrations

Campaigns

The 2011 End of Year Tax giving campaign focused on the 30th Anniversary of the museum and generated significant support from a wide range of individuals, including numerous first-time donors to Heide.

Foundation Dinner

The annual Heide Foundation Dinner is the major fundraising event in the Museum's calendar. This year's event on Saturday 22 October was attended by more than 100 guests and hosted by Judith Lucy.

Guests were welcomed in the Heide III foyer with cocktails, canapés and a jazz quartet from the Victorian College of the Arts. Judith entertained guests who enjoyed a three course menu designed by Shannon Bennett and matched with reserve wines from Yering Station in the surrounds of the spectacularly decorated gallery space.

Dinner was followed by a live auction conducted by Anita Archer with items generously donated by artists Fiona Hall, Mirka Mora, Callum Morton, and Brook Andrew. Vue de monde, Sofitel, Space Furniture, Yering Station, and TSAR Rugs also generously supported the auction. With the support of our Foundation members, our corporate partners and artists who generously donated to the auction, the Heide Foundation dinner raised \$70,000.

We thank all members of the Heide Foundation for their continued and generous support in 2011.

Heide Foundation is based on cumulative giving and donors are publicly acknowledged on Heide's Donor Board and in various marketing collateral. These categories were updated in 2011 to reflect the growth of the Foundation and provide better clarity for existing donors.

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

In addition, donations under \$1,500 are listed below to recognise all contributions to the Foundation

2011 Heide Foundation (listed alphabetically)

Principal Benefactor

Mark & Hyeon-Joo Newman
Barbara Tucker

Major Benefactor

Kate Bêchet
Tony & Cathie Hancy
Craig & Connie Kimberley
Truby & Florence Williams Charitable Trust,
ANZ Trustees
Loti Smorgon AO
The Yulgibar Foundation

Benefactor

Joan Clemenger & Peter Clemenger AM
John Downer AM & Rose Downer
Tess Edwards
William J Forrest AM
Lindsay Fox AC & Paula Fox
Kerry Gardner & Andrew Myer
Georges Mora Memorial Fund
Diana Gibson AO
Helen Macpherson Smith Trust
The Ian Potter Foundation

James Kenney
Dr Tom Quirk & Sue Quirk
Andrew Rogers
Sidney Myer Fund

Principal Donor

Bill Bowness
Stephen & Jenny Charles
Diana Fletcher
Matthys Gerber & Pamela Hansford
John T Reid Charitable Trust
Les Kossatz
Corbett & Yueji Lyon
Marjorie M Kingston Charitable Trust
Norman, Mavis and Graeme Waters Perpetual
Charitable Trust
Parncutt Family Foundation
Tom Pearce
John Rickard
Denis Savill
Alex & Merron Selenitsch
Trevor & Christine Tappenden
Kathy Temin
John Willems

Major Donor

Robert O Albert AO & Elizabeth Albert
Rick Amor
Arthur A Thomas Trust, Equity Trustees Ltd
Max & Lorraine Beck
Besen Family Foundation
Norman & Pauline Bloom
Dean Bowen
Yvonne Boyd
Janet Burchill & Jennifer McCamley
Christine & John Collingwood
James & Rachel Colquhoun
Sir James Cruthers AO
Jennifer Darbyshire & David Walker
Helen Dick
Lauraine Diggins
Neilma Gantner
Gordon Darling Foundation
Graeme Sturgeon Trust
Richard & Isabella Green
Lesley Griffin
Melinda Harper
Andrea & Richard King
Inge King
Colin Laverty OAM & Elizabeth Laverty
Elizabeth H Loftus
Tom & Sylvia Lowenstein
The Myer Foundation
William Nuttall & Annette Reeves
Sophia Pavlovski-Ross & Philip Ross
Pearson Australia Group
Stuart Purves AM
Dick Roennfeldt
Margaret S Ross AM & Dr Ian C Ross
Rae Rothfield
Chris & Cheryl Thomas
Robyn & Gary Upfield
Ralph Ward-Ambler AM & Barbara Ward-Ambler
Robyn & Ross Wilson
Judith Wright

Donor

Marc Besen AO & Eva Besen AO
Peter & Sam Andersen
Charles Blackman
DAMP Artists' Collective
Andy Dinan
Ray Finkelstein & Leonie Thompson
Dr Alison Inglis
Ivor Ronald Evans Foundation, Equity Trustees
Peter Jopling QC
Julie Kantor
McLeod Family Foundation
Adam Micmacher
Diana Morgan
Kingsley Munday
Dame Elisabeth Murdoch AC DBE
Allan Myers AO QC & Maria Myers AO
Nellie Castan Gallery
Maudie Palmer AO
Dr Richard Reed & Vivienne Reed
Ralph & Ruth Renard
Robert Salzer Foundation
Ruth Cowen Literary Estate
Ken & Marian Scarlett
Sherman Foundation
Penelope Seidler
Irene Sutton
Velik Charitable Trust
David & Margaret Walsh
Darren Wardle
Janet Whiting & Phil Lukies
The William Angliss (Victoria) Charitable Fund
Barbara Yuncken

Supporter

John Anagnostou & Anne Ward
Hugh Ord Evans
Jeanette Fry
Andrew Gunn
Davina Johnson
Robert Sinclair
Timothy Morrell
Louis W Partos
Sarah Patterson
Liane Rossler & Sam Marshall

Diana Ruzzene Grollo
Helen Symon
Michael Trovato
Ervin H Vidor AM & Charlotte Vidor

Other Donations

Mr Colin Alexander
Mrs Valma Angliss AM
Mr Jason Barnett
Mr Michael Bartlett & Mrs Melissa Bartlett
Ms Lois Bendall
Ms Sarah Bernhardt
Ms Natalie Bloom & Mr Brian Hamersfeld
Ms Ann Byrne
Mrs Sue Campbell & Mr Alastair Campbell
Ms Bernadette Carabine
Mr Lance Chu & Mrs Chenghan Tan
Dr Andrew Churchyard
Mr Godfrey Clay
Mr Paul Cochrane
Ms Christine Dyton
Mr Neil Everist & Mrs Jill Everist
Mrs Monica Flynn
Mrs Robin Gibson
Mr John Gollings
Mr Robert Heathcote
Ms Janine Hoey
Ms Anne Howley & Mr Richard West
Dr Barbara Inglis
Mr Will Jones
Mr Ranald Macdonald & Mrs Patricia Macdonald
Ms Sarah Matheson
Mrs Ann McFarling & Mr Ian McFarling
Ms Frances O'Brien SC
Ms Debbie Pereira
Lady Primrose Potter AC
Ms Maria Prendergast OAM
Mr Arthur Roe
Mr Paul Roththier & Mr Mal Wiltshire
Mrs Elizabeth Scales & Mr Hugh Scales
Ms Anna Schwarz & Mr Morry Schwartz
Dr Katherine Vanyai
Mr Robert Whitehead

Heide Fellow

Heide Fellows are honorary appointments issued by the Heide Board of Directors for long-term service and contribution to the Museum. In November, Lady Mary Nolan was awarded the 2011 Heide Fellowship, in recognition of her significant contribution to the circle of artists at Heide in the 1940s.

