



HEIDE MUSEUM OF MODERN ART
2013 ANNUAL REPORT

**Heide
Museum of
Modern Art**
Heide

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Cover image
Fiona Hall
Love Me Tender 2009–11
20 × 15 × 4 cm [irreg.]
Private Collection, Sydney

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**STATEMENT
OF PURPOSE**

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

VALUES

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

Sustainability of cultural, financial and environmental operations

Integrity in governance, leadership and museum management

2. HONORARY APPOINTMENTS

Patrons

Terry Bracks
Barbara Tucker

Fellows

H. Norman B Wettenhall AM (1915–2000)	1988
Georges Mora (1913–1992)	1989
Maria Prendergast OAM	1990
Baillieu Myer AC	1992
Loti Smorgon AO (1919–2013)	1993
Victor Smorgon AC (1913–2009)	1993
Barrett Reid AM (1926–1995)	1994
Tom Quirk	1995
Maudie Palmer AO	1997
Stephen Charles	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 & Connie Kimberley	2010
Lady Mary Nolan	2011
Mark & Hyeon-Joo Newman	2012
Joan Clemenger	2013



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3. CHAIRMAN & DIRECTOR'S REPORT

In 2013 Heide Museum of Modern Art produced an acclaimed exhibitions program supported by outstanding publications, education and public programs. Heide continued to research and represent artists central to the Heide story, and those at the forefront of contemporary art practice. The Museum's programs in full are detailed in this report, and demonstrate the capacity of the organisation to deliver highly ambitious, diverse and relevant programming to facilitate a widespread public engagement with, and educational experience of Heide's distinctive integration of art, architecture, social history and gardens.

In the final year of a 2011-13 strategic plan focused on operational sustainability, strong governance and fiscal responsibility, the museum addressed its interconnected artistic, educational, reputational and operational goals by maintaining a realistic and rigorous budgeting framework. This ensured the delivery of a sophisticated visitor experience across the site by expert professional staff and an exemplary corps of trained volunteers.

The highest priority for the Board and Senior Management Team between January and mid-April 2013 was the simultaneous drafting of a new strategic plan for 2014-16, and Heide's submission for funding as a Lead Organisation in the State Government's Organisations Investment Program (OIP). The OIP ensures three terms of triennial funding in recognition and support of Heide's essential contribution to Victorian culture. In August Heide was advised that funding of \$1,370,400 per annum had been approved for the first triennial term 2014-16.

The 2014-16 Strategic Plan integrates four Strategic Focus Areas that effectively encapsulate all areas of the museum's operations while also flagging future priorities: Artistic Leadership; Optimisation of Place; Securing the Future; and People Love Heide. These Focus Areas align with the three public benefit areas of the State Government's OIP: Artistic and Arts Sector Benefits; Social Benefits; Economic Benefits. The Strategic Plan represents the ambitions of a healthy, confident and well-governed organisation that is ready to expand on the major, sector-acknowledged successes of its recent artistic and educational programming; its sophisticated approach to asset management; and the potential to generate financial and other essential support from new and existing audiences for the continuing evolution of Heide.

Heide intends that its programs and operations will continue to exemplify leadership and excellence, as well as contributing to priorities identified by Government.

'Artistic Leadership' covers the core operations of Heide as an art museum: its collection, exhibitions and educational programs, and encourages further development of its reputation as a leader in standards of excellence, innovation and outreach. Heide will continue to present an exhibition program appropriately balanced in its representation of modern and contemporary art, drawn from its collection and external sources.

1 Jason Smith, Heide Director and CEO and Jennifer Darbyshire, chairman of the Board

'Optimisation of Place' expands on the transforming 2010 operational integration of Heide's three discrete exhibition buildings with rejuvenated gardens and public amenities and assets, to consider avenues for further commercial use, capital development and potential revenue. A new evaluation jointly undertaken by Heide and the State Government will focus on the optimisation of Heide's green spaces and their utilisation in audience engagement and commercial income strategies.

'Securing the future' indicates the importance of ensuring Heide's financial prosperity, and operational and environmental sustainability through asset maintenance and by diversifying sources of income across commercial operations and corporate and private philanthropy. Strong and sustained engagement with this organisational imperative by the Heide Board, Management and staff in a new whole-of-organisation approach to immediate and future operational stability underpins this focus area of the Plan. One future-focussed key outcome in 2013 of Heide's strong working relationship with the State Government was the co-signing with Arts Victoria of a comprehensive Asset Service Agreement, detailed in the Facilities Management section of this report.

'People love Heide' builds on the fond esteem in which Heide is widely held, expressing a sentiment that can drive all Heide's interpersonal dealings, from the recruitment and professional development of expert staff and volunteers, to engagement with and management of partners and supporters, and Heide's communications with the general public.

Heide presented thirteen exhibitions in 2013, including one touring exhibition and one off-site exhibition, and these are detailed further in this report. Individually and collectively they attested to the curatorial rigour and artistic leadership on which Heide's reputation is based. Heide's program was one of the most ambitious in recent years, presenting several major sculptural and object-based installations that offered an exceptional range of experiences for visitors, and explored new display methodologies and exhibition models. We continued to provide new insights into Heide's history and the Heide Collection, profiling new works by local artists, and presenting original research into aspects of Australian art history. Eight new catalogues were published in-house, and two were reprinted: Fiona Hall: Big Game Hunting and, from the previous year, Louise Bourgeois in Australia.

Louise Bourgeois: Late Works and the companion exhibition Louise Bourgeois and Australian Artists continued into March and April respectively, the focus of the most successful summer season for Heide to date, and the inaugural project in a new international series. In March the publication Louise Bourgeois in Australia won Best in Show for print publications at the Museums Australia Multimedia and Publication Design Awards. In August Heide won the Museums Australia Victorian Museum Award (for Medium Museums) for the exhibitions Louise Bourgeois, and Louise Bourgeois and Australian Artists.

Fiona Hall: Big Game Hunting followed the Louise Bourgeois project in the Central Galleries of Heide III, and surveyed the work of one of Australia's most prominent contemporary artists. Compelling new bodies of work were shown alongside related earlier pieces, in a cross-disciplinary exhibition that highlighted Hall's continuing focus on the political interface between nature and culture, with the installation Fall Prey, created for dOCUMENTA (13) in Kassel, Germany in 2012, at the core. Later in 2013 Fiona was chosen as Australia's representative at the Venice Biennale in 2015, and she invited Heide Deputy Director/Senior Curator Linda Michael to be curator of this major project. We congratulate them both.

Fiona Hall was followed in August by Stephen Benwell: Beauty, Anarchy, Desire – A Retrospective. Stephen Benwell is one of Australia's most prominent, critically acclaimed contemporary artists. Since the early 1970s his work has combined the studio-based craft traditions and practical resolutions of the potter, with the conceptual painterly and sculptural concerns of the contemporary artist.

In 2013 both Albert Tucker exhibitions were drawn primarily from Heide's Collection, supplemented by loans from Barbara Tucker's personal collection. They continued to expand understanding of Tucker's oeuvre and its centrality to Heide and to modernism in Australia. We thank Barbara Tucker for her ongoing support of the Museum.

A thematic group exhibition ended the year, bringing together works by nineteen artists from Australia and New Zealand to explore a renewed engagement with primitivism. The history of modern twentieth-century art inspired by indigenous artefacts—including works by Albert Tucker and Mike Brown shown in other exhibitions at Heide in 2013—was the subject of contemporary art in *Future Primitive*.

In 2013 visitor admissions to Heide and admissions revenue were consistently above target for the first half of the year, with the annual target for both admissions and revenue reached by mid-September. Total Visitor admissions exceeded target by 24% with 50,074 ticketed admissions and 90,133 site admissions. Revenue from ticketed admissions was 27% ahead of target and totalled \$516,388.

Heide's 2013 Business Plan focussed on adherence to a lean budget and tightly controlled operational expenditure. Heide's greatest challenge, however, remains fiscal. The organisation operates within limited financial resources, and faces the complexities of maintaining the facilities of a major museum and heritage site. Heide's core business of exhibitions, social history and heritage interpretation is dispersed across 16 acres and through three distinct exhibition buildings, each requiring Visitor Services and volunteer staffing. Commercial operations and Development streams are therefore crucial to supporting Heide's base activities and to providing the space and opportunity for new initiatives.

Heide relies on, and is deeply appreciative of, philanthropic support. 2013 was the third and final, but no less highly productive year of an extraordinary funding partnership between Heide and the Truby and Florence Williams Charitable Trust, managed by ANZ Trustees. This partnership's focus on the preservation, presentation and growth of the Heide Collection has enabled the conservation and resulting display of an unprecedented number of collection works. During 2013 conservation treatments were undertaken for fifty artworks, thirty-three of which are from the core collection originally owned by John and Sunday Reed. The approaching end of this partnership provided a context for the Museum to leverage new support for the crucial work of collection conservation. We are delighted and most appreciative that the Copland Foundation, the Lord Mayor's Charitable Foundation, and the Sidney Myer Fund have joined Heide in new funding programs that will expand on the great work achieved between 2011–13 through the Truby and Florence Williams Charitable Trust.

We were delighted in November to announce Joan Clemenger as the 2013 Heide Fellow, in acknowledgment of a relationship with Heide spanning more than thirty years. Joan is widely known for her philanthropic and moral support of many cultural, educational and social welfare organisations and endeavours. We are honoured to count her amongst our long-term and most committed benefactors and friends.

We greatly appreciate the ongoing support of the Victorian Government through Arts Victoria and in particular the support in 2013 of Minister for the Arts, The Hon Heidi Victoria MLA. In 2013 the Museum was successful in its submission to the Victorian Public Sculpture Fund at Arts Victoria, with the Minister approving funding of \$100,000 for Heide to commission Melbourne artist Emily Floyd to create a new work for initial installation on the Tony and Cathie Hancy Sculpture Plaza. Emily's work titled *Abstract Labour*, 2014, is the first major sculpture commission in seven years for the museum, and represents an extraordinary opportunity to enliven the sculpture plaza and entire park.

A major addition to the Connie Kimberley Sculpture Park in 2013 was *Crescent House* by Sydney architect Andrew Burns. *Crescent House* was a public art project commissioned by Sherman Contemporary Art Foundation in Sydney, and has been relocated permanently to Heide as a gift of the Foundation. The work's relocation to Heide was supported by McCorkell Constructions and International Art Services.

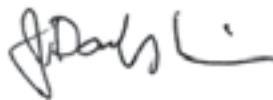
The beautifully simple structure of *Crescent House* comprises two intersecting arcs within a rectangular frame. Visitors are invited to follow the curve of the walls to a secluded space at the centre. Andrew selected the site on his visit to Heide, considering how it would be set within the gardens, and how it could frame people's view on what they might ordinarily overlook. It is a view that changes considerably over the seasons – looking straight ahead to magnificent 60 year-old camellias planted by Sunday Reed; a memorial grove of cherry and crab-apple blossoms for the late jeweller Mari Funaki is visible from the side alcove during spring, and bulbs flower under the trees. Through framing, it transforms these views into landscapes of beauty.

Heide received sustained support in 2013 from local Government partner Manningham City Council; Heide Partners Aesop, Arnold Bloch Leibler, Yering Station, Fatfish, Gollings Photography, Gunn & Taylor Printers, International Art Services, Sanpellegrino and Aqua Panna, Sofitel Melbourne, Space Furniture, Image Online, Melbourne's Child, Westfield Doncaster and Audi Doncaster.

We wish to acknowledge the commitment of Heide's Board of Directors. Each Director provides expert advice and support to Heide management and staff throughout the year. We wish to acknowledge particularly the work of Justin Bown in the development of the 2014–16 Strategic Plan. John Downer retired after nine years of exceptional service to the Museum as both a Director of the Board and a key donor. Rowena Craze also retired after moving interstate. In April the Minister for the Arts approved and made two appointments to the Board, and we welcomed Kate Jenkins and John Lee. Two additional directors were appointed in April and we welcomed Terry Wu and Sharni Zoch.

Heide's reputation for the artistic and scholarly excellence of its exhibitions, publications and programs, and for its strong, visible commitment to high quality visitor experience, is due to the tireless work of an expert staff whose professional standards are outstanding. Heide's dedicated volunteers are integral to the life, reputation and success of the Museum. Volunteers contributed 12,880 hours to the Museum in 2013. The Visitor Services team undertook two volunteer recruitments, resulting in the appointment and training of 62 new volunteers across Visitor Services, Education, Public Programs and Gardens. By year's end Heide had a corps of 196 Volunteers.

The Heide story is complex, rich and the basis of much of Heide's future programming. The legacy of John and Sunday Reed, informing as it does Heide's present work with, and unwavering commitment to, contemporary artists and innovation is a strong platform from which to continually expand the audience for this remarkable and inspiring cultural institution.



Jennifer Darbyshire
Chairman



Jason Smith
Director & CEO



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4. CULTURAL PROGRAMMING

4.1 EXHIBITIONS

In 2013 Heide presented thirteen exhibitions, including one touring exhibition and one off-site exhibition. Five additional exhibitions carried over from late 2012. Collectively they offered a remarkable range of experiences for visitors, whether providing new insights into Heide's history or the Heide Collection, showcasing new works by local artists, or presenting original research into aspects of Australian art history. Eight new catalogues were published in-house, and two were reprinted: *Fiona Hall: Big Game Hunting* and, from the previous year, *Louise Bourgeois in Australia*.

Louise Bourgeois: Late Works and the companion exhibition Louise Bourgeois and Australian Artists continued into March and April respectively, the focus of the most successful summer season for Heide to date, and the inaugural project in a new international series.

Heide continued its commitment to showing works from the Collection in Heide I and Heide II throughout the year. In 2013 the exhibitions in Heide I were focused on individual artists. Sidney Nolan: Early Experiments continued into April from the previous year, focusing on Nolan's creative output during the late 1930s and early 1940s, and incorporating a response to his Moonboy motif by contemporary artist Narelle Jubelin. In April the popular exhibition *The Sometimes Chaotic World of Mike Brown* brought an intimate, 'behind-the-scenes' look to the prolific, boundary-breaking work of Mike Brown, from his early days with the collaborative artist group the Imitation Realists to the final years of his life in the 1990s. Brown's colourful sketchbooks, notebooks, photographs and perceptive and provocative writings, together with little-known films he made in the 1970s, gave fresh insight into his working processes and

the sources and inspirations of his art. Collection works were augmented by loans from the artist's family and the author of his monograph, Richard Haese. The exhibition was associated with the Like Mike festival, in which five other galleries across Melbourne participated.

Following in Heide I was Erica McGilchrist: *Selected Works 1951–1995*, a survey exhibition tracing Erica McGilchrist's remarkable career as an artist, art educator and activist for women's art. While a highly regarded figure among local arts communities, and celebrated for her contribution to Melbourne modernism in the 1950s and her co-founding of the Women's Art Register in 1975, until this exhibition the range of her art was not widely known. Based on original research and interviews with the artist, and through artworks, archival photographs and other original material, the exhibition revealed a rich practice centred on the relationship between self and society and invoking a range of humanitarian, feminist and environmental concerns.

Two shows drawn from the Heide Collection were displayed in Heide II. The first of these, *Collage: The Heide Collection*, considered collage as both a method and a theoretical device in Australian art from the late 1930s to the present time. Eighty works by thirty artists ranged from the early and little-known experiments of Heide protégé Sidney Nolan to the irreverent, bowerbird-inspired collages of the Annandale Imitation Realists; from the erotic surrealist mindscapes of James Gleeson to Ken Reinhard's Pop art tableaux. Also featured were recent works by artists extending the principles of *papier collé* with digital and moving-image collages, such as the spliced portrait photographs of Daniel Crooks and David Rosetsky and the digitised photomontages of Helen Johnson.

2 Installation view, *The Sometimes Chaotic World of Mike Brown*, Heide I, 2013

3 Installation view, *Collage: The Heide Collection*, Heide II, 2013



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The second exhibition, *Poetry, Dream and the Cosmos: The Heide Collection*, featured work by artists who delve beyond the everyday world to explore imaginative realms and the nature of creativity. Drawing on poetry and the unconscious mind, many referenced surrealist and symbolist art, while others were inspired by the pulsating patterns of psychedelia, or non-Western spiritual traditions and esoteric philosophies. The selected works ranged from evocations of dreams and memories or depictions of angels and lovers, to metaphysical or surrealist landscapes and abstractions filled with light or suggestive of the cosmos.

In 2013 both Albert Tucker exhibitions were drawn primarily from Heide's Collection, supplemented by loans from Barbara Tucker's collection. Albert Tucker and *Non-Western Art* traced the influence of non-Western art on Albert Tucker's imagery, and included carvings and pottery from his personal collection. First collecting masks and sculptures on the second-hand market in the 1940s, Tucker later travelled to the Sepik River region of Papua New Guinea and acquired works that would hang both at home and in his studio, providing continuous inspiration.

