



HEIDE MUSEUM OF MODERN ART  
2012 ANNUAL REPORT

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
Mark and Hyeon-Joo Newman	2012



### 3. CHAIRMAN & DIRECTOR'S REPORT

In 2012 Heide Museum of Modern Art researched and delivered outstanding exhibitions, publications, and education and public programs that profiled artists central to Heide's history and contemporary art practice, and displayed and interpreted Heide's nationally significant collection. The Museum's programs are detailed in full in this report, and attest to the dynamism and ambition of the organisation, and its outreach and service to diverse stakeholders.

In the second year of a 2011-13 Strategic Plan focused on immediate and long-term financial and operational sustainability, Heide implemented rigorous budgeting in a difficult fiscal environment while providing exemplary visitor experience delivered by dedicated professional staff and trained volunteers. The Museum's activities addressed its interconnected artistic, educational and operational goals by realising significant museum-sector collaborations, entering a productive new phase in the organisation's relationship with the State Government, and further strengthening the national profile and reputation of the Museum through the presentation of major international art.

A number of collaborative ventures with other museums, curators, publishers and international colleagues were notable amongst the 12 exhibitions presented by Heide in 2012. The Museum's curatorial and collections staff provided new insights into Heide's history, published original research into aspects of Australian art history, and presented the work of Australian and international artists across generations.

The Museum continued its commitment to showing works from the Collection and Archive in Heide I and Heide II. 'Sunday's

Garden: Growing Heide', a follow-up to the highly successful 'Sunday's Kitchen: Food and Living at Heide', was presented in Heide I and accompanied by a companion volume published in collaboration with Melbourne University Publishing and the State Library of Victoria. Based on original research, the exhibition and book explored John and Sunday Reed's work in transforming their home and surrounding landscape from dilapidated former dairy farm to the verdant parkland and productive kitchen gardens we maintain today.

For 'Danila Vassilieff: A New Art History', curated by guest curator Felicity St John Moore in close association with Heide Curator Kendrah Morgan, works from Heide's collection formed the core of a rare retrospective which also drew from major state and national collections to celebrate the achievements of Russian-born Vassilieff, an artist central to the Heide story and to the development of painting in Melbourne in the 1940s. The National Gallery of Australia and the Gordon Darling Foundation provided exceptional support of the exhibition content and publication respectively.

The scheduling of exhibitions across the three separate exhibition buildings of Heide I, Heide II and Heide III provides opportunity for scholarly and revelatory complementary programming. Coinciding with the Vassilieff exhibition in Heide II, the retrospective 'Ken Whisson: As If' was presented in the Central Galleries. Ken Whisson initially studied under Danila Vassilieff, emerging out of the figurative expressionism developed in Melbourne in the 1940s. Curated in collaboration with the Museum of Contemporary Art Australia, this exhibition examined the evolution of Whisson's major themes and series in a career spanning 60 years.

<sup>1</sup> Jason Smith, Heide Director and CEO and Jennifer Darbyshire, chairman of the Board

The year ended with the highly ambitious, critically acclaimed and enormously successful 'Louise Bourgeois: Late Works', assembling a group of fabric sculptures, fabric drawings and prints made during the last fifteen years of the life of this extraordinary figure of the twentieth and early twenty-first century. This particular survey was accompanied by a parallel exhibition in Heide II that examined the relationships between the art of Bourgeois and that of ten Australian artists. The catalogue *Louise Bourgeois in Australia* covered both exhibitions and sold out two print runs. The collaboration of Jerry Gorovoy and Wendy Williams of Louise Bourgeois Studio was fundamental to the success of the project, and it could not have happened without the enlightened support of Joan Clemenger, Heide Chair Jennifer Darbyshire, Helen Gannon, Connie Kimberley and Naomi Milgrom AO. 'Louise Bourgeois: Late Works' achieved the highest attendance of any exhibition at Heide in the past five years.

The growth and maintenance of the Heide Collection continues to be supported by individuals (particularly artists) and organisations, increasing the museums capacity to research, preserve and create new exhibitions from the Collection.

In 2012, Heide enjoyed the second highly productive year of a transforming three-year funding partnership with the Truby and Florence Williams Charitable Trust, managed by ANZ Trustees. Highlighting the historical and contemporary importance of philanthropy to Heide, this partnership's focus on the preservation, presentation and growth of the Collection enabled a conservation treatment for 44 artworks, 34 of which are from the core collection originally owned by John and Sunday Reed. Numerous works were also re-mounted

and framed, or re-housed in custom-built, museum-standard storage crates, and archival and solander boxes. The Trust also made a significant contribution to the growth of the Collection through its contribution to the acquisition of works by Robert Jacks, Nicholas Mangan and Agatha Gothe-Snape, and two early collages by Sidney Nolan.

A highlight for the Museum during 2012 was the addition of three major gifts to the Heide Archive: the Elizabeth Vassilief Wolf Papers; the Mike Brown Papers; and the Richard Haese Mike Brown Research Papers, all of which greatly enrich Heide's cultural assets.

We were delighted in November to announce Mark and Hyeon-Joo Newman as the 2012 Heide Fellows, in acknowledgement of their long-term commitment to Heide as Principal Benefactors through the M.S. Newman Family Foundation, and in acknowledgement of Mark's contribution to the Heide Board in 2004–2010. Heide's commitment to financial and operational sustainability was demonstrated through a lean 2012 budget that enabled a modest operational surplus, due primarily to non-cash income represented by donations of exceptional works of art. However, 2012 was an extremely challenging year, with the Museum experiencing a surprising but significant downturn in attendances, negatively impacting income targets that fund core operations. A comparative analysis of the sector undertaken towards the end of March 2012 by Commercial Operations staff revealed a downturn in visitor numbers across numerous cultural venues. The trend to the end of the first quarter was for income from all Heide operations streams to be 25–30% below target. Management met this challenge with imaginative, confident, and wide-ranging marketing campaigns

(incorporating the rationalisation and redesign of key marketing collateral), strategic fundraising, and retail and membership campaigns to successfully generate income. Heide's 2012 Business Plan focused on reducing operating expenses where possible. The late 2012 opening of the much-anticipated Louise Bourgeois-focused exhibitions resulted in a high-yield December (see full Commercial Operations report). The year thus ended strongly with significantly exceeded targets in November and December. Whole-of-site attendance reached 90% of target with 75,028 visitors and final ticketed admission figures for 2012 were 82% of target at 41,707, with revenue at 89% of target at \$421,139.

We greatly appreciate the ongoing support of the Victorian Government through Arts Victoria and in particular the support in 2012 of the Premier and Minister for the Arts, Ted Baillieu, and Heidi Victoria, Parliamentary Secretary for the Arts.

In December 2011 the Premier announced a comprehensive Organisations Funding Program Review of the portfolio of organisations supported by Government. In October 2012 Heide achieved status as one of ten Lead Organisations in the State Government's new Organisations Investment Program, through which negotiated funding from 2014 for three terms of three years will be provided to Heide in recognition of its essential place in Victoria's cultural landscape. In acquitting State Government funding over the next nine years, Heide's programming, asset management and maintenance, and commercial operations will continue to exemplify leadership and excellence, growth in audience and demonstrated social benefits, growth in revenue streams and financial reserves,

regional engagement and contribution to the Government's identified priorities.

Heide enjoys a communicative and consultative working relationship with Government, and worked closely with Arts Victoria colleagues throughout 2012 on the ongoing development of the Government's Asset Management Framework, leading to an Asset Service Agreement that into the long term will ensure the Heide site and its facilities are maintained to optimum levels.

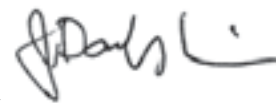
Heide received exemplary support in 2012 from Government Partner Arts Victoria, local Government partner Manningham City Council, and Heide Partners Aesop, Arnold Bloch Liebler, Yering Station, Fatfish, Gollings Photography, Gunn & Taylor Printers, International Art Services, Sanpellegrino and Aqua Panna, 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 that saw a significant redefinition of Heide's Board. Trevor Tappenden retired from his position of Chairman after ten years, and we thank him for his unwavering commitment to the Museum, Board and staff over that period. The CEO and staff welcome the opportunity to work closely with Jennifer Darbyshire as Heide Chair. We also welcomed Justin Bown to the Board.

Heide's reputation for artistic leadership and the scholarship of its exhibitions and publications; its education and public programs; the quality of visitor experience, and its unique integration of art, architecture, gardens and social history was enhanced and brought to national attention in 2012

by an expert professional staff whose standards of excellence, commitment to the Museum's historical foundations and legacy, and to the sector in which they practise, are outstanding. Heide's dedicated and highly trained volunteers are integral to the life, reputation and success of the Museum, and we welcomed many new recruits in 2012. We thank Heide's staff and volunteers most sincerely for their invaluable work across Visitor Services, Retail, Collections and Exhibitions, Development and Communications, Education and Public Programs, Heide's archives and heritage gardens.

The next five to ten years are crucial for Heide as it continues to focus on operational opportunities and challenges in its ongoing commitment to financial and operational prosperity. In doing so, Heide will continue to lead in its championing of the work of contemporary artists and in its presentation of landmark exhibitions, publications and education programs.



**Jennifer Darbyshire**  
Chairman



**Jason Smith**  
Director & CEO



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## 4. CULTURAL PROGRAMMING

### 4.1 EXHIBITIONS

Heide's 2012 exhibitions offered a remarkable range of experiences for visitors, whether providing new insights into Heide's history, showcasing the work of local artists across generations, presenting original research into aspects of Australian art history or focusing upon the extraordinary output of a giant of twentieth-century art internationally, Louise Bourgeois. A number were collaborative ventures, with other museums, curators and publishers.

The 30th anniversary exhibition 'Forever Young' opened the year across all exhibition venues, telling the story of the development of the collection following a chronology aligned with the history of the houses and galleries on site. The publication *The Heide Collection* was released concurrently, and has proved a consistent seller since in the Heide Store, and an invaluable resource for education programs.

Heide continued its commitment to showing works from the Collection in Heide I and Heide II throughout the year. 'Sunday's Garden', a follow-up to the highly successful 'Sunday's Kitchen', was shown in Heide I and accompanied by a companion volume published in collaboration with Melbourne University Publishing and the State Library of Victoria. Based on original research, the exhibition and book explored Sunday Reed's central role in transforming Heide from a neglected former dairy farm to a verdant parkland and productive garden. Through artworks, archival photographs and other original material, the exhibition revealed how for Sunday gardening went hand-in-hand with art, poetry, cooking, love, and life.

This was followed by 'Sidney Nolan: Early Experiments', which focused on Nolan's

creative output during his years at Heide in the late 1930 and early 1940s, when he tested a remarkable range of unorthodox media and supports—from industrial gloss paints on roof slates to unadulterated boot-polish on card—and developed an idiosyncratic abstract lexicon that was equally outside the mainstream. The project incorporated a response to Nolan's landmark Moonboy motif by contemporary artist Narelle Jubelin, whose new works forged a dialogue with Nolan's own translations of this image into diverse media and contexts.

Opening in April in Heide II, works from Heide's collection formed the core of 'Danila Vassilief: A New Art History', curated by guest curator Felicity St John Moore, which also drew from major state and national collections to celebrate the achievements of Russian-born Danila Vassilief, one of the most loved and revered personalities in Australian art. His dynamic presence and example were critical to the figurative and expressionist direction of Melbourne painting in the 1940s, particularly to the circle of artists associated with Heide.

The following exhibition in Heide II, 'Louise Bourgeois and Australian Artists', took inspiration from the correspondences between Louise Bourgeois and Joy Hester, near contemporaries whose works similarly focus on personal themes and whose careers were brought to wider public attention in the early 1980s. Their works were presented alongside those of contemporary Australian artists influenced by Bourgeois, on the rare occasion of her solo show at Heide, some of which were newly created for the exhibition. These works paid direct homage to Bourgeois' work or considered similar themes, while the connection of others registered more instinctually, on the level of a shared psychological intensity.

2 Narelle Jubelin  
*Soft Sun* 2012  
installation view, Heide I  
Photograph: Fred Kroh

3 'Louise Bourgeois and Australian Artists'  
installation view, Heide II  
Photograph: John Brash





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In 2012 both Albert Tucker exhibitions were drawn primarily from Heide's Collection. 'Albert Tucker Photographs: Artists and their Milieu' opened in the Albert & Barbara Tucker Gallery in March, showing photographs over several decades in which Tucker documented the life of artists from within his circle, in portraits and images of spaces they lived and worked in. Both individual portraits and group shots convey a sense of shared enterprise, friendships, and extended social networks. 'Albert Tucker: Travellers Tales' followed in September, presenting major paintings from Tucker's travels in England, Europe and America, complemented by a selection of his compelling photographs. On his departure for Europe in October 1947 Albert Tucker famously declared himself 'a refugee from Australian culture'. Though he had planned to spend only twelve months abroad, this extended to thirteen years and amounted to a sustained and transformative period of dedicated artistic experimentation and development. This exhibition was supplemented with works from Barbara Tucker's collection.

Ken Whisson emerged out of the influential school of figurative expressionism developed in Melbourne in the 1940s, having initially studied under Danila Vassilieff. His art was the subject of the retrospective 'Ken Whisson: As If', shown in the Central Galleries from March 2012 concurrently with the Vassilieff show. Developed in collaboration with the Museum of Contemporary Art Australia, and with a sell-out catalogue in both venues, this exhibition examined the evolution of Whisson's major themes and series in a career spanning 60 years, from his thoughtful and powerful portrayals of human relations, to those which consider relationships with natural, built and cultural environments.

4 Anne-Marie May  
*Untitled* 2004  
knitted jersey, cotton  
installation view, 'Less is More: Minimal  
and Post-Minimal Art in Australia'  
Photograph: John Brash



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This was followed in August by 'Less is More: Minimal and Post-Minimal Art in Australia', which, like 'Cubism and Australian Art', followed the trajectory of a twentieth-century art movement locally, from early experiments in the 1960s to current art. It brought together Minimal and Post-Minimal works by Australian artists over this period, tracing Minimal art's brief but significant flourish in the abstract art of the sixties generation, through to its reworking by contemporary artists today. As a grounding for this exploration, significant loans of American minimalist art were also included.

'Louise Saxton: Sanctuary' was the first project exhibition in 2012. Based on natural history illustrations of birds and other animals under threat of extinction, Saxton's works were constructed from discarded needlework pinned to tulle. Saxton reclaimed handcrafted textiles made in and for the home, drawing a parallel between this lost art and the vulnerability of many threatened species, while also re-evaluating the home as a point of reference and inspiration for contemporary art.

Birds also featured in the following project, an exhibition of paintings by Del Kathryn Barton inspired by Oscar Wilde's classic story *The Nightingale and the Rose*, originally created for an illustrated book commissioned by Art & Australia. The theme of ecstatic metamorphosis through song attracted Barton to this story, in which a small bird offers its life for the ideal of love. For Barton, "the Nightingale is the true artist as she gives completely of her deepest essence". Heide collaborated with Art & Australia in bringing these paintings together for the first time.

The final project show was 'Caleb Shea: The Peasants are Revolting', in which the artist arranged sculptures that have their roots in

avant-garde art of the twentieth century—from the emblematic abstractions of Russian Constructivism to the welded metal sculptures of David Smith—in a tableau with photographs of the moon, of previous works, and of him working in the studio, seeking a new trajectory for formalist traditions and inviting various interpretations.

The year ended with the ambitious and hugely successful 'Louise Bourgeois: Late Works' opening in the central galleries, accompanied by the parallel exhibition in Heide II that examined the relationships between the art of Bourgeois and that of ten Australian artists. The catalogue *Louise Bourgeois in Australia* covered both exhibitions and sold out two print runs. 'Louise Bourgeois: Late Works' took up from where the only previous solo exhibition in Australia, at the NGV in 1995, left off, assembling a group of fabric sculptures, fabric drawings and prints made during the last fifteen years of Bourgeois' life. These works, including *Spider*, 1997, were deeply autobiographical, drawing on raw emotions and psychological states that had their origins in a troubled childhood, and in Bourgeois' experiences as a daughter, wife, mother, woman, and artist. By weaving, stitching and sewing Bourgeois threaded the past through the present, and enacted a process of repair and reconstruction.