An artist, potter and younger sister of Arthur Boyd, Mary Boyd occupied a special place in the lives of John and Sunday Reed. The Reeds commissioned Mary to paint the ceramic cat tiles which are still intact in the Heide I kitchen today. In 1978 she married Sidney Nolan and travelled widely with him from their base in Wales, where she has continued to live since his death in 1992.

9.2 2011 PARTNERSHIPS

Heide Museum of Modern Art continues to operate with the generous assistance of Government and Corporate Partners.

In addition to the support of Government and Corporate Partners, Heide enjoys the goodwill and assistance of institutional partners. In 2011 the National Gallery of Australia provided essential exhibition support to Albert Tucker: Images of Modern Evil through the loan 40 works.

Government Partnerships

Manningham City Council continued its support of Heide through an annual Service Agreement. This support enables the Museum to create and deliver ongoing, innovative and instructional public and education programs to the local and wider community.

Heide continued to enjoy the support of the Victorian Government through the Department of Education and Early Childhood Development (DEECD) through several programs and initiatives.

- Strategic Partnerships Program (SPP) funding continued through 2011 with \$10,300 for Inside the Museum: Art Industry Contexts which provides an opportunity for VCE students to research the practices and issues of a public museum first-hand.
- \$1,500 to support Heide's participation in Education Week Calendar of Events
- \$1,000 to support Heide's participation in Children's Week Calendar of Events

**ARTS
VICTORIA**



**Sustainability
Fund** Managed by
Sustainability Victoria



MANNINGHAM

Corporate Partnerships – update

Corporate partnerships are an integral part of Heide’s day-to-day operations. We partner with organisations that share Heide’s passion, philosophy and desire for innovation.

Heide Development continues to work with key corporate partners that have supported the Museum’s activities, both financially and in-kind and we take this opportunity to thank all our partners for their generous support in 2011.

2011 Heide Partners



Heide Supporters



2011 Exhibition Supporters

MIRKA

Exhibition Supporter



Albert Tucker: Images of Modern Evil

Exhibition Supporters



Noël Skrzypczak: Talking to Strangers

This project was supported by the Victorian Government through Arts Victoria

Exhibition Supporter



Callum Morton: In Memoriam

The exhibition was generously supported by the Besen Family Foundation

Exhibition Supporter



Forever Young: 30 Years of the Heide Collection

Exhibition Principal Sponsor

Exhibition Support Sponsor



10. GOVERNANCE

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

Company Members as at 31 December 2011:

Helen Alter
Fiona Bennett
Janine Burke
Ken Cato
Stephen Charles
Joan Clemenger
Christine Collingwood
James Colquhoun
Rowena Craze
Patricia Cross
Jennifer Darbyshire
John Downer AM
Jeff Floyd
Kerry Gardner
Jono Gelfand
Alison Inglis
Craig Kimberley
Julia King
Tom Lowenstein
Sarah McKay
Ian McRae
Bryce Menzies
Mark Newman
Dr Tom Quirk
Michael Roux
Ken Ryan
Deryk Stephens
Trevor Tappenden
David Walsh

10.1 BOARD

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

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

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

The Heide Board meets for 5 Board Meetings per year and, as appropriate, an additional 1 Strategic Planning Meeting.

The Board is responsible for strategic direction and control, and its governance functions. These include:

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

Board Composition

The Heide Board is required to have no less than four Directors. The Minister for the Arts is entitled to appoint two Directors. At the end of 2011, there were 6 Company-appointed Directors. The Board considers relevant experience, diverse perspectives and complementary arts and museum knowledge and business skills when nominating and appointing new Directors. Details of each Director's skills and experience are set out in a latter section of this report.

Re-election

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

Board Changes

In August 2011 Fiona Bennett resigned from the Board after having made a significant contribution to the Audit and Risk Management Sub Committee of the Board. In December 2011 Rowena Craze and Jono Gelfand were appointed as Board Directors.

Board Meetings

During 2011, the Heide Board met five times. Typically Board meetings are held bi-monthly. The Director & Chief Executive Officer and the Chairman meet regularly to discuss business and strategic issues and to agree on board agendas.

Board Committees

Two Board Committees operated during 2011. They were:

- Remuneration and Human Resources Policy Committee, comprising Jennifer Darbyshire (Chair) and Alison Inglis
- Audit and Risk Management Committee, comprising Fiona Bennett (Chair, to August 2011) and John Downer

Access to Information

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

Conflict of interest

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

Review of Board Performance

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

Annual General Meetings

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

10.2 HEIDE BOARD SUB-COMMITTEES

Audit & Risk Management Committee (ARMC)

Risk Management is a key element of effective corporate governance. Heide has a comprehensive Risk Management policy and framework based on the Australian Standard for Risk Management (AS/NZS

4360:2004). In 2011 the Museum maintained comprehensive risk management plans and specific procedures for managing the organisation's financial, asset, operational and project risks.

The ARMC comprises two independent directors, one with accounting/financial skills and one with general business expertise. Heide management (CEO and Business, Finance & Human Resources Manager) attend the meetings by invitation, as well as other staff as deemed necessary. The ARMC meets 3 times per annum and provides assistance to the Board of Directors in fulfilling its governance and oversight responsibilities in relation to:

- the integrity of the company's annual financial statements and financial reporting;
- exposure to and management of legal, business and operational risks;
- compliance with all statutory requirements;
- the effectiveness of the audit function;

- the adequacy and effectiveness of financial controls, internal controls and management systems;
- the overall effectiveness and adequacy of Heide's corporate governance and risk management framework, policies and processes, and compliance therewith;
- providing adequate education for directors and management regarding their responsibilities in the aforementioned areas.

Remuneration & Human Resources Policy Committee (R&HR)

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

- assisting the Chair of the Board with the performance review of the Chief Executive / Director including holding preliminary performance outcome conversations;
- assisting the Board in its oversight of the remuneration packages of the Chief Executive / Director and other senior executives who report directly to the Chief Executive / Director having regard to the circumstances of Heide and the performance of the individuals concerned;

- monitoring and reviewing Heide's HR policies and procedures as contained in the HR Policy & Procedures Manual;
- reviewing the Chief Executive / Director's recommendations in relation to key executive appointments and executive succession planning;
- reviewing and monitoring changes to Heide's standard Contract of Employment;
- performing other duties and activities that it or the Board considers appropriate in the context of this Charter; and
- reporting and submitting recommendations to the Board on these matters as and when required.