The second exhibition, *Albert Tucker: Explorers and Intruders* traced Tucker's persistent fascination with outsiders, as evident in his haunting depictions of explorers and intruders into a harsh Australian bush. Related to his images of Ned Kelly, these anonymous figures preoccupied Tucker for around a decade from the late 1950s, the earliest painted prior to his return to Australia after a long period spent abroad. Vulnerable and gaunt, and sometimes masked or beset by parrots, they convey a sense of struggle against an overwhelming and alien landscape.

In Heide III, *Fiona Hall: Big Game Hunting* surveyed the work of one of Australia's most prominent contemporary artists, who was chosen later in the year as Australia's representative at the Venice Biennale in 2015. Compelling new bodies of work were shown alongside related earlier pieces, in a cross-disciplinary exhibition that highlighted Hall's continuing focus on the political interface between nature and culture, with the installation *Fall Prey*, created for dOCUMENTA (13) in Kassel, Germany in 2012, at the core. Linked works included stunning barkcloth, video and sculptural pieces inspired by a 2011 expedition to the unique marine environment of the Kermadec Trench in the Pacific; an installation of innovatively re-designed beehives produced for the 2010 Biennale of Sydney; and a suite of exquisite large etchings celebrating the flora and fauna of Arnhem Land.

This was followed in August by Stephen Benwell: *Beauty, Anarchy, Desire – A Retrospective*, a forty-year retrospective of acclaimed artist-ceramicist Stephen Benwell, whose distinct vision combines a deep respect for art historical periods and styles from antiquity to the present, with meditations on beauty and desire, an anarchic reordering of aesthetic rules, and the pot as a 'canvas' for painted observations and personal, autobiographical imagery. The exhibition traced the development from his early eccentric forms melding references to the antique, through the evolution of hand-built pots and their painted surfaces with narrative vignettes, to the sculptural male nudes that emerged strongly in his work over the past decade.

A thematic group exhibition ended the year, bringing together works by nineteen artists from Australia and New Zealand to explore a renewed engagement with primitivism. The history of modern twentieth-century art inspired by indigenous artefacts—including works by Albert Tucker and Mike Brown shown in other exhibitions at Heide in 2013—was the subject of contemporary art in *Future Primitive*, which incorporated a new project by Sydney artist Sarah Contos, and new works by Dylan Martorell, Alasdair McLuckie, Mikala Dwyer, Rohan Wealleans, Narelle Jubelin, Michelle Nikou, Sanné Mestrom and others. Collectively their works performed a kind of time travel, joining modernist forms with atavistic, totemic or tribal motifs, and creating speculative worlds from images and ideas drawn from multiple cultures and times. Several artists constructed their works from the debris of colonial contact, turning the tables on modernist primitivism as they explored local legacies of colonialism. Others provoked questions about how we relate to cultures outside our own, or the primitive inside ourselves.

Siri Hayes: Back to Nature Scene was the first project exhibition in 2013 to reflect on our relationship with nature. Melbourne photographer Siri Hayes hand-dyed yarn with colours extracted from Heide plants to craft decorative objects that featured in new tableau-style photographs set in the museum grounds. She also hand-wove this yarn into a richly textural rug, giving material form to her interactions with the Heide landscape.

4 Installation view, *Fiona Hall: Big Game Hunting*, Heide III, 2013

5 Installation view, *Stephen Benwell: Beauty, Anarchy, Desire—A Retrospective*, Heide III, 2013



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The focus on nature in the Heide context continued in Luke Pither: *Reverse Garden*, which subverted preconceptions of what paintings of gardens look like. On recycled shade-cloths draped over post and rail fences he depicted the forms, textures and colours found in the act of gardening—the often overlooked microscopic elements that are integral to plant and soil health. Aspects of the imagery suggested intricate contour maps or potential garden designs.

Heide organised the interstate tour of *Born to Concrete: Visual Poetry* from the Collections of Heide Museum of Modern Art and The University of Queensland, which opened at the University of Queensland Art Museum mid-year, and in November at the State Library of New South Wales. After the highly popular showing of the *Visual Poetry* exhibition at Heide in 2011, it was expanded to become a collaborative project with the University of Queensland Art Museum, incorporating work by fifteen predominantly Brisbane-based artists from the University of Queensland Art Collection (including Vernon Ah Kee, Eugene Carchesio and Grant Stevens), and with a co-published catalogue. It was further developed for its Sydney showing with the addition of works from the State Library of New South Wales collection. Borrowing its title from the 1970s journal *Born to Concrete*, the first Australian publication dedicated solely to concrete poetry, the exhibition focused on the emergence of this experimental form in mid-1960s Australia and traced its developments through subsequent decades, in a range of works including prints, typewritten and Letraset texts, sculptures and found objects.

Outside Heide, *Angry Penguins: The Heide Collection* was presented at the Australian Club in Melbourne, the second of two exhibitions drawn from the Heide Collection for that venue. It featured key works by artists associated with the Heide circle including Arthur Boyd, Joy Hester, Sidney Nolan, John Perceval and Albert Tucker.

The programming team appreciated the assistance of Masters of Art Curatorship internees Marguerite Brown (on Fiona Hall), Laura Lantieri (on Collage) and Sunday Rennie (Albert Tucker: *Explorers and Intruders*, and *Future Primitive*); and Mary Waters and Emma Waters, who provided invaluable assistance to Collection Management.

Exhibition	Exhibition Dates	Venue	Curator
Albert Tucker: Travellers' Tales	15 September 2012 – 10 February 2013	Heide III: Albert & Barbara Tucker Gallery	Kendrah Morgan
Louise Bourgeois and Australian Artists	12 October 2012 – 14 April 2013	Heide II	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
Albert Tucker and Non-Western Art	16 February 2013 – 11 August 2013	Heide III: Albert & Barbara Tucker Gallery	Lesley Harding
Fiona Hall: Big Game Hunting	28 March – 21 July 2013	Heide III: Central Galleries, Ramp	Kendrah Morgan
Siri Hayes: Back to Nature Scene	23 March – 28 July 2013	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Linda Short
Collage: The Heide Collection	24 April – 20 October 2013	Heide II	Lesley Harding
The Sometimes Chaotic World of Mike Brown	4 May – 13 October 2013	Heide I	Sue Cramer
Luke Pither: Reverse Garden	3 August – 17 November 2013	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Kendrah Morgan
Stephen Benwell: Beauty, Anarchy, Desire—A Retrospective	8 August – 10 November 2013	Heide III: Central Galleries and Ramp	Jason Smith
Albert Tucker: Explorers and Intruders	17 August 2013 – 10 March 2014	Heide III: Albert & Barbara Tucker Gallery	Sue Cramer
Erica McGilchrist: Selected Works 1951–1995	23 October 2013 – 27 April 2014	Heide I	Linda Short
Poetry, Dream and the Cosmos: The Heide Collection	26 October 2013 – 4 May 2014	Heide II	Sue Cramer
Future Primitive	23 November 2013 – 2 March 2014	Heide III: Central Galleries, Kerry Gardner & Andrew Myer Project and Ramp	Linda Michael

Touring and Offsite Exhibitions

Born to Concrete: Visual Poetry from the Collections of Heide Museum of Modern Art and The University of Queensland	6 July – 6 October 2013	University of Queensland Art Museum	Katarina Paseta and Linda Short
Born to Concrete: Visual Poetry from the Collections of Heide Museum of Modern Art and The University of Queensland	26 November 2013 – 16 Feb 2014	State Library of NSW	Katarina Paseta and Linda Short
Angry Penguins: Paintings from the Heide Collection	21 October 2013 – 31 January 2014	The Australian Club	Lesley Harding



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2013 Exhibition Lenders

Carole & Rob Andrew
 Arc One Gallery
 Art Gallery of New South Wales
 Art Gallery of South Australia
 Art Gallery of Western Australia
 Artbank
 Australia Post Philatelic Archives
 Mark & Jill Awerbuch
 Del Katherine Barton
 Bronwyn Barwell
 Bathurst Regional Art Gallery
 Vita Beder
 E.C. Bennett
 Stephen Benwell
 Damiano Bertoli
 Daniel & Danielle Besen
 Gail and Rob Bett
 John Beveridge
 Andrew Bostock
 David Brooker
 Roger Brown
 John Buckley
 Eugene Carchesio
 Tony Cardamone & Kim Hornby
 Suzi Carp
 Nellie Castan
 Ken Cato AO
 Chandrabhanu OAM
 Dan Chappell
 Charles Nodrum Gallery
 Christchurch Art Gallery Te Puna o Waiwhetu
 Peter Clerehan
 Robin Collier
 Sarah Contos
 Julia Cox
 Daine Singer Gallery
 Darren Knight Gallery
 Deakin University Art Collection and Galleries
 Paul Drakeford
 Jane Duncan
 The Easton Foundation
 Estate of Mike Brown
 Carolyn Eskdale
 Lisa & Ken Fehily
 Graham Fletcher
 Helen Fuller
 Geelong Gallery
 Micaela Giffney
 Alexie Glass-Kantor
 Glen Eira City Council Gallery
 Rachel & Alan Goldberg
 Elizabeth Gower
 Julie Green
 Sharon Grey & Jeff Hall
 Doug Hall
 Hamish McKay
 Brent Harris & Andrew Browne
 Karina Harris & Neil Hobbs
 Geoffrey Hassall



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Haunch of Venison
Athol Hawke & Eric Harding
Kay Hay
Siri Hayes
Brigid Healy
Holmesglen
Brendan Huntley
Ivan Anthony Gallery
Helen Johnson
Narelle Jubelin
Kate Just
Doug Keane
The KenDon Museum
of Australian Studio Ceramics
Zoran Kirkovski
Beverley Knight
Vivian & Graham Knowles
Josephine & Nathan Kuperholz
Victor Kuskoff
Elizabeth Laverty
Dr Helen Light AM
Helen Light
Darren Lockie
Hoong Loh
Louise Bourgeois Trust
Peter Lovell
Clay Lucas
Jan Lucas

Zen Lucas
Corbett Lyon & Yueji Lyon
John McBride AM
Erica McGilchrist
Stephen McLaughlan
John McPhee
Dylan Martorell
Melanie Roger Gallery
Sanné Mestrom
Michael Buxton Collection
Tom Miller
James Mollison AO
Peter Moore
Simon & Catriona Mordant
Murray White Room
National Gallery of Australia
National Gallery of Victoria
Neon Parc Gallery
Newcastle Art Gallery
Elizabeth Newman
Clinton Ng
Niagara Galleries
Michelle Nikou
John Nixon
Keith Noack
Lady Nolan
Roslyn and Tony Oxley
Guy Pascal

Joe & Lyndel Pascoe
Justin Paton
Lisa & Egil Paulsen
Paul Pelssers
Patricia Piccinini
Luke Pither
Samantha Pizzi
Public Records Office Victoria
Queensland Art Gallery
Queensland University of Technology
Ralph Renard
Josephine Ridge
RMIT University
Arthur Roe
Ian Rogers
David Rosenthal
David Rosetsky
Roslyn Oxley9 Gallery
Rod Sanders
Sarah Scout Presents
Roslyn Savio
Michael Schwarz and David Clouston
David Seargeant
Alex Selenitsch
Nick Selenitsch
Bernard Shafer
Shepparton Art Museum
Bronwyn Silver

9 Installation view, Sarah Contos, Heide III: Kerry Gardner
& Andrew Myer Project Gallery, 2013

Rosemary Simons
Geoffrey Smith
Grant Smith
Kate Smith
Becky Sparks & James Roland
Rebecca Stehli
Theo Strasser
Ursula Sullivan
Sutton Gallery
Irene Sutton
Heather B. Swann
Pamela Tait
Jo Taylor
Kathy Temin
Ten Cubed Collection
Trish Thorpe
Tolarno Galleries
Eleonora Triguboff
Barbara Tucker
The University of Queensland
Art Museum
Linda Wachtel
Murray Walker
Walter Graneke Fine Art
Mabel Wang
Jeff Weeden & Gareth Bowler
Lyn Williams AM
Robyn Wilson

Theodore Wohng
Women's Art Register
Xavier Hufkens
Andrea Ziegler



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4.2 PUBLIC PROGRAMS

Heide's public programs provide interpretative access to its exhibitions, gardens, sculpture park and buildings. They are designed to give visitors of all ages, abilities and backgrounds the opportunity to experience Heide's unique mix of art spanning the modern and contemporary periods; its cultural and social history, and the environment.

In 2013 Heide delivered 506 public programs to 7,558 attendees, of which 67 were ticketed programs, attracting 1,843 attendees; and 15 were free family programs, attracting 1,543 attendees. The number of free and ticketed programs was increased by 8 per cent, with a 9 per cent increase in attendance and a 44 per cent increase in revenue from the previous year. School holiday programs were this year brought under the umbrella of public programs from education, allowing the streamlining of the kids and family programming. New programs included Grandparents' Day and Heide Teens.

Regular programs ranged from exhibition, garden and sculpture park talks led by artists, curators, historians and gardeners to free guided tours led by volunteers to artist-led workshops and activities for children and families. Workshops were also tailored for groups with intellectual disabilities or for mental health and wellbeing.

Other regular new programs were introduced to better service and grow Heide's audiences and extend the interest in particular exhibitions; for example, Art by Twilight and Morning Tea.

The third Art by Twilight evening, **Draw, Make, Move**, saw Heide opening its doors for a night of creativity, fun and live music. Audiences discovered the art of Stephen Benwell, one of Australia's most significant contemporary

ceramicists and listened as the artist revealed how he celebrates and challenges ceramic traditions with Heide director Jason Smith and historian and writer Janine Burke. Audiences could join an artist-led team to compete in a draw-off, make their own clay pinch-pot or collage masterpiece. **Paint What You Hear** was a program that treated participants to a live interactive performance by Ad Hoc Music Collective and Afterwhite throughout the evening.

A topic explored in one Morning Tea program was **Nolan's Paint**. Paula Dredge, senior paintings conservator at the Art Gallery of New South Wales, and curator Kendrah Morgan discussed Sidney Nolan's innovative experimentation with commercial household paints, and the fascinating results of recent scientific analysis that has furthered understanding of Nolan's painting techniques. Following the tour, discussion was continued over morning tea from Café Vue Heide.

Successful links were maintained with related festivals, such as the Melbourne Food and Wine Festival, the Sustainability Festival, Manningham Healthy Lifestyle Week and Manningham Heritage Festival. New links were made with Reconciliation Manningham and the National Trust.

Garden programs explored the design and development of the gardens, the ongoing conservation of spaces for people and habitats for the regeneration of vegetation and animals, handy tips for the home gardener and sustainable living.

During Heide's Family Day in spring, we hosted **Yingabeal: Naming of the Songline Tree**, in recognition one of the most important Wurundjeri Scar Trees in Melbourne. This magnificent river red gum stands at the

junction point of five traditional Wurundjeri songline routes. Wurundjeri Elder Uncle Bill Nicholson conducted a traditional Welcome to Country Ceremony and officially named the tree. Participants were treated to a performance by One Fire Dance Troupe and discovered facts about Wurundjeri movements across the land. Art activities were held for children in the Sidney Myer Education Centre.

Our visitors left that event and many others informed and inspired, the direct interaction contributing to their enjoyment of Heide's exhibitions and beautiful grounds.

'I was greatly motivated by Heide, the museum is unique and the outdoor art and education centre are ideal for experimental work. We gained new ideas ... and the background information to the exhibition gives the work context and depth. We enjoyed Heide very much, thank you! Thanks so much for the support, ideas and encouragement.'

—Visitor feedback, from NEAMI
Splash Art Workshop 6 June 2013

Public Programs is indebted to the time and expertise provided by volunteers and interns. Ten volunteer guides deliver and develop public tours relating to Heide exhibitions, history, collection, architecture, sculpture park and gardens. A special thank you to Valma Anglis, who retired after fifteen years of guiding at Heide. In 2013 six trainee guides began their training. Julia Powles, an intern from the University of Melbourne, completed and reported on a benchmarking project, and Connla Kerr, an intern from Deakin University, completed and reported on a disability project.



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4.3 EDUCATION

Heide's history and collection, 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, make it uniquely suited to offer a range of educational programs. In 2013 overall attendance to education programs has been maintained across the range of school excursions, tours, workshops, teacher professional development forums and outreach on offer at Heide. Education programming attracted 3,631 participants overall, exceeding of target of 3,500. During 2013 the school holidays program planning and delivery was moved to the public programs department. Artists and educators who helped deliver our programs this year included Caleb Shea, Lucy Irvine, Louise Saxton, Alex Selenitsch, Ellie Young, Callum Morton, Jane Deeth, Daryl Brooks, Michele Davies, David Rosetzky, Fiona Hall, Elizabeth Gower, Nick Selenitsch, Penelope Bartlau of Barking Spider Visual Theatre and the Song Room.

