



HEIDE MUSEUM OF MODERN ART
2014 ANNUAL REPORT

Heide
Museum of
Modern Art
Heide

CONTENTS

1.STATEMENT OF PURPOSE & VALUES	1
2.HONORARY APPOINTMENTS	2
3.CHAIRMAN & DIRECTOR'S REPORT	3
4.CULTURAL PROGRAMMING	7
4.1 Exhibitions	7
4.2 Public Programs	15
4.3 Education	16
5.COMMERCIAL OPERATIONS	18
5.1 Store	18
5.2 Visitor Services	21
5.3 Membership	22
5.4 Café Vue at Heide	22
6.COLLECTION	23
6.1 Acquisitions	25
7.FACILITIES	39
7.1 Maintenance	39
7.2 Gardens	40
8.MARKETING & COMMUNICATIONS	41
9.DEVELOPMENT	45
9.1 Heide Foundation	45
9.2 Grants	48
9.3 Development Committee	49
9.4 Heide Fellow	49
9.5 Fundraising Campaigns	49
9.6 Corporate Partnerships	50
9.7 Local Government Support	50
9.8 Sponsored Exhibitions	51
10.GOVERNANCE	56
10.1 Board	57
10.2 Heide Board Sub-Committees	59
10.3 Board Directors & Senior Management Personnel	60
11.STAFF & VOLUNTEERS	63
12.FINANCIAL STATEMENTS	66
13.NOTES TO THE FINANCIAL STATEMENTS	79
DIRECTORS' DECLARATION	97
INDEPENDENT AUDIT REPORT	98

Cover image
Installation view, Emily Floyd: Far Rainbow
Heide III, 2014

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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 AO	2013
Richard Haese	2014



1

3. CHAIRMAN & DIRECTOR'S REPORT

In 2014 Heide Museum of Modern Art continued its presentation of a dynamic series of exhibitions of modern and contemporary art, alongside outstanding publications and exceptional education and public programs. The year exemplified the diversity and ambition of Heide's program, combining new research into the artists of the early and mid-twentieth century, including those associated with John and Sunday Reed at Heide, with a focus on significant contemporary practitioners. Attendance figures for the year and sales of exhibition-related merchandise attest to the broad relevance of the program, as well as the interest that exists among the museum-going public in Heide's unique offering of art, architecture, social history and gardens.

2014 was the first year of Heide's 2014–2016 Strategic Plan which identifies four areas of focus – Artistic Leadership, Optimisation of Place, Securing the Future and People Love Heide. Together these define the key elements of Heide's operations, as well as providing a strong framework for the assessment and development of future initiatives. Each of these focus areas was highlighted during 2014, with Heide's acknowledged excellence in the field of exhibition programming, publishing, education and public programs working alongside initiatives that aim to optimise the museum's unique characteristics, develop opportunities for ongoing financial support and sponsorship, and build on the esteem in which Heide is so widely held.

2014 was also the first year in which Heide received funding as one of the ten Lead Organisations within the State Government's Organisations Investment Program (OIP). Acknowledging Heide's significant contribution to Victoria's rich cultural life, the OIP provides three terms of triennial funding and a commitment has been made for funding of \$1,370,400 per annum for 2014–2016. There is a strong alignment between Heide's 2014–16 Strategic Plan and the three public benefit areas identified in