10.3 BOARD DIRECTORS & SENIOR MANAGEMENT PERSONNEL

Directors

Trevor Tappenden, Chairman

Trevor Tappenden joined the Board in April 2002, taking up the position of Chairman in August 2002. Trevor is an independent Company Director, Chartered Accountant (ACA), Fellow of the Australian Institute of Company Directors and a former Managing Partner of Ernst & Young (Melbourne). He is currently a Councillor of RMIT University and holds Director roles with RMIT Vietnam, CEDA, VITS Language Link, Dairy Food Safety Victoria, Turtlehouse Corporation, and VisionGATEWAY. For many of those organisations he is Chairman of the Audit and Risk Management Committee. Trevor holds other positions as an independent expert on the Audit and Risk Committees of Southern Rural Water and Haileybury College, as well as a Trustee of the Ernest Heine Family Foundation. At the completion of his third and final term in April 2011 Trevor was re-elected to fill a casual vacancy while the recruitment process for a new Chairman continued.

Fiona Bennett

Fiona Bennett joined the Board in October 2008 and resigned in August 2011. Fiona is a senior executive with several years experience as a Director of various entities, including Bayside Health, Institute of Chartered Accountants in Australia, WPC Group Limited and Girl Guides Victoria. Fiona has worked at senior executive level in two major corporations and implemented difficult strategic change initiatives to derive successful and profitable outcomes. Fiona holds a degree in Arts (BA [Hons]) and is a Fellow of the Australian Institute of Management and the Institute of Chartered Accountants in Australia and is a Member of the Institute of Internal Auditors.

Rowena Craze

Rowena Craze joined the Board in December 2011. As a Partner in KPMG's Advisory division, Rowena leads the provision of Risk Consulting services to a range of risk management, assurance and internal audit clients. Rowena has a deep understanding of key organisational risks such as sales, billing and income recognition systems, expense controls, compliance requirements, regulatory standards, the Privacy Act, capital allocation and management, asset monitoring and maintenance, occupational health and safety, and sustainability.

Rowena has an extensive background in risk management and audit, returning to KPMG in 2008, following two years as head of internal audit at Coles Group Limited. In this role, Rowena lead the delivery of internal audit services to the Coles Group, including Coles, Coles Liquor, Coles Fuel, Kmart, Target, and Officeworks.

As HR Partner for her team of 60 staff, Rowena is responsible for the people strategy, recruitment, performance management, and compliance procedures for this team.

Jennifer Darbyshire

Jennifer Darbyshire joined the Board in April 2006. Jennifer has a corporate legal and executive background with extensive transactional, governance and regulatory experience. Jennifer joined the National Australia Bank in 2006, her current role being Legal Australia's Head of Corporate and Operations. She has previously worked in private legal practice in Melbourne and London and in major Australian corporations. Jennifer holds degrees in Arts (BA) and Law (LLB [Hons] and LLM) and a Grad Dip in Company Secretarial Practice. In addition to her role on the Heide Board, Jennifer is a director of St Vincent's & Mercy Private Hospital and is a member of the Board Quality & Risk Committee.

John Downer AM

John Downer joined the Board in February 2004. A consulting engineer with a degree in engineering (BE [Hons]) he was Chief Executive of the international Maunsell Group from 1993 to 1998 and subsequently Chairman. John is a Fellow of the Institution of Engineers Australia, Institution of Engineers (UK), and Institution of Engineers (Hong Kong). In 2001 John was made a Member of the Order of Australia for service to engineering and international trade.

Jono Gelfand

Jono Gelfand joined the Board in December 2011. Currently General Manager Marketing for the Spotlight Group, Jono has over 20 years experience in the retail marketing industry with both local and international experience, directly responsible for loyalty marketing, mass marketing, e-commerce and philanthropic activities for this major international retail and property group based in Melbourne.

Dr Alison Inglis

Dr Alison Inglis joined the Board in April 2006. Alison is a Senior Lecturer and Head of the Art History program at the University of Melbourne. She is also the course co-ordinator for the MA Art Curatorship program. Alison has been a member of several museum boards, including the Council of Trustees of the National Gallery of Victoria and the Donald Thomson Collection Committee of the Melbourne Museum. She holds a PhD from the University of Melbourne and her key research areas include the art of nineteenth-century Britain and the history of art museums and collecting in Australia.

Senior Management

The Senior Management Team comprised four members in 2011, whose qualifications and experience is detailed below. This group meets weekly to review operational priorities, develop strategy, plan projects and resolve problems. Decisions and issues are discussed at weekly staff and unit meetings.

Jason Smith: Director / Chief Executive Officer
BA (Vis Arts), Postgraduate Certificate (Museum Studies)

Jason joined Heide in June 2008 as Director & Chief Executive Officer. Previous positions include Curator, Contemporary Art, National Gallery of Victoria, Melbourne, and Director, Monash Gallery of Art, Melbourne.

Linda Michael: Deputy Director / Senior Curator
BA (First Class Hons), Postgrad cert (Editing and Publishing)

Linda joined Heide in November 2008. Previous positions include Senior Curator, Monash University Museum of Art, Melbourne and Senior Curator, Museum of Contemporary Art, Sydney and as independent curator on projects including Patricia Piccinini: We Are Family, 2003 Biennale of Venice and 21st Century Modern: 2006 Adelaide Biennial of Australian Art.

Kirstee Macbeth: Deputy Director, Development, Marketing & Commercial Operations (to August)

Kirstee Macbeth joined Heide in April 2009. With 16 years experience in the UK and Australian event and entertainment industries, Kirstee specialises in strategic marketing and commercial development. Previous roles include Director, Corduroy Brand Consultancy;

Marketing & Sponsorship Manager, National Gallery of Victoria; Senior Marketing Consultant, Sky Active London and Media Strategist and Account Manager, Channel 4 Television, London.

Paula Greene: Business, Finance & Sustainability Manager (to January)
BS (Hons), Postgrad cert (Art History), US CPA, Graduate Certificate (Art History)

Paula Greene joined Heide in December 2006. Previous positions include Chief Financial Officer of Holden New Zealand Ltd, Business Risk Manager of General Motors Holden Australia Pty Ltd and Account Director of Enterprise Risk Services for Deloitte with clients in various industries including the Victorian Arts Sector.

Rebekah Oh, Business, Finance & Human Resources Manager (from March)
BBA, MAC, CA

Rebekah Oh joined Heide in March 2011 after spending several years in a senior role at Seward Dawson Chartered Accountants. Rebekah's skills extend from exemplary financial management to integrated business management focused on efficient organisational structure and human resource management and support.