The programming team appreciated the assistance of Heide visitor services officer Andrée Ruggeri (on 'Less is More'); Masters of Art Curatorship interneeres Laura Lantieri (on 'Collage' and 'Fiona Hall', both for 2013) and Marguerite Brown (on 'Fiona Hall'); and Mary Waters and Stacy Jewell, who provided invaluable assistance to Collection Management.

5 Louise Bourgeois  
*Blue Days* 1996  
cloth, steel, glass  
installation view, 'Louise Bourgeois: Late Works'  
Photograph: John Brash

Exhibition	Exhibition Dates	Venue	Curator
Forever Young: 30 Years of the Heide Collection	1 October 2011 – 15 April 2012	Heide II	Sue Cramer
Forever Young: 30 Years of the Heide Collection	8 October 2011 – 22 April 2012	Heide I	Linda Short
Forever Young: 30 Years of the Heide Collection	15 October 2011 – 18 March 2012	Heide III: Albert & Barbara Tucker Gallery & Kerry Gardner & Andrew Myer Project Gallery	Kendrah Morgan and Lesley Harding
Forever Young: 30 Years of the Heide Collection	2 November 2011 – 4 March 2012	Heide III: Central Galleries	Linda Michael and Sue Cramer
Ken Whisson: As If	17 March – 5 July 2012	Heide III: Central Galleries	Lesley Harding and Glenn Barkley
Louise Saxton: Sanctuary	24 March – 29 July 2012	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Jason Smith and Samantha Vawdrey
Albert Tucker Photographs: Artists and Their Milieu	24 March – 9 September 2012	Heide III: Albert & Barbara Tucker Gallery	Sue Cramer and Linda Michael
Danila Vassilief: A New Art History	21 April – 7 October 2012	Heide III	Felicity St John Moore
Sunday's Garden: Growing Heide	28 April – 14 October 2012	Heide I	Lesley Harding and Kendrah Morgan
Less is More: Minimal and Post-minimal Art in Australia	3 August – 4 November 2012	Heide III: Central Galleries, Ramp and Kerry Gardner & Andrew Myer Project Gallery	Sue Cramer
Albert Tucker: Travellers Tales	15 September 2012 – 10 February 2013	Heide III: Albert & Barbara Tucker Gallery	Kendrah Morgan
Louise Bourgeois and Australian Artists	13 October 2012 – 14 April 2013	Heide III: Central Galleries and Ramp	Linda Michael
Sidney Nolan: Early Experiments	20 October 2012 – 28 April 2013	Heide I	Kendrah Morgan
Louise Bourgeois: Late Works	24 November 2012 – 11 March 2013	Heide III: Central Galleries and Ramp	Jason Smith
Caleb Shea: The Peasants are Revolting	15 December 2012 – 24 March 2013	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Linda Michael

**2012 Exhibition Lenders**

Adrienne Allen	Darren Knight Gallery
Carole and Rob Andrew	Penelope Davis and Martin Davis
Anna Schwartz Gallery	A.D.S. Donaldson
ANZ Collection	Richard Dunn
Arc One Gallery	Mikala Dwyer
Art Gallery of New South Wales	The Easton Foundation
Art Gallery of South Australia	James and Jacqui Erskine
Art Gallery of Western Australia	Carolyn Eskdale
Artbank	Lisa and Ken Fehily
Mark and Jill Awerbuch	Judy Foreman
Del Kathryn Barton	Mimi Fry
Bell Potter Securities Ltd & Bell Group Holdings Pty Ltd	Geelong Gallery
Di and Neville Bertalli	Genser Family
Daniel and Danielle Besen	Mike Gibson
Nuritt Borsky	Danny Goldberg
Pat Brassington	Laurence Gormley and Michael Shin
Martin Browne	Elizabeth Gower
John Buckley	Rob Greer
Avril Burn	Sharon Grey and Geoff Hall
Campbelltown Arts Centre	Anna Gribble
Casula Powerhouse Arts Centre	Hamish McKay Gallery
Fanny Chandra	Brent Harris
Costa and Nicole Charalambous	Geoffrey Hassall
Charles Blackman Trust	Gail Hastings
Charles Nodrum Gallery	Haunch of Venison
Pat Corrigan AM	Jacquie Hayes
Peter Cripps	Charles Hider
John Cruthers	Robert Jacks AO
Daine Singer	Simon Johnson
	Peter Jopling

Michael Joseph and Deidre O'Connor	Museum of Contemporary Art Australia	Ann Stephen
Kate Just	Sarah Myer and Baillieu Myer AC	Sutton Gallery
Peter Kennedy	National Gallery of Australia	Heather B. Swann
Zoran Kirkovski	National Gallery of Victoria	Theo Sweet
Rosemary Kleem	National Library of Australia	Mary and Peter Tallis
Hans Jack and Beryl Melva Kohane	Newcastle Art Gallery	Kim Tan
Rosemary Laing	Niagara Galleries	TarraWarra Museum of Art
Dr Colin Laverty OAM and Mrs Elizabeth Laverty	Lawrence Nield	Kathy Temin
Nigel Lendon	Lady Nolan	Daniel Thomas AM
Louise Bourgeois Trust	Bill Nuttall and Annette Reeves	Frank and Miriam Tisher
Tom Lowenstein	Jimmy Nuttall and Tilly Nuttall	Tolarno Galleries
Corbett Lyon and Yueji Lyon	Helen O'Loughlin and Brendan O'Loughlin AO	Eleonora Triguboff
Loy McCarthy	Patricia Piccinini	Barbara Tucker
Pauline McCarthy	Queensland Art Gallery	Nancy Underhill
McClelland Gallery + Sculpture Park	Elizabeth and Tony Rayward	Daniel von Sturmer
Euan MacLeod	Richard and Vivienne Reed	Jeremy Wade and Veronica Cullity
Peter and Jennifer McMahon	Warwick Reeder	Stewart and Gwen Wallis
Robert MacPherson	Ian Rogers	Walter Granek Fine Art Pty Ltd
Anne-Marie May	Norman and Robin Rosenblatt	Watters Gallery
Michael Buxton Collection	David Rosenthal	Jeff Weeden and Gareth Bowler
Milani Gallery	Roslyn Oxley9 Gallery	Michael Widyanto
Virginia Milson	Mark Rubbo AO	Wilbow Group Pty Ltd
James Mollison AO	Sarah Scout Presents	Ross and Robyn Wilson
Monash University Museum of Art	Louise Saxton	Theodore Wohng
Felicity St John Moore	Peter and Natalie Schiavello	Yuill Crowley
Peter Moore	Anthony Scott	
Mordant Family Collection	Vivienne Sharp	
Dame Elizabeth Murdoch AC, DBE	Caleb Shea	
Murray White Room	Simone Slee	
	Ross and Karen Snow	



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## 4.2 PUBLIC PROGRAMS

Heide'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 2012 Heide delivered 468 public programs to 6,871 attendees, of which 121 were ticketed programs attracting 2,302 attendees, including 38 events. The number of ticketed programs was increased by 6 per cent, and did particularly well with a 21 per cent increase in attendance and 25 per cent increase in revenue. Overall attendance to public programs increased by 18 per cent from the previous year.

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 maintained with related festivals, such as the Melbourne Food and Wine Festival, the Sustainability Festival, Manningham Healthy Lifestyle Week, Manningham Heritage Week and Seniors Festival Week.

In association with Luna Park's centenary celebrations Heide conducted a two-part art workshop with artist Melinda Harper. This included a free ticket to Luna Park's Centenary Community Day, where participants absorbed the festive atmosphere and, in preparation for the second part of the program, took photographs, sketched, or collected Luna

Park memorabilia. Under Harper's guidance, participants transformed material into abstract art works, informed by her introduction to Heide's exhibition 'Sidney Nolan: Early Experiments', which explored his use of motifs, materials and techniques in works depicting St Kilda and Luna Park, a place etched into Nolan's memory from childhood.

'Art talk' highlights included contemporary artists speaking about their work in the Heide Collection, from Tony Clark, John Nixon, Peter Tyndall and John Young speaking about their works from the 1980s to Janet Burchill, Jennifer McCamley and Melinda Harper speaking about the collaborative work *Combine* (2007),—all works shown in 'Forever Young: 30 Years of the Heide Collection'. Bernice Murphy, director, Museums Australia and founding chief curator and later director of the Museum of Contemporary Art, Australia, spoke about Ken Whisson's oeuvre, his influences and individual style for the exhibition 'Ken Whisson: As If'.

Artists Anne-Marie May and Daniel Von Sturmer, whose works were exhibited in 'Less is More: Minimal and Post-Minimal Art in Australia', opened their studios for private tours and a privileged look at works in progress, talking about their methods and techniques. Heide's collection manager Katarina Pasetta and curator Kendrah Morgan hosted an exclusive behind-the-scenes viewing of Danila Vassiliev's personal archive and artworks—a rare opportunity for the public to gain access to personal documents such as his passport and naturalisation documents, compelling letters and previously unseen photographs of his self-built home 'Stonygrad'.

The event 'Twitching at Heide' was particularly well received, with comedy writer and twitcher

Sean Dooley joining Heide curator Kendrah Morgan to discuss the idiosyncrasies of John and Sunday Reed's bird-watching expeditions, their conservation concerns and the preservation efforts of the local district. Dooley also joined Louise Saxton in her exhibition of works based on natural history illustrations of birds and constructed from discarded needlework, discussing the parallels between this lost art and the vulnerability of many threatened species. The event concluded with participants learning twitching techniques and spotting the elusive powerful owl in Heide's grounds.

'Pick and Eat' seasonal harvests remained a favourite garden program in 2012. Topics for garden workshops and talks included planting by the phases of the moon, companion planting, hot composting, and the significant exotic and native tree plantings of Heide. A highlight was the 'Heide Bushland Re-vegetation Program' with head gardener Dugald Noyes, who spoke about the ongoing restoration plans for the endangered Yarra River Floodplain Riparian Woodland and the reclamation of an Indigenous Remnant Conservation Zone at Heide.

Kids and family programs in 2012 included the monthly 'Heide Art Bubs' program, in which participants explore an exhibition, the gardens or sculpture park, with activity stops to engage babies and toddlers. The ever-popular 'Heide Detective' trails and 'Family Day' ran during the school holidays, and the 'Sunday Art Club' was held during school terms, with art activities designed to develop practical skills in response to modern or contemporary art on display. Workshops were conducted by practising artists and art education specialists. Louise Saxton, for example, led a printing and collage workshop using patterned paper printed from

6 Art Speak: Visual Language of the Artist with Bernice Murphy  
Photograph: Rebecca Renshaw

7 Twitching at Heide  
Photograph: Diana Wells



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scraps of fabric and other materials, with each child making their own collage of a bird, insect or plant.

'We've just had a ball. Heide Detective is such a great activity for children, and interacting with the artwork was really fun and engaging.'

—Visitor feedback, 11 July 2012

Public Programs is indebted to the time and expertise provided by the twelve volunteer guides in delivering public tours relating to Heide exhibitions, history, collection, architecture, sculpture park and gardens. Ten trainee guides were recruited in 2012 and have commenced their training to become volunteer guides. Julia Powles, an intern from the University of Melbourne, is undertaking a benchmarking project to be completed and reported on in 2013.

### 4.3 EDUCATION

Heide's history and collection, its gardens and range of galleries make it uniquely suited to offer a range of educational programs. It has a variety of gallery spaces showing exhibitions of modernist and contemporary art, a beautiful natural environment that incorporates an extensive sculpture park, and access to the expertise of many arts industry specialists for education programs. Overall attendance has been maintained across the range of school excursions, tours, workshops, teacher professional development forums, outreach and the school holiday program on offer at Heide. Education programming attracted 3,918 participants overall, exceeding of target of 3,500. Revenue remained stable at \$45,743. Programs were supported by the Department of Education and Early Childhood Development, with Strategic Partnerships Program, Education Week and Children's Week funding.

#### Programs for Students

Works of art are powerful catalysts for curiosity and discussion and Heide's education team and other staff use a variety of pedagogical approaches to guide students through exhibitions. Young visitors become fascinated with the artworks and the stories of the materials, the cultures, and the people who made them—whether the work is an iconic Sidney Nolan painting of Ned Kelly or a huge swirl of stainless steel that dominates the surrounding landscape. Each guided encounter with art helps to develop students' critical thinking skills, creative expression, and ability to communicate. In total, 3,054 students and 340 teachers engaged with Heide's education programs. This included 1,557 students who undertook 60 or 45 minute facilitated tours, with 275 students being guided by their

own teachers; 646 students took combined facilitated tours and practical workshops; and 284 students visited Heide to view the sculpture park and gardens.

#### Children's and Education Weeks

During Children's and Education Weeks the free program 'I spy with my Heide eye...' attracted 119 children and 17 teachers. Children worked alongside Education staff and Barking Spider Visual Theatre artists to play games of observation, explore and compare the basic elements of art—shape, line, colour, texture, and material—participate in story-telling and create large collaborative drawings reflecting what they had seen and done. This program continues to grow in popularity as Heide becomes a regular contributor to these annual education events.

#### Outreach

*The Sanctuary Project* in June involved 50 students and 4 teachers from Templestowe Heights Primary School. The program related to the exhibition Louise Saxton: Sanctuary, and was focused on sustainability. The students were very excited to meet with Louise Saxton, talk to her about her work in the exhibition and undertake a practical workshop under her instruction. A short film of the program made in collaboration with SYN Media can be viewed online at <https://vimeo.com/47902442>. Students enjoyed being in a learning environment outside school and believed their learning was incidental to the fun they had throughout the day. Teachers were pleased to see their students in a new environment where they could learn skills to apply in the classroom, and felt the excursion was a great opportunity for students to connect with an organisation in their local community.

8 Dandenong West Primary School students enjoying the sculpture park and gardens during *The Heide Project*. Photograph: Christine Healey



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Dandenong West Primary School visited in December with 81 grade 3 and 4 students with 8 teachers for a full day of planned activities based upon the exhibitions on display at Heide. The Heide Project also served as an extension to the Arts Victoria Extended School Residency the school had been undertaking with Barking Spider Visual Theatre (BSVT). Students were shown around the sculpture park and gardens and learned about the history of Heide. They spent time with BSVT artists, creating an installation in the Sidney Myer Education Centre, included a soundscape made in collaboration with sound artist Nat Grant.

#### Inside the Museum

Heide Education's flagship program Inside the Museum continues to provide a behind-the-scenes forum for students and teachers to listen to and meet with arts industry professionals. Participants extend their understanding of the role of public galleries in Heide's range of exhibition spaces. They gain insight into curating, selecting, preparing and presenting an exhibition, as well as learning about exhibition design and the promotion and marketing of exhibitions. Museum staff introduce methods of and considerations involved in the conservation and preservation of artworks. This program, and professional development programs for teachers, provide a rare opportunity for participants to discuss and critically examine selected issues relevant to the visual arts sector in a unique environment. Participation in this program provides meaningful learning experiences for students and teachers, reinforcing the key knowledge and skills required to study or teach the VCE Studio Arts unit well.

#### Programs for Educators

Teacher professional development has been an area for growth during 2012. Ten professional development events were attended by 142 teachers. Teachers continue to provide excellent feedback about programs, with many teachers returning to visit Heide exhibitions with their students and attending additional programs. Heide offers a diverse range of programs relating both to exhibitions and developing effective teaching approaches. A very popular teacher professional development day was Art by Women, based upon the two Louise Bourgeois exhibitions. Teachers participated in discussions and curatorial floor talks exploring the central themes and motifs in the late works of this iconic artist. Louise Saxton led a printmaking workshop in which teachers created Bourgeois themed skulls and collages. 'Classroom Behaviour Management' was another very popular program led by educator Heather Hendry, who has extensive teaching experience including 18 years at the DEECD Social Integration Unit. She provided excellent advice and a range of strategies for managing students' poor behaviour in the classroom. Feedback received was very positive:

Content presented was relevant and meaningful and useful. Nice break to view the gallery. Food was lovely, venue was fabulous. Great group of teachers present.

#### Education Resources

Education Resources targeted to students from pre-school to VCE study were made available online for teachers and students. They included information about the various aspects of Heide's exhibitions, history and site with information and tasks to complement teacher professional knowledge, students' preparation, during and follow-up study. Six resources covered exhibitions and artists including Ken Whisson, Less is More and Making Heide History.