Heide Education is grateful for the support of the Department of Education and Early Childhood Development, through the Strategic Partnerships Program, Education Week and Children's Week funding.

Visual Thinking Strategies

In 2013 Heide Education incorporated the pedagogical tool Visual Thinking Strategies (VTS) into its curriculum-linked programs. Heide's Education Manager Christine Healey was awarded a Hugh Rogers Fellowship by the Melbourne Boston Sister Cities Association to study VTS—originally developed by the Museum of Modern Art in New York—while working alongside museum educators at the Isabella Stewart Gardner Museum in Boston, United States. Christine's observations and knowledge gained during the two-week fellowship will enable Heide to broaden its range of Visual Thinking Strategies (VTS) programming in 2014. VTS has been shown to improve reading, writing, comprehension, and creative and analytical skills among students. It is very popular in American museums and Heide is pioneering its application in Australia.

Programs for Students

Heide delivered high-quality education programs that responded to education department directives including AusVELs and the Australian Curriculum, with a focus on literacy, critical and creative thinking and sustainability. Heide Education offered tours and art-making workshops that provided students with an overview of the museum, exhibitions, artists, its history and the sculpture park. Students were placed at the centre of each learning experience—trained facilitators encouraged them to look at works of art closely, express personal opinions and develop shared understandings of how art can be interpreted. Contextual information about artists and artworks was provided to support this learning. In teaching students how to negotiate gallery environments and respond to art, Heide Education aims to empower them to experience art and museums in a positive way, and become lifelong lovers, visitors and supporters of the arts. In 2013, facilitated tours were attended by 1,440 students, while 482 students attended combined tour and workshops. Self-guided groups included 490 students visiting exhibitions and 259 visiting the sculpture park and gardens. Heide Education provided in-school programs for 50 students. Students were accompanied by 339 teachers. Programs offered were Ways of Looking, Exhibition in Focus, Heide History, Write about Art, Colour Me Green, Sculpture and VCE programs: Art Industry Contexts, Inside the Museum, Analytical Frameworks and VCD Design in Practice.



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Children's and Education Weeks

During Children's and Education Weeks the free program *I spy with my Heide eye ...* attracted 257 children and 45 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

Heide Education was included in the 2014 Regional Arts Victoria's On Call program. The Heide Portable Classroom is a two-hour program that travels to schools in regional Victoria and introduces students to modern and contemporary Australian art via a creative encounter with images of artworks from the Heide Collection followed by an art-making workshop.

Nature Culture Project

During May a full day of gallery tours and workshops were presented for fifty Year 7 students and four teachers from Wallan Secondary College. The focal point of the day was the exhibition *Fiona Hall: Big Game Hunting*. A highlight was having Fiona Hall herself present: she spoke about her work to the students in the galleries, answered their questions and explained her themes and ideas in greater detail. Many of the participating students had never been to a gallery before, let alone met an artist. The day broadened their understanding of art, as well as their experience of Fiona Hall's work and its themes, making it personally relevant to them. A short video resource was produced of the day in partnership with SYN Media: <http://vimeo.com/73265906>

Each student was issued with a complimentary Heide ticket to enable them to bring a significant adult to the museum in their own time to share their experience of Heide, reinforcing and extending learning by helping parents support their children's education. The school received a year-long organisational membership to Heide, aimed at extending their ongoing relationship with the museum and encouraging its use of the museum as an educational resource.

As a follow-up to the program Heide's Education Manager visited Wallan Secondary College in July to present a professional development session 'Talking about artworks' to the visual arts department teachers. The Nature Culture Project was a positive and highly engaging opportunity for the students and their teachers.

Programs for Educators

Heide Education offered a diverse range of teacher professional development programs relating both to exhibitions and developing effective teaching approaches. Teachers continued to provide excellent feedback about programs, with many teachers returning to visit Heide exhibitions with their students and attending additional programs. Programs offered during 2013 were *Talk about Art*, *Critical and Creative Thinking*, *Fiona Hall in Focus*, *Understanding Photography*, *Inside the Museum*, *Visual Communication Design*, *Understanding Collage* and *Approaching Contemporary Art*. Programs were attended by 112 educators.

Education Resources

Education resources targeted to students from pre-school to VCE study were made available online for teachers and students. This year Heide collaborated with The Song Room to produce three videos and associated resources, working with artists Callum Morton, Alex Selenitsch and Lucy Irvine. Other resources produced this year included; *Louise Bourgeois*, *Fiona Hall: Big Game Hunting*, *Collage: The Heide Collection* and *Danila Vassilieff*.

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. Sixteen specialist Education Volunteers provided 904 hours of assistance toward the delivery and administration of the education program. Carly Grace (Master of Cultural Heritage at Deakin University) undertook an internship during which she developed an education resource and assisted with the day to day work of the education department.



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5. COMMERCIAL OPERATIONS

5.1 STORE

The Heide Store performed strongly in 2013, finishing the year 12% ahead of target and achieving revenue of \$434,077. This was a 6% increase on 2012 revenue.

The breakdowns of sales across 2013 were as follows:

Category	% of total sales	Revenue (ex GST)
Heide Publications	20%	\$89,372
Heide Merchandise	13%	\$55,865
External Publications	16%	\$66,353
External Merchandise	51%	\$222,485

Heide exclusive product (publications and merchandise) comprised of 33% of the total sales for the year, while external merchandise and publications accounted for 67% of sales. The ongoing success of Heide exclusive merchandise and publications are highlighted below in a list of the top revenue makers for 2013.

	Product	Qty
1	Heide Fiona Hall Catalogue	1,186
2	Heide Louise Bourgeois Catalogue	1,069
3	Heide Stephen Benwell Catalogue	356
4	Heide Fiona Hall Silk Scarf	103
5	Assorted Heide Postcards	5,894
6	Del Kathryn Barton Plate	73
7	Sunday's Garden Hardback	176
8	Sunday's Kitchen Paperback	210
9	Janine Burke's Heart Garden	233
10	Living in Landscape	290



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The Louise Bourgeois Late Works catalogue became the best-selling publication in Heide history, retailing 916 units within 3 months. A reprint of the catalogue was undertaken in early January, and between December to March, the Heide Store averaged sales of 14 catalogues per day resulting in total revenue in excess of \$40,000 (ex GST). With a successful end to the first quarter, revenue was up by 74% on the same time in the previous year.

Positive results continued through the second quarter. The Fiona Hall: Big Game Hunting exhibition drew consistently high visitor numbers, which translated into strong sales of exclusive exhibition-specific product. Revenue from the catalogue alone exceeded \$30,000 (ex GST), and due to its popularity, a reprint of 750 units was commissioned in May. Throughout June and July, Fiona Hall merchandise continued to contribute to strong sales throughout a traditionally quiet retail period.

The breakdown of Fiona Hall product sold for the duration of the exhibition was as follows:

Product	Classification	Qty sold	Revenue (ex GST)
Fiona Hall Big Game Hunting Catalogue	Heide Publication	1,161 units	\$30,754
Fiona Hall Postcard (3 designs)	Heide Merchandise	790 units	\$1,580
Fiona Hall Silk Scarf	Heide Merchandise	83 units	\$8,465
Fiona Hall Skull Mug	Heide Merchandise	147 units	\$2,535
Fiona Hall poster	Heide Merchandise	51 units	\$449
	TOTAL	2232 units	\$43,810



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In the third quarter, the Heide Store began its first online sales using the new-e-commerce facility. The initial two products promoted were limited editions, the Fiona Hall scarf and the Del Kathryn Barton plate. The ongoing web sales strategy is to concentrate on Heide exclusive merchandise, in anticipation of growing the online offering by early 2014.

Throughout the fourth quarter Christmas trade remained strong, achieving the highest average spend per ticketed visitor since March 2010. \$16.44 per head was a 56% increase on target and as a result, the annual target was reached by the first week of December.

The Heide Store finished the year by participating in its first Big Design Market. This was an excellent branding exercise aligning the Heide Store amongst Melbourne's best local retailers and wholesalers, giving the museum exposure to a new audience of over 35,000 people. It also proved to be a financial success, returning revenue in excess of \$8,000 (ex GST) across the three days of trade.

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 five of the Museum's commercial operations revenue streams:

- Admissions
- Heide Store
- Heide Membership
- Education ticketing
- Public Programs ticketing

Visitor Services is responsible for exhibition invigilation, site safety and security in the public environment and collaboration with other Museum departments in event management.

Visitor Services also operates, maintains and develops the Heide Volunteer Program.

Attendance

Visitor admissions and revenue were consistently above target for the first half of the year, with the annual target for both admissions and revenue reached by mid- September. Total Visitor admissions exceeded target by 24% with 50,074 ticketed admissions and an estimated further 40,000 site admissions. Revenue from ticketed admissions totaled \$516,388, 27% ahead of target.

Visitor Satisfaction

In 2013 visitor feedback continued to demonstrate a high level of visitor satisfaction with the team of paid and volunteer Visitor Services staff, with visitors commenting:

- "Marvelous exhibition, and always made better by the well informed invigilators. They help to bring the exhibition alive."
- "The visitor services staff are wonderful"
- "The staff here are angels!"

Professional Development and Training

Visitor Services and Volunteer Program Manager Stephanie DiBattista attended a two day Arts Disability Access Planning Training Day delivered by Arts Access Victoria.

All members of VS and selected other staff successfully undertook First Aid refresher training. VS staff attended two sessions of Emergency evacuation training, one relating to armed hold ups, and four VS staff meetings.

Staffing

Two Visitor Services paid staff members were recruited from the Volunteer team during the year. Two additional invigilation, casual short-term staff were promoted from the volunteer pool to cover the busy summer period.

Volunteer Program

Visitor Services undertook two volunteer recruitments over the year, resulting in the successful appointment and training of 62 new volunteers across Visitor Services, Education, Public Programs and Gardens. This resulted in a total of 196 Volunteers at year end, who contributed 12,880 hours to the Museum with an estimated value of \$251,160.



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New Volunteer Initiative: Heide I Library Project

The Heide I Library Project, developed in 2013 under direction from the Collections Manager Katarina Paseta, aims to research and catalogue the Heide I Library to enable its use as an archival, historical and curatorial research resource. A number of Heide Volunteers, under supervision from Senior Visitors Services Officer Olivia Jackson, were appointed to undertake the inventory of the Library, which consists of books, periodicals and journals belonging to John and Sunday Reed and Barrett Reid. By offering a number of positions, twenty-eight volunteers will be involved over a twelve month period.

Volunteer Survey

Visitor Services conducted the first of a two part volunteer satisfaction survey during December 2013. All volunteers were invited to participate and we received 80 completed surveys; a 45% response rate. Survey results from Part I concentrated on interpersonal, communications and information related aspects. Part II of the survey, focusing on knowledge and provision of information and training, will be distributed to volunteers in June 2014. A review of the program will take place based on these outcomes.

5.3 MEMBERSHIP

In 2013, Heide Membership sold 969 subscriptions (target: 730), and achieved \$61,128 ex. GST revenue (target: \$51,500).

Heide Membership finished the year strongly, exceeding subscription targets by 33% and revenue targets by 19%. Heide Membership increased by 20% during 2013, with 119 new membership subscriptions sold during the year. This is due to increased visibility of Heide Membership with new signage in the Heide III foyer, improvements to the membership website and increased visitation during the Louise Bourgeois and Fiona Hall exhibitions.

The Heide Membership program relaunched in December 2013 with the introduction of new benefits, categories, and price structure. Heide became the first membership program in Australia to offer an Art Date benefit, which, for an additional charge, allows members to bring a guest for free each time they visit.

Heide Membership offered five Members Only events this year: three Members Only lectures, a Members Day at Yering and a private shopping evening at Aesop. Heide Members also received exclusive offers from ACMI, Luna Park and Cinema Nova.

At 31 December 2013:

- 61% retention of existing Members
- 1,125 active subscriptions; and
- 1,484 Members (i.e. multiple cardholders in relevant categories)



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5.4 CAFÉ VUE AT HEIDE + EVENT HIRE

Café Vue at Heide enjoyed a successful year of trade during 2013. The café provided a high standard of food and a comfortable dining experience for visitors. A total of 76,539 covers were reported across 2013. 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 2013 achieved revenue of \$30,400 ex GST (1% ahead of target). This was generated through:

- 38 SMEC events
- 29 garden ceremonies
- 2 garden events
- 4 commercial shoots, including *Women's Health Magazine*, *Broadsheet*, *Infinite Supplies* and *Little Bird Photography*



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6. COLLECTION

The Heide Collection enjoyed another exciting and productive year in 2013 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. Of particular note were numerous donations which came to Heide in response to its exhibitions.

2013 was the last year of a three-year program of support for the Collection from the Truby and Florence Williams Charitable Trust, administered by ANZ Trustees. Heide gratefully acknowledges this support, which has been transformative for the museum, enabling the preservation and presentation of an unprecedented number of collection works. During 2013 conservation treatments were undertaken for fifty artworks, thirty-three 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 Callum Morton, Patricia Piccinini, Peter Tyndall and Paul Yore. Heide was also able to purchase a work by Jacky Redgate with the support of the Trust and the Robert Salzer Foundation.

Heide also acknowledges the individuals who supported new acquisitions to the collection during 2013. Two works by Siri Hayes were purchased from her 2013 exhibition at Heide with funds donated by Patricia Amad and Mariano Valmorbid. A collection of two paintings and twenty-four drawings by naïve

artist Henry Dearing was also purchased with funds donated by Barbara Tucker. These works will be a focus of the 2014 Heide exhibition, *Albert Tucker and the Mystery of H.D.*

Heide was delighted to accept donations of artworks by Charles Blackman, Peter Booth, Robert Dickerson, Ludwik Dutkiewicz, Joy Hester, Colin Lanceley, Richard Larter, Janet Laurence, David McDiarmid, Tim McMonagle, Scott Redford, Madonna Staunton, Danila Vassilieff, and Daniel von Sturmer. A number of artists generously donated their own work to the collection in accordance with Heide's Collection Policy: Christoph Dahlhausen, Robert Jacks, John Krzywokulski, Alun Leach Jones, Erica McGilchrist, Callum Morton and Louise Paramor.

During 2013, Heide continued its active program of exhibitions drawn from the collection. In Heide I the exhibition, *Sidney Nolan: Early Experiments*, was on display from late 2012 to early 2013, followed by *The Sometimes Chaotic Art of Mike Brown* and then *Erica McGilchrist: Selected Works 1951–1995*. These last two exhibitions drew extensively from the Mike Brown and Erica McGilchrist archives donated to Heide in 2012 and 2013 respectively, and were made possible with the support of the Copland Foundation, which also provided significant support for the conservation of decorative and household objects from the John and Sunday Reed Personal Effects Collection. Works from the Heide collection were also included in the exhibition *Louise Bourgeois and Australian Artists* on display in Heide II, and in the exhibitions *Albert Tucker and Non-Western Art* and *Albert Tucker: Intruders and Explorers*, both in the Albert and Barbara Tucker Gallery.

20 Installation view, *Born to Concrete: Visual Poetry* from the Collections of Heide Museum of Modern Art and The University of Queensland Art Museum, UQAM, Brisbane, 6 July–6 October 2013.



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In 2013, twenty-five works from the collection were on loan for display in the following external exhibitions: Louise Paramor: Emporium at Glen Eira City Council Gallery (Louise Paramor *Doraemon*, 2006 and *Lovers*, 2008); Vassilief in Mildura: The Final Search at Mildura Art Gallery [Danila Vassilief *Alec and Jean*, 1944, *Bloke Pointing*, 1950, *Boy*, 1950, *Camping on the Murray*, c.1952, *Cool Change on the Murray*, 1956, Joe Deuter, 1943, *Koornong Donkey*, 1941, *Mildura Mother and Child*, 1954, *Mildura Wedding*, 1954, *On the Murray*, 1954, *Planting of Tulip*, 1955, *Portrait of Frank McMahon*, 1954, *Sheep Thieves on the Murray*, 1956, and *Portrait of Karol Zoubek*, 1945]; Air Born at McClelland Gallery + Sculpture Park (Jan Nelson, *Listening to Music Played Backwards (Hazelwood)*, 2006); Reinventing the Wheel: The Readymade Century at Monash University Museum of Art (Barry Humphries, *Battle of the Plate*, 1958; Sea of Dreams II: Port Philip Bay 1915–2013 at Mornington Peninsula Regional Gallery (Joy Hester, *Fun Fair*, c. 1946, Mirka Mora, *Beautiful Aspendale*, 1961, Mirka Mora, *Sunday in the Water (Lots of Figures)*, 1961, Sidney Nolan, *Bathers*, 1943; Arthur Boyd: An Active Witness, a travelling exhibition from the Bundanon Trust to the Museum of Australian Democracy at Old Parliament House, Canberra (Arthur Boyd, *Progression*, 1941, *The Kite (also known as Crucifixion)*, 1943, and *The Cripples*, 1943.