11. STAFF & VOLUNTEERS**STAFF****Senior Management Team**

Jason Smith
Director / Chief Executive Officer

Kirstee Macbeth
Deputy Director, Development, Marketing & Commercial Operations (to August 2011)

Linda Michael
Deputy Director / Senior Curator

Paula Greene
Business, Finance & Sustainability Manager (to January 2011)

Rebekah Oh
Business, Finance & Human Resources Manager (from March 2011)

Curatorial & Programming

Sue Cramer
Curator

Lesley Harding
Curator

Christine Healey
Education Coordinator

Kendrah Morgan
Curator

Katarina Paseta
Collection Manager

Rebecca Renshaw
Public Programs Coordinator

Jennifer Ross
Registrar

Linda Short
Assistant Curator (to December, Maternity Leave)

Samantha Vawdrey
Exhibition Manager

Development, Marketing

Liz Cox
Graphic Designer

Nicole Kenning
Marketing & Communications Coordinator (from November 2010)

Kathy Lazanas
Senior Development Manager (to April 2011)

Ben Lee
*Development Coordinator (to August 2011),
Development Manager (from September 2011)*

Ava Saunders
Marketing & Communications Assistant

Janet Wells
Marketing & Communications Manager (to February 2011)

Commercial Operations

Maria Davies
*Visitor & Membership Services Manager (to October)
Commercial Operations Manager (from October)*

Claire Campbell
Heide Store Manager

Stephanie DiBattista
*Assistant Visitor Services Manager (to October)
Visitor Services Manager (from October)*

Stacy Jewell
Senior Visitor Services Officer (from October)

Owen Leong
Senior Visitor Services Officer (from June)

Emma Waters
Senior Visitor Services Officer (from December)

Fiona Wilson
*Senior Visitor Services Officer (to October)
Commercial Operations Coordinator (from October)*

Visitor Services Officers

Fiona Cabassi (returned from maternity leave May)
Sita Fatchen
Tom Greenaway (to June)
Karen Hinde (to June)
Olivia Jackson (from June)
Stacy Jewell (to October)
Monica McKean
Roisin Murphy (to May)
Kevin Pearson
Penny Peckham
Brian Pieper (to August)
Jessica Pitcher (from October)
Andree Claire Ruggeri (from October)
Emma Waters (from June to December)

Business Services

Paul Galassi
Facilities Manager

Zoe Rotthier
Finance & Office Administrator (from March)

Margaret Swallow
Finance & Office Administrator (to March)

Gardens

Dugald Noyes
Head Gardener

Isabella Amouzandeh
Gardener (to June)

Danielle Violato
Gardener (from April)

Emily Runnalls
Gardner (from June)

VOLUNTEERS**Curatorial & Programming
Volunteer Guides**

Jan Andrews
Valma Angliss AM
Lynne Curtis
Gay Cuthbert
Judy Davies
Gordon Ennis
Susan Fahey
Bill Gillies
Rosanne Green
Elle Hanson
Judith Hughes
Judy Milne-Pott
Jill Nicol
Bianca Rohjle
Helen Stewart

Volunteers & Interns

Monica McKean
Melinda Peat
Mary Waters
Fiona Wilson

Education Volunteers

Melissa Bedford
Judith Bridges-Tull
Zea Caligiuri
Tameka Carter
Nadia Cosma
Kaye Cleary
Lisa Defazio
Jane Dyer
Rachel Harvey
Rochelle Matthews
Jackie Moss
Rebekah Mount
Lesley Nisbet
Jill Nicol
Cathy Price
Sheraz Salama
Deborah Thompson
Magdalena Vaiopololous
Lindy Yeates

VISITOR SERVICES

Volunteers

Heather Adam
Keira Alexander
Jenny Anson
Libby Austen
Annie Barton
Nancy Bellew
Lula Black
Nicole Bowller
Katy Bowman
Greg Bricknell
Judith Bridges-Tull
Jennifer Broadhurst
Emma Brown
Rachel Brown
Ilona Caldow
Ron Chapman
Tess Chapman
Jane Clark
Georgina Clarke
Antonietta Colucci
Rose Crane
Fiona Cranwell
Elizabeth Cummins
Barbara Davies
Meredith Dellar
Ann Dickey
Bianca Dresden
Jane Dyer
Marilyn Edgar
Brent Edwards
Tony Fagioli
Susan Fahey
Judy Ferguson
Jeanette Fry
Viona Fung
Robin Gibson
Claudia Gleave
Bev Gray
Elle Groch

Katrina Gubbins
Sofie Hainbach
Leona Haintz
Ramona Hamilton-
Lindsay
Cathy Harrison
Rachel Harvey
Del Heaton
Patty Hodder
Jessica Hogg
Anna Horan
Heather Holt
Heather Howes
Olivia Jackson
Emilia Johari
Rachel Jones
Hana Karas
Georgia Kardaras
Patsy Killeen
Jan Kondarovskis
Andreas Kral
Elizabeth Kulas
Christine Lavender
Kannitha Lim
Kazue Lim
Kate Mack
Janine Maloney
Rochelle Matthews
Abbie Matthews
Zara McKenzie
Anne McLachlan
Rosemary McQualter
Faye Meldrum
Anna Metcalfe
Belinda Micevska
Adriana Milevoj
Lia Mitsopoulos
Saffron Morgan
Jackie Moss
Helen Murray
Salem Nasser

Ngoc Nguyen
Lesley Nisbet
Sue Nunis
Rae O'Shaughnessy
Jenny Osborne
Suzi Owen
Jenny Papas
Murray Pearce
Marina Perkovich
Catherine Pieper
Jessica Pitcher
Cathy Price
Ciara Price
Tracy Quertier
Cathy Quinn
Sommer Ralph
Vivienne Reed
Cheryl Rees
Freyja Ronngard
Emma Rouse
Andree Claire Ruggeri
Eleanor Sadler
Sheraz Salama
Jacqui Sanders
Rohan Sinton
Lynda Smerdon
Victoria Stamos
Stuart Steinfort
Bridget Stokell
Jake Treacy
Antigoni Triantaylidis
Maggie Vaiopoulos
Margaret Van de Walle
Joy Villalino
Lorraine Wallis
Megg Walstab
Mary Waters
Emma Waters
Erin Watson
Lola Wenn
Sophie Westerman

Robert Whittington
Sam Willis
Suzanne Woly
Eleisha Yau
Anna Yau
Feyza Yazar
Ashley Young
Tim Zabell

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DIRECTOR'S REPORT**Directors' Report**

Your directors present this report on the entity for the financial year ended 31 December 2011.

Directors

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

Fiona Bennett (resigned 24 October 2011)
Jono Gelfand (appointed 12 December 2011)
Rowena Craze (appointed 12 December 2011)
Alison Inglis
Jennifer Darbyshire
John Downer
Trevor Tappenden (filled casual vacancy from April 2011)

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 provide an inspiring, educational and thought-provoking experience of modern and contemporary art, architecture and landscape according to the Museum's Statement of Purpose. 2011 was the 30th anniversary year of the establishment of the Museum and was supported by critically acclaimed exhibition, publication and education programs. 2011 was the first year of a new three year 2011-13 Strategic Corporate Plan. This plan is driven by four interconnected artistic, educational, profile and operational goals.