#### School Holiday Programs

A diverse and unusual range of programs were offered throughout the school holiday periods. Children were 'free-range-artists', became 'cat crazy', did cartooning, made cupcakes, turned into zombies, flew kites, suspended sculptures, had Mad Hatter tea-parties, made cyanotypes and undertook art-themed scientific discoveries. 363 young people attended 27 exciting school holiday activities.

#### Volunteers

Heide would like to acknowledge and thank the Heide Education Volunteer team whose support, dedication and commitment in assisting with the delivery of programs has been greatly appreciated. Fourteen specialist Education Volunteers provided 623 hours of assistance toward the delivery and administration of the education program. Volunteers continue to be successfully managed via the Heide Education Portal.

9 Teachers engrossed in art making in the Sidney Myer Education Centre. Photograph: Christine Healey



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## 5. COMMERCIAL OPERATIONS

### 5.1 STORE

The Heide Store ended 2012 with revenue ex GST of \$410,577, an \$8,946 increase on 2011. The average spend per visitor across the year averaged \$9.73, a 15% increase on 2011.

The breakdown of revenue (ex GST) by category was as follows:

Category	% of total sales	Revenue (ex GST)
Heide Publications	13%	\$55,545
Heide Merchandise	12%	\$47,038
External Publications	24%	\$98,638
External Merchandise	51%	\$209,354

For the 'Louise Saxton: Sanctuary' exhibition, which ran from 24 March to 29 July 2012, exclusive product was developed in conjunction with the artist. Total sales of this range of tea towels, card packs and sketch pads achieved over \$10,000 (ex GST) revenue.

Two successful Heide Store events held in the second quarter of 2012 secured the achievement of the mid-year target of \$248,290 (ex GST). In May, a book launch and signing to celebrate the reprint of Felicity St John Moore's *Vassilieff and His Art* raised revenue in excess of \$3,000 (ex GST). In June, an in-store appearance by artist Mirka Mora drew over 70 people for a book signing of *Sunday's Garden: Food & Living at Heide*.

A store-wide 30% off sale was run from 1 to 14 July which generated revenue in excess of \$28,000 (ex GST). This brought the Heide Store \$11,000 (ex GST) ahead of target for the month.

The third quarter of 2012 delivered comparable retail figures to those of 2011. Across both August and September, the Heide Store exceeded 2011 figures by 16%, attributable to strong publication sales of *Vassilieff and His Art* and the successful *Less is More: Minimal and Post-Minimal Art in Australia* catalogue.

In the fourth quarter, two book signings with artist Del Kathryn Barton were held during her exhibition 'The Nightingale and the Rose'. Sales of the accompanying book and card pack achieved revenue of \$13,372 (ex GST).

The popularity of 'Louise Bourgeois: Late Works' resulted in the Heide Store exceeding targets by an unprecedented 126% in November and by 128% in December. December 2012 proved to be the highest grossing month in Heide retail history, achieving revenue in excess of \$73,000 (ex GST) and a spend per head of \$14.64. These figures were testimony to December admissions, which were 68% higher than attendance in December 2011.

For the November/December period, sales of Louise Bourgeois catalogues and product combined realised revenue in excess of \$23,000 (ex GST).

At the end of December, a one-week sale was held targeting Heide Members, volunteers and staff. This realised \$11,461 (ex GST) and lifted the total Heide Store revenue to in excess of \$410,000 (ex GST). Despite 2012 proving a challenging year for the retail and cultural sectors, a healthy 98% of the annual target was reached.

The ongoing success of Heide exclusive merchandise and publications (which jointly comprised 24% of total revenue) is highlighted below in a list of the top revenue producers for 2012:

Product	Qty
1 Sunday's Garden	525
2 Vassilieff and his Art	248
3 Louise Bourgeois Catalogue	525
4 The Nightingale & the Rose	184
5 Less is More Catalogue	363
6 Louise Saxton Card pack	418
7 Heart Garden	338
8 Heide postcard	4,918
9 Heide Collection Book	229
10 Ken Whisson Catalogue	237





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## 5.2 VISITOR SERVICES

As the main point of contact for the general public, Heide Members and other key stakeholders, Visitor Services staff are committed to maintaining the highest professional standards in order to meet or exceed the expectations of all who interact with the Museum.

The work of Visitor Services is focused on administering four of the Museum's commercial operations revenue streams:

- Admissions
- Education ticketing
- Public Programs ticketing
- Heide store

Visitor Services also manages site safety and security in the public environment and collaborates with other departments of the Museum in event management.

The Visitor Services team is also responsible for the daily running, maintenance and development of the Heide Volunteer Program.

### Attendance

Visitor numbers in 2012 were lower than expected for much of the year, but 2012 ended strongly by significantly exceeding targets in November and December during the exhibition 'Louise Bourgeois: Late Works'. All-of-site attendance reached 90% of target with 75,028 visitors and the final ticketed admission figures for 2012 were 82% of target at 41,707, with revenue at 89% of target at \$421,139.

### Visitor Satisfaction

In 2012 visitor feedback continued to demonstrate a high level of visitor satisfaction with the team of paid and volunteer Visitor Services staff, with one visitor commenting:

I experienced customer service second to none recently at Heide. The staff and volunteers engaged my children with the exhibition and were so good.

and another stating:

The front of house staff were wonderful at the opening of Louise Bourgeois. The manner in which they treated and spoke to everyone was really impressive.

### Professional Development and Training

Visitor Services and Volunteer Program Manager Stephanie DiBattista gave a presentation to the Public Galleries Association of Victoria on 'Volunteer Programs' and also attended a one day training session run by Boroondara Volunteer Resource Centre titled 'Advanced Volunteer Management for 21st Century Volunteer Managers'.

Senior Visitor Services Officers Emma Waters, Stacy Jewell and Monica McKean undertook two days of professional development each: 'Stepping up to Supervision', 'Managing Volunteers' and 'Standards and Best Practice Frameworks in Volunteering'.

### Volunteer Program

Three volunteer recruitments occurred over the year, resulting in the successful appointment and training of 79 new volunteers across Visitor Services, Education, Public Programs and Gardens. This resulted in a total of 133 Volunteers at year end, contributing 6,620 hours to the Museum during 2012, with an estimated value of \$129,000.

The Garden Volunteer Program was a new initiative in 2012, with our first recruitment occurring in July and the second in October. During the second half of 2012 Garden volunteers contributed 70 hours to the maintenance and upkeep of the Heide gardens and grounds.

During 'Less is More: Minimal & Post-Minimal Art in Australia', five casual staff were recruited from the Volunteer pool to fill temporary invigilation positions.



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### 5.3 MEMBERSHIP

In 2012, Heide Membership sold 792 subscriptions (target: 785), and raised \$51,686 ex. GST in revenue (target: \$54,950).

Across the year, Heide Membership implemented updated branding and the Members Only strategy.

A new custom-printed membership card was introduced, along with an advertising panel above the Heide III ticketing desk and a quarterly Members Only *eBulletin*.

Five Members Only Events were offered: Three exclusive exhibition tours, a Yering Station Members Day and a Members Breakfast.

Four recruitment and renewal campaigns were conducted with incentives generated externally (through Heide Partners Sofitel and Aesop) and internally (with a Mirka Mora Heide exclusive product prize-pack and a Gift Membership for Christmas drive).

Three exclusive offers were made to Members:

- Giveaway of tickets to the Melbourne Theatre Company production of *Red*
- Giveaway of tickets to Australian Centre for the Moving Image William Kentridge exhibition
- Giveaway of tickets to Australian Centre for the Moving Image film screening of *Here Without Me*

Heide Membership finished the year strongly, exceeding December targets by 57%, and reaching 94% of its yearly revenue target. Such a strong December performance was due to the combination of high visitation to 'Louise Bourgeois: Late Works', the introduction of the Heide Membership advertising panel in the Heide III foyer, and a successful Christmas Gift Membership campaign.

At 31 December 2012:

- 60% retention of existing Members
- 933 active subscriptions; and
- 1,213 Members (i.e. multiple cardholders in relevant categories)

### 5.4 CAFÉ VUE AT HEIDE + EVENT HIRE

Café Vue at Heide enjoyed a successful year of trade during 2012. The café provided a high standard of food and a comfortable dining experience for visitors. A total of 68,558 covers were reported across 2012. Cross-promotion of the café and the museum continued in a number of marketing opportunities and remains a priority. Vue de monde Events at Heide had continuing success, delivering events throughout the year for external clients and internal Heide events such as openings, public programs and education.

In addition to the licence fees generated by rental of Cafe Vue premises, commercial hire of Heide's grounds, buildings, exteriors and SMEC in particular represents an ongoing valuable revenue source for the Museum. Usage includes functions, commercial film and photography shoots, planning days, memorials and wedding ceremonies. These are arranged directly by Heide or through Vue de monde Events if a catering component is required.

Venue hire throughout 2012 achieved revenue of \$30,135 ex GST (26% ahead of target).

During 2012 event hire revenue was generated through:

- 44 SMEC events
- 19 garden ceremonies
- 1 garden event
- 4 commercial shoots

Commercial film shoots at Heide in 2012 included: Elk Accessories, Pan Macmillan, Fiskars Tools and Swisse.



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## 6. COLLECTION

The Heide Collection enjoyed a particularly exciting and productive year in 2012 due to the generous support of the organisations and individuals—donors, artists and volunteers—who enabled the museum to increase its capacity to research, preserve, display and develop the Collection.

With the ongoing support of the Truby and Florence Williams Charitable Trust, administered by ANZ Trustees, Heide was once again able to conserve and display many important works from its collection during 2012. Conservation treatment was undertaken for 44 artworks, 34 of which are from the core collection originally owned by John and Sunday Reed. In addition, numerous works were re-housed into custom-built, museum-standard storage crates, archival boxes and solander boxes as well as framed and re-mounted by a conservation framer.

The Trust also made a significant contribution to the growth of the Collection through its support for the purchase of contemporary works by Robert Jacks, Nicholas Mangan and Agatha Gothe-Snape, as well as two early collages by Sidney Nolan and final payment for one work from 1969–70 by Mike Brown. Heide was also able to purchase a work by Daniel Crooks with the support of the Trust and the Robert Salzer Foundation.

A significant number of artists donated their own work to the collection in accordance with Heide's Collection Policy: Del Kathryn Barton, Robert Boynes, Charles Blackman, Peter Burns, Robert MacPherson, Jan Nelson, Rosslynd Piggott, Peter Rosman and Sally Smart. Other donations included works by George Baldessin, Mike Brown, Ross Crothall, Isabel Davies, Lesley Dumbrell, Richard Dunn, David Jolly, John Lethbridge, Vivienne Shark LeWitt, John Nixon, Susan Norrie, Mike Parr, Peter Tyndall, Ken Unsworth and Jenny Watson.

During 2012, Heide continued its active program of exhibitions drawn from the collection. The museum's 30th anniversary exhibition, 'Forever Young: 30 Years of the Heide Collection', was on display across the entire site from late 2011 to early 2012, followed by 'Sunday's Garden' in Heide I and 'Danila Vassilieff: A New Art History' in Heide I. Later in the year, Heide presented the exhibition 'Sidney Nolan: Early Experiments', in Heide I. Works from the Heide collection were also included in the exhibitions, 'Albert Tucker Photographs' and 'Albert Tucker: A Traveller's Tale', both in the Albert and Barbara Tucker Gallery, in the Heide II exhibition 'Louise Bourgeois and Australian Artists', and in the Central Gallery exhibitions, 'Ken Whisson: As If' and 'Less is More: Minimal and Post-Minimal Art in Australia'.

In 2012, two works by Mirka Mora and one work each by Joy Hester, Sally Smart and Gunter Christmann were made available to Penrith Regional Art Gallery for the exhibition 'Hello Dollies'. Four works by Ken Whisson travelled to the MCA Australia for the Ken Whisson exhibition and a James Gleeson painting was loaned to Maitland Regional Art Gallery for its Gleeson exhibition.

In preparation for the 2013 launch of the Heide Collection on-line, staff focused in 2012 on seeking copyright permissions, ensuring data credibility and photographing collection works.

A highlight for the museum during 2012 was the addition of three major gifts to the Heide Archive: the Elizabeth Vassilieff Wolf Papers; the Mike Brown Papers; and the Richard Haese Mike Brown Research Papers; all of which will continue to inspire and inform Danila Vassilieff and Mike Brown scholars and also greatly enrich Heide's exhibitions program into the future.

15 Danila Vassilieff painting Elizabeth Vassilieff at Stonygrad in 1947  
photographer unknown  
Heide Museum of Modern Art Archive  
Elizabeth Vassilieff Wolf Papers  
Gift of Professor Robin Sharwood  
and Mr John Sharwood 2012



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## 6.1 ACQUISITIONS

- 2012.1**  
Sally Smart  
*After Gethsemane* 2005  
calico fabric, synthetic hair, synthetic polymer paint, fibre filling, lavender (from the Heide garden)  
60 x 30 cm  
Gift of Sally Smart 2012
- 2012.2**  
Robert MacPherson  
*Green Singer* 1997  
artist's book: Gestetner-printed pages, hard-bound with embossed cover  
edition 46/50  
closed, 15 x 11 cm  
Gift of Robert MacPherson 2012
- 2012.3**  
Robert MacPherson  
*Annotator Chips: A Book for Virginia Trioli* 1989–93  
27-page artist's book: newspaper clippings on paper, black plastic binding  
21 x 30 cm  
Gift of Robert MacPherson 2012
- 2012.4**  
Robert MacPherson  
*Annotator Chips: A Book for Virginia Trioli* 1989–93  
37-page artist's book: newspaper clippings on paper, red plastic binding  
edition 1/3  
21 x 30 cm  
Gift of Robert MacPherson 2012
- 2012.5**  
Robert MacPherson  
*I always buy my lunch at the Mayfair Bar: Relics of Boredom* 1989–93  
26-page artist's book: newspaper clippings on paper, grey plastic binding  
21 x 30 cm  
Gift of Robert MacPherson 2012
- 2012.6**  
Robert MacPherson  
*I always buy my lunch at the Mayfair Bar: Relics of Boredom* 1989–93  
26-page artist's book: newspaper clippings on paper, red plastic binding  
21 x 30 cm  
Gift of Robert MacPherson 2012
- 2012.7**  
Robert MacPherson  
*6 Frog Poems* 1993  
14-page artist's book: magazine clippings on paper, red plastic binding  
21 x 30 cm  
Gift of Robert MacPherson 2012
- 2012.8**  
Robert MacPherson  
*6 Frog Poems* 1993  
13-page artist's book: newspaper clippings on paper, red plastic binding  
21 x 30 cm  
Gift of Robert MacPherson 2012
- 2012.9**  
Robert MacPherson  
*Relics of Bird-dom–Sculpture* 1981–83  
39-page artist's book: newspaper clippings on paper, black plastic binding  
21 x 30 cm  
Gift of Robert MacPherson 2012
- 2012.10**  
Robert MacPherson  
*I always buy my lunch at the Mayfair Bar* 1983–  
yellow manila folder containing 4 photocopied typewritten texts with fibre-tipped pen on paper  
edition 1/3  
manila folder: 24 x 34.5 cm;  
4 sheets: each 29.7 x 21 cm  
Gift of Robert MacPherson 2012
- 2012.11**  
Robert MacPherson  
*I always buy my lunch at the Mayfair Bar* 1983–  
yellow manila folder containing 1 photocopied typewritten text on paper and 4 folded brown paper bags with fibre-tipped pen  
edition 1/5  
manila folder: 24 x 34.5 cm; 1 sheet: 29.7 x 21 cm; 3 brown paper bags: each 26.5 x 20.5 cm;  
1 brown paper bag 16 x 20.5 cm  
Gift of Robert MacPherson 2012
- 2012.12**  
Robert MacPherson  
*I always buy my lunch at the Mayfair Bar: How to Divide a Rectangle / How to Cut a Sandwich* 1983–  
yellow manila folder containing 1 photocopied typewritten text on paper and 3 folded brown paper bags with fibre-tipped pen  
edition 2/3  
manila folder: 24 x 34.5 cm; 1 sheet: 29.7 x 21 cm; 3 brown paper bags: each 26.5 x 20.5 cm  
Gift of Robert MacPherson 2012
- 2012.13**  
Robert MacPherson  
*I always buy my lunch at the Mayfair Bar: Relics of Boredom 6 drawings* 1983–  
yellow manila folder containing 1 photocopied typewritten text on paper and 6 folded brown paper bags with fibre-tipped pen  
manila folder: 24 x 34.5 cm; 1 sheet: 29.7 x 21 cm; 6 brown paper bags: each 26.5 x 20.5 cm  
Gift of Robert MacPherson 2012