The museum successfully presented its extensive collection of visual poetry in the touring exhibition, Born to Concrete: Visual Poetry from the Collections of Heide Museum of Modern Art and The University of Queensland at the University of Queensland Art Museum, Brisbane, and at the State Library of New South Wales, Sydney.

Another exhibition, Angry Penguins: The Heide Collection, was presented at the Australian Club in Melbourne, the second of two exhibitions drawn from the collection for that venue in recent years. It featured key works by artists associated with the Heide circle, including Arthur Boyd, Joy Hester, Sidney Nolan, John Perceval and Albert Tucker.

Another highlight for the museum during 2013 was the donation of two major gifts to the Heide Archive: the Erica McGilchrist Papers; and the Charles Blackman Papers, which will inspire and inform Erica McGilchrist and Charles Blackman scholars and also greatly enrich Heide's exhibitions program into the future.

6.1 ACQUISITIONS

2013.1

Robert Jacks
Cut Piece, Modular 2 1969
rubber
120 × 80 cm
Gift of Robert Jacks 2013

2013.2

Paul Yore
Boys Gone Wild 2012
wool and synthetic fibre on canvas
78 × 200 cm
Purchase with funds from the Truby and Florence Williams Charitable Trust, ANZ Trustees 2013

2013.3

Patricia Piccinini
Belly from the series *Hair Panels* 2011
silicone, fibreglass, human hair
70 × 70 × 7 cm
Purchase with funds from the Truby and Florence Williams Charitable Trust, ANZ Trustees 2013

2013.4

Callum Morton
Monument #26: Settlement 2010
polyurethane, wood, fibreglass, resin, synthetic polymer paint, varnish
190 × 110 × 80 cm
Purchase with funds from the Truby and Florence Williams Charitable Trust, ANZ Trustees 2013

21 Paul Yore
Boys Gone Wild 2012
wool and synthetic fibre on canvas
78 × 200 cm
Purchase with funds from the Truby and Florence Williams Charitable Trust, ANZ Trustees 2013



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2013.5

Callum Morton

One to One 2011polystyrene, epoxy resin, steel, sand, wood,
synthetic polymer paint, sound, light

335 × 256 × 132 cm

Gift of Callum Morton 2013

2013.6

Charles Blackman

Portrait of a Woman (Sunday Reed) 1952

oil on board

91.8 × 61.2 cm

Gift of Serioso Pty Ltd as Trustees for GGHA
Investment Trust 2013**2013.7**

Danila Vassilieff

Portrait of Karol Zoubek 1945

oil on canvas

61 × 46 cm

Gift of Felicity St John Moore and John
Desmond Moore 2013**2013.8**

David McDiarmid

Choose Safe Sex 1993–94

synthetic polymer paint on plywood

198 × 122 cm

Gift of Reiner Becker 2013

2013.9

Daniel von Sturmer

Occlude 1997documentation for ephemeral architectural
installation at 200 Gertrude Street, Fitzroy,
in 1997: 5 × 35 mm slides of installation, 1
× 4-page exhibition catalogue, 1 × artist's
statement, 1 × A4 laser copy of artist's drawing
for the installation

Gift of John McBride AM 2013

2013.10

Tim McMonagle

Boxer #2 1998intaglio print, green iron filings
edition 1/1

sheet 103.5 × 66 cm

Gift of John McBride AM 2013

2013.11

Tim McMonagle

Boxer #3 1998intaglio print, watercolour, ball-point pen
edition 1/1

sheet 103.5 × 66 cm

Gift of John McBride AM 2013

2013.12

Tim McMonagle

Boxer #4 1998

intaglio print

edition 1/1

sheet 103.5 × 68 cm

Gift of John McBride AM 2013



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2013.13

Tim McMonagle

Boxer #5 1998intaglio print, iron filings
edition 1/1

sheet 106 × 60 cm

Gift of John McBride AM 2013

2013.14

Madonna Staunton

Untitled 2006

paper collage

15 × 10.5 cm

Gift of Doug Hall AM 2013

2013.15

Scott Redford

Untitled (Miami High) 2008

Perspex, vinyl record, stickers

31 × 31 × 8 cm

Gift of Doug Hall AM 2013

2013.16

Alun Leach Jones

Untitled c.1990

paper collage

30.5 × 35.5 cm

Gift of Alun Leach-Jones 2013

2013.17

Alun Leach Jones

Untitled c.1990

paper collage

30.5 × 35.5 cm

Gift of Alun Leach-Jones 2013

22 Callum Morton

Monument #26: Settlement 2010polyurethane, wood, fibreglass, resin, synthetic polymer
paint, varnish

190 × 110 × 80 cm

Purchase with funds from the Truby and Florence Williams
Charitable Trust, ANZ Trustees 2013

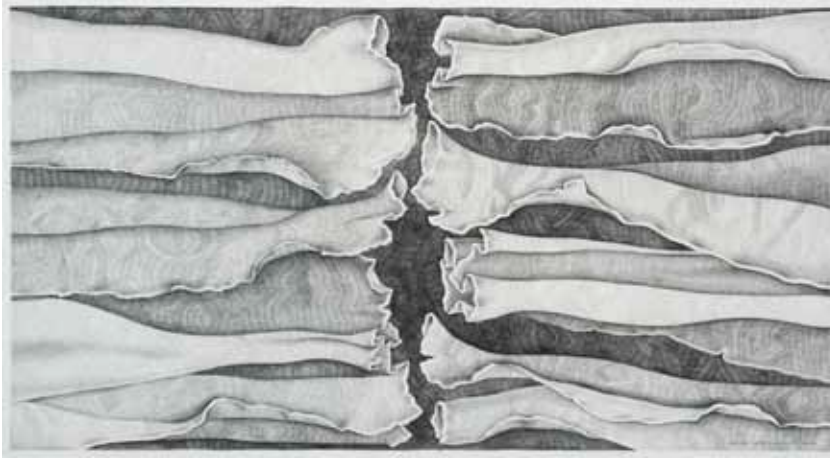
23 Charles Blackman

Portrait of a Woman (Sunday Reed) 1952

oil on board

91.8 × 61.2 cm

Gift of Serioso Pty Ltd as Trustees
for GGHA Investment Trust 2013



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2013.18

John Krzywowski
Untitled Pop Painting 1968
synthetic polymer paint, Perspex and fibreglass
on composition board
43 × 42 × 3.5 cm
Gift of John Krzywowski 2013

2013.19

John Krzywowski
Suspended Viabilities (Recently Direct) 1968–69
synthetic polymer paint and fibreglass on
composition board
133 × 122 × 13 cm
Gift of John Krzywowski 2013

2013.20

Louise Paramor
Pour Chair 1988
wooden chair, earthenware jugs, broken tiles,
grout
104 × 63 × 63 cm
Gift of Louise Paramor 2013

2013.21

Louise Paramor
foam-born 2000
paper, cardboard
2 parts: 14 × 20 × 1500 cm (installation
dimensions variable); 205 × 120 × 120 cm
Gift of Louise Paramor 2013

2013.22

Louise Paramor
Doraemon 2006
gloss enamel painted paper collage
204 × 132 cm
Gift of Louise Paramor 2013

2013.23

Christoph Dahlhausen
Arbeiten zum Aggressionsabbau
(*Work to Work off Aggression*) 2013
paper on cardboard (punched)
50 × 40 cm
Gift of Christoph Dahlhausen 2013

2013.24

Christoph Dahlhausen
Versuch die Welt zu ordnen
(*Attempt to Order the World*) 2008
vinyl adhesive tape glued to graph paper
20.9 × 16.8 cm
Gift of Christoph Dahlhausen 2013

2013.25

Janet Laurence
Carbon Capture from the series *Landscape and Residue* 2008
duraclear, burnt wood, pigment on acrylic,
mirror
100 × 200 cm
Gift of Peter and Joan Clemenger 2013

2013.26

Peter Booth
Untitled 1987
oil on canvas
167 × 213 cm
Gift of Terry Wu 2013

2013.27

Richard Larter
Chloe in School Uniform #7 1993
synthetic polymer paint and iridescent paint on
polycanvas
112.5 × 86 cm
Gift of Ben Korman OAM 2013



25

2013.28

Richard Larter
Monica #1 1994
synthetic polymer paint and glitter on
polycanvas
194 × 92 cm
Gift of Ben Korman OAM 2013

2013.29

Erica McGilchrist
Untitled (Abstract Design) c.1948
ceramic ashtray
11 cm diameter
(Tom Sanders, maker)
Gift of Erica McGilchrist OA 2013

2013.30

Erica McGilchrist
Untitled (Bird Design) c.1948
ceramic ashtray
11 cm diameter
(Tom Sanders, maker)
Gift of Erica McGilchrist OA 2013

2013.31

Erica McGilchrist
Improvisation No. III (Munich) 1961
watercolour and gouache on paper
23 × 34 cm
Gift of Erica McGilchrist OA 2013

2013.32

Erica McGilchrist
Meander 1968
heat-polymerising synthetic polymer paint on
cotton on linen
90 × 101 cm
Gift of Erica McGilchrist OA 2013

24 Erica McGilchrist
Shore to Shore: A Conversation 1979
pencil on paper
31 × 57 cm
Gift of Erica McGilchrist OA 2013

25 Erica McGilchrist
Setting for an Annunciation
from the series *Enigmatic Entrances* 1970
synthetic polymer paint on linen
60.5 × 45.5 cm
Gift of Erica McGilchrist OA 2013



26

2013.33

Erica McGilchrist
Ambiguous Objects No. III 1969
heat-polymerising synthetic polymer paint on
cotton on cotton backing
98 × 61 cm
Gift of Erica McGilchrist OA 2013

2013.34

Erica McGilchrist
*Setting for an Annunciation from the series
Enigmatic Entrances* 1970
synthetic polymer paint on linen
60.5 × 45.5 cm
Gift of Erica McGilchrist OA 2013

2013.35

Erica McGilchrist
Shore to Shore: A Conversation 1979
pencil on paper
31 × 57 cm
Gift of Erica McGilchrist OA 2013

2013.36

Erica McGilchrist
Flounces 1980
synthetic polymer paint on canvas
91.5 × 122 cm
Gift of Erica McGilchrist OA 2013

2013.37

Erica McGilchrist
Queues of Qs 1981
cotton, synthetic polymer paint and fibre-tipped
pen on linen
29 × 26 cm (irreg.)
Gift of Erica McGilchrist OA 2013

2013.38

Erica McGilchrist
Fern 1990
cotton and synthetic polymer paint on linen
34.5 × 28 cm (irreg.)
Gift of Erica McGilchrist OA 2013

2013.39

Erica McGilchrist
Constellations 1990
cotton and synthetic polymer paint on linen
29 × 31 cm (irreg.)
Gift of Erica McGilchrist OA 2013

2013.40

Erica McGilchrist
Ribbons and Ripples 1995
synthetic polymer paint on canvas
66 × 66 cm
Gift of Erica McGilchrist OA 2013

2013.41

Robert Dickerson
Portrait of a Woman c.1953–55
enamel on composition board
91.5 × 61 cm
Gift of Anthony Scott 2013

2013.42

Joy Hester
Untitled (Antique Bust) c.1937
charcoal on paper
64 × 48.2 cm
Gift of anonymous donor 2013

2013.43

Siri Hayes
Entangled 2012
chromogenic print
A/P (edition of 6 plus 1 artist proof)
123 × 96 cm
Purchase with funds donated by Patricia Amad
and Mariano Valmorbida 2013



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2013.44

Siri Hayes
Colour Trap 2012
chromogenic print
A/P (edition of 6 plus 1 artist proof)
79.5 × 102 cm
Purchase with funds donated by Patricia Amad
and Mariano Valmorbida 2013

2013.45

Richard Larter
Kathy Photoscan #2 1995
photoscan, synthetic polymer paint on
polycanvas
153 × 104 cm
Gift of Ben Korman OAM 2013

2013.46

Ludwik Dutkiewicz
Landscape with Arches 1954
oil on canvas
85 × 65 cm
Gift of Edward and Jane Booth 2013

2013.47

Jacky Redgate
Light Throw (Mirrors) #2 2009 from the series
Light Throw (Mirrors) 2009–11
chromogenic print
126 × 158 cm
Purchase with funds from the Robert Salzer
Foundation and the Truby and Florence
Williams Charitable Trust, ANZ Trustees 2013

2013.48

Henry Dearing
Untitled (Children in Bathroom) c.1935
colour pencils on paper
25 × 20 cm
Purchase with funds donated by Barbara
Tucker 2013

26 Erica McGilchrist
Fern 1990
cotton and synthetic polymer paint on linen
34.5 × 28 cm (irreg.)
Gift of Erica McGilchrist OA 2013

27 Siri Hayes
Entangled 2012
chromogenic print
A/P (edition of 6 plus 1 artist proof)
123 × 96 cm
Purchase with funds donated by Patricia Amad
and Mariano Valmorbida 2013



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2013.49

Henry Dearing
Untitled (Bushfire in Gippsland) c.1935
colour pencils on paper
20 × 25 cm
Purchase with funds donated by Barbara Tucker 2013

2013.50

Henry Dearing
Untitled (Greyhound Racing) c.1935
colour pencils on paper
25 × 20 cm
Purchase with funds donated by Barbara Tucker 2013

2013.51

Henry Dearing
Untitled (The Bell Inn) c.1935
colour pencils on paper
20 × 25 cm
Purchase with funds donated by Barbara Tucker 2013

2013.52

Henry Dearing
Untitled (Church with Clock Tower) c.1935
colour pencils on paper
25 × 20 cm
Purchase with funds donated by Barbara Tucker 2013

2013.53

Henry Dearing
Untitled (No Work) c.1935
colour pencils on paper
20 × 25 cm
Purchase with funds donated by Barbara Tucker 2013

2013.54

Henry Dearing
Untitled (Washing Day in Camp) c.1935
colour pencils on paper
25 × 20 cm
Purchase with funds donated by Barbara Tucker 2013

2013.55

Henry Dearing
Untitled (Washing Day in Camp) c.1935
pencil on paper
25 × 20 cm
Purchase with funds donated by Barbara Tucker 2013

2013.56

Henry Dearing
Untitled (No Work) c.1935
colour pencils on paper
20 × 25 cm
Purchase with funds donated by Barbara Tucker 2013

2013.57

Henry Dearing
Untitled (Farmhouse) c.1935
colour pencils on paper
25 × 20 cm
Purchase with funds donated by Barbara Tucker 2013

2013.58

Henry Dearing
Untitled (Bader [sic.] River Healesville) c.1935
pencil on paper
25 × 20 cm
Purchase with funds donated by Barbara Tucker 2013

2013.59

Henry Dearing
Untitled (Jim you got three miles to goe [sic.]
c.1935
colour pencils on paper
20 × 25 cm
Purchase with funds donated by Barbara Tucker 2013

2013.60

Henry Dearing
Untitled (Milk Time) c.1935
colour pencils on paper
25 × 20 cm
Purchase with funds donated by Barbara Tucker 2013

2013.61

Henry Dearing
Untitled (North Queensland) c.1935
colour pencils on paper
20 × 25 cm
Purchase with funds donated by Barbara Tucker 2013

2013.62

Henry Dearing
Untitled (This Young Mam [sic.] Got Luck He Found Gold) c.1935
colour pencils on paper
25 × 20 cm
Purchase with funds donated by Barbara Tucker 2013

2013.63

Henry Dearing
Untitled (For His Sake...) c.1935
colour pencils on paper
25 × 20 cm
Purchase with funds donated by Barbara Tucker 2013

28 Jacky Redgate
Light Throw (Mirrors) #2 2009
from the series *Light Throw (Mirrors)* 2009–11
chromogenic print
126 × 158 cm
Purchase with funds from the Robert Salzer Foundation
and the Truby and Florence Williams Charitable Trust,
ANZ Trustees 2013



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2013.64

Henry Dearing

Untitled (Man with Cart) c.1935

pencil and colour pencils on paper

25 × 20 cm

Purchase with funds donated by Barbara Tucker 2013

2013.65

Henry Dearing

Untitled (Figure with Lake and Mountains) c.1935

colour pencils on paper

25 × 20 cm

Purchase with funds donated by Barbara Tucker 2013

2013.66

Henry Dearing

Untitled (Lord Baden Powell) c.1935

colour pencils on paper

25 × 20 cm

Purchase with funds donated by Barbara Tucker 2013

2013.67

Henry Dearing

Untitled (Ship) c.1935

colour pencils on paper

20 × 25 cm

Purchase with funds donated by Barbara Tucker 2013

2013.68

Henry Dearing

Untitled (Woman with Red Cape) c.1935

colour pencils on paper

25 × 20 cm

Purchase with funds donated by Barbara Tucker 2013

2013.69

Henry Dearing

Untitled (Salvation Army Shield) c.1935

colour pencils on paper

25 × 20 cm

Purchase with funds donated by Barbara Tucker 2013

2013.70

Henry Dearing

Untitled (Salvation Army Man with Flag) c.1935

colour pencils on paper

25 × 20 cm

Purchase with funds donated by Barbara Tucker 2013

2013.71

Henry Dearing

Untitled (Motherhood, Girlhood, Childhood) c.1935

colour pencils on paper

20 × 25 cm

Purchase with funds donated by Barbara Tucker 2013

2013.72

Henry Dearing

Untitled (Farm Scene) 1938

oil on cardboard

21.5 × 30.5 cm

Purchase with funds donated by Barbara Tucker 2013

2013.73

Henry Dearing

Badger River, Healesville 1939

oil on cardboard

25.5 × 31.5 cm

Purchase with funds donated by Barbara Tucker 2013

2013.74

John Krzywokuski

Untitled (Yellow Stripes) 1967

paper collage

38 × 50.5 cm

Gift of John Krzywokuski 2013

2013.75

John Krzywokuski

Untitled (Gin) 1967

paper and photograph collage

38 × 49 cm

Gift of John Krzywokuski 2013

2013.76

John Krzywokuski

Untitled (Zig Zag) 1967

paper collage

44.5 × 32.5 cm

Gift of John Krzywokuski 2013



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2013.77

Colin Lanceley

6. *Liebestod* from *The Miraculous Mandarin Suite*
1966

screenprint

edition 3/70

sheet 78 × 57 cm

Gift of Erica McGilchrist OA 2013

2013.78–2013.215

Peter TYNDALL

Title detail

Medium A Person Looks At A Work Of Art/
someone looks at something . . .