The entity's short term objectives are to:

- Be operationally and financially sustainable
- Develop and maintain the Heide Collection and a diverse, high-quality exhibition program
- Be a thought leader in education and interpretation
- Engage the widest possible audience to maximise awareness, profile and attendance

The key organisational imperative for the 2011-13 Corporate Strategic Plan is the long-term financial and operational sustainability of the Museum.

The entity's long term objectives are to:

- Produce sustainable exhibition programs encompassing solo, group and thematic exhibitions by young and established Australian and international artists, from the Collection and outside sources
- Maximise revenue across Commercial Operations (Heide Store, Visitor Services, Membership, Café Vue at Heide and Vue de monde Events at Heide)
- Implement and deliver new initiatives in Education outreach and sector network, Public Programs and exhibition interpretation
- Secure and grow a diverse and committed funding base to support operations and acquisitions through Donations, Acquisitions and Partnerships
- Maintain strong, effective Financial & Risk Management framework across all areas of operations
- Recruit and retain expert staff

Information on Directors

Fiona Bennett	Chartered Accountant, Company Director
Qualifications	BA (Hons), FCA, FAICD, FAIM, MIIA
Special Responsibilities	Chair: Audit and Risk Management Committee (to October 2011)
Rowena Craze	Partner, Advisory, KPMG
Qualifications	BComm, MBA, CPA, PRINCE2 (CertPrac), Affiliate ICAA, MIIA
Special Responsibilities	Chair: Audit and Risk Management Committee (from December 2011)
Jennifer Darbyshire	General Legal Counsel, National Australia Bank
Qualifications	BA, LLB (Hons), LLM, GAICD Grad Dip (Company Secretarial Practice)
Special Responsibilities	Chair: Remuneration and Human Resources Policy Committee
John Downer	Engineer & Company Director
Qualifications	BEng (Hons)
Special Responsibilities	Audit and Risk Management Committee
Jono Gelfand	General Manager Marketing, Spotlight Group
Qualifications	BEcon, EMBA
Alison Inglis	Associate Professor, University of Melbourne
Qualifications	BA (Hons), PhD
Special Responsibilities	Remuneration and Human Resources Policy Committee
Trevor Tappenden	Chartered Accountant, Company Director
Qualifications	CA, FAICD
Special Responsibilities	Chairman

Meetings of Directors

During the financial year 5 meetings of directors were held. Attendances by each director were as follows:

Directors' Meetings

	Number eligible to attend	Number attended
Fiona Bennett	3	2
Rowena Craze	1	0
Jennifer Darbyshire	5	5
John Downer	5	5
Jono Gelfand	1	1
Alison Inglis	5	5
Trevor Tappenden	5	5

Members' Guarantee

The company is incorporated under the Corporations Act 2001 and is an entity limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$50 each towards meeting any outstanding obligations of the entity. At 31 December 2011 the collective liability of members was \$1,350 (2010: \$1,350).

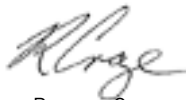
Auditor's Independence Declaration

The auditor's independence declaration for the year ended 31 December 2011 has been received and can be found on page 80 of the financial report.

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



Trevor Tappenden
Director



Rowena Craze
Director

Dated this 19 day of March 2012

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2011 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

Saward Dawson Chartered Accountants



Bruce Saward
Partner

Dated 19 March 2012

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 31 December 2011

	Note	2011 \$	2010 \$
Operating Activities			
Revenue from operating activities	2	4,287,652	4,207,293
Programming expenses		(317,986)	(424,234)
Marketing expenses		(572,387)	(831,963)
Collection expenses		(194,478)	(77,166)
Commercial operations expenses		(18,027)	(14,958)
Costs of goods sold		(184,811)	(256,370)
Repairs and maintenance		(208,461)	(233,032)
Grounds and gardens		(39,302)	(40,179)
Utilities		(127,260)	(107,966)
Insurance		(98,157)	(109,958)
Borrowing costs		(172)	(460)
Depreciation, amortisation and impairment		(535,583)	(607,162)
Employee benefits expense		(1,920,071)	(1,752,705)
Other expenses from operating activities		(302,835)	(157,106)
Total operating expenses		(4,519,529)	(4,613,261)
Net surplus (deficit) from operating activities		(231,877)	(405,968)
Investing Activities			
Gain on sale of investments		149,059	-
Brokerage costs		(1,358)	-
Net surplus (deficit) from investing activities		147,701	-

STATEMENT OF COMPREHENSIVE INCOME
(cont)

For the year ended 31 December 2011

	Note	2011 \$	2010 \$
Capital Activities			
Donated works of art (at market value)	2	829,350	505,909
Capital redevelopment expenses		-	(18,182)
Net surplus from capital activities		829,350	487,727
Net surplus for the year from all activities		745,175	81,759
Other comprehensive income			
Net (loss)/gain on revaluation of financial assets		(259,530)	(72,717)
Net (loss)/gain on revaluation of non-current assets		8,306,473	-
Total comprehensive income		8,792,117	9,042

STATEMENT OF FINANCIAL POSITION

As at 31 December 2011

	Note	2011 \$	2010 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	1,078,058	104,807
Trade receivables	5	73,781	857,886
Inventories	6	110,832	59,472
Other current assets	9	46,103	58,157
TOTAL CURRENT ASSETS		1,308,774	1,080,322
NON-CURRENT ASSETS			
Financial assets	7	918,460	1,162,683
Property plant and equipment	8	14,630,487	13,422,340
Other non-current assets	9	48,734,010	41,138,175
TOTAL NON-CURRENT ASSETS		64,282,957	55,723,198
TOTAL ASSETS		65,591,732	56,803,520
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	1,370,262	1,422,858
Borrowings	11	4,335	6,418
Provisions	12	169,865	119,094
TOTAL LIABILITIES		1,544,462	1,548,369
NET ASSETS		64,047,270	55,255,153
EQUITY			
Accumulated surpluses		11,415,388	11,499,561
Reserves		52,631,883	43,755,590
TOTAL EQUITY		64,047,270	55,255,153

STATEMENT OF CHANGES IN EQUITY

For the year ended 31 December 2011

	Retained Surplus \$	Asset Revaluation Surplus \$	Donated Artworks Reserve \$	Financial Assets Revaluation Reserve \$	Total \$
2011					
Balance at 1 January 2011	11,499,563	24,381,329	18,925,043	449,218	55,255,153
Surplus from ordinary activities	745,175	-	-	-	745,175
Revaluation increment / (decrement)	-	8,306,473	-	(259,530)	8,046,942
Transfers to and from reserves					
Donated artwork reserve	(829,350)	-	829,350	-	-
Balance at 31 December 2011	11,415,388	32,687,802	19,754,393	189,688	64,047,270