16 Stonygrad receipt and marriage proposal to Elizabeth Vassilieff from Danila Vassilieff, 1947  
Heide Museum of Modern Art Archive  
Elizabeth Vassilieff Wolf Papers  
Gift of Professor Robin Sharwood and Mr John Sharwood 2012



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**2012.14**

Robert MacPherson

*Relics of Boredom / Mayfair Bar / Drawing from the Page/ 24 ways to cut a sandwich / 24 ways to divide a rectangle* 1983–  
yellow manila folder containing 24  
numbered photocopied typewritten  
texts with fibre-tipped pen on paper  
manila folder: 24 x 34.5 cm;  
24 sheets: each 29.7 x 21 cm  
edition 2/3

Gift of Robert MacPherson 2012

**2012.15**

Robert MacPherson

*Relics of Boredom / Mayfair Bar / 23 ways to divide a sandwich / 23 ways to cut a sandwich* 1983–  
yellow manila folder containing 23  
numbered photocopied typewritten  
texts with fibre-tipped pen on paper  
edition 3/4

manila folder: 24 x 34.5 cm;  
23 sheets: each 29.7 x 21 cm

Gift of Robert MacPherson 2012

**2012.16**

Robert MacPherson

*Silent Poems are Held Within this Rectangle ..... Listen* 1982

phone, fibre-tipped pen on cardboard, clip  
2 parts: 12 x 27 x 22 cm; 10 x 14.5 cm  
edition of 3

Gift of Robert MacPherson 2012

**2012.17**

Robert MacPherson

*All English Literature—Unwritten* 1981  
typewriter, offset lithograph on card, clip  
2 parts: 10.5 x 32 x 32 cm; 10 x 15.5 cm  
Gift of Robert MacPherson 2012

**2012.18**

Robert MacPherson

*I always buy my lunch at the Mayfair Bar* 1983  
stainless steel sandwich cutting guide  
4 x 14.5 x 11.7 cm

Gift of Robert MacPherson 2012

**2012.19**

Robert MacPherson

*A Short History of Modern Art* 1983  
photocopied hand-written texts on paper  
(cover page, recipe for Bubble and Squeak  
by Sophia Nugent 14 February 1937)

2 parts: each 29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.20**

Robert MacPherson

*The Year of the Pig: Mammal Mammal* 1983  
photocopied drawings and hand-written  
texts on paper

11 parts: each 29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.21**

Robert MacPherson

*My Shoes are Paintings: Singapore*  
*27 Dec 1982–8 Jan 1983* 1982–83  
photocopied typewritten texts with  
attached shoe shine cloth  
29.7 x 21 cm

Gift of Robert MacPherson 2012

**2012.22**

Robert MacPherson

*Duchamp—Another Footnote: 2 nine-hour exhibitions, British Airways flights, 27 Jan 1982 and 8 Jan 1983* 1982–83  
photocopied typewritten texts,  
one with attached paper napkin  
2 parts: each 29.7 x 21 cm

**2012.23**

Robert MacPherson

*The Year of the Pig: 60 Paintings 1977–1983* 1983  
photocopied typewritten texts, one with  
attached 'Bee Chun Heng' brown paper bag  
3 parts: each 29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.24**

Robert MacPherson

*The Year of the Pig: 60 Paintings*  
*1977–1983 — Mammal—Mammal* 1983  
photocopied typewritten text  
29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.25**

Robert MacPherson

*The Year of the Pig: 1 day exhibition, room 120, 1st floor, York Hotel Singapore, 7 Jan 1983* 1983  
photocopied typewritten text & image  
29.7 x 21 cm  
Gift of Robert MacPherson 2012

17 Robert MacPherson

*Silent Poems are Held Within this Rectangle ..... Listen* 1982  
phone, fibre-tipped pen on cardboard, clip  
2 parts: 12 x 27 x 22 cm; 10 x 14.5 cm  
edition of 3  
Gift of Robert MacPherson 2012



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**2012.26**

Robert MacPherson  
*The Year of the Pig: 2 one day exhibitions, room 210, 1st floor, York Hotel Singapore, 1 and 3 Jan 1983* 1983  
photocopied typewritten text & image  
29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.27**

Robert MacPherson  
*The Year of the Pig: Red Corner Reliefs and Red Wall Reliefs, permanent exhibition, York Hotel Singapore and various other venues, 1983* 1983  
photocopied typewritten text & image  
29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.28**

Robert MacPherson  
*The Year of the Pig: Permanent exhibition, No 54 Upper Cross Street Singapore, 1983* 1983  
photocopied typewritten text & image  
29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.29**

Robert MacPherson  
*The Year of the Pig: Permanent exhibition, No 54 Upper Cross Street Singapore, 1983* 1983  
photocopied typewritten text & image  
29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.30**

Robert MacPherson  
*148 Paintings 1977–1987* 1987  
photocopied typewritten text  
29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.31**

Robert MacPherson  
*My Shoes are Paintings* 1982  
photocopied hand-written text  
29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.32**

Robert MacPherson  
*I always buy my lunch at the Mayfair Bar* 1983  
photocopied typewritten text  
29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.33**

Robert MacPherson  
*Paintings with Inside and Outside* 1982  
photocopied typewritten text  
29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.34**

Robert MacPherson  
*I see a can of paint with a painting unpainted* 1982  
unlimited photocopy of typewritten text on paper, wooden chair, 4 litre can of paint  
installation dimensions variable  
Gift of Robert MacPherson 2012

**2012.35**

Robert MacPherson  
*Little Pictures for the Poor* 1983  
unlimited photocopy of red typewritten text on cream paper  
29.7 x 21 cm  
Gift of Robert MacPherson 2012

**2012.36**

Robert MacPherson  
*Little Pictures for the Poor* 1983  
unlimited photocopy of red typewritten text on pink paper  
35.5 x 25.5 cm  
Gift of Robert MacPherson 2012

**2012.37**

Robert MacPherson  
*Cubism—Another Aspect* 1981  
offset lithograph on card  
10 x 15 cm  
Gift of Robert MacPherson 2012

**2012.38**

Robert MacPherson  
*Cubism—Another Aspect* 1981  
fibre-tipped pen on card  
2 parts: each 10 x 15 cm  
Gift of Robert MacPherson 2012

**2012.39**

Robert MacPherson  
*Cubism—Another Aspect* 1982  
photocopied image on card  
5 parts: 2 parts each 10 x 15 cm;  
3 parts each 14.5 x 9.7 cm  
Gift of Robert MacPherson 2012

**2012.40**

Robert MacPherson  
*Cubism—Another Aspect: 2 Frog Poems* 1982  
photocopied image on card  
4 parts: each 10 x 15 cm  
Gift of Robert MacPherson 2012

**2012.41**

Robert MacPherson  
*Cubism—Another Aspect: 2 Frog Poems* 1982  
fibre-tipped pen on card  
2 parts: each 10 x 15 cm  
Gift of Robert MacPherson 2012

**2012.42**

Robert MacPherson  
*Cubism—Another Aspect: Parts of a Frog* 1982  
fibre-tipped pen on card  
5 parts: each 10 x 15 cm  
Gift of Robert MacPherson 2012

18 Robert MacPherson  
*All English Literature—Unwritten* 1981  
typewriter, offset lithograph on card,  
2 parts: 10.5 x 32 x 32 cm; 10 x 15.5 cm  
Gift of Robert MacPherson 2012



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**2012.43**

Robert MacPherson  
*Cubism—Another Aspect: 6 Frog Poems* 1982  
fibre-tipped pen on card  
6 parts: 4 parts each 10 x 15 cm;  
2 parts each 10.3 x 15.3 cm  
Gift of Robert MacPherson 2012

**2012.44**

Robert MacPherson  
*Cubism—Another Aspect: Parts of a Frog* 1982  
fibre-tipped pen on card  
3 parts: each 10 x 15 cm  
Gift of Robert MacPherson 2012

**2012.45**

Robert MacPherson  
*The Family of Frogs: 3 Frog Poems* 1982  
fibre-tipped pen on index card  
3 parts: each 10.2 x 15 cm  
Gift of Robert MacPherson 2012

**2012.46**

Robert MacPherson  
*Eating, Sleeping, Lying, Sitting, Standing,  
Walking, Running, Laughing, Weeping,  
Breathing, Procreating* 1981  
offset lithograph on card  
11 parts: each 10.3 x 15.3 cm  
Gift of Robert MacPherson 2012

**2012.47**

Robert MacPherson  
*Cubism—Another Aspect* 1981  
fibre-tipped pen on card  
3 parts: 2 parts each 10 x 14.8 cm;  
1 part 9.8 x 15.5 cm (torn)  
Gift of Robert MacPherson 2012

**2012.48**

Robert MacPherson  
*Copyright Series* 1982  
fibre-tipped pen on card  
2 parts: 1 part 10 x 15 cm; 1 part 10.3 x 15.3 cm  
Gift of Robert MacPherson 2012

**2012.49**

Robert MacPherson  
*Sculpture with Diagonals & Circle (Cone)* 1982  
photocopied typewriter text on card  
10 x 15 cm  
Gift of Robert MacPherson 2012

**2012.50**

Robert MacPherson  
*Painting with Inside and Outside* 1982  
photocopied typewriter text on card  
2 copies, each 10 x 15 cm  
Gift of Robert MacPherson 2012

**2012.51**

Robert MacPherson  
*Copyright Series* 1981  
photocopied text on card  
9.8 x 15.5 cm  
Gift of Robert MacPherson 2012

**2012.52**

Robert MacPherson  
*Untitled* 1981  
photocopied text on card  
9.8 x 15.5 cm  
Gift of Robert MacPherson 2012

**2012.53**

Robert MacPherson  
*Little Pictures for the Poor* 1981  
photocopied text on card  
9.8 x 15.5 cm  
Gift of Robert MacPherson 2012

**2012.54**

Robert MacPherson  
*Copyright Series* 1982  
rubber ink stamp on card  
10.3 x 15.3 cm  
Gift of Robert MacPherson 2012

**2012.55**

Robert MacPherson  
*Little Pictures for the Poor* 1982  
fibre-tipped pen on index card  
10.2 x 15 cm  
Gift of Robert MacPherson 2012

**2012.56**

Mike Brown  
*Untitled (Buy Now and Save)* c.1980  
synthetic polymer paint on fridge  
135.5 x 60 x 62 cm  
Gift of the Estate of Mike Brown 2012

**2012.57**

Charles Blackman  
*Cat and Figure* 1969, cast 2008  
bronze  
A/P  
27 x 52 x 25 cm  
Gift of Charles Blackman 2012

**2012.58**

Charles Blackman  
*Cat and Figure at Windows* 1969, cast 2008  
bronze  
A/P  
25.5 x 50 x 19 cm  
Gift of Charles Blackman 2012

**2012.59**

Charles Blackman  
*Face and Hand* 1969, cast 2008  
bronze  
A/P  
25.3 x 20 x 17.7 cm  
Gift of Charles Blackman 2012

19 Charles Blackman in his Sydney studio  
with cardboard cut-outs, 1969



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**2012.60**

Charles Blackman  
*Nude and Cat at Window* 1969, cast 2008  
bronze  
A/P  
25.5 x 41 x 19.5 cm  
Gift of Charles Blackman 2012

**2012.61**

Charles Blackman  
*Seated Cat at Window* 1969, cast 2008  
bronze  
A/P  
25 x 20.5 x 20.5 cm  
Gift of Charles Blackman 2012

**2012.62**

Charles Blackman  
*Reclining Cat* 1969, cast 2008  
bronze  
A/P  
10.6 x 16.5 x 10.8 cm  
Gift of Charles Blackman 2012

**2012.63**

Charles Blackman  
*Face and Window* 1969, cast 2008  
bronze  
A/P  
26.5 x 19 x 20.5 cm  
Gift of Charles Blackman 2012

**2012.64**

Charles Blackman  
*Three Girls* 1969, cast 2008  
bronze  
A/P  
26 x 17 x 9.5 cm  
Gift of Charles Blackman 2012

**2012.65**

Charles Blackman  
*Cat and Window* 1969, cast 2008,  
bronze  
A/P  
25.5 x 19 x 8.8 cm  
Gift of Charles Blackman 2012

**2012.66**

Charles Blackman  
*Figure at Window* 1969, cast 2008,  
bronze  
A/P  
25.5 x 25 x 19 cm  
Gift of Charles Blackman 2012

**2012.67**

Charles Blackman  
*Cat* 1969, cast 2008,  
bronze  
A/P  
20 x 12 x 15 cm  
Gift of Charles Blackman 2012

**2012.68**

Charles Blackman  
*Two Dancing Children* 1969, cast 2008,  
bronze  
A/P  
12.5 x 12 x 16 cm  
Gift of Charles Blackman 2012

**2012.69**

Charles Blackman  
*Kneeling Figure* 1969, cast 2008  
bronze  
A/P  
17 x 26 x 17.5 cm  
Gift of Charles Blackman 2012

**2012.70**

Charles Blackman  
*Reclining Figure* 1969, cast 2008  
bronze  
A/P  
11 x 16.5 x 11 cm  
Gift of Charles Blackman 2012

**2012.71**

Charles Blackman  
*Sphinx* 1969, cast 2008  
bronze  
A/P  
24 x 12 x 20 cm  
Gift of Charles Blackman 2012

**2012.72**

Charles Blackman  
*Legs* 1969, cast 2008  
bronze  
A/P  
13 x 11 x 11 cm  
Gift of Charles Blackman 2012

**2012.73**

Charles Blackman  
*Male Face and Window* 1969  
cardboard  
unfolded, 16.2 x 11.8 cm  
Gift of Charles Blackman 2012

**2012.74**

Charles Blackman  
*Standing Cat* 1969  
cardboard  
unfolded, 14 x 13 cm  
Gift of Charles Blackman 2012

**2012.75**

Charles Blackman  
*Sitting Cat* 1969  
cardboard  
unfolded, 19 x 14 cm  
Gift of Charles Blackman 2012

20 Charles Blackman  
*Cat* 1969, cast 2008  
bronze  
A/P  
20 x 12 x 15 cm  
Gift of Charles Blackman 2012

21 Charles Blackman  
*Cat and Figure at Windows* 1969, cast 2008  
bronze  
A/P  
25.5 x 50 x 19 cm  
Gift of Charles Blackman 2012





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**2012.76**  
Charles Blackman  
*Mirrored Face* 1969  
cardboard  
unfolded, 14 x 12 cm  
Gift of Charles Blackman 2012

**2012.77**  
Charles Blackman  
*Small Face and Window* 1969  
cardboard  
unfolded 11.2 x 8.5 cm  
Gift of Charles Blackman 2012

**2012.78**  
Charles Blackman  
*Double Mirrored Faces* 1969  
cardboard  
unfolded 14.4 x 24.3 cm  
Gift of Charles Blackman 2012

**2012.79**  
Charles Blackman  
*Resting Cat* 1969  
cardboard  
unfolded 11.5 x 14.5 cm  
Gift of Charles Blackman 2012

**2012.80**  
Charles Blackman  
*Silhouette Cat and Legs* 1969  
cardboard  
unfolded 28 x 19 cm  
Gift of Charles Blackman 2012



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**2012.81**  
Charles Blackman  
*Figure and Frame* 1969  
cardboard  
unfolded 18.7 x 20 cm  
Gift of Charles Blackman 2012

**2012.82**  
Charles Blackman  
*Figure with Hands Raised* 1969  
cardboard  
unfolded 26.3 x 12.6 cm  
Gift of Charles Blackman 2012

**2012.83**  
Charles Blackman  
*Crowned Head with Raised Arms* 1969  
cardboard  
unfolded 26 x 19.2 cm  
Gift of Charles Blackman 2012

**2012.84**  
Charles Blackman  
*Bent Figure* 1969  
cardboard  
unfolded 26 x 19 cm  
Gift of Charles Blackman 2012

**2012.85**  
Charles Blackman  
*Cat and Figure* 1969  
cardboard  
unfolded 35 x 52.3 cm  
Gift of Charles Blackman 2012

**2012.86**  
Charles Blackman  
*Cat and Figure at Windows* 1969  
cardboard  
unfolded 26 x 19.5 cm  
Gift of Charles Blackman 2012