LOGOS / HA HA

A Person Looks At A Work Of Art/
someone looks at something . . .
CULTURAL CONSUMPTION
PRODUCTION

Date – 1989–2012 –

Artist Peter Tyndall

Charles Blackman Papers

Artist's own archive comprising exhibition catalogues, artwork documentation, professional & personal correspondence, photographs, slides, media clippings, poems, sales records

Gift of Charles Blackman OBE 2013

Erica McGilchrist Papers

Artist's own archive comprising exhibition catalogues, artwork documentation, professional & personal correspondence, photographs, slides, media clippings, works on paper, tapestries

Gift of Erica McGilchrist OA 2013

Artist's selection of 136 drawings dated between
1989 and 2012:14 × 9 cm (70); 29.5 × 21 cm (24); 15 × 10 cm (8);
11 × 7.5 cm (4); 15 × 11cm (4); 12.5 × 7.3 cm (3); 16
× 11 cm (3); 15 × 11.5 cm (3); 16 × 11.5 cm (2); 15 ×
9.5 (2); 2 parts, each 14 × 9 cm (2); 3 parts, 14 ×
9 cm (1); 12.5 × 7.5 cm (1); 18.5 × 14.7 cm (1); 22 ×
14.5 cm (1); 21 × 14 cm (1); 21 × 9.5 cm (1); 22 × 11
cm (1); 16.5 × 11.5 cm (1); 17 × 12 cm (1); 15.5
× 11 cm (1); 27.5 × 20.5 cm (1); notebook with
1 drawing, 14 × 9.5 cm (closed) (1); wooden
shoemakers' lasts (feet for 2 vitrines) (8);
artist's t-shirts (2)

30 Peter TYNDALL

Title detail

Medium A Person Looks At A Work Of Art/
someone looks at something . . .

LOGOS / HA HA

A Person Looks At A Work Of Art/
someone looks at something . . .
CULTURAL CONSUMPTION PRODUCTION

Date – 1989–2012 –

Artist Peter Tyndall



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7. FACILITIES

7.1 MAINTENANCE

The management of Heide's operational facilities and wider site is a complex undertaking that relies on disciplined routine monitoring, and strategic and preventative maintenance.

In 2013 Heide signed a new Asset Service Agreement (ASA) with Arts Victoria. The Agreement grew out of an Asset Management Framework developed by Arts Victoria in consultation with Heide and other state-owned arts facilities in 2012.

The Asset Management Framework that informs the Agreement focuses on the specific services delivered through and by the utilization of Heide's various assets. It identifies how maintenance or enhancement works may improve the quality of services delivered by the Museum, enabling Heide to meet specific compliances and obligations not only in relation to core business, but to the cultural heritage framework within which Heide operates.

Heide's Asset Service Agreement is tied to a Facilities Management Plan. This plan identifies and prioritises significant maintenance and capital development works in a one to ten-year schedule that will be reviewed annually. Highest priorities in any given year are those for which the Museum seeks financial support through the state government's Arts and Cultural Facilities Maintenance (ACFM) fund.

In 2013 ACFM funding assisted with a major CCTV security upgrade, external lighting upgrade, and made an allocation to heritage maintenance in Heide II which will be undertaken during 2014, in addition to ongoing work towards the upgrading of Heide's heating and cooling plant, and the implementation devices and methodologies to reduce energy consumption.



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7.2 GARDENS

Major garden projects in 2013 included the rehabilitation of the Wild Wood, a formerly degraded area in Heide's north-west corner, prone to flooding, but that has now been restored to a European-inspired deciduous woodland, with drifts of spring-flowering bulbs. An important and scenic river view area — between the Indigenous Remnant Conservation Zone (IRCZ) in the south-western corner of the park and the high embankment of the Yarra — has been opened up to become grassy parkland, and achieved endorsement by the Metropolitan Fire Brigade and Parks Victoria. The IRCZ was comprehensively revegetated, with the assistance of Diploma of Ornamental Horticulture students from NMIT Fairfield. The main arboreal feature of the IRCZ, a towering Manna Gum, received bioremediation treatments courtesy of Tree Preservation Australia, who also treated Heide's elms for Elm Leaf Beetle.

Heide's nationally significant Scar Tree was the subject of an official naming ceremony, in association with the Wurundjeri Tribe Land Cultural Heritage Trust and Manningham Reconciliation Inc. The tree is now known as 'Yingabeal', reflecting its importance as a songline tree. The area around the tree underwent an essential landscaping project to assist the long-term preservation of the River Red Gum.

Heide's gardens continued to cope with and adapt to prevailing climatic extremes. The Bureau of Meteorology declared 2013 as the hottest year on record, with mid-winter temperatures several average. From mid-winter to early spring, Melbourne also experienced several windstorms in excess of 100 kmph and each of these resulted in

some damage to or the loss of mature trees planted by John Reed. A concerted review and replanting program attends all natural and storm-related losses in the gardens.

Heide's gardens featured in the ABC documentary 'The Art of Australia' and the head gardener's 'Tuesday Tip' on Heide's Facebook page had the distinction of holding the record for most 'likes' amongst all Heide-generated content. The Heide gardeners' Public Programs, such as the seasonal 'Pick & Eat' and bespoke garden tours were enormously popular. Gardener James Dodd completed the short course 'Discovering Horticulture'. Heide's garden volunteer program made an invaluable contribution to the overall presentation of the property. A ride-on mower & trailer were purchased to assist with the extensive maintenance program for the grounds.

Recovery Tree Services was instrumental in the care of Heide's trees, in addition to the work of Programmed Property Services who assist with lawn maintenance in the sculpture park. Ongoing rabbit damage and infestation prevention was managed by Feralex Pest Control, with funding support through Manningham City Council's Office of Economic & Environmental Planning.

Staff

Dugald Noyes – Head Gardener & Caretaker
James Dodd – Gardener
Katherine Nettlebeck – Gardener
Natalie Simmons – Gardener

Volunteers

Jane Clark
Melitta Gallant
Leona Haintz
Lucie Hallenstein
Richard Harris
Kitty Laredo
Pat Marinelli
Patrick Mason-Jones
Margaret Stirkul
Lauren Walsh



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8. MARKETING & COMMUNICATIONS

In 2013 the Marketing and Communication Department developed and implemented innovative and targeted campaigns to increase awareness of Heide exhibitions, public and education programs, membership, store and Café Vue at Heide, and to raise awareness of the Heide story, collection and archive.

The primary target audience remained arts engaged metropolitan Melbournians, young families and locals, with a growing focus on developing initiatives to attract younger audiences.

Exhibition Campaigns

The Louise Bourgeois exhibitions which opened late 2012 continued in early 2013 Heide II and Heide III. The exhibitions were presented as a rare and exciting opportunity for Australian audiences to view the work of one of the most inventive and provocative international artists of the twentieth century alongside a selection of works by contemporary Australian artists inspired by Bourgeois, which provided a fascinating local context.

The leading image, which was used across all elements of the campaign, was selected for its ability to convey the emotive power of Bourgeois' art.

The primary target audience was identified as local and interstate metropolitans, particularly women, aged 25–54+ who were involved or had a personal interest in the visual arts. A comprehensive mix of communication tools were used in the execution of the campaign including print, digital and outdoor advertising, direct and electronic mail, radio advertising, traditional media coverage, social media and cross-promotional activities such as competitions, ticket and program offers.

The integrated campaign successfully raised the profile of the museum and Heide received a total of 22,364 ticketed admissions over the duration of the exhibition, equating to a daily average of 240 visitors. The majority of visitors (58%) during this period came specifically to see Louise Bourgeois. The complementary public and education programs were also well attended with a total of 2,522 participants over the duration of the exhibition.

The second major exhibition of 2013 was Fiona Hall: Big Game Hunting. The marketing and publicity campaign highlighted the strong political and environmental themes within Hall's work, and presented the exhibition as the first survey of Fiona Hall's work in Melbourne since 1994, and the first opportunity for Australian audiences to view Fall Prey, an installation that Hall created for the prestigious international art event dOCUMENTA (13) in Kassel, Germany in 2012.

The primary target audience was identified as metropolitan Melbournians, female aged 25–54, interested in art, design and environmental issues. Campaign communication tools included print, digital and outdoor advertising, direct and electronic mail, radio advertising, traditional media coverage, social media and cross-promotional activities.

The campaign successfully maintained and increased awareness of the museum among key demographics, following the high profile Bourgeois exhibitions.

The museum received 21,209 ticketed admissions during the exhibition, an average of 182.8 per day. 2,829 visitors participated in public and education programs.



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The highest cohort of visitors (80.69%) came from metropolitan Melbourne and interstate attendance accounted for 10.13%.

Visitor feedback was very positive, with comments including:

- "I loved it. One of the best exhibitions I've seen in recent times. That and Louise Bourgeois. Probably ever in fact."
- "Fiona Hall is the best exhibition that I have ever encountered at Heide. It is astonishing; an amazing reinvention of Fiona Hall's work."

A retrospective of works by Stephen Benwell opened in early August. With a focus on the depth and diversity of Benwell's work, the campaign highlighted his importance as an acclaimed Australian contemporary ceramicist and aimed to introduce his work to a new audience.

The target audience was identified as metropolitan Melbournians aged 25–55+ with an interest and/or involvement in art, design, craft and ceramics. Communication tools included print, digital and outdoor advertising, direct and electronic mail, radio advertising, traditional media coverage, social media and cross-promotional activities.

A photo shoot of key works provided strong, dramatic images for the campaign creative. One image was selected and used in all elements of the campaign, reflecting the 'beauty, anarchy and desire' of the exhibition title and conveying the textural quality of many of the works in the exhibition.

The museum received 9,143 ticketed admissions during the exhibition, an average of 112 per day. Public and Education programs were well attended with 1,972 participants in total.

The highest cohort of visitors (78.81%) came from the Melbourne Metropolitan region, mostly from inner northern suburbs close to the city and/or Heide. 11.57% of visitors came from interstate, the majority of which came from New South Wales/ACT.

Many visitors made positive comments about the exhibition and the accompanying public and education programs, in particular the Art by Twilight event:

- "It was great to offer 'all-night' activities at Art by Twilight (such as collaging and pinch potting) as well as one off activities. Also enjoyed the micro talks."
- "Wow! Stephen Benwell's retrospective. I felt overwhelmed — so beautiful, gentle, like Stephen."

Future Primitive opened in Heide III in late November. The exhibition was presented as a vibrant, contemporary group show of contemporary Australian and New Zealand artists whose work explores a central theme. The integrated marketing and publicity campaign targeted 18–25 years and 25–45+ metropolitan Melbournians, art and design students and professionals. Social media is a key component in this campaign, with fans being invited to #jointheconversation around Future Primitive and share their experience.

Marketing campaigns for exhibitions in Heide I and II were more targeted and relied heavily on publicity and social media activity. Every exhibition had a presence in the seasonal guide and online on the Heide website, in eDMs and on social media.



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BRAND CAMPAIGNS

Membership

The strategic focus in 2013 was the continuation of targeted retention and acquisition campaigns and the development of the new membership program. A members' survey was conducted in April and the results were used to develop the new members' program.

The new program was unofficially launched at the Design Fair in December and the official launch was scheduled for January 2014, with marketing focusing on increasing awareness of the new program and managing the communications in the transfer of existing members to the new program.

Programs

A number of new programs were introduced in 2012 to attract more kids and families to the site and audience development remained a strong focus throughout 2013. A new, late night seasonal event, Art by Twilight was introduced in February with the aim being to attract arts engaged audiences aged 20–35+ years. Art by Twilight events are linked to the current Central Gallery exhibition and the first event, for Louise Bourgeois was great success with over 100 attendees.

The events continued throughout the year, and received very positive feedback from attendees.

Donations

A new brand awareness campaign was launched in February 2013 encouraging the public to Visit.Join.Donate. The primary objective of the campaign was to make the public aware that the museum receives just over one third of its funding from the government and that all remaining funding must be raised by Heide through donations, gifts and bequests.

Communication channels included posters and postcards which were distributed throughout Melbourne, a front of house poster, donation forms and social media activity.

Donation boxes were placed at points of sale across the site and generated almost \$400 in donations, which was lower than expected, but a newly developed e-commerce functionality resulted in over \$1,600 in online donations.

The campaign will be re-launched in 2014, with a stronger focus on the donation aspect of the campaign.



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DIGITAL

Website

Ongoing development of the website continued as a priority in 2013. Site navigation was improved and e-commerce functionality introduced, generating online donations and retail sales.

eDms

Heide continues to broadcast e-news to over 6,500 subscribers (an increase of almost 1,000). Subscribers receive a monthly e-news and Central Gallery exhibition announcements. Heide members receive a seasonal e-news with information on member exclusive events and special offers and an Education e-news is broadcast twice a term. In addition to this, volunteer newsletters are broadcast on a regular basis.

Social Media

Social Media plays an important role in both exhibitions and brand campaigns and has become an increasingly important communications tool for Heide. Facebook likes increased to over 5,600 and Twitter followers to almost 3,800 in 2013. Heide Store joined Instagram late in the year and is quickly attracting followers. The platform is used primarily to promote products in-store, particularly collaborations between artists and local designers, exhibitions and events.



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Media

Media coverage remains one of the most effective communication tools and media activity was incorporated into each of the major exhibition campaigns in 2013. Marketing also focused on the promotion of the Heide story, public and education programs.

Louise Bourgeois continued to attract significant media interest into 2013, and coverage for Fiona Hall's exhibition was also impressive with reviews in most of the major national mastheads, interviews on Triple R FM and Radio National and associated program listings regularly featured in local and metropolitan press, in print and online.

Programs, events and activities also benefited from regular listings in print, particularly in *The Age*, online and on social media and other stories covered included the announcement of Deputy Director/Senior Curator Linda Michael as curator of the Australian Pavilion Venice Biennale in 2015.

Market Research

In 2013, visitor research was collected via surveys and postcode data collection. In-depth data was gathered through on-site questionnaires with key findings indicating that most people visit Heide to relax and enjoy time with family and friends, to be inspired and to learn something new.

Overall, visitors rate their 'Heide experience' as a very positive one, with 84% of visitors reporting they were satisfied or very satisfied with their experience. 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 are similar to recent findings in 2011 and 2012. A new visitor guide was developed in response to visitors requests for further information on the site and its story, and the plan is for this to be developed into an app.

A signage audit was also completed, and an upgrade to on-site signage will be rolled out in stages over the next year.