	Retained Surplus \$	Asset Revaluation Surplus \$	Donated Artworks Reserve \$	Financial Assets Revaluation Reserve \$	Total \$
2010					
Balance at 1 January 2009	11,923,713	24,381,329	18,419,134	521,935	55,246,111
Surplus from ordinary activities	81,759	-	-	-	81,759
Revaluation increment	-	-	-	(72,717)	(72,717)
Transfers to and from reserves					
Donated artwork reserve	(505,909)	-	505,909	-	-
Balance at 31 December 2010	11,499,563	24,381,329	18,925,043	449,218	55,255,153

STATEMENT OF CASH FLOWS

For the year ended 31 December 2011

	Note	2011 \$	2010 \$
Cash from operating activities:			
"Receipts from customers donations and sponsorship"		1,882,681	1,633,980
Payments to suppliers and employees		2,508,640	1,882,681
Grant receipts		(3,896,142)	(3,521,121)
Dividends received		2,389,999	1,698,592
Interest received		57,138	72,626
Interest paid		18,884	7,461
Interest paid		(172)	-
Net cash provided by (used in) operating activities	18	1,078,347	140,239
Cash flows from investing activities:			
Proceeds from sale of investments		116,210	-
Acquisition of property, plant and equipment		(106,297)	(166,437)
Acquisition of other non-current assets		(97,927)	(57,118)
Loans (Advanced) / Repaid		(15,000)	-
Net cash provided by (used in) investing activities		(103,014)	(223,555)
Cash from financing activities:			
New short term borrowings drawn		(2,083)	(2,761)
Net cash provided by (used in) financing activities		(2,083)	(2,761)
Net increase (decreases) in cash held		973,250	(86,077)
Cash and cash equivalents at beginning of year		104,808	190,885
Cash at end of financial year	4	1,078,058	104,808

13. NOTES TO THE FINANCIAL STATEMENTS

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a. General Information

Heide Park and Art Gallery has elected to early adopt the pronouncements *AASB 1053: Application of Tiers of Australian Accounting Standards* and *AASB 2010-2: Amendments to Australian Accounting Standards* arising from Reduced Disclosure Requirements to the annual reporting period beginning 1 January 2011.

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards — Reduced Disclosure Requirements of the Australian Accounting Standards Board and the Corporations Act 2001.

The financial report covers Heide Park & Art Gallery as a company limited by guarantee, incorporated and domiciled in Australia.

b. Basis of Preparation

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.

c. 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 sought and received confirmation of its income tax exempt status from the Australian Taxation Office under the Charitable Institution rules outlined in the Act.

d. Inventories

Inventories are measured at the lower of cost and net realisable value. Costs are assigned on a first-in first-out basis.

e. Property Plant and Equipment

Land and buildings

Freehold land and buildings are shown at cost less subsequent depreciation of buildings. In the current period, an independent market valuation was conducted by Wilson Pride Valuations. The land and buildings were valued at \$2,958,000 on 4 February 2011. It is the policy of the company to have an independent valuation every three years, with annual appraisals being made by the directors. The company's directors review the depreciated replacement cost of the buildings and leasehold improvements on an annual basis to ensure that the carrying values are not in excess of the valuation, as required by AASB 136 Impairment of Assets.

Improvements

The company acts as a government appointed committee of management with respect to the property known as Heide Park and Art Gallery. The directors are of the opinion that the custodianship over Heide Park is

permanent in nature and therefore they believe that it is appropriate to value the leasehold improvements on a basis consistent with AASB 116 Property, Plant and Equipment. The value of capitalised leasehold improvements will be amortised over their expected useful life (applicable amortisation rate used is 2.5%). Leasehold improvements are amortised over 40 years.

In the current period, an independent market valuation was conducted by Wilson Pride Valuations. The leasehold improvements were valued at \$11,280,180 on 4 February 2011.

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.

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

Depreciation

The depreciable amount of all fixed assets 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	20.0%
Computer Equipment	40.0%
Leasehold improvements	2.5%

Impairment

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

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

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

f. Leases

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

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

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

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

g. Financial Instruments

Recognition

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

Available-for-sale financial assets

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

Available-for-sale financial assets are reflected at fair value. Unrealised gains and losses arising from changes in fair value are taken directly to equity.

Fair value

Fair value is determined based on current bid prices for all quoted investments.

Loans and receivables

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

Impairment

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

h. 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 not accounted for on costs on these provisions.

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

i. 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.

j. Deferred Income

Deferred income shown in the accounts will be brought to account 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. 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. Donation income is recognised when it is received.

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. Works of Art

The company undertook an independent valuation of the works of art in full as at 31 December 2011. The valuation was conducted by Charles Nodrum Gallery on 10 December 2011. Further details of the valuation are provided as part of Note 9. 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.

n. Graeme Sturgeon Memorial Trust

The Graeme Sturgeon Memorial Trust is a trust established to promote the creation and appreciation of Australian contemporary sculpture. The trust funds are administered by Heide Park and Art Gallery but are excluded from the financial statements as the funds must be appropriated in accordance with the deed of trust. The financial statements of the trust have not been audited as at 31 December 2011. The unaudited financial statements of the trust disclose net available assets of \$722.

o. 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.

p. 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 income statement.

q. 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 entity.

r. Adoption of New and Revised Accounting Standards

- AASB 1053: Application of Tiers of Australian Accounting Standards and AASB 2010-2: Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements [AASB 1, 2, 3, 5, 7, 8, 101, 102, 107, 108, 110, 111, 112, 116, 117, 119, 121, 123, 124, 127, 128, 131, 133, 134, 136, 137, 138, 140, 141, 1050 & 1052 and Interpretations 2, 4, 5, 15, 17, 127, 129 & 1052] [applicable for annual reporting periods commencing on or after 1 July 2013].

AASB 1053 establishes a revised differential financial reporting framework consisting of two tiers of financial reporting requirements for those entities preparing general purpose financial statements:

- Tier 1: Australian Accounting Standards; and
- Tier 2: Australian Accounting Standards – Reduced Disclosure Requirements.

Tier 2 of the framework comprises the recognition, measurement and presentation requirements of Tier 1, but contains significantly fewer disclosure requirements.

The following entities are required to apply Tier 1 reporting requirements (ie full IFRS):

- for-profit private sector entities that have public accountability; and
- the Australian Government and state, territory and local governments.

Subject to AASB 1049, general government sectors of the Australian Government and state and territory governments would also apply Tier 1 reporting requirements.

The following entities can elect to apply Tier 2 of the framework when preparing general purpose financial statements:

- for-profit private sector entities that do not have public accountability;
- not-for-profit private sector entities; and
- public sector entities, whether for-profit or not-for-profit, other than the Australian Government and state, territory and local governments.

AASB 2010-2 makes amendments to Australian Accounting Standards and Interpretations to give effect to the reduced disclosure requirements for Tier 2 entities. It achieves this by specifying the disclosure paragraphs that a Tier 2 entity need not comply with as well as adding specific 'RDR' disclosures.

s. New Accounting Standards for Application in Future Periods

The AASB has issued new, revised and amended standards and interpretations that have mandatory application dates for future reporting periods and which the company has not adopted early. A discussion of those future requirements and their impact on the company is as follows:

- AASB 9: Financial Instruments and AASB 2009-11: Amendments to Australian

Accounting Standards arising from AASB 9 [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 121, 127, 128, 131, 132, 136, 139, 1023 & 1038 and Interpretations 10 & 12] [applicable for annual reporting periods commencing on or after 1 January 2013].