**2012.87**  
Charles Blackman  
*Face and Hand* 1969  
cardboard  
unfolded 25.5 x 18.5 cm  
Gift of Charles Blackman 2012

**2012.88**  
Charles Blackman  
*Nude and Cat at Window* 1969  
cardboard  
unfolded 26 x 19.5 cm  
Gift of Charles Blackman 2012

**2012.89**  
Charles Blackman  
*Seated Cat at Window* 1969  
cardboard  
unfolded 25.9 x 19.4 cm  
Gift of Charles Blackman 2012

**2012.90**  
Charles Blackman  
*Reclining Cat* 1969  
cardboard  
unfolded 12.3 x 16.5 cm  
Gift of Charles Blackman 2012

22 Sidney Nolan  
*Jerusalem Burnt by Neburzaradan* c.1940  
collage of prints from steel engravings  
29 x 19 cm  
Purchased with funds from the Truby and Florence  
Williams Charitable Trust, ANZ Trustees, 2012

23 Sidney Nolan  
*The Bathers/the Studio/the Waterfall* 1940  
collage of prints from steel engravings  
24.5 x 28.5 cm  
Purchased with funds from the Truby and Florence  
Williams Charitable Trust, ANZ Trustees, 2012



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**2012.91**

Charles Blackman  
*Face and Window* 1969  
cardboard  
unfolded 26.6 x 19 cm  
Gift of Charles Blackman 2012

**2012.92**

Charles Blackman  
*Three Girls* 1969  
cardboard  
unfolded 26.2 x 9.9 cm  
Gift of Charles Blackman 2012

**2012.93**

Charles Blackman  
*Cat and Window* 1969  
cardboard  
unfolded 25.9 x 18.5 cm  
Gift of Charles Blackman 2012

**2012.94**

Charles Blackman  
*Figure at Window* 1969  
cardboard  
unfolded 26 x 19 cm  
Gift of Charles Blackman 2012

**2012.95**

Charles Blackman  
*Cat* 1969  
cardboard  
unfolded 21.6 x 11.4 cm  
Gift of Charles Blackman 2012

**2012.96**

Charles Blackman  
*Two Dancing Children* 1969  
cardboard  
unfolded 14 x 16 cm  
Gift of Charles Blackman 2012

**2012.97**

Charles Blackman  
*Kneeling Figure* 1969  
cardboard  
unfolded 19 x 26.3 cm  
Gift of Charles Blackman 2012

**2012.98**

Charles Blackman  
*Reclining Figure* 1969  
cardboard  
unfolded 12.5 x 16 cm  
Gift of Charles Blackman 2012

**2012.99**

Charles Blackman  
*Sphinx* 1969  
(not listed in 2008 catalogue)  
cardboard  
unfolded 26.6 x 12.7 cm  
Gift of Charles Blackman 2012

**2012.100**

Charles Blackman  
*Legs* 1969  
(not listed in 2008 catalogue)  
cardboard  
unfolded 14.3 x 11.7 cm  
Gift of Charles Blackman 2012

**2012.101**

Davida Allen  
*Matis Painting* 1984  
oil on canvas  
165 x 250 cm  
Gift of Richard Reed & Vivienne Reed 2012

**2012.102**

Louise Forthun  
*Melbourne Cemetery* 1992  
oil on synthetic polymer on cotton canvas  
168 x 168 cm  
Gift of Louise Forthun 2012

**2012.103**

David Jolly  
*Hotel II* 1998  
enamel on glass with white-painted  
wooden artist's frame  
image/glass, 37.8 x 56 cm; frame, 40 x 58.2 cm  
Gift of Andrew Browne 2012

**2012.104**

Susan Norrie  
*Shudder (Island)* 1995  
gouache on paper with cream-painted  
MDF artist's frame  
image/paper, 19 x 12.8 cm; frame,  
44.2 x 36.6 cm  
Gift of Andrew Browne 2012

**2012.105**

Rossllynd Piggott  
*Tremor* 2000  
painted MDF, glass, mirror, antique Japanese  
pillow stands, linen thread, metal fittings  
Installation dimensions variable  
Gift of Rossllynd Piggott 2012

24 Nicholas Mangan  
*Braincastle* 2003  
Sebel chair, mulliput  
80 x 40 x 40 cm  
Purchased with funds from the Truby  
and Florence Williams Charitable Trust,  
ANZ Trustees, 2012



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**2012.106**

Peter Burns  
*Debris* 1997  
enamel on mild steel  
6 parts, installation dimensions variable  
Gift of Mary Burns and Peter Burns 2012

**2012.107**

Nicholas Mangan  
*Braincastle* 2003  
Sebel chair, mulliput  
80 x 40 x 40 cm  
Purchased with funds from the Truby and  
Florence Williams Charitable Trust, ANZ  
Trustees, 2012

**2012.108**

Sidney Nolan  
*Jerusalem Burnt by Neburzaradan* c.1940  
collage of prints from steel engravings  
29 x 19 cm  
Purchased with funds from the Truby and  
Florence Williams Charitable Trust, ANZ  
Trustees, 2012

**2012.109**

Sidney Nolan  
*The Bathers/the Studio/the Waterfall* 1940  
collage of prints from steel engravings  
24.5 x 28.5 cm  
Purchased with funds from the Truby and  
Florence Williams Charitable Trust, ANZ  
Trustees, 2012

**2012.110**

Richard Dunn, John Lethbridge, Vivienne Shark  
LeWitt, John Nixon, Mike Parr, Peter Tyndall,  
Ken Unsworth, Jenny Watson  
*Aus Australien* 1988  
40 prints (ed.40/40)  
Edition Rene Block, Berlin, 1988  
Gift of Peter Tyndall 2012

**2012.111**

Jan Nelson  
*Listening to Music Played  
Backwards (Hazelwood)* 2006  
alpha system, oil paint, polyurethane, vinyl  
75 x 210 cm  
Gift of Jan Nelson 2012

**2012.112**

Robert Boynes  
*Transformer* 2007  
synthetic polymer paint on canvas  
120 x 180 cm  
Gift of Robert Boynes 2012

**2012.113**

Agatha Gothe-Snape  
*The Surface of the Moon* 2012  
framed digital print  
33 x 24 x 4 cm  
edition 3/3  
Purchased with funds from the Truby and  
Florence Williams Charitable Trust, ANZ  
Trustees, 2012

**2012.114**

Del Kathryn Barton  
*A Little More Love*  
from the series *The Engine That  
Raised Groan of Rejoicing* 2010  
pen and ink and watercolour on paper  
42 x 59.4 cm  
Gift of Del Kathryn Barton 2012

**2012.115**

Lesley Dumbrell  
*Untitled* 1990  
gouache on paper  
from the Bangkok series  
28.5 x 37.5 cm  
Gift of Jenny Strauss 2012

**2012.116**

Isabel Davies  
*All in My Head* 1979  
pencil and collage on paper  
sight 74.5 x 54 cm  
Gift of Jenny Strauss 2012

**2012.117**

George Baldessin  
*Windows and Emblems* 1979  
etching and aquatint  
edition 25  
plate 60.5 x 52 cm  
Gift of Jenny Strauss 2012

**2012.118**

Peter Burns  
*Untitled* 1957  
ink, gouache, pencil on paper  
sight, 75 x 56 cm  
Gift of Walter Granek 2012

25 Jan Nelson  
*Listening to Music Played Backwards (Hazelwood)* 2006  
alpha system, oil paint, polyurethane, vinyl  
75 x 210 cm  
Gift of Jan Nelson 2012



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**2012.119**

Ross Crothall  
*Enraged General* 1960  
wood on masonite  
65 x 27 cm  
Gift of Leonora Howlett 2012

**2012.120**

Peter Rosman  
*Maquette for Scales* 1987  
synthetic polymer paint and silver film  
on balsa wood, synthetic polymer paint  
on craft wood base  
29 x 50 x 23 cm  
Gift of Peter Rosman 2012

**2012.121**

Daniel Crooks  
*Portrait #2 (Chris)* 2007  
digital lambda print  
102 x 102 cm  
Purchased with funds from the Truby  
and Florence Williams Charitable Trust,  
ANZ Trustees, and the Robert Salzer  
Foundation 2012

**2012.122**

Robert Jacks  
*White Cut Felt Piece 45–90 degrees* 1970–94  
felt  
189 x 165 cm  
Purchased with funds from the Truby  
and Florence Williams Charitable Trust,  
ANZ Trustees, 2012

**Archive****Elizabeth Vassilieff Wolf Papers**

Gift of Robin Sharwood and John Sharwood  
2012

Comprising the papers, diaries, notebooks,  
correspondence, photographs and printed  
ephemera from Danila Vassilieff (1897–1958)  
and Elizabeth Vassilieff Wolf (1917–2007), from  
the 1920s–1990s. This collection's strengths  
are found in the quantity of original diaries and  
manuscripts documenting the artist's creative  
period of the 1950s at Stonygrad, along with  
documentation of their careers during the mid-  
twentieth century

**Mike Brown Papers**

Gift of the Estate of Mike Brown 2012  
Comprising papers, diaries, notebooks,  
correspondence, photographs and printed  
ephemera from Mike Brown (1938–1997),

from the 1950s to the 1990s. This collection's  
strengths are found in the quantity of original  
handwritten correspondence between Brown  
and his artistic circle, particularly in relation to  
the Anandale Imitation Realists.

**Richard Haese Mike Brown Research Papers**

Gift of Richard Haese 2012  
Comprising Richard Haese's research papers  
relating to, and correspondence with, the artist  
Mike Brown (1938–1997), from the 1980s and  
1990s. This collection's strengths are found in  
the extensive quantity of original handwritten  
correspondence between Brown and Haese,  
in particular self-analytical recollections by  
Brown of his artistic career and the meaning of  
his artmaking. Also included are rare exhibition  
catalogues and exhibition documentation.

26 Daniel Crooks  
*Portrait #2 (Chris)* 2007  
digital lambda print  
102 x 102 cm  
Purchased with funds from the Truby  
and Florence Williams Charitable Trust,  
ANZ Trustees, and the Robert Salzer Foundation 2012



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## 7. FACILITIES

### 7.1 MAINTENANCE

Heide continued to work closely with Arts Victoria throughout 2012, contributing to the development of the Government's Asset Management Framework, from which a Heide-specific Asset Service Agreement will be drawn to ensure the Heide site, its facilities and public amenities are maintained and managed to optimum levels. The ongoing routine maintenance of this complex site requires the coordinated teamwork of Heide staff and a range of specialist sub-contractors from whom Heide has been the recipient of excellent service.

With many significant capital works and major infrastructural upgrades completed in the past four years, the focus of Facilities Management in 2012 has been the monitoring of existing services and the immediate to long-term planning associated with Arts Victoria's Asset Management Framework. One particular focus has been on the state of Heide's air-conditioning plant and climate control system as it enters its mid-life cycle.

Exhibiting and preserving Heide's Collection requires ongoing maintenance of the climate control system. The introduction in 2012 of a carbon tax has seen a 17% increase to power and gas costs, however Heide's ongoing commitment operational and financial sustainability—incorporating in 2012 additional lighting upgrades in public areas with low-wattage bulbs—means that energy consumption costs are constantly monitored and reduced where possible.

Limited capital funding has enabled Heide to undertake only small but essential maintenance projects such as the Federation Way car park resurfacing and sealing of the Heide III gallery external fire exit. Much needed redevelopment of some of Heide's older facilities are reliant on future funding opportunities or allocations.



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## 7.2 GARDENS

The pendulum has swung. After the C.S.I.R.O. confirmed 2010 and 2011 as the wettest years on record, Melbourne experienced its hottest and driest summer on record in 2012. A new and modified river pump was installed to service the sculpture park's irrigation requirements. Water restrictions were eased from Stage 2 to Stage 1 and then to Permanent Water Use Rules in December.

The numerous projects undertaken in the Heide gardens and grounds include: the resurfacing and replanting of Federation Way car-park; the reconfiguration of the main pedestrian path from the entrance car-park to the central galleries (enabling a gentler, user-friendly gradient); the reclaiming of the sculpture park's heritage post & rail fence-line and pilot restoration of a section with the extension of the path to John's Wood along this section; and the restoration of the Sweeney Reed random paving at Heide I.

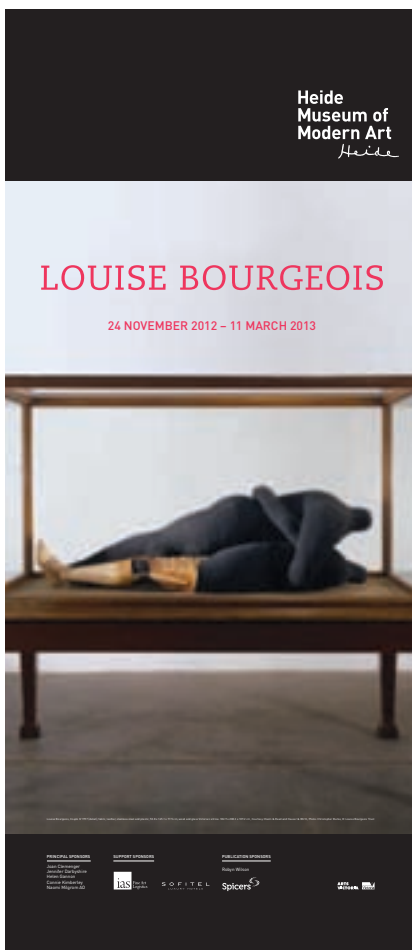
The replacement of both the vehicle and pedestrian bridges over the rill near the Heide II Kitchen Garden signalled the completion of the rill restoration. This was the key to unlocking the potential of the Indigenous Remnant Conservation Zone (IRCZ). The long-term IRCZ project is now open to the public. After the removal of all noxious and environmental weeds from its approximately 2000 square metres, a Wilderness Experience Track was created and a pilot revegetation program commenced, with the assistance of Diploma of Ornamental Horticulture students from NMIT Fairfield. Heide's most important and valuable natural asset, the Scar tree, was mulched with a beneficial fungi treatment.

'Sunday's Garden: Growing Heide' was launched to much critical acclaim and promoted with the support of radio stations 774 ABC and 102.7 3RRR. The Heide gardeners also assisted with the installation of two artworks and the delivery of one exhibition: Wona Bae's 'Pebbles' on the oak lawn, Narelle Jubelin's recreation of Sidney Nolan's 'Moonboy' on the Heide I roof and 'Siri Hayes: Back to Nature Scene' in the project gallery. After nearly two years, the head gardener's 'Tuesday Tip' on Heide's Facebook page has become something of an institution, enjoying increasing popularity.

The Heide gardeners have continued to deliver topical public program events and tours, while producing fresh comestibles for Cafe Vue at Heide. The gardeners attended 'Venomous Snake Handling', 'Landscaping for Bushfire' courses and a 'Myrtle Rust' seminar. The Heide garden volunteer program commenced in August, with ongoing recruitment, induction, training and participation in general maintenance, and we are delighted with our volunteers' dedication to this most important aspect of Heide's public space and visitor experience.

Recovery Tree Services continue their invaluable arboricultural works maintaining Heide's trees, as have Programmed Property Services with the mowing of the sculpture park. Ferallex Pest Control's legally required rabbit control measures also continue, with financial assistance from Manningham City Council.

## 8. COMMUNICATIONS & MARKETING



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The aim of the marketing department in 2012 was to promote exhibitions, public and education programs, membership, store and Café Vue through innovative and targeted marketing campaigns; to strengthen brand recognition and awareness through the development of a style guide, consolidated marketing activity and increased distribution of the Seasonal Guide; and to increase awareness of the Heide story, collection and archive. The primary target audience remained arts engaged, metropolitan Melburnians, young families and locals, with a growing focus on regional Victorians and interstate segments.

Another key focus was to further engage audiences through online activity (social media, eDMs and advertising) and to continue development of the new website.

### Exhibition Campaigns

The core marketing activity focused on the Central Galleries exhibitions and they benefited from the majority of advertising and media coverage. Heide I and II exhibition marketing campaigns were more targeted and relied heavily on publicity and social media activity.

2012 began with the continuation of the 30th anniversary exhibition 'Forever Young: 30 Years of the Heide Collection' and an integrated marketing and publicity campaign designed to re-engage local metropolitan audiences with the Heide story. Key messages of the campaign were in alignment with the exhibition—a celebration of the museum and its history, revealing the depth and diversity of the Collection.