Graphic Design

The following projects were designed in-house in 2013:

Exhibition Catalogues

- Fiona Hall: Big Game Hunting
- Future Primitive

Project Gallery Room Brochures

- Siri Hayes: Back to Nature Scene
- Luke Pither: Reverse Garden

Corporate Collateral

A new brand style guide was introduced in February 2013, and implemented across all collateral including headed paper, envelopes, business cards; exhibition and general on-site signage; Seasonal Guides; Education Brochures; Heide Fundraising Dinner and Membership collateral; Heide Store signage and product design; and the 2013 Annual Report.

Heide entered four categories of the MAPDA (Museums Australia Multimedia & Production Design) Awards and was successful in each of the following:

Exhibition Catalogue (Major)
Louise Bourgeois in Australia

Poster (Level B)
Less is More: Minimal & Post-Minimal Art in Australia

Calendar of Events & Information Brochure Heide Seasonal Guides

All designs were by in-house Graphic Designer, Liz Cox and her designs were praised by the judges, who commented, 'Brilliant use of white space. Sensitive use of colour and typography honours the artist through the design. Great stock choices. Quality production, printed in Australia. This is a designer to look out for!'

Marketing Collateral

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

Team

In March 2013, Liz Cox, Graphic Designer, resigned from her role to pursue a freelance career. Tristan Main joined Heide as Graphic Designer in April 2013.



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9. DEVELOPMENT

The work of Heide Development is driven by a strategic focus on ensuring Heide’s financial prosperity and operational sustainability by maintaining and diversifying sources of income across commercial operations and corporate and private philanthropy. A strong and sustained engagement with this organisational imperative by the Heide Board, management and staff reflects a whole-of-organisation approach to immediate and future financial security.

In 2013 Heide Development received financial and in-kind support from individuals, trusts and foundations, and from corporate and government sources.

Donations of cash, grants and sponsorship, and in-kind support represented 26% of the museum’s operating revenue, amounting to \$979,780.

Donations from individuals totalled \$431,329. Corporate cash contributions totalled \$71,000, and Grant revenue totalled \$345,750.

9.1 HEIDE FOUNDATION

Heide relies on, and is grateful for the generous support of many individuals, trusts and foundations that support the museum each year. They help us maintain the extraordinary legacy of Heide founders John and Sunday Reed.

Cumulative gifts of cash, artwork, bequests and pledges valued in excess of \$1,500 are acknowledged as part of the Heide Foundation.

Cash donations to the Foundation in 2013 totalled \$431,329.

Long-term commitments to Heide are particularly sustaining, and we acknowledge the outstanding benefaction in 2013 of Heide Fellows Mark and Hyeon-Joo Newman, and of John and Rose Downer. We are also very grateful for the extraordinary number of gifts of works of art received in 2013. A total of forty-nine works were donated to Heide with a further 26 works purchased with funds provided by Barbara Tucker.

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

2013 Heide Foundation (listed alphabetically)

Principal Benefactors

Mark & Hyeon-Joo Newman
Barbara Tucker
Truby & Florence Williams Charitable Trust,
ANZ Trustees

Major Benefactors

Kate Bêchet & Helen Dick
Tony & Cathie Hancy
Craig & Connie Kimberley
Loti Smorgon AO
The Yulgilbar Foundation

Benefactors

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
The Graeme Sturgeon Trust
Diana Gibson AO
The Ian Potter Foundation
Helen Macpherson Smith Trust
Marjorie M Kingston Charitable Trust
Norman, Mavis and Graeme Waters
Perpetual Charitable Trust
Dr Tom Quirk & Sue Quirk
Andrew & Judy Rogers
Sidney Myer Fund
Callum Morton
Terry Wu & Melinda Tee

Principal Donors

Geoff & Vicki Ainsworth
Bill Bowness
Besen Family Foundation
Stephen & Jenny Charles
David Corben & Mikala Dwyer
Diana Fletcher
Matthys Gerber & Pamela Hansford
Gordon Darling Foundation
Lesley Griffin
John T Reid Charitable Trust
Ben Korman OAM
Les Kossatz
Dr Colin Laverty OAM & Elizabeth Laverty
Corbett & Yueji Lyon
Naomi Milgrom AO
Parncutt Family Foundation
Tom Pearce
Rosslynd Piggot
Dr Richard Reed & Vivienne Reed
Prof. John Rickard
Denis Savill
Alex & Merron Selenitsch
Trevor & Christine Tappenden
Kathy Temin
John Willems
Robyn Wilson

Major Donors

Robert O Albert AO & Elizabeth Albert
Rick Amor & Meg Williams
Arthur A Thomas Trust, Equity Trustees Ltd
Norman & Pauline Bloom
Peter Booth
Dean Bown
Yvonne Boyd
Janet Burchill & Jennifer McCamley
Christine & John Collingwood
The Copland Foundation
Sir James Cruthers AO & Lady Cruthers
Jennifer Darbyshire & David Walker
Lauraine Diggins
Mikala Dwyer
Neilma Gantner
Melinda Harper
Inge King AM
Lion Capital Pty Ltd
Elizabeth H Loftus
Lord Mayor's Charitable Foundation
Tom & Sylvia Lowenstein
Zen & Clay Lucas
The Myer Foundation
Robert Macpherson
Erica McGilchrist
Jan Nelson
William Nuttall & Annette Reeves
Sophia Pavlovski-Ross & Philip Ross
Stuart Purves AM Dick & Jill Roennfeldt
Margaret S Ross AM & Dr Ian C Ross
Rae Rothfield
Anthony Scott
Penelope Seidler AM
Robin Sharwood and John Sharwood
Dr Irene Sutton
Chris & Cheryl Thomas
Peter Tyndall & Christine Stokes
Robyn & Gary Upfield
Ralph Ward-Ambler AM & Barbara Ward-Ambler
Judith Wright

Donors

Patricia Amad
 John Anagnostou & Anne Ward
 Joy Anderson
 Del Kathryn Barton
 Marc Besen AO & Eva Besen AO
 Robert Boynes
 Andrew Browne
 Lovell Chen Pty Ltd
 Aleks Danko
 Lauraine Diggins
 Andy Dinan & Mario Lo Giudice
 Ray Finkelstein & Leonie Thompson
 Louise Forthun
 Sally Gray
 Richard & Isabella Green
 Robert Jacks AO
 Richard Haese
 Doug Hall AM
 Leonora Howlett
 Geoffrey Hassall & Virginia Milson
 Dr Alison Inglis
 Peter Jopling QC
 Julie Kantor
 Andrea King & Dr Richard King
 McLeod Family Foundation
 John Krzywokulski
 Clay Lucas
 Janet Whiting & Phil Lukies
 John McBride AM
 McLeod Family Foundation
 Felicity St John Moore
 Diana Morgan
 Timothy Morrell
 Kingsley Munday
 Dame Elisabeth Murdoch AC DBE
 Nellie Castan Gallery
 Maudie Palmer AO
 Louise Paramor
 Ralph & Ruth Renard
 Robert Salzer Foundation

Ruth Cowen Literary Estate
 Ken & Marian Scarlett
 Gary Shead
 Sherman Foundation
 Robert Sinclair
 Prof. Jenny Strauss
 Trawalla Foundation
 The William Angliss (Victoria) Charitable Fund
 Mariano Valmorbida
 Elisabeth Wagner
 Watters Gallery
 Darren Wardle
 Lyn Williams AM
 Barbara Yuncken

Supporters

Edward & Jane Booth
 Christoph Dahlhausen
 Broderick Ely
 Alun Leach-Jones
 Louis W Partos
 Sarah Patterson
 Lisa Paulsen & Egil Paulsen
 Lady Primrose Potter AC
 Diana Ruzzene-Grollo
 Dahlia Sable
 Elizabeth Sevier
 Vivienne Sharpe
 Spotlight
 Jason Smith
 Michael Trovato

Other Donations

A&S Campbell
 Rosemary Crosthwaite & Alan Crosthwaite
 Jenny Bailey & Dave Uren
 Julie Gow
 Janine Hoey
 Monica Flynn
 Robin Gibson
 Janet Robinson
 Michael Pattison

Francesca Bianco
 Katrina Champion
 Stephen Newton
 Debbie Pereira
 Helen Barnes
 Katherine Vanyai
 Ilona Caldow
 Debra Hoadley
 Peter Cash
 Jane Renshaw
 Grace Davenport
 John Anderson
 Patty Hodder
 William Henderson & Gloria Gamboz
 Janice Grey
 Louise Saxton
 Michael Scales
 Frauke Tyrrell
 Sharon Feldman
 Ian Jupp
 Mary C Barlow
 Elizabeth Foran
 Gareth Sansom
 Fran Clark & Suzanne Hampel

9.2 GRANTS

Numerous important grants in 2013 supported the core business and creative initiatives of the Museum.

2013 was the third and final year of funding through the Truby and Florence Williams Charitable Trust, managed by ANZ Trustees, which in 2011 awarded Heide a grant of \$690,000 to undertake a strategic impact program titled Preserving, Presenting, and Growing. The Collection report details works conserved and purchased under the auspices of this grant. Heide acknowledges the sustained support of ANZ Trustees and the collegiality of our ANZ colleagues Robyn Charlwood, Grant Hooper, and Teresa Zolnierkiewicz.

Heide was delighted to initiate in 2013 an important new partnership with the Copland Foundation for a three-year program focused on Heide I and on the optimisation and interpretation of the Heide Collection, displayed in Heide I.

In 2013 Heide joined a tripartite partnership with the Lord Mayor's Charitable Foundation and the Sidney Myer Fund, initiating Modern Women: Preserving and Presenting Works by Melbourne Modernist Women Artists. Funding through both foundations will enable Heide to maintain the momentum gained over the past three years in the conservation and display of significant works from the Collection.

A very generous anonymous gift of \$50,000 was received in May 2013 to support Heide Education programs and we are grateful for this special support.

The Gordon Darling Foundation and the Besen Family Foundation are steadfast supporters of Heide, and each foundation supported Heide scholarship in 2013 through the funding of major publications.

In 2013 the Victorian Public Sculpture Fund at Arts Victoria made a grant of \$100,000 for the commissioning of a new work for the sculpture park by Emily Floyd.



9.3 DEVELOPMENT COMMITTEE

Corporate and philanthropic support is vitally important to the life of the museum. In recognition of this imperative, the Heide Development Committee, a sub-committee of the Heide Board, consolidated its role in 2013 in its provision to management of advice, guidance and assistance in setting and achieving fundraising goals and targets.

9.4 HEIDE FELLOW

Heide's Board of Directors established the honorary appointment of Heide Fellow in 1988 to recognise those who have made an exceptional contribution to the development and support of the Museum. Since then an illustrious and passionate group of benefactors, artists and collectors have been appointed as Heide Fellow.

Joan Clemenger was appointed 2013 Heide Fellow in acknowledgement of her commitment to Heide over the past three decades, and her leading example as a philanthropist.

9.5 FUNDRAISING CAMPAIGNS

End-of-Tax Year

The 2013 campaign raised \$28,570 in support for the 2014 autumn exhibition *Emily Floyd: Far Rainbow*.

2013 Heide Annual Fundraising Dinner

With thanks to the generous support of Sofitel Melbourne On Collins, the 2013 Heide Annual Fundraising Dinner was held in a city location for the first time. This new approach delivered a lower ticket price and doubled capacity. Funds raised totalled \$179,000.

Heide collaborated with acclaimed contemporary artist Rose Nolan to create a Heide inspired limited edition of twenty screen prints which were auctioned throughout the evening. We are most grateful to Rose Nolan and to printer Trent Walter from Negative Press for their support of the event.

As the key fundraising event in Heide's calendar, many people and organisations deserve thanks for their contribution to the success of the event:

Brian Nankervis; Scott Livesey; Michael Dalley; John Thorn; John Gollings Photography; Kal Hassoun, Dealer Principal, Audi Centre Doncaster; Clive Scott, General Manager, Sofitel Melbourne On Collins; Rinaldo Di Stasio, Café Di Stasio; The Rathbone Family, Yering Station; Stephen Benwell; Blanche Tilden Jewellery; sass & bide

We thank our valued corporate sponsors for their tremendous in-kind support including Principal Sponsor, Sofitel Melbourne On Collins; Yering Station; Yarrabank; Sanpellegrino; Acqua Panna; Aesop; and James Squire.

9.6 CORPORATE PARTNERSHIPS

Heide Museum of Modern Art continues to operate with the generous assistance of Government and corporate partners.

Government Partnerships

Manningham City Council continued its support of Heide through a triennial Service Agreement (2012–2014). This support enables the Museum to create and deliver innovative public and education programs for the local and wider community.

Corporate Partnerships

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. In particular, notable increases in levels of support were achieved with Sofitel Melbourne On Collins, Aesop Sanpellegrino, Acqua Panna and Yering Station. New partners Westfield Doncaster and artsHub also provided valuable marketing and in-kind support.

An emphasis was placed on collaborating with our partners to develop tailored programs and leverage opportunities that specifically address our partner’s needs and objectives. Furthermore, a number of new initiatives were introduced to promote Heide to our partner’s customers and networks, extending our reach to potential new audiences.

For 2013, corporate cash contributions increased by 51.28% to \$71,000. Value-in-kind support totalled \$216,770.

We thank all Heide partners and sponsors for their vision and tremendous support of the museum’s operations in 2013.

2013 Heide Partners and Sponsors



Government Partners



9.7 SPONSORED EXHIBITIONS

LOUISE BOURGEOIS: LATE WORKS

Principal Sponsors

Joan Clemenger
Jennifer Darbyshire
Helen Gannon
Connie Kimberley
Naomi Milgrom AO

Support Sponsors



Publication Sponsor

Robyn Wilson

Media Partner



Opening Event Sponsors



9.7 SPONSORED EXHIBITIONS

FIONA HALL: BIG GAME HUNTING

Publication Sponsors

Lisa and Egil Paulsen
Norman Rosenblatt
Penelope Seidler AM
Vivienne Sharpe

Support Sponsor



Opening Event Sponsors



STEPHEN BENWELL: BEAUTY, ANARCHY, DESIRE—A RETROSPECTIVE

Publication Sponsor



Support Sponsor



Opening Event Sponsors



9.7 SPONSORED EXHIBITIONS

FUTURE PRIMITIVE

Support Sponsor



Hotel Partner



Publication Sponsor



Opening Event Sponsors



SIDNEY NOLAN: EARLY EXPERIMENTS

Supported by



THE SOMETIMES CHAOTIC WORLD OF MIKE BROWN

Supported by



9.7 SPONSORED EXHIBITIONS

ERICA MCGILCHRIST: SELECTED WORKS, 1951-1995

Supported by

Artwork Conservation 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 2013:

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
Kate Jenkins
Craig Kimberley
Julia King
John Lee
Tom Lowenstein
Sarah McKay
Ian McRae
Bryce Menzies
Mark Newman
Tom Quirk
Michael Roux
Ken Ryan
Trevor Tappenden
David Walsh
Terry Wu
Sharni Zoch

10.1 BOARD

The Board of Heide Museum of Modern Art recognises the value of good corporate

governance in ensuring the Museum's purpose. The Heide Board works to determine and apply the most appropriate governance practices to safeguard stakeholder interests, to optimise operational viability and provide sound asset management. The Heide Board is committed

to protecting and enhancing Heide Museum of Modern Art and conducting the Museum's business ethically and in accordance with the highest standards of corporate governance. It

views this cornerstone in managing the assets and operations as a fundamental part of its responsibility to government and the people of Victoria.

The Board's role is to provide leadership within a framework of prudent and effective controls, which enables risks to be assessed and managed. The Board, working with senior

management, is responsible for Heide's overall business performance. The Board's ultimate responsibility is to approve the museum's goals and directions, strategic plans and performance targets. The Board ensures that appropriate policies, procedures and systems are in place to manage risk, optimise business performance and maintain high standards of ethical behaviour and legal compliance.

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

The Heide Board meets for 6 Board Meetings per year.

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

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

Board Composition

The Heide Board is required to have no less than four Directors. The Minister for the Arts is entitled to appoint two Directors. At the end of 2013, there were six Company — appointed Directors and two ministerial appointments. The Board considers relevant experience, professional skills, arts and museum sector knowledge, and diverse perspectives when nominating and appointing new Directors. Details of each Director's skills and experience are set out in a latter section of this report.

Re-election

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

Board Changes

In April 2013 Justin Bown joined the Heide Board and also joined the Finance, Audit and Risk Management Sub Committee of the Board.

Board Meetings

During 2013, 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 2013.