These Standards are applicable retrospectively and amend the classification and measurement of financial assets. The company has not yet determined any potential impact on the financial statements.

The changes made to accounting requirements include:

- simplifying the classifications of financial assets into those carried at amortised cost and those carried at fair value;
- simplifying the requirements for embedded derivatives;
- removing the tainting rules associated with held-to-maturity assets;
- removing the requirements to separate and fair value embedded derivatives for financial assets carried at amortised cost;

- allowing an irrevocable election on initial recognition to present gains and losses on investments in equity instruments that are not held for trading in other comprehensive income. Dividends in respect of these investments that are a return on investment can be recognised in profit or loss and there is no impairment or recycling on disposal of the instrument; and

- requiring financial assets to be reclassified where there is a change in an entity's business model as they are initially classified based on: (a) the objective of the entity's business model for managing the financial assets; and (b) the characteristics of the contractual cash flows.

- AASB 2009-11 arising from Amendments to Australian Accounting Standards arising from AASB 9 [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 121, 127, 128, 131, 132, 136, 139, 1023 & 1038 and Interpretations 10 & 12] [applicable for annual reporting periods commencing on or after 1 January 2013].

- AASB 2010-7 arising from Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023, & 1038 and interpretations 2, 5, 10, 12, 19 & 127] [applicable for annual reporting periods commencing on or after 1 January 2013].

The requirements for classifying and measuring financial liabilities were added to AASB 9. The existing requirements for the classification of financial liabilities and the ability to use the fair value option have been retained. However, where the fair value option is used for financial liabilities the change in fair value is accounted for as follows:

- The change attributable to changes in credit risk are presented in other comprehensive income (OCI)
- The remaining change is presented in profit or loss

If this approach creates or enlarges an accounting mismatch in the profit or loss, the effect of the changes in credit risk are also presented in profit or loss.

The company does not anticipate early adoption of any of the above reporting requirements and does not expect these requirements to have any material effect on the company's financial statements.

NOTE 2: REVENUE

	2011 \$	2010 \$
Operating activities		
sale of goods	401,743	501,971
admissions	466,456	479,942
government grants	1,702,838	1,728,885
donations and sponsorship	1,203,350	1,097,542
interest and dividends	76,021	80,087
other	437,243	318,866
Total Revenue from Operating Activities	4,287,652	4,207,293
(a) Dividend revenue from other corporations	57,138	72,626
(b) Interest revenue from other persons	18,884	7,461

Significant Revenue

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

Donated works of art (at market value)	829,350	505,909
Triennial State Funding	1,394,943	1,370,277
VIC State Grants	239,281	315,930
Commonwealth Government Grant	-	-
Local Government Grants	45,314	42,677
Donations and sponsorship (cash)	942,284	423,192
Donations and sponsorship (gifts in kind)	261,066	1,045,987

NOTE 3: SURPLUS FROM ORDINARY ACTIVITIES

	2011 \$	2010 \$
Surplus / (Deficit) from Ordinary Activities has been determined after:		
(a) Expenses from Ordinary Activities	209,868	253,676
Depreciation of property, plant and equipment	325,715	353,486
Amortisation of leasehold improvements	16,661	8,921
Rental expense on operating leases		
(b) Revenue and Net Gains		
Net gain on disposal of investments	149,059	-

NOTE 4: CASH AND CASH EQUIVALENTS

	2011 \$	2010 \$
Cash on hand	3,144	3,169
Cash at bank	1,074,914	101,639
	1,078,058	104,808

NOTE 5: TRADE AND OTHER RECEIVABLES

	2011 \$	2010 \$
CURRENT		
Trade receivables	68,249	47,527
Government grant – operations	-	762,512
Other receivables	5,532	47,846
	73,781	857,885

NOTE 6: INVENTORIES

	2011 \$	2010 \$
CURRENT		
At net realisable value		
Stock on hand	110,832	59,475
	<u>110,832</u>	<u>59,475</u>

NOTE 7: FINANCIAL ASSETS

	2011 \$	2010 \$
Available-for-sale Financial Assets comprise:		
Equity investments	918,460	1,162,683
	<u>918,460</u>	<u>1,162,683</u>

Available-for-sale financial assets comprise of investments in the ordinary issued capital of various entities. There are no fixed returns or fixed maturity date attached to these investments.

NOTE 8: PROPERTY PLANT AND EQUIPMENT

	2011 \$	2010 \$
Land and Buildings		
<i>Freehold land at fair value</i>		
independent valuation in 2011	1,758,080	-
at cost in 2010	-	500,000
Total land	<u>1,758,080</u>	<u>500,000</u>
 <i>Buildings at fair value</i>		
independent valuation in 2011	1,200,000	-
at cost in 2011	34,709	-
at cost in 2010	-	1,100,000
Less accumulated depreciation	(29,407)	(220,000)
Total buildings	<u>1,205,302</u>	<u>880,000</u>

Plant and Equipment*Plant and equipment*

At cost	1,536,100	1,501,087
Less accumulated depreciation	(924,016)	(721,229)
Total plant and equipment	612,084	779,858

Computer software

At cost	40,415	30,941
Less accumulated depreciation	(29,850)	(22,174)
Total computer software	10,565	8,767

Leasehold improvements

independent valuation in 2011	11,280,180	
at cost in 2011	19,537	-
at cost in 2010	-	12,819,629
Less accumulated depreciation	(255,262)	(1,565,914)
Total leasehold improvements	11,044,456	11,253,715
Total property, plant and equipment	14,630,487	13,422,340

NOTE 8: PROPERTY PLANT AND EQUIPMENT (cont)

Movements in Carrying Amounts

	Freehold land \$	Buildings \$	Plant and equipment \$	Computer software \$	Leasehold improvements \$	Total \$
31 December 2011						
Balance at the beginning of year	500,000	880,000	779,858	8,767	11,253,715	13,422,340
Additions	-	34,709	42,576	9,474	19,537	106,297
Revaluation increment	1,258,080	322,637			57,197	1,637,914
Transfers	-	-	-	-	-	-
Disposals	-	-	(481)	-	-	(481)
Depreciation expense	-	(32,044)	(209,869)	(7,676)	(285,994)	(535,584)
Carrying amount at the end of year	1,758,080	1,205,302	612,084	10,565	11,044,456	14,630,487
31 December 2010						
Balance at the beginning of year	500,000	907,500	807,689	14,955	11,632,920	13,863,064
Additions	-	-	82,906	-	83,532	166,438
Transfers	-	-	142,939	-	(142,939)	-
Depreciation expense	-	(27,500)	(253,676)	(6,188)	(319,798)	(607,162)
	500,000	880,000	779,858	8,767	11,253,715	13,422,340

NOTE 9: OTHER ASSETS

	2011 \$	2010 \$
Current		
Other current assets – Prepayments	46,103	58,157
Non-Current		
Works of art	48,734,010	41,138,175

The directors have based their value of Works of Art on an independent valuation performed as at 31 December 2011.