'Ken Whisson: As If' followed in the Central Galleries with a campaign that focused on the artist's long career and his contribution to Australian art, and highlighting the concurrent exhibition 'Danila Vassilieff: A New Art History'

in Heide II, Whisson being a former pupil of Vassilieff. The exhibition attracted a total of 13,457 ticketed admissions, equating to a daily average of 112 visitors.

The 'Less is More: Minimal & Post-Minimal Art in Australia' campaign targeted art, design and architecture enthusiasts, and presented the exhibition as a fresh, exciting look at this major international art movement and its influence on Australian artists. 9,516 ticketed admissions were recorded over the duration of the exhibition, equating to a daily average of 101 visitors.

The highly anticipated 'Louise Bourgeois: Late Works' opened in November, alongside 'Louise Bourgeois & Australian Artists' in Heide II. The exhibitions were promoted together as 'Louise Bourgeois at Heide'. An extensive, integrated marketing and publicity campaign targeted a broad local and interstate metropolitan audience with national display and online advertising, e-newsletters, printed collateral, radio, ambient media, cross promotions, social media activity and media-exclusive features and reviews. The exhibition was embraced by the general public, media and social media followers, resulting in high visitor numbers and an increased profile for Heide. There was a significant increase in new memberships over the duration of the exhibition, which attracted 22,364 visitors in total, an average of 240 per day.

**Heide Museum of Modern Art**  
*Heide*

ONLY 20 MINS FROM THE CBD  
heide.com.au

**FATHERS' DAY AT HEIDE**  
SUNDAY 2 SEPTEMBER

- ▲ Free exhibition entry for dads
- ▲ Fun Art Detective Trails for families
- ▲ Card-making in the sculpture plaza for kids

*Just three of the reasons to bring your dad to Heide this Fathers' Day!*

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### Brand Campaigns

The landscape, gardens and story of Heide are both strong attractions for many visitors. Heide is not generally perceived by visitors as part of a broader experience (unlike other, city-based galleries). This unique selling point remained a strong focus in 2012 and in collaboration with Public Programs, we initiated a number of new activities, ie. an Easter Egg Hunt and Fathers' Day card-making on the plaza, to entice families and younger audiences. Visitor numbers were high as a result and Father's Day attracted 415 museum admissions and 81 participants in the program on the plaza.

In support of this strategy we continued to run regular display ads in *The Age* to promote public programs, introduced a 'featured event' section of the *Seasonal Guide* and ran monthly branding campaigns on 3RRRFM, resulting in a significant increase in bookings and on-site attendances whenever a program was featured.

In addition, we also created a new, brand-awareness campaign focusing on encouraging people to Visit/Join/Donate. The campaign will roll out early 2013.

### Membership

A targeted retention and acquisition campaign was introduced this year, with a focus on regular communication with members in the form of a new, seasonal e-newsletter, member-only events and links to other cultural institutions via reciprocal promotions. 792 memberships were sold in 2012, resulting in \$51,686 in revenue.

### Media

Media coverage remains one of the most effective communication tools in engaging existing and attracting new audiences. Media activity was incorporated into each of the major exhibition campaigns in 2012, but there was also a focus on promoting the Heide story, public and education programs, the Heide Store and Café Vue Heide. 'Sunday's Garden: Growing Heide' attracted a lot of media interest and our public programs were regularly picked up and included in listings by *The Age* and various street press. Media coverage peaked prior to the opening of Louise Bourgeois with features running in *The Age*, *The Australian*, *Australian Financial Review*, *Art Guide*, *Art Almanac*, *Vogue Living* and various street press.

### Market Research

In 2012, visitor research was collected via surveys and postcode data collection. 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 2011 in that 33% of Victorians have heard of the museum and just over 55% of that group have visited.

More in-depth data was gathered via Visitor Monitors with the key findings indicating that most people visit Heide to relax and enjoy time with family and friends—the opportunity for a shared experience in a beautiful environment, and those who visit Heide to see an exhibition want a richer experience: to expand their knowledge, be inspired, and experience something new. Many of our visitors have limited knowledge of the arts and/or the Heide story, but would like to know more. This is a strategic focus in 2013.



Overall, visitors were satisfied with their experience, an increase from 2011 of 11 points to 85%. Of the remaining, 13% were fairly satisfied and a very small 1% not very satisfied. 88% are very likely to return to Heide in the near future and 90% would be very likely to recommend the experience to others.

These insights were used to develop the strategy for 2013, with a focus on strengthening brand awareness, engagement and communication of the variety of offerings at Heide through a variety of campaigns and communication channels.

#### Graphic Design

In 2012 the following projects were designed in-house:

Exhibition Catalogues

- *Ken Whisson: As If*
- *Less is More: Minimal & Post-Minimal Art in Australia*
- *Louise Bourgeois in Australia*
- *Sidney Nolan: Early Experiments*

Project Gallery Brochures

- *Louise Saxton: Sanctuary*
- *Caleb Shea: The Peasants Are Revolting*

#### Corporate Collateral

Headed paper, envelopes, business cards; exhibition and other on-site signage; four Seasonal Guides; two Education Brochures; Heide Foundation, Fundraising Dinner and Membership collateral; Heide Store signage and product design; and the *2011 Annual Report*.

#### Marketing Collateral

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

#### Website

Ongoing development of the website continued as a priority in 2012 with improved and re-designed navigation and e-commerce functionality being the priorities in 2012.

#### eDMs

We have increased the frequency of our eDMs, adding members' newsletters and Central Gallery exhibition announcements to our communications.

#### Social Media

Social Media is an increasingly important communication tool and is now integrated into every marketing campaign, in addition to being used to promote programs, history, collection and general Heide news. There was a significant growth in both Facebook (287% growth) and Twitter (209% growth).

#### Team

In January, Ava Saunders, Marketing & Communications Assistant was promoted to the position of Marketing & Communications Coordinator.



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## 9. DEVELOPMENT

In 2012 Heide Development sought financial and in-kind support from individual donors, Government, philanthropic trusts and the corporate sector.

Donations of artworks and cash through Heide Foundation, grants and sponsorship support represented 28% of the Museum's operating revenue. Cash donations of \$896,830 supported museum activities in 2012.

There was an increase in philanthropic support, from individuals, foundations and trusts but a decrease overall in the level of corporate support in cash and in-kind.

### 9.1 HEIDE FOUNDATION

Heide relies on and is grateful for the generous support of individuals whose donations of cash, artworks, gifts, pledges and bequests over \$1,500 are acknowledged as part of the Foundation.

Heide continued to build on its relationships with key benefactors in 2012. Mark and Hyeon-Joo Newman, John and Rose Downer, the Marjorie Kingston Charitable Trust, and the Norman, Mavis & Graeme Waters Perpetual Charitable Trust were key donors.

#### Grants

In 2011 the Truby and Florence Williams Charitable Trust, managed by 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 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.

In the second year of this innovative partnership, we were delighted, alongside ANZ Trustees, to be awarded the Australian Business Arts Foundation (AbaF) Giving Award in Victoria. The Award recognises the essential role of philanthropy and private benefaction in the history and evolution of Heide, its commitment to artists and the development of audiences for art.

We were grateful to receive another grant from the Besen Family Foundation who generously gave \$10,000 for the exhibition catalogue accompanying *Less is More: Minimal & Post-Minimal Art in Australia*.

#### Campaigns

Fundraising campaigns focused on bringing 'Louise Bourgeois: Late Works' to Melbourne. The exhibition was a huge undertaking for the museum, and specific support was sought to assist with the shipment, catalogue production and exhibition installation.

An end-of-tax year campaign generated significant support, raising \$47,000 from a wide range of donors, including a number of first-time donors to Heide. Additionally the extraordinary generosity of Joan Clemenger, Jennifer Darbyshire, Helen Gannon, Connie Kimberley, Naomi Milgrom AO and Robyn Wilson supported 'Louise Bourgeois; Late Works'.

#### Fundraising Dinner

The annual Heide Fundraising Dinner was held on Saturday 17 November, hosted by 774ABC presenter Libbi Gorr. Over 100 guests attended, and enjoyed a Bourgeois-themed, three-course menu designed by Shannon Bennett, matched with reserve wines from Yering Station.

The event focused on raising additional funds to support the presentation of major exhibition by Fiona Hall in 2013.

A live auction was conducted by Paul Sumner from Mossgreen with auction items generously donated by artists Del Kathryn Barton, Brent Harris, Patricia Piccinini, and Louise Bourgeois Studio. Koko Black, John Gollings studio, SPACE Furniture, Westfield Doncaster, Melbourne Theatre Company, Vue de monde, BMW Doncaster, and Sofitel, also generously supported the auction. With the support of our Foundation members, our corporate partners and sponsors, including Aesop, Place Settings, Table Art and artists who generously donated to the auction, the Fundraising Dinner raised just under \$85,000.

We thank all members of the Heide Foundation for their continued and generous support in 2012.

Heide Foundation is based on cumulative giving and donors are publicly acknowledged on Heide's Donor Board and in various marketing collateral.

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*

2012 Heide Foundation (listed alphabetically)

**Principal Benefactor**

Mark & Hyeon-Joo Newman  
Barbara Tucker

**Major Benefactor**

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

**Benefactor**

Charles Blackman  
Joan Clemenger & Peter Clemenger AM  
John Downer AM & Rose Downer  
Tess Edwards  
William J Forrest AM  
Lindsay Fox AC & Paula Fox  
Friends of Heide  
Kerry Gardner & Andrew Myer  
Georges Mora Memorial Fund  
Diana Gibson AO

The Ian Potter Foundation  
Helen Macpherson Smith Trust  
James Kenney  
Marjorie M Kingston Charitable Trust  
Norman, Mavis and Graeme Waters Perpetual  
Charitable Trust  
Dr Tom Quirk & Sue Quirk  
Andrew & Judy Rogers  
Sidney Myer Fund

**Principal Donor**

Bill Bowness  
Besen Family Foundation  
Stephen & Jenny Charles  
Diana Fletcher  
Matthys Gerber & Pamela Hansford  
John T Reid Charitable Trust  
Les Kossatz  
Dr Colin Laverty OAM & Elizabeth Laverty  
Corbett & Yueji Lyon  
Robert MacPherson  
Parncutt Family Foundation  
Tom Pearce  
Rosslynd Piggot  
Dr Richard Reed & Vivienne Reed

**Principal Donor (cont)**

Prof. John Rickard  
 Denis Savill  
 Alex & Merron Selenitsch  
 Trevor & Christine Tappenden  
 Kathy Temin  
 John Willems  
 Robyn Wilson

**Major Donor**

Robert O Albert AO & Elizabeth Albert  
 Rick Amor  
 Arthur A Thomas Trust, Equity Trustees Ltd  
 Max & Lorraine Beck  
 Norman & Pauline Bloom  
 Dean Bowen  
 Yvonne Boyd  
 Janet Burchill & Jennifer McCamley  
 Christine & John Collingwood  
 Sir James Cruthers AO & Lady Cruthers  
 Jennifer Darbyshire & David Walker  
 Lauraine Diggins  
 Mikala Dwyer  
 Neilma Gantner  
 Gordon Darling Foundation  
 The Graeme Sturgeon Trust  
 Richard & Isabella Green  
 Lesley Griffin  
 Melinda Harper  
 Andrea King & Dr Richard King  
 Inge King AM  
 Elizabeth H Loftus  
 Tom & Sylvia Lowenstein  
 Zen & Clay Lucas  
 The Myer Foundation  
 Jan Nelson  
 William Nuttall & Annette Reeves  
 Sophia Pavlovski-Ross & Philip Ross  
 Pearson Australia Group  
 Stuart Purves AM  
 Dick & Jill Roennfeldt  
 Margaret S Ross AM & Dr Ian C Ross  
 Rae Rothfield  
 Dr Irene Sutton  
 Chris & Cheryl Thomas

Peter Tyndall & Christine Stokes  
 Robyn & Gary Upfield  
 Ralph Ward-Ambler AM & Barbara Ward-Ambler  
 Judith Wright

**Donor**

John Anagnostou & Anne Ward  
 Peter & Sam Andersen  
 Del Kathryn Barton  
 Marc Besen AO & Eva Besen AO  
 Robert Boynes  
 Andrew Browne  
 Mary & Peter Burns  
 Aleks Danko  
 Andy Dinan & Mario Lo Giudice  
 Ray Finkelstein & Leonie Thompson  
 Louise Forthun  
 Geoffrey Hassall & Virginia Milson  
 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  
 Ralph & Ruth Renard  
 Robert Salzer Foundation  
 Ruth Cowen Literary Estate  
 Ken & Marian Scarlett  
 Penelope Seidler  
 Sherman Foundation  
 Robert Sinclair  
 Prof. Jenny Strauss  
 Trawalla Foundation  
 Velik Charitable Trust  
 The William Angliss (Victoria) Charitable Fund  
 Elisabeth Wagner  
 Barbara Yuncken

**Supporter**

Lesley Alway & Paul Hewison  
 Art Fairs Australia  
 Pat Corrigan AM  
 Jeanette Fry  
 Walter & Sharon Granek  
 Andrew Gunn  
 Amanda & Andrew Love  
 Timothy Morrell  
 Louis W Partos  
 Sarah Patterson  
 Diana Ruzzene Grollo  
 Helen Symon  
 Michael Trovato  
 Ervin H Vidor AM & Charlotte Vidor  
 Dr Jason Waple  
 David & Margaret Walsh  
 Darren Wardle  
 Watter's Gallery  
 Janet Whiting & Phil Lukies  
 Lyn Williams AM

**Other Donations**

Colin Alexander  
 Helen Barnes  
 Stephen Benwell  
 Sarah Bernhardt  
 Justin Bown  
 Sue Campbell & Alastair Campbell  
 Andrew Churchyard  
 Godfrey Clay  
 Rowena Craze & Warren Craze  
 Rosemary Crosthwaite & Alan Crosthwaite  
 Monica Flynn  
 Timothy Greenall  
 Jane Hains & Stephen Hains  
 Suzanne Hampel  
 Debra Hoadley  
 Janine Hoey  
 Anne Howles  
 Anthony Knight & Beverly Knight  
 Carlo Maccarrone  
 Meredith Martin & Amelia Scurry  
 Ann McFarling & Ian McFarling

**Other Donations (cont)**

Lisa Montague  
 Stephen Newton  
 Charles Nodrum  
 Jane Renshaw  
 Elizabeth Ridge  
 Elizabeth Scales & Hugh Scales  
 Anna Schwartz & Morry Schwartz  
 Helen Stewart  
 Mary Stewart  
 Antonia Syme  
 Niki Tan & Sam Redston  
 Robert Whitehead  
 Terry Wu & Melinda Tee

**Heide Fellows 2012**

Heide's Board of Directors established the Heide Fellow award in 1988 to recognise people who have made an exceptional contribution to the development and support of the Museum. Heide Fellows support the Museum in very different ways: through the gifts of their time; expertise and guidance; the donation of great works of art; their financial support; and their strong and steadfast advocacy for the importance and vitality of this great cultural institution.

Mark and Hyeon-Joo Newman occupy a leading philanthropic position as Principal Benefactors of the Museum, and since 2006 have provided funds in excess of \$1 Million enabling Heide to deliver outstanding exhibitions, publications and education programs.

Apart from the Newman family's philanthropic contribution, Mark's commitment to the Heide Board as a Director between 2006 and 2010 was invaluable.

The MS Newman Family Foundation was established in 2008 to support smaller organizations in the arts, health, education and community welfare sectors that are their own centers of excellence and are performing a worthwhile service to society.

The Foundation holds 15% of Mark Newman's equity in K2 Asset Management and donates the dividend income received on those shares. Since the Foundation was established in 2008, it has made donations of \$1.35m supporting not only Heide, but Cabrini Health, The Melbourne Chamber Orchestra, PBS FM, Musica Viva, Royal Flying Doctor Service, Cottage by the Sea, Haileybury College and The Thathangathay Foundation.

**ARTS  
VICTORIA**



**Sustainability  
Fund** Managed by  
Sustainability Victoria



9.2 2012 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 many institutional partners. In 2012 the National Gallery of Australia provided essential exhibition support to 'Danila Vassilieff: A New Art History' through the loan of 13 works, including a large screen central to the exhibition.