- Governance and Human Resources Committee:
Board Directors: Jennifer Darbyshire (Chair), Alison Inglis
Heide Senior Management: Jason Smith (CEO), Rebekah Oh
- Finance, Audit and Risk Management Committee
Board Directors: Rowena Craze (Chair), John Downer (both to April 2013), Sharni Zoch (Chair), Justin Bown (both from April 2013)
Heide Senior Management: Jason Smith (CEO), Rebekah Oh
- Development Committee
Board Directors: Jono Gelfand (Chair), Terry Wu
Heide Senior Management: Jason Smith (CEO), Nicole Gooch

Access to Information

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

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

Conflict of interest

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

Review of Board Performance

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

Annual General Meetings

The Board views Annual General Meetings as an important opportunity to communicate with Company Members and sets aside time at these meetings for Company Members

to ask questions of the Board. All members of the Board are encouraged to attend and a representative of Heide's auditor, Saward Dawson, is invited to be available to respond to questions about the audit preparation and content of the audit report. The Director & Chief Executive Officer and the Chairman deliver presentations on the Company's performance over the year and respond to questions.

10.2 HEIDE BOARD SUB-COMMITTEES

Finance, Audit & Risk Management Committee (FARM)

Risk Management is a key element of effective corporate governance. Heide has a comprehensive Risk Management policy and framework based on the Australian Standard for Risk Management (AS/NZS4360:2004). In 2013 the Museum maintained comprehensive risk management plans and specific procedures for managing the organisation's financial, asset, operational and project risks.

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

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

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

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

Governance and Human Resources Committee (GHR)

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

- monitoring and reviewing Heide's governance framework, HR policies and procedures as contained in the HR Policy & Procedures Manual
- assisting the Board with the performance review of the CEO including holding preliminary performance outcome conversations
- assisting the Board in its oversight of the remuneration packages of the CEO and other senior executives who report directly to the CEO having regard to the circumstances of Heide and the performance of the individuals concerned

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

Development Committee

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

- assist to identify and target key individuals and philanthropic 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

Jennifer Darbyshire, Chairman

Jennifer joined the Board in August 2006 and was appointed Chairman in April 2012. Jennifer is General Counsel & Company Secretary for National Australia Bank's UK Banking Operations. Jennifer sits on the Board of the Financial Ombudsman Service and from 2006 to 2011 was a director of St Vincent's & Mercy Private Hospital. She has previously worked in private legal practice (including Mallesons in Melbourne and Linklaters in London) and in major Australian corporations (including Coles Myer). She has a corporate legal and executive background with extensive transactional, governance and regulatory experience.

Justin Bown

Justin Bown joined the Board in June 2012. He is 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.

Rowena Craze (to 29 April 2013)

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 led the delivery of internal audit services to the Coles Group, including Coles, Coles Liquor, Coles Fuel, Kmart, Target, and Officeworks.

John Downer AM (to 29 April 2013)

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

Jono Gelfand

Jono Gelfand joined the Board in December 2011. Currently General Manager Marketing for the Spotlight Group, Jono has over 20 years experience in the retail marketing industry

with both local and international experience, directly responsible for loyalty marketing, mass marketing, e-commerce and philanthropic activities for this major international retail and property group based in Melbourne. In 2012 he assumed the Chair of the Development Committee of the Board.

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.

Kate Jenkins (from 29 April)

Kate Jenkins joined the Board in April 2013. Kate holds honours degrees in Law and Arts. Prior to her appointment in 2013 as the Victorian Equal Opportunity and Human Rights Commissioner, Kate was the lead partner of Herbert Smith Freehills' Australian discrimination, equal opportunity and training practice. Kate has worked in many areas of law, with a focus on workplace relations and assisting employers to create fair and diverse workplaces. Kate held leadership roles in the firm's diversity program, pro bono legal services and recruitment team. Kate is the Vice President of the Board of Berry Street Victoria – the state's largest independent child and family welfare organisation.

John Lee (from 29 April)

John joined the Board in April 2013. John is a Registered Architect, Associate of the Australian Institute of Architects and the Director of the Melbourne office of McGlashan Everist Architects. McGlashan Everist is one of Victoria's oldest architectural practices, now in its sixtieth year. McGlashan Everist operates in all sectors of architectural practice and has been recognised with many architectural awards including the Bronze Medal for the Best Building in Victoria for Heide II in 1968. John has been a Director of McGlashan Everist since 1986 and as Design Director has been responsible for the practice winning numerous architectural awards including the President's Award, two National Architecture Awards and multiple Victorian Architecture Awards in that time. John is a member of the Association of Consulting Architects Australia, the Council for Educational Facilities Planning International, the Committee for Geelong and is a recent appointment to the Deakin University Education Advisory Board.

Terry Wu (from 29 April)

Terry Wu joined the Board in April 2013. Terry is a specialist plastic, reconstructive and aesthetic surgeon. He is a member of the Australian Society of Plastic Surgeons, the American Society of Plastic Surgeons, the Australasian Society of Aesthetic Plastic Surgeons, and a Fellow of The Royal Australasian College of Surgeons. Public hospitals where Terry is a consultant specialist include Peter MacCallum Cancer Centre, Box Hill hospital and the Southern Health hospitals. Terry is the Supervisor of Training for plastic surgery at Peter MacCallum Cancer Centre and specializes in microsurgery and major head and neck cancer reconstructions. Terry is a keen supporter of contemporary Australian art. By collecting and being an active advocate, Terry endeavours to materially contribute to the wellbeing of artists and visual art in Australia.

Sharni Zoch (from 29 April)

Sharni Zoch joined the Board in April 2013. Sharni is a partner in KPMG's Risk Consulting practice with over 18 years audit and risk management experience working in corporate and Big 4 professional services environments with large, multi-national clients. During her career, Sharni has worked in Melbourne, New York, London and Asia. Sharni has a Bachelor of Commerce from the University of Melbourne and is a Chartered Accountant.

Senior Management

The Senior Management Team comprised three members in 2013, 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 departmental 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'. Linda will be the curator of Fiona Hall's representation of Australia at the 2015 Venice Biennale.

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 Saward 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

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

Tristan Main
Graphic Designer

Development

Nicole Gooch
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

Bianca Dresden (from December)

Olivia Jackson (from August)

Stacy Jewell (to July)

Monica McKean

Emma Waters (to December)

Visitor Services Officers

Nicole Bowtler

Greg Bricknell (to March)

Fiona Cabassi (maternity leave from March)

Bianca Dresden (to November)

Sita Fatchen (to March)

Karen Hinde

Sigourney Jacks (from September)

Olivia Jackson (to July)

Ramona Lindsay (from August)

Jenny Papas

Kevin Pearson

Penny Peckham

Jessica Pitcher

Jake Treacy

Cheryl Rees (casual)

Carly Grace (casual)

VOLUNTEERS

Heather Adam

Jan Andrews

Valma Angliss AM

Jenny Anson

Gila Arab

Kristina Arnott

Thomas Arroquero

Libby Austen

Louis Balis

Emma Barnes

Alessandra Barone

Anne Bennett

Jan Beynon

Lilian Belle Birchall

Lula Black

Mary Bluer

Julia Boros

Archie Bourtsos

Theodora Bourtsos

Kylie Bowden

Katy Bowman

Claudia Brennan

Andrew Bretherton

Jude Bridges-Tull

Jade Brockley

Emma Brown

Philippa Brumby

Ilona Caldow

Paulina Campos

Anna Carrig

Ron Chapman

Linda Cheing

Yun Min Chen

Jennifer Choat

Jane Clark

Elizabeth Clarke

Kaye Cleary

Jessica Cole

Siobhan Cooke

Nadia Cosma

Emerald Cowell

Fiona Cranwell

Kate Crawford

Kerry Croft

Jo Crynes

Lynne Curtis

Gay Cuthbert

Guilia D'Incalci

Stephanie D'Alessi

Sara Daly

Catherine Dattner

Barbara Davies

Judy Davies

Beryl Davis

Ann Dickey

Alice Dickins

Tash Dusenjko

Jane Dyer

Brydie Dyson

Gemma Eades

Susan East

Lynley Eavis

Marilyn Edgar

Tony Fagioli

Susan Fahey

Judy Ferguson	Rebekah Keenan Mount	Lorraine Mcinnes	Phoebe Ryan	Emma-Jane Spithill
Jeanette Fry	Diana Kelly	Zara Mckenzie	Mandy Saini	Victoria Stamos
Elishia Furet	Jessica Kelly	Anne Mclachlan	Jacqui Sanders	Stuart Steinfort
Melitta Gallant	Carol Kirkwood Gardner	Margaret McRobbie	Hannah Savery	Margaret Stirkul
Michelle Gearon	Lucinda Knight	Faye Meldrum	Gita Sivagnanam	Bridget Stokell
Filista Giannopoulos	Jan Kondarovskis	Adriana Milevoj	Emma-Jane Spithill	Damai Syarifuddin
Bill Gillies	Jan Kozak	Kay Miller	Virginia Staggs	Deborah Thompson
Bev Gray	Jan Kozak	Judy Milne-Pott	Ingrid Stead	Jake Treacy
Rosanne Green	Andreas Kral	Julia Modes	Stuart Steinfort	Antigoni
Tom Greenaway	Edie Kulafi	Man Mohd Said	Helen Stewart	Triantafiyilidis
Leona Haintz	Olivia Langdon	Teresa Molella	Margaret Stirkul	Maggie Vaiopoulos
Lynne Halls	Kitty Laredo	Lisa Morrison	Bryony Stringer	Margaret Van de Walle
Michelle Hambur	Annasophia Larsen	Jill Nicol	Dobriła Subotic	Joy Villalino
Ramona Hamilton- Lindsay	Simon Lawrie	Lesley Nisbet	Damai Syarifuddin	Lorraine Wallis
Elle Hanson	Elena Leong	Karyn Noble	Joan Syme	Megg Walstab
Richard Harris	Cheralyn Lim	Timothy Nolan	Deborah Thompson	Rachael Warren
Cathy Harrison	Kazue Lim	Katja Novakovic	Jacqueline Tosi	Mary Waters
Melanie Hartigan	Jessica Litsas	Cy O'Neill	Heather Trotter	Erin Watson
Del Heaton	Seren Little	Rae O'Shaughnessy	Hsin-Hui Tsai	Lola Wenn
Karen Heino-Tippett	Jennifer Louey	Murray Pearce	Margaret Van de Walle	Sophie Westerman
Patty Hodder	Susan Lowe	Christine Perera	Charlotte Walker	Robert Whittington
Jessica Hogg	Anne Lucas	Marina Perkovich	Lorraine Wallis	Sam Willis
Heather Holt	Emma Macartney	Caroline Phillips	Lauren Walsh	Sian Winters
Heather Howes	Shagun Maheshwari	Rosa Piciocco	Megg Walstab	Suzanne Wolny
Judith Hughes	Natalie Mammarella	Michelle Pitcher	Mary Waters	Anne Wynn
Sigourney Jacks	Pasquale Marinelli	Cathy Price	Erin Watson	Eleisha Yau
Emilia Johari	Patricia Martin	Cathy Quinn	Lola Wenn	Anna Yau
Alexandra Johnson	Vanessa Martinez	Nasrin Rasoulzadeh	Sophie Westerman	Feyza Yazar
Rachel Jones	Brenda Mason	Zoe Reaby	Emma Williams	Lindy Yeates
Rosa Kang	Patrick Mason-Jones	Vivienne Reed	Suzanne Wolny	Ashley Young
Hana Karas	Rochelle Matthews	Cheryl Rees	Anne Wynn	Tim Zabell
Georgia Kardaras	Sita McAlpine	Anna Reid	Marlene Zammit	Marlene Zammit
	Ann McGinley	Christine Robinson		

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DIRECTORS' REPORT

Your directors present this report on the entity for the financial year ended 31 December 2013.

Directors

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

Justin Bown
Alison Inglis
Rowena Craze (resigned 29 Apr 2013)
Kate Jenkins (appointed 29 Apr 2013)
John Downer (resigned 29 Apr 2013)
John Lee (appointed 29 Apr 2013)
Jennifer Darbyshire
Terry Wu (appointed 29 April 2013)
Jono Gelfand
Sharni Zoch (appointed 29 Apr 2013)

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

Principal Activities

The Museum's programs in full are detailed in this report, and attest to the dynamism and ambition of the organisation, and its outreach and service to many diverse stakeholders.

The principal activities of the company during the financial year were to research and deliver outstanding exhibitions, publications, and education and public programs that profiled artists central to Heide's history and contemporary art practice, and that displayed and interpreted Heide's nationally significant collection. In 2013 Heide provided visitors with an educational and thought-provoking experience of modern and contemporary art,

architecture, social history and gardens, in accordance with the Museum's Statement of Purpose. 2013 was a year in which Heide presented Australian and international art to diverse and new audiences through imaginative interpretation, education, and strategic marketing and communications. In 2013 the Museum continued its strong record of achievement in critical acclaim for the scholarship and excellence of its programs. 2013 was the third and final year of the 2011-13 Strategic Plan. This plan was driven by four interconnected artistic, educational, profile and operational focus areas that informed the organisation's goals. In mid-2013, Heide finalised and submitted to the Victorian Government a new 2104-16 Strategic Plan aligned with the Government's newly developed NGO funding structure – the Organisations Investment Program, within which Heide is classified as a Lead Organisation.

The entity's short term objectives, in accordance with its 2011-2013 Strategic Plan were 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 Governance, 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:

- A whole-of-organisation commitment to attract and retain quality staff and volunteers who are dedicated to working with Heide. The directors consider that the employment and retention of highly qualified staff and volunteers underpins its strategic direction and public service
- The establishment and maintenance of working partnerships with a range of 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 collection development
- A commitment to maintaining scholarship and excellence in artistic programming that:
 - presents work by established and emerging Australian artists, and international artists; and
 - provides an educational and thought-provoking experience for visitors, staff and volunteers.

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

- short-term objective of providing artistic leadership, and operating in an organisationally sustainable manner; and
- long-term objective of maintaining a robust and effective Financial & Risk Management framework.

- The Company sets for, and demands of its staff and volunteers, best practice standards and provides clear expectations of accountabilities and responsibilities. These implementations 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 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

Justin Bown	Director, GerrardBown
Qualifications	BA (Hons), MBA, Registered Psychologist
Special Responsibilities	Finance, Audit and Risk Management Committee
Rowena Craze	Partner, KPMG
Qualifications	BComm, MBA, CPA, PRINCE2 (CertPrac), Affiliate ICAA, MIIA
Special Responsibilities	Chair: Finance, Audit and Risk Management Committee (until 29 April 2013)
Jennifer Darbyshire	General Counsel and Company Secretary, National Australia Group Europe
Qualifications	BA, LLB(Hons), LLM, Grad Dip (Company Secretarial Practice), GAICD
Special Responsibilities	Chairman Chair: Remuneration and Human Resources Policy Committee
John Downer	Engineer & Company Director
Qualifications	BEng (Hons)
Special Responsibilities	Finance, Audit and Risk Management Committee (until 29 April 2013) Fundraising Committee (until 29 April 2013)
Jono Gelfand	General Manager Marketing, Spotlight Group
Qualifications	BEcon, EMBA
Special Responsibilities	Chair: Fundraising Committee
Alison Inglis	Associate Professor, University of Melbourne
Qualifications	BA (Hons), PhD
Special Responsibilities	Remuneration and Human Resources Policy Committee
Kate Jenkins	Commissioner, Victorian Equal Opportunity and Human Rights Commission
Qualifications	BA (Hons), LLB (Hons), GAICD

Information on Directors (continued)

John Lee	Director, McGlashan Everist Architects
Qualifications	BArch, Registered Architect Victoria, Associate of the Australian Institute of Architects, Member (Council of Education Facilities Planners International, Association of Consulting Architects Australia, Committee for Geelong, School of Architecture and Built Environment School Advisory Board at Deakin University), A+ Member AIA
Terry Wu	Plastic, Reconstructive and Aesthetic Surgeon, Peter MacCallum Cancer Centre
Qualifications	MBBS (Melb.), FRACS (Plast.)
Special Responsibilities	Development Committee (from 29 April 2013)
Sharni Zoch	Partner, KPMG Australia
Qualifications	BComm, Chartered Accountant
Special Responsibilities	Chair: Finance, Audit and Risk Management Committee (from 29 April 2013)

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	6	6
Rowena Craze	2	1
Jennifer Darbyshire	6	6
John Downer	2	2
Jono Gelfand	6	5
Alison Inglis	6	6
Kate Jenkins	4	4
John Lee	4	4
Terry Wu	5	5
Sharni Zoch	5	4

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 2013 the collective liability of members was \$1,350 (2012: \$1,350).

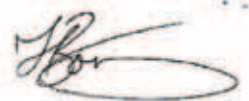
Auditor's Independence Declaration

The auditor's independence declaration for the year ended 31 December 2013 has been received and can be found on page 62 of the financial report.