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 \$7,993,875 which has not been recorded as an asset of the company.

NOTE 10: TRADE AND OTHER PAYABLES

	2011 \$	2010 \$
Current		
Unsecured liabilities		
Trade payables	664,591	527,959
Deferred income – government grants	705,671	781,022
Other payables	-	113,877
	1,370,262	1,422,858

NOTE 11: BORROWINGS

	2011 \$	2010 \$
Current		
Credit card amounts payable	4,335	6,418
	4,335	6,418

NOTE 12: PROVISIONS

	2011 \$	2010 \$
Opening balance at 1 January 2011	119,094	105,899
Additional provisions raised during year	168,358	95,901
Amounts used	(117,587)	(82,706)
Balance at 31 December 2011	169,865	119,094

Analysis of Total Provisions

Current	169,865	119,094
	169,865	119,094

Provision for Long-term Employee Benefits

A provision has been recognised for employee entitlements relating to long service leave. In calculating the present value of future cash flows in respect of long service leave, the probability of long service leave being taken is based on historical data. The measurement and recognition criteria relating to employee benefits have been included in Note 1.

NOTE 13: CAPITAL AND LEASING COMMITMENTS

	2011 \$	2010 \$
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	19,416	3,901
- later than 12 months but not later than five years	54,120	3,576
- greater than five years	-	-
	73,536	7,477

The operating leases relate to the leases of:

- A projector (The lease term expires November 2012);
- A photocopier (The lease term expires May 2016).

NOTE 14: RESERVES

a. Asset Revaluation Reserve

The asset revaluation reserve records revaluations of non-current assets. The balance of the Asset Revaluation Reserve at 31 December 2011 was \$32,687,802.

b. Financial Asset Revaluation Reserve

The financial asset revaluation reserve records the unrealised gain on financial investments. The balance of the Financial Asset Revaluation Reserve at 31 December 2011 was \$189,688.

c. Donated Artworks Reserve

This reserve represents the value of works of art donated or bequeathed to the company. The balance of the Donated Artworks Reserve at 31 December 2010 was \$19,754,393. Subsequent revaluations of the Works of Art are recognised in the Asset Revaluation Reserve.

NOTE 15: ECONOMIC DEPENDENCE

The continued operation of Heide Park and Art Gallery is dependent on funding provided by the State Government of Victoria.

NOTE 16: SEGMENT REPORTING

The company operates predominately in one business and geographical segment being the operation of Heide Museum of Modern Art and surrounding parkland, located at 5 and 7 Templestowe Road, Bulleen Victoria.

NOTE 17: KEY MANAGEMENT PERSONNEL COMPENSATION

	2011 \$	2010 \$
Key management personnel compensation	391,047	426,050
	<u>391,047</u>	<u>426,050</u>

NOTE 18: CASH FLOW INFORMATION

Reconciliation of cashflow from operations with surplus for the year

	2011 \$	2010 \$
Net surplus for the year	745,175	81,759
Non-cash flows in surplus:		
Loss (Profit) on disposal of non-current assets	480	-
Amortisation and depreciation	535,584	607,162
Net (gain)/loss on sale investments	(147,565)	-
Impairment of investments	16,047	-
Works of art (donated)/written off	(829,350)	(505,908)
Write off of loan	15,000	-
Changes in assets and liabilities:		
(Increase)/decrease in trade and term receivables	784,101	(395,333)
(Increase)/decrease in other assets	12,054	3,071
(Increase)/decrease in inventories	(51,356)	12,567
Increase/(decrease) in trade payables and accruals	22,757	229,507
Increase/(Decrease) in grants received in advance	(75,351)	94,219
Increase/(decrease) in provisions	50,771	13,195
	<u>1,078,347</u>	<u>140,239</u>

NOTE 19: FINANCIAL RISK MANAGEMENT

The company's financial instruments consist mainly of deposits with banks, local money market instruments, short-term investments and accounts receivable and payable.

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

	2011 \$	2010 \$
Financial assets		
Cash and cash equivalents	1,078,058	104,807
Trade and other receivables	73,781	857,886
Available-for-sale financial assets		
Equity investments	918,460	1,162,683
	<u>2,070,300</u>	<u>2,125,376</u>
Financial Liabilities		
Financial liabilities at amortised cost		
Trade and other payables	1,370,262	1,422,858
Borrowings	4,335	6,418
	<u>1,374,597</u>	<u>1,429,276</u>

Net Fair Values

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

NOTE 20: CONTRA SPONSORSHIP

Heide receives sponsorship in the form of graphic design, printing, catering, photography and advertising in exchange for promoting the provider as a corporate supporter of the gallery. The value of contra sponsorship included in the financial statements is \$261,066 (2010: \$505,895).

NOTE 21: COMPANY DETAILS

The registered office of the company is:

Heide Park & Art Gallery
7 Templestowe Road
Bulleen VIC 3105

DIRECTORS' DECLARATION

The directors of the company declare that:

1. The financial statements and notes, as set out on pages 53 to 78, are in accordance with the Corporations Act 2001 and:
 - (a) comply with Accounting Standards; and
 - (b) give a true and fair view of the financial position as at 31 December 2011 and of the performance for the year ended on that date of the entity.
2. In the directors' opinion, there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.



Trevor Tappenden
Director



Rowena Craze
Director

Dated 19 March 2012

**INDEPENDENT AUDIT
REPORT TO THE
MEMBERS OF HEIDE
PARK & ART GALLERY****Report on the financial report**

We have audited the accompanying financial report of Heide Park & Art Gallery (the company), which comprises the statement of financial position as at 31 December 2011 and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies and other explanatory notes and the directors' declaration.

Directors' Responsibility for the financial report

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards – Reduced Disclosure Requirements (including the Australian Accounting Interpretations) and the Corporations Act 2001 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's responsibility

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

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

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

Independence

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001. We confirm that the independence declaration required by the Corporations Act 2001, provided to the directors of Heide Park & Art Gallery would be in the same terms if provided to the directors as at the date of this auditor's report.

Auditor's opinion

In our opinion the financial report of Heide Park & Art Gallery is in accordance with the Corporations Act 2001, including:

- a. giving a true and fair view of the company's financial position as at 31 December 2011 and of its performance for the year ended on that date; and
- b. complying with Australian Accounting Standards – Reduced Disclosure Requirements and the Corporations Regulations 2001.

Saward Dawson Chartered Accountants

Bruce Saward
Partner

Dated 19 March 2012