**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 partners with organisations that share our vision and passion for the arts.

We continued to develop and build upon relationships with our partners this year and introduced a partner previews for each major exhibition allowing our partners the opportunity to preview the exhibition with Heide staff and to network with other partners.

We thank all of our partners for their generous support in 2012.

2012 Heide Partners



2012 Exhibition Supporters

Forever Young: 30 Years of the Heide Collection

Principal Sponsor



Support Sponsor



Ken Whisson: 'As If'

In Association with

**Museum of  
Contemporary  
Art Australia**

Support Sponsor



Louise Saxton: Sanctuary

Sponsored by



Supported by



Danila Vassilieff: A New Art History

Supporting Exhibition Partner



Publication Sponsor



Sunday's Garden: Growing Heide

Media Partner



Less is More: Minimal + Post Minimal Art in Australia

Supported by



Publication Sponsor



2012 Exhibition Supporters

Sidney Nolan: Early Experiments

Supported by



Del Kathryn Barton: The Nightingale and the Rose

In collaboration with



Louise Bourgeois: Late Works

Principle Sponsors

Joan Clemenger  
Jennifer Darbyshire  
Helen Gannon  
Connie Kimberley  
Naomi Milgrom AO

Support Sponsors



Publication Sponsors

Robyn Wilson



Media Partner



Supported by



Caleb Shea: The Peasants are Revolting

Supported by





## 10. GOVERNANCE

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

### **Company Members as at 31 December 2011:**

Helen Alter  
Fiona Bennett  
Justin Bown  
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 6 Board Meetings per year.

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 2012, 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 June 2012 Justin Bown joined the Heide Board and also joined the Finance, Audit and Risk Management Sub Committee of the Board.

### Board Meetings

During 2012, the Heide Board met six times. Typically Board meetings are held bi-monthly. The Director & Chief Executive Officer and the Chairman meet regularly to discuss business and strategic issues and to agree on board agendas.

### Board Committees

Three Board Committees operated during 2012, including a newly constituted Development Committee focused on Partnerships, Sponsorship and fundraising. Board Committees were:

- Human Resources Committee, comprising Jennifer Darbyshire (Chair) and Alison Inglis
- Finance, Audit and Risk Management Committee, comprising Rowena Craze (Chair) and John Downer
- Development Committee, comprising Jono Gelfand (Chair) and Jason Smith (Heide Director/CEO) with additional appointments to be made in 2013

### Access to Information

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

### Conflict of interest

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

### Review of Board Performance

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

### Annual General Meetings

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

## 10.2 HEIDE BOARD SUB-COMMITTEES

### Finance , Audit & Risk Management Committee (FARM)

Risk Management is a key element of effective corporate governance. Heide has a comprehensive Risk Management policy and framework based on the Australian Standard for Risk Management (AS/NZS4360:2004). In 2012 the Museum maintained comprehensive risk management plans and specific procedures for managing the organisation's financial, asset, operational and project risks.

The FARM Committee comprises two independent directors, one with accounting/ financial skills and two 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. FARM 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.

### Human Resources Committee (HRC)

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

- assisting the Board with the performance review of the Director / CEO including holding preliminary performance outcome conversations;
- assisting the Board in its oversight of the remuneration packages of the Director / CEO and other senior executives who report directly to the Director / CEO 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 Director / CEO recommendations in relation to key executive appointments and executive succession planning;

- reviewing and monitoring changes to Heide's standard Contract of Employment;
- performing other duties and activities that it or the Board considers appropriate in the context of this Charter; and
- reporting and submitting recommendations to the Board on these matters as and when required.

### Development Committee

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

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

### 10.3 BOARD DIRECTORS & SENIOR MANAGEMENT PERSONNEL

#### Directors

##### Trevor Tappenden, Chairman (to April 2012)

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.

##### 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.

##### Justin Bown (from June 2012)

Justin Bown is a director and co-founder of GerrardBown. Prior to establishing GerrardBown, Justin obtained diverse consulting experience with The Boston Consulting Group and The Nous Group. He has also worked as a senior manager and executive board member with a not-for-profit organisation. Justin focuses on strategy development (including public policy advice), organisational design and effectiveness, change management, and sustainable employee and community strategies. He has worked across various industries including financial services, health, education, transport and logistics, not-for-profit, and government.

Justin holds a Master of Business Administration (on scholarship) from Melbourne Business School. He also holds a Bachelor of Arts (first-class Honours) from the University of Melbourne and is a registered psychologist with a particular focus on organisational psychology. Justin has a strong understanding of strategic and organisational issues, is an expert facilitator, and has well-developed insight into multi-stakeholder environments.

##### 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. In 2012 he assumed the Chair of the Development Committee of the Board.

##### 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, Chair (from April 2012)**

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. Jennifer was elected Chair in April 2012.

**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 three members in 2012, 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'.

**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*

Linda Michael  
*Deputy Director / Senior Curator*

Rebekah Oh  
*Business, Finance & Human Resources Manager*

#### Curatorial & Programming

Sue Cramer  
*Curator*

Lesley Harding  
*Curator*

Kendrah Morgan  
*Curator*

Katarina Paseta  
*Collection Manager*

Jennifer Ross  
*Registrar*

Linda Short  
*Assistant Curator  
(Maternity Leave, to December)*

Samantha Vawdrey  
*Exhibition Manager*

Christine Healey  
*Education Coordinator*

Rebecca Renshaw  
*Public Programs Coordinator*

### Marketing & Communications

Nicole Kenning  
*Marketing & Communications Manager*

Ava Saunders  
*Marketing & Communications Coordinator*

Liz Cox  
*Graphic Designer*

### Development

Ben Lee  
*Development Manager*

### Finance & Administration

Zoe Rotthier  
*Finance & Office Administrator*

### Facilities & Gardens

Paul Galassi  
*Facilities Manager*

Dugald Noyes  
*Head Gardener & Caretaker*

James Dodd  
*Gardener*

Katie Nettleback  
*Gardener*

Natalie Simmons  
*Gardener*

**Commercial Operations**

Maria Davies  
*Commercial Operations Manager*

Fiona Wilson  
*Commercial Operations Coordinator*

Claire Campbell  
*Store Manager*

Stephanie DiBattista  
*Visitor Services and Volunteer Program Manager*

**Senior Visitor Services Officers**

Owen Leong *(to April 2012)*

Stacy Jewell

Emma Waters

Monica McKean *(from April 2012)*

**Visitor Services Officer**

Andree Claire Ruggeri *(to September 2012)*

Fiona Cabassi

Sita Fatchen

Olivia Jackson

Kevin Pearson

Penny Peckham

Jessica Pitcher

Bianca Dresden *(from April 2012)*

Nicole Bowlller *(from May 2012)*

Greg Bricknell *(from July 2012)*

Jake Treacy *(Casual)*

Karen Hinde *(Casual)*

**VOLUNTEERS**

Heather Adam  
Keira Alexander

Jan Andrews  
Valma Angliss AM

Jenny Anson  
Gila Arab

Libby Austen  
Ashlee Baldwin

Annie Barton  
Emma Barnes

Nancy Bellew  
Anne Bennett

Jan Beynon  
Lula Black

Mary Bluer  
Julia Boros

Archie Bourtsos  
Theodora Bourtsos

Nicole Bowlller  
Katy Bowman

Dale Brewer  
Greg Bricknell

Judith Bridges-Tull  
Josephine Briginshaw

Jennifer Broadhurst  
Emma Brown

Rachel Brown  
Ilona Caldow

Zia Caligiuri  
Paulina Campos

Ron Chapman  
Tess Chapman

Yun Min Chen  
Jane Clark  
Georgina Clarke  
Kay Cleary

Antonietta Colucci  
Chris Cooke

Siobhan Cooke  
Nadia Cosma

Emerald Cowell  
Rose Crane

Fiona Cranwell  
Elizabeth Cummins

Kate Crawford  
Lynne Curtis

Gay Cuthbert  
Sarah Daly

Catherine Dattner  
Judy Davies

Barbara Davies  
Lisa Defazio

Catherine Della  
Bosca

Meredith Dellar  
Ann Dickey

Alice Dickins  
Mary-Liz Dore

Bianca Dresden  
Karla Duran

Jane Dyer  
Gemma Eades

Susan East  
Marilyn Edgar

Brent Edwards

Gordon Ennis  
Tony Fagioli  
Susan Fahey  
Judy Ferguson

Jeanette Fry  
Viona Fung

Elishia Furet  
Melitta Gallant

Carol Gardner  
Robin Gibson

Claudia Gleave  
Bill Gillies

Carly Grace  
Bev Gray

Rosanne Green  
Elle Groch

Katrina Gubbins  
Sofie Hainbach

Leona Haintz  
Lucie Hallenstein

Lynne Halls  
Ramona Hamilton-

Lindsay  
Elle Hanson

Cathy Harrison  
Rachel Harvey

Felicity Hayward  
Del Heaton

Patty Hodder  
Jessica Hogg

Heather Holt  
Anna Horan

Heather Howes

Judith Hughes  
Sigourney Jacks  
Emilia Johari  
Rachel Jones

Hana Karas  
Georgia Kardaras

Rebekah Keenan-  
Mount

Diana Kelly  
Patsy Killeen

Anita King  
Zoe Kirkby

Jan Kondarovskis  
Andreas Kral

Elizabeth Kulas  
Christine Lavender

Lisa Lawlor  
Simon Lawrie

Elena Leong  
Cheralyn Lim

Kannitha Lim  
Kazue Lim

Jessica Litsas  
Seren Little

Caris Lockhart  
Joan Lovell

Suan Lowe  
Ainslie Macaulay

Kate Mack  
Jessica Majcen

Janine Maloney  
Natalie Mammarella

Pasquale Marinelli



Brenda Mason	Jenny Papas	Emma-Jane Spithill	<b>INTERNS</b>
Rochelle Matthews	Murray Pearce	Victoria Stamos	Marguerite Brown
Abbie Matthews	Marina Perkovich	Stuart Steinfot	Lucinda Creenaune
Olivia Mazzone	Caroline Phillips	Margaret Stirkul	Laura Lantieri
Danielle McGinley	Rosa Pociocco	Bridget Stokell	Jessica Pitcher
Lorraine McInnes	Michelle Pitcher	Damai Syarifuddin	Julia Powles
Flavia McKenzie	Cathy Price	Deborah Thompson	
Zara McKenzie	Ciara Price	Jake Treacy	
Anne McLachlan	Tracy Quertier	Antigoni	
Rosemary McQualter	Cathy Quinn	Triantafiyidis	
Faye Meldrum	Sommer Ralph	Maggie Vaiopoulos	
Anna Metcalfe	Nasrin Rasoulzadeh	Margaret Van de Walle	
Belinda Micevska	Zoe Reaby	Joy Villalino	
Adriana Milevoj	Vivienne Reed	Lorraine Wallis	
Kay Miller	Cheryl Rees	Megg Walstab	
Judy Milne-Pott	Anna Reid	Rachael Warren	
Lia Mitsopoulos	Sunday Rennie	Mary Waters	
Man Mohd Said	Moya Richardson	Erin Watson	
Janine Moloney	Harold Riggall	Lola Wenn	
Saffron Morgan	Christine Robinson	Sophie Westerman	
Lisa Morrison	Bianca Rohlje	Robert Whittington	
Jackie Moss	Freyja Ronngard	Sam Willis	
Helen Murray	Emma Rouse	Sian Winters	
Salem Nasser	Eleanor Sadler	Suzanne Wolny	
Jill Nicol	Amanda Saini	Anne Wynn	
Ngoc Nguyen	Sheraz Salama	Eleisha Yau	
Lesley Nisbet	Kym Salt	Anna Yau	
Timothy Nolan	Jacqui Sanders	Feyza Yazar	
Katja Novakovic	Paul Schembri	Lindy Yeates	
Sue Nunis	Alana Seal	Ashley Young	
Nola Orr	Rohan Sinton	Tim Zabell	
Rae O'Shaughnessy	Lynda Smerdon	Marlene Zammit	
Jenny Osborne	Flora Southey		

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**DIRECTORS' REPORT**

Your directors present this report on the entity for the financial year ended 31 December 2012.

**Directors**

The names of the directors during the year are:

Justin Bown (appointed 25 June 2012)  
Jono Gelfand  
Rowena Craze  
Alison Inglis  
Jennifer Darbyshire  
John Downer  
Trevor Tappenden (retired 12 April 2012)

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. 2012 was a year in which Heide strongly asserted the relevance of its artistic and educational programs to diverse and new audiences through a sustained commitment to outreach and imaginative yet strategic marketing and communications. In 2012 the Museum achieved critical acclaim for the scholarship and excellence of its exhibition, publication and education programs. 2012 was the second year of a new three year 2011-13 Strategic Corporate Plan. This plan is driven by four interconnected artistic, educational, profile and operational focus areas that inform the organisation's goals. In 2012, Heide continued to develop and implement ways in which to optimise revenue streams through its commercial operations.

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, while continuing to develop and conserve the Heide Collection
- Optimise 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, and continue to develop and optimise on-line presence and services via Heide website and social media
- Secure and grow a diverse and committed funding base to support operations and acquisitions through Donations, Acquisitions and Partnerships, while maintaining strong engagement with Government at all levels
- Maintain strong, effective Financial, Audit & Risk Management framework across all areas of operations
- Recruit, appropriately remunerate, and retain expert staff

### Strategies

To achieve its stated objectives, the company has adopted the following strategies:

- The company strives to attract and retain quality staff and volunteers who are committed to working with Heide. The directors consider that attracting and retaining quality staff and volunteers is essential for the company to continue providing the services that it does, and is critical to it achieving all of its short-term and long-term objectives.
- The company establishes and fosters working partnerships with a range of community stakeholders. By actively encouraging and facilitating stakeholder involvement in the company's activities, the company will be able to achieve its:
  - short-term objectives of engaging the widest possible audience to maximise awareness, profile and attendance; and
  - long-term objective of securing and growing a diverse and committed funding base to support operations and acquisitions.
- The company is committed to maintaining existing programs and creating new programs that:
  - showcase works from both young and established Australian and international artists; and
  - develop and inspire staff and volunteers.

In doing so, the company will be able to achieve its:

- short-term objective of being operationally and financially sustainable; and
- long-term objective of maintaining a strong, effective Financial & Risk Management framework across all areas of operations.

- The company sets its staff and volunteers consistent standards of best practice and provides clear expectations of their professional accountabilities and responsibilities to all stakeholders. These actions substantially contribute towards the company's short-term objectives of:

- engaging all sectors of the community in ongoing partnerships and support programs; and
- being a thought leader in education and interpretation.

### Key Performance Measures

The Museum and Company measures its own performance through the use of both quantitative and qualitative benchmarks. These benchmarks include mid-year and end of year quantitative summaries of income and expenditure pertaining to the artistic program and exhibitions; visitor attendance; education and public programs participants; membership subscription; retail sales and venue usage. Qualitative benchmarks are determined through completion and analysis of two annual programs of audience and key stakeholder surveying by audience research professionals. Benchmarks are used by the Directors to assess the financial sustainability of the company, and whether the company's short-term and long-term objectives are being achieved.

**Information on Directors**

<b>Justin Bown</b>	Director, GerrardBown
Qualifications	BA (Hons), MBA, Registered Psychologist
Special Responsibilities	Finance, Audit and Risk Management Committee
<b>Rowena Craze</b>	Partner, KPMG
Qualifications	BComm, MBA, CPA, PRINCE2 (CertPrac), Affiliate ICAA, MIIA
Special Responsibilities	Chair: Finance, Audit and Risk Management Committee
<b>Jennifer Darbyshire</b>	General Counsel and Company Secretary, National Australia Group Europe
Qualifications	BA, LLB(Hons), LLM, Grad Dip (Company Secretarial Practice), GAICD
Special Responsibilities	Chairman (from 12 April 2012) Chair: Remuneration and Human Resources Policy Committee
<b>John Downer</b>	Engineer & Company Director
Qualifications	BEng (Hons)
Special Responsibilities	Finance, Audit and Risk Management Committee Fundraising Committee
<b>Jono Gelfand</b>	General Manager Marketing, Spotlight Group
Qualifications	BEcon, EMBA
Special Responsibilities	Chair: Fundraising Committee
<b>Alison Inglis</b>	Associate Professor, University of Melbourne
Qualifications	BA (Hons), PhD
Special Responsibilities	Remuneration and Human Resources Policy Committee
<b>Trevor Tappenden</b>	Chartered Accountant, Company Director
Qualifications	CA, FAICD
Special Responsibilities	Chairman (until 12 April 2012)

**Meetings of Directors**

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

**Directors' Meetings**

	Number eligible to attend	Number attended
Justin Bown	3	3
Rowena Craze	6	5
Jennifer Darbyshire	6	6
John Downer	6	5
Jono Gelfand	6	5
Alison Inglis	6	6
Trevor Tappenden	2	2

**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 2012 the collective liability of members was \$1,350 (2011: \$1,350).