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



Sharni Zoch
Director



Justin Brown
Director

Dated 14 April 2014

AUDITOR'S INDEPENDENCE DECLARATION

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2013 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 14 April 2013

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 31 December 2013

	Note	2013 \$	2012 \$
Operating Activities			
Revenue from operating activities	2	4,319,953	4,197,145
Programming expenses		(623,375)	(607,720)
Marketing expenses		(552,658)	(555,755)
Collection expenses		(168,847)	(154,250)
Commercial operations expenses		(22,066)	(20,199)
Costs of goods sold		(266,309)	(213,939)
Repairs and maintenance		(218,613)	(248,318)
Grounds and gardens		(54,408)	(39,580)
Utilities		(166,420)	(140,142)
Insurance		(101,314)	(104,611)
Borrowing costs		(160)	(68)
Depreciation, amortisation and impairment		(477,436)	(492,974)
Employee benefits expense		(2,001,746)	(1,900,247)
Other expenses from operating activities		(230,239)	(235,982)
Total operating expenses		(4,883,591)	(4,713,785)
Net surplus (deficit) from operating activities		(563,638)	(516,640)
Investing Activities			
Gain on sale of investments		460	-
Brokerage costs		-	-
Net surplus (deficit) from investing activities		460	-

STATEMENT OF COMPREHENSIVE INCOME
(cont)

For the year ended 31 December 2013

	Note	2013 \$	2012 \$
Capital Activities			
Donated works of art (at market value)	2	693,578	549,140
Capital redevelopment expenses		-	-
Net surplus from capital activities		693,578	549,140
Net surplus for the year from all activities		130,400	32,500
Other comprehensive income			
Items that may be reclassified subsequently to profit or loss:			
Fair value gains/(losses) on available-for-sale financial assets		260,032	191,732
Total comprehensive income		390,432	224,232

STATEMENT OF FINANCIAL POSITION

As at 31 December 2013

	Note	2013 \$	2012 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	145,196	635,904
Trade receivables	5	115,889	138,055
Inventories	6	91,674	109,176
Other current assets	9	35,605	49,788
TOTAL CURRENT ASSETS		388,364	932,923
NON-CURRENT ASSETS			
Financial assets	7	1,369,935	1,110,193
Property plant and equipment	8	13,737,199	14,169,027
Other non-current assets	9	50,119,883	49,321,568
TOTAL NON-CURRENT ASSETS		65,227,017	64,600,788
TOTAL ASSETS		65,615,381	65,533,711
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	686,954	1,029,841
Borrowings	11	7,279	5,603
Provisions	12	208,228	200,169
TOTAL LIABILITIES		902,461	1,235,613

STATEMENT OF FINANCIAL POSITION (cont)

As at 31 December 2013

	Note	2013 \$	2012 \$
NON-CURRENT LIABILITIES			
Provisions	12	50,985	26,595
TOTAL NON-CURRENT LIABILITIES		50,985	26,595
TOTAL LIABILITIES		953,446	1,262,208
NET ASSETS			
		64,661,935	64,271,503
EQUITY			
Accumulated surpluses		10,335,570	10,898,748
Reserves		54,326,365	53,372,755
TOTAL EQUITY		64,661,935	64,271,503

STATEMENT OF CHANGES IN EQUITY

For the year ended 31 December 2013

	Accumulated Surplus \$	Asset Revaluation Reserve \$	Donated Artworks Reserve \$	Financial Assets Revaluation Reserve \$	Total \$
2013					
Balance at 1 January 2013	10,898,748	32,687,802	20,303,533	381,420	64,271,503
Surplus for the year	130,400	-	-	-	130,400
Revaluation increment / (decrement)	-	-	-	260,032	260,032
Transfers to and from reserves	-	-	-	-	-
Donated artwork reserve	(693,578)	-	693,578	-	-
Balance at 31 December 2013	10,335,570	32,687,802	20,997,111	641,452	64,661,935
	Accumulated 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 for the year	32,500	-	-	-	32,500
Revaluation increment / (decrement)	-	-	-	191,732	191,732
Transfers to and from reserves	-	-	-	-	-
Donated artwork reserve	(549,140)	-	549,140	-	-
Balance at 31 December 2012	10,898,748	32,687,802	20,303,533	381,420	64,271,503

STATEMENT OF CASH FLOWS

For the year ended 31 December 2013

	Note	2013 \$	2012 \$
Cash from operating activities:			
Receipts from customers donations and sponsorship		2,673,570	2,400,514
Payments to suppliers and employees		(4,756,479)	(4,021,487)
Grant receipts		1,664,623	1,150,722
Dividends received		74,046	87,145
Interest received		2,629	5,284
Interest paid		-	-
Net cash provided by (used in) operating activities	18	(314,611)	(377,823)
Cash flows from investing activities:			
Proceeds from sale of investments		750	-
Acquisition of property, plant and equipment		(46,786)	(31,516)
Acquisition of other non-current assets		(104,737)	(38,418)
Loans (Advanced) / Repaid		-	-
Net cash provided by (used in) investing activities		(150,773)	(69,934)
Cash from financing activities:			
New short term borrowings drawn		1,676	5,603
Net cash provided by (used in) financing activities		1,676	5,603
Net increase (decreases) in cash held		(490,708)	(442,154)
Cash and cash equivalents at beginning of year		635,904	1,078,058
Cash at end of financial year	4	145,196	635,904

13. NOTES TO THE FINANCIAL STATEMENTS

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a. Basis of Preparation

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 company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

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

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

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

b. Income Tax

No current or deferred income tax assets or liabilities have been raised by the company as it is exempt from income tax under Division 50 of the Income Tax Assessment Act. The company has sought and received confirmation of its income tax exempt status from the Australian Taxation Office under the Charitable Institution rules outlined in the Act.

c. Inventories

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

d. 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.

e. Property Plant and Equipment continued

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

Buildings	2.50%
Plant and Equipment	20.0%
Computer Equipment	40.0%
Leasehold improvements	2.50%

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 2013. The unaudited financial statements of the trust disclose net available assets of \$1,072.

o. Comparative Figures

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

p. Impairment of Assets

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

q. Critical Accounting Estimates and Judgments

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

r. Change in Accounting Policies

Presentation of items of other comprehensive income (OCI)

As a result of early adopting AASB 2012-7, which includes amendments to disclosure requirements arising from the Tier 1 (full-disclosure) Standard AASB 2011-9: Amendments to Australian Accounting Standards – Presentation of Items of Other Comprehensive Income that became mandatorily applicable from 1 July 2012, the following changes to the presentation of the company's

financial statements were made during the year:

- items of OCI were grouped into:
 - items that will not be reclassified subsequently to profit or loss; and
 - those that will be reclassified subsequently to profit or loss when specific circumstances occur; and
 - the title "income statement" was changed to "statement of profit or loss" under the two-statement approach. Although other titles are also permitted, the company has decided to use the title "statement of profit or loss".

The adoption of AASB 2011-9 only changed the presentation of the company's financial statements and did not have any impact on the amounts reported for the current period or for any prior period in the company's financial statements.

NOTE 2: REVENUE

	2013 \$	2012 \$
Operating activities		
sale of goods	434,316	410,453
admissions	516,097	420,819
government grants	1,664,623	1,656,393
donations and sponsorship	1,196,550	1,169,946
interest and dividends	76,675	92,430
other	431,692	447,105
Total Revenue from Operating Activities	4,319,953	4,197,145
(a) Dividend revenue from other corporations	74,046	87,145
(b) Interest revenue from other persons	2,629	5,284

Significant Revenue

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

Donated works of art (at market value)	693,578	549,140
Triennial State Funding	1,370,349	1,420,051
VIC State Grants	231,700	181,583
Commonwealth Government Grant	-	-
Local Government Grants	62,574	54,760
Donations and sponsorship (cash)	979,780	933,823
Donations and sponsorship (gifts in kind)	216,770	236,123

NOTE 3: SURPLUS FOR THE YEAR

	2013 \$	2012 \$
<hr/> Surplus / (Deficit) for the year has been determined after:		
(a) Expenses from Ordinary Activities		
Depreciation of property, plant and equipment	194,943	209,709
Amortisation of leasehold improvements	282,493	283,267
Rental expense on operating leases	33,759	25,667
(b) Revenue and Net Gains		
Net gain on disposal of investments	460	-
	<hr/>	<hr/>

NOTE 4: CASH AND CASH EQUIVALENTS

	2013 \$	2012 \$
Cash on hand	5,831	3,052
Cash at bank	139,365	632,851
	<hr/>	<hr/>
	145,196	635,904
	<hr/>	<hr/>

NOTE 5: TRADE AND OTHER RECEIVABLES

	2013 \$	2012 \$
<hr/> CURRENT		
Trade receivables	115,889	119,032
Other receivables		
- Other receivables (GST)	-	19,023
	<hr/>	<hr/>
	115,889	138,055
	<hr/>	<hr/>

NOTE 6: INVENTORIES

	2013 \$	2012 \$
CURRENT		
At net realisable value		
Stock on hand	91,674	109,176
	<u>91,674</u>	<u>109,176</u>

NOTE 7: FINANCIAL ASSETS

	2013 \$	2012 \$
Available-for-sale Financial Assets comprise:		
Equity investments	1,369,935	1,110,193
	<u>1,369,935</u>	<u>1,110,193</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

	2013 \$	2012 \$
Land and Buildings		
<i>Freehold land at fair value</i>		
independent valuation in 2011	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 2011	1,200,000	1,200,000
at cost in 2011	34,709	34,709
Less accumulated depreciation	(103,392)	(66,450)
Total buildings	<u>1,131,317</u>	<u>1,168,259</u>

NOTE 8: PROPERTY PLANT AND EQUIPMENT (cont)

	2013 \$	2012 \$
Plant and Equipment		
<i>Plant and equipment</i>		
At cost	1,537,156	1,567,616
Less accumulated depreciation	(1,180,730)	(1,088,114)
Total plant and equipment	356,426	479,502
 <i>Computer software</i>		
At cost	21,654	40,415
Less accumulated depreciation	(8,973)	(38,418)
Total computer software	12,681	1,998
 <i>Leasehold improvements</i>		
independent valuation in 2011	11,280,180	11,280,180
at cost in 2011	19,537	19,537
Less accumulated depreciation	(821,022)	(538,529)
Total leasehold improvements	10,478,695	10,761,188
Total property, plant and equipment	13,737,199	14,169,027

NOTE 8: PROPERTY PLANT AND EQUIPMENT (cont)

Movements in Carrying Amounts

	Freehold land \$	Buildings \$	Plant and equipment \$	Computer software \$	Leasehold improvements \$	Total \$
31 December 2013						
Balance at the beginning of year	1,758,080	1,168,259	479,502	1,998	10,761,188	14,169,027
Additions	-	-	33,771	13,015	-	46,786
Disposals	-	-	(1,178)	-	-	(1,178)
Depreciation expense	-	(36,942)	(155,669)	(2,332)	(282,493)	(477,436)
Carrying amount at the end of year	1,758,080	1,131,317	356,426	12,681	10,478,695	13,737,199
31 December 2012						
Balance at the beginning of year	1,758,080	1,205,302	612,084	10,565	11,044,455	14,630,486
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	10,761,188	14,169,027

NOTE 9: OTHER ASSETS

	2013 \$	2012 \$
Current		
Other current assets – Prepayments	35,605	49,788
	<u>35,605</u>	<u>49,788</u>
Non-Current		
Works of art	50,119,883	49,321,568
	<u>50,119,883</u>	<u>49,321,568</u>

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

Artworks valued at market valuation (purchase price)	320,280	215,543
Artworks independently valued at 31 December 2011	49,106,025	48,556,885
Artworks independently valued at 31 12 2013	693,578	549,140
	<u>50,119,883</u>	<u>49,321,568</u>

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

NOTE 10: TRADE AND OTHER PAYABLES

	2013 \$	2012 \$
Current		
Unsecured liabilities		
Trade payables	467,477	829,841
Other payables		
Deferred income – government grants	200,000	200,000
Other payables (GST)	19,477	-
	<u>686,954</u>	<u>1,029,841</u>

NOTE 11: BORROWINGS

	2013 \$	2012 \$
Current		
Credit card amounts payable	7,279	5,603
	<u>7,279</u>	<u>5,603</u>

NOTE 12: PROVISIONS

	2013 \$	2012 \$
Opening balance at 1 January 2012	226,763	169,865
Additional provisions raised during year	163,507	174,622
Amounts used	(131,057)	(117,724)
Balance at 31 12 2013	<u>259,213</u>	<u>226,763</u>

Analysis of Total Provisions

Current	208,228	200,169
Non-Current	50,985	26,595
	<u>259,213</u>	<u>226,763</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

	2013 \$	2012 \$
a. Operating Lease Commitments		
Non-cancellable operating leases contracted for but not capitalised in the financial statements		
Payable—minimum lease payments:		
• not later than 12 months	35,865	34,677
• later than 12 months but not later than five years	64,103	65,561
• greater than five years	-	-
	<u>99,968</u>	<u>100,237</u>

The operating leases relate to the leases of:

- A photocopier and 3 laser printers (The lease term expires Mar 2018).
- 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 2013 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 2013 was \$641,452.

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 2013 was \$20,997,111. Subsequent revaluations of the Works of Art are recognised in the Asset Revaluation Reserve.

NOTE 15: ECONOMIC DEPENDENCE

Heide Park And Art Gallery is dependent on the Department of Human Services for the majority of its revenue used to operate the business. At the date of this report, the Board of Directors has no reason to believe the Department will not continue to support Heide Park And Art Gallery.

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

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

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

During 2013, there were no loans to directors.

ii. Compensation for Key Management Personnel

Directors of the Company have not been remunerated for the financial year. Other key management personnel compensation comprised the following.

	2013 \$	2012 \$
Short term benefits	348,568	308,299
	<u>348,568</u>	<u>308,299</u>

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

iii. Key Management Personnel

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

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

Justin Bown

Alison Inglis

Rowena Craze (resigned 29 Apr 2013)

Kate Jenkins (appointed 29 Apr 2013)

John Downer (resigned 29 Apr 2013)

John Lee (appointed 29 Apr 2013)

Jennifer Darbyshire

Terry Wu (appointed 29 April 2013)

Jono Gelfand

Sharni Zoch (appointed 29 Apr 2013)

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

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

Key Management

Personnel	Transaction		
Directors	Donations (cash)	151,876	125,528
Directors	Donations (in-kind)	130,000	-
Directors	Purchase of goods and services	23,074	7,273

NOTE 18: CASH FLOW INFORMATION

Reconciliation of cashflow from operations with surplus for the year

	2013 \$	2012 \$
Net surplus for the year	130,400	32,500
Non-cash flows in surplus:		
Loss (Profit) on disposal of non-current assets	1,178	-
Amortisation and depreciation	477,436	492,976
Loss (Profit) on disposal of investments	(460)	-
Works of art (donated)/written off	(693,578)	(549,140)
Changes in assets and liabilities:		
(Increase)/decrease in trade and term receivables	22,166	(64,271)
(Increase)/decrease in other assets	14,183	(3,685)
(Increase)/decrease in inventories	17,502	1,656
Increase/(decrease) in trade payables and accruals	(342,887)	160,913
Increase/(decrease) in grants received in advance	-	(505,671)
Increase/(decrease) in provisions	32,449	56,899
	<u>(341,611)</u>	<u>(377,823)</u>

NOTE 19: FINANCIAL RISK MANAGEMENT

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

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

	2013 \$	2012 \$
Financial assets		
Cash and cash equivalents	145,196	635,904
Trade and other receivables	115,889	138,055
Available-for-sale financial assets		
Equity investments	1,369,935	1,110,193
	<u>1,631,020</u>	<u>1,884,153</u>
Financial Liabilities		
Financial liabilities at amortised cost		
Trade and other payables	686,954	1,029,841
Borrowings	7,279	5,603
	<u>694,233</u>	<u>1,035,444</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 \$216,770 (2012: \$236,123).

NOTE 21: COMPANY DETAILS

The registered office of the company is:

Heide Park & Art Gallery
7 Templestowe Road
Bulleen VIC 3105

DIRECTORS' DECLARATION

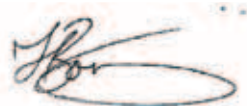
The directors of the company declare that:

1. The financial statements and notes, as set out on pages 55 to 86, 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 2013 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.



Sharni Zoch
Director



Justin Brown
Director

Dated 14 April 2014

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 2013 and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the directors' declaration.

Directors' Responsibility for the financial report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the 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 company's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

Independence

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

Auditor's opinion

In our opinion the financial report of Heide Park & Art Gallery is in accordance with 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
Blackburn VIC

Dated 14 April 2013