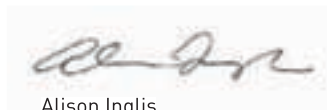
**Auditor's Independence Declaration**

The auditor's independence declaration for the year ended 31 December 2012 has been received and can be found on page 54 of the financial report.

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



Justin Bown  
Director



Alison Inglis  
Director

Dated 3 April 2013

## AUDITOR'S INDEPENDENCE DECLARATION

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2012 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 3 April 2013



## STATEMENT OF COMPREHENSIVE INCOME

For the year ended 31 December 2012

	Note	2012 \$	2011 \$
<b>Operating Activities</b>			
Revenue from operating activities	2	4,197,145	4,287,652
Programming expenses		(607,720)	(317,986)
Marketing expenses		(555,755)	(572,387)
Collection expenses		(154,250)	(194,478)
Commercial operations expenses		(20,199)	(18,027)
Costs of goods sold		(213,939)	(184,811)
Repairs and maintenance		(248,318)	(208,461)
Grounds and gardens		(39,580)	(39,302)
Utilities		(140,142)	(127,260)
Insurance		(104,611)	(98,157)
Borrowing costs		(68)	(172)
Depreciation, amortisation and impairment		(492,974)	(535,583)
Employee benefits expense		(1,900,247)	(1,920,071)
Other expenses from operating activities		(235,982)	(302,835)
<b>Total operating expenses</b>		<b>(4,713,785)</b>	<b>(4,519,529)</b>
<b>Net surplus (deficit) from operating activities</b>		<b>(516,640)</b>	<b>(231,877)</b>
<b>Investing Activities</b>			
Gain on sale of investments		-	149,059
Brokerage costs		-	(1,358)
<b>Net surplus (deficit) from investing activities</b>		<b>-</b>	<b>147,701</b>

STATEMENT OF COMPREHENSIVE INCOME  
(cont)

For the year ended 31 December 2012

	Note	2012 \$	2011 \$
<b>Capital Activities</b>			
Donated works of art (at market value)	2	549,140	829,350
Capital redevelopment expenses		-	-
<b>Net surplus from capital activities</b>		<b>549,140</b>	<b>829,350</b>
<b>Net surplus for the year from all activities</b>		<b>32,500</b>	<b>745,175</b>
<b>Other comprehensive income</b>			
Net (loss)/gain on revaluation of financial assets		191,732	(259,530)
Net (loss)/gain on revaluation of non-current assets		-	8,306,473
<b>Total comprehensive income</b>		<b>224,232</b>	<b>8,792,117</b>

## STATEMENT OF FINANCIAL POSITION

As at 31 December 2012

	Note	2012 \$	2011 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	635,904	1,078,058
Trade receivables	5	138,055	73,781
Inventories	6	1,109,176	110,832
Other current assets	9	49,103	46,103
<b>TOTAL CURRENT ASSETS</b>		<b>932,923</b>	<b>1,308,774</b>
<b>NON-CURRENT ASSETS</b>			
Financial assets	7	1,110,193	918,460
Property plant and equipment	8	14,169,027	14,630,487
Other non-current assets	9	49,321,568	48,734,010
<b>TOTAL NON-CURRENT ASSETS</b>		<b>64,600,788</b>	<b>64,282,957</b>
<b>TOTAL ASSETS</b>		<b>65,533,711</b>	<b>65,591,732</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	10	1,029,841	1,370,262
Borrowings	11	5,603	4,335
Provisions	12	200,169	169,865
<b>TOTAL LIABILITIES</b>		<b>1,235,613</b>	<b>1,544,462</b>

## STATEMENT OF FINANCIAL POSITION (cont)

As at 31 December 2012

	Note	2012 \$	2011 \$
<b>CURRENT LIABILITIES</b>			
Provisions	12	26,595	-
<b>TOTAL NON-CURRENT LIABILITIES</b>		26,595	-
<b>TOTAL LIABILITIES</b>		1,262,208	-
<b>NET ASSETS</b>			
		64,271,503	64,047,270
<b>EQUITY</b>			
Accumulated surpluses		10,898,748	11,415,388
Reserves		53,372,755	52,631,883
<b>TOTAL EQUITY</b>		64,271,503	64,047,270

## STATEMENT OF CHANGES IN EQUITY

For the year ended 31 December 2012

	Retained Surplus \$	Asset Revaluation Reserve \$	Donated Artworks Reserve \$	Financial Assets Revaluation Reserve \$	Total \$
2012					
Balance at 1 January 2012	11,415,388	32,687,802	19,754,393	189,688	64,047,271
Surplus from ordinary activities	32,500	-	-	-	32,500
Revaluation increment	-	-	-	191,732	191,732]
Transfers to and from reserves					
Donated artwork reserve	(549,140)	-	549,140	-	-
<b>Balance at 31 December 2012</b>	<b>10,898,748</b>	<b>32,687,802</b>	<b>20,303,533</b>	<b>381,420</b>	<b>64,271,503</b>

	Retained Surplus \$	Asset Revaluation Reserve \$	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	-	-
<b>Balance at 31 December 2011</b>	<b>11,415,388</b>	<b>32,687,802</b>	<b>19,754,393</b>	<b>189,688</b>	<b>64,047,270</b>

## STATEMENT OF CASH FLOWS

For the year ended 31 December 2012

	Note	2012 \$	2011 \$
<b>Cash from operating activities:</b>			
Receipts from customers donations and sponsorship		2,400,514	2,508,640
Payments to suppliers and employees		(4,021,487)	(3,896,142)
Grant receipts		1,150,722	2,389,999
Dividends received		87,145	57,138
Interest received		5,284	18,884
Interest paid		-	(172)
Net cash provided by (used in) operating activities	18	377,823	1,078,347
<b>Cash flows from investing activities:</b>			
Proceeds from sale of investments		-	116,210
Acquisition of property, plant and equipment		(31,516)	(106,297)
Acquisition of other non-current assets		(38,418)	(97,927)
Loans (Advanced) / Repaid		-	(15,000)
Net cash provided by (used in) investing activities		(69,934)	(103,014)
<b>Cash from financing activities:</b>			
New short term borrowings drawn		5,603	(2,083)
Net cash provided by (used in) financing activities		5,603	(2,083)
Net increase (decreases) in cash held		(442,154)	973,250
Cash and cash equivalents at beginning of year		1,078,058	104,808
Cash at end of financial year	4	635,904	1,078,058

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

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

**Plant and equipment**

Plant and equipment are measured on the cost basis less depreciation and impairment losses.

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

**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.

**Depreciation**

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

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

Buildings	2.5%
Plant and Equipment	20.0%
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 2012. The unaudited financial statements of the trust disclose net available assets of \$972.

**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.

## NOTE 2: REVENUE

	2012 \$	2011 \$
<b>Operating activities</b>		
sale of goods	410,453	401,743
admissions	420,819	466,456
government grants	1,656,393	1,702,838
donations and sponsorship	1,169,946	1,203,350
interest and dividends	92,430	76,021
other	447,105	437,243
<b>Total Revenue from Operating Activities</b>	<b>4,197,145</b>	<b>4,287,652</b>
(a) Dividend revenue from other corporations	87,145	57,138
(b) Interest revenue from other persons	5,284	18,884

**Significant Revenue**

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

Donated works of art (at market value)	549,140	829,350
Triennial State Funding	1,420,051	1,394,943
VIC State Grants	181,583	239,281
Commonwealth Government Grant	-	-
Local Government Grants	54,760	45,314
Donations and sponsorship (cash)	933,823	942,284
Donations and sponsorship (gifts in kind)	236,123	261,066

## NOTE 3: SURPLUS FOR THE YEAR

	2012 \$	2011 \$
Surplus / (Deficit) for the year has been determined after:		
(a) Expenses from Ordinary Activities		
Depreciation of property, plant and equipment	209,709	249,589
Amortisation of leasehold improvements	283,267	285,994
Rental expense on operating leases	25,667	16,661
(b) Revenue and Net Gains		
Net gain on disposal of investments	-	149,059

## NOTE 4: CASH AND CASH EQUIVALENTS

	2012 \$	2011 \$
Cash on hand	3,052	3,144
Cash at bank	632,851	1,074,914
	635,904	1,078,058

## NOTE 5: TRADE AND OTHER RECEIVABLES

	2012 \$	2011 \$
<b>CURRENT</b>		
Trade receivables	119,032	68,249
Government grant – operations	-	-
Other receivables	19,023	5,532
	138,055	73,781

## NOTE 6: INVENTORIES

	2012 \$	2011 \$
<b>CURRENT</b>		
At net realisable value		
Stock on hand	109,176	110,832
	<u>109,176</u>	<u>110,832</u>

## NOTE 7: FINANCIAL ASSETS

	2012 \$	2011 \$
<b>Available-for-sale Financial Assets comprise:</b>		
Equity investments	1,110,193	918,460
	<u>1,110,193</u>	<u>918,460</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

	2012 \$	2011 \$
<b>Land and Buildings</b>		
<i>Freehold land at fair value</i>		
independent valuation in 2012	1,758,080	1,758,080
Total land	<u>1,758,080</u>	<u>1,758,080</u>
 <i>Buildings at fair value</i>		
independent valuation in 2012	1,200,000	1,200,000
at cost in 2012	34,709	34,709
Less accumulated depreciation	(66,450)	(29,407)
Total buildings	<u>1,168,259</u>	<u>1,205,302</u>

## NOTE 8: PROPERTY PLANT AND EQUIPMENT (cont)

	2012 \$	2011 \$
<b>Plant and Equipment</b>		
<i>Plant and equipment</i>		
At cost	1,567,616	1,536,100
Less accumulated depreciation	(1,088,114)	(924,016)
<b>Total plant and equipment</b>	<b>479,502</b>	<b>612,084</b>
 <i>Computer software</i>		
At cost	40,415	40,415
Less accumulated depreciation	(38,418)	(29,850)
<b>Total computer software</b>	<b>1,998</b>	<b>10,565</b>
 <i>Leasehold improvements</i>		
independent valuation in 2012	11,280,180	11,280,180
at cost in 2012	19,537	19,537
Less accumulated depreciation	(538,529)	(255,262)
<b>Total leasehold improvements</b>	<b>10,761,188</b>	<b>11,044,455</b>
<b>Total property, plant and equipment</b>	<b>14,169,027</b>	<b>14,630,487</b>

## NOTE 8: PROPERTY PLANT AND EQUIPMENT (cont)

## Movements in Carrying Amounts

	Freehold land \$	Buildings \$	Plant and equipment \$	Computer software \$	Leasehold improvements \$	Total \$
<b>31 December 2012</b>						
Balance at the beginning of year	1,758,080	1,205,302	612,084	10,565	11,044,456	14,630,487
Additions	-	-	31,516	-	-	31,516
Depreciation expense	-	(37,043)	(164,099)	(8,567)	(283,267)	(492,976)
Carrying amount at the end of year	1,758,080	1,168,259	479,502	1,998	10,761,189	14,169,027
<b>31 December 2011</b>						
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



## NOTE 9: OTHER ASSETS

	2012 \$	2011 \$
<b>Current</b>		
Other current assets – Prepayments	49,788	46,103
<b>Non-Current</b>		
Works of art	49,321,568	48,734,010

The directors have based their value of Works of Art as follows:

Artworks valued at market valuation (purchase price)	215,543	177,125
Artworks independently valued at 31 December 2011	48,556,885	48,556,885
Artworks independently valued at 31 December 2012	549,140	-
	49,321,568	48,734,010

In addition to the works of art owned by the company or subject to enduring stewardship arrangement disclosed above, the value of works of art on long-term loan to the company or subject to non-enduring stewardship arrangements total \$8,045,300 which has not been recorded as an asset of the company.

## NOTE 10: TRADE AND OTHER PAYABLES

	2012 \$	2011 \$
<b>Current</b>		
Unsecured liabilities		
Trade payables	829,841	664,591
Other payables		
Deferred income – government grants	200,000	705,671
	1,029,841	1,370,262

## NOTE 11: BORROWINGS

	2012 \$	2011 \$
<b>Current</b>		
Credit card amounts payable	5,603	4,335
	<u>5,603</u>	<u>4,335</u>

## NOTE 12: PROVISIONS

	2012 \$	2011 \$
Opening balance at 1 January 2012	169,865	119,094
Additional provisions raised during year	174,622	168,358
Amounts used	(117,724)	(117,587)
Balance at 31 December 2012	<u>226,763</u>	<u>169,865</u>

## Analysis of Total Provisions

Current	200,169	169,865
Non-Current	26,595	-
	<u>226,764</u>	<u>169,865</u>

## Provision for Long-term Employee Benefits

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

## NOTE 13: CAPITAL AND LEASING COMMITMENTS

	2012 \$	2011 \$
<b>a. Operating Lease Commitments</b>		
Non-cancellable operating leases contracted for but not capitalised in the financial statements		
Payable—minimum lease payments:		
• not later than 12 months	34,677	19,416
• later than 12 months but not later than five years	65,561	54,120
• greater than five years	-	-
	<b>100,237</b>	<b>73,536</b>

The operating leases relate to the leases of:

- A projector (The lease term expires November 2012);
- A photocopier (The lease term expires May 2016).
- Computers and notebooks (The lease term expires July 2015).
- A server (The lease term expires December 2014).

## 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 2012 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 2012 was \$381,420.

**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 2012 was \$20,303,533. 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**

	2012 \$	2011 \$
Key management personnel compensation	308,299	391,047
	<u>308,299</u>	<u>391,047</u>

**NOTE 18: CASH FLOW INFORMATION**

Reconciliation of cashflow from operations with surplus for the year

	2012 \$	2011 \$
Net surplus for the year	32,500	745,175
<b>Non-cash flows in surplus:</b>		
Loss (Profit) on disposal of non-current assets	-	480
Amortisation and depreciation	492,976	535,583
Net (gain)/loss on sale investments	-	(147,565)
Impairment of investments	-	16,047
Works of art (donated)/written off	(549,140)	(829,350)
Write off of loan	-	15,000
<b>Changes in assets and liabilities:</b>		
(Increase)/decrease in trade and term receivables	(64,271)	784,101
(Increase)/decrease in other assets	(3,685)	12,054
(Increase)/decrease in inventories	1,656	(51,356)
Increase/(decrease) in trade payables and accruals	160,913	22,757
Increase/(decrease) in grants received in advance	(505,671)	(75,351)
Increase/(decrease) in provisions	56,899	50,771
	<u>(377,823)</u>	<u>1,078,346</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:

	2012 \$	2011 \$
<b>Financial assets</b>		
Cash and cash equivalents	635,904	1,078,058
Trade and other receivables	138,055	73,781
Available-for-sale financial assets		
Equity investments	1,110,193	918,460
	<u>1,884,152</u>	<u>2,070,300</u>
<b>Financial Liabilities</b>		
Financial liabilities at amortised cost		
Trade and other payables	1,029,841	1,370,262
Borrowings	5,603	4,335
	<u>1,035,444</u>	<u>1,374,597</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 \$236,123 (2011: \$261,066).

**NOTE 21: COMPANY DETAILS**

The registered office of the company is:

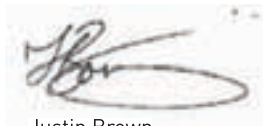
Heide Park & Art Gallery  
7 Templestowe Road  
Bulleen VIC 3105

## DIRECTORS' DECLARATION

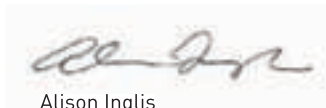
The directors of the company declare that:

1. The financial statements and notes, as set out on pages 48 to 80, 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 2012 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.



Justin Brown  
Director



Alison Inglis  
Director

Dated 3 April 2013



## **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 2012 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 2012 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 3 April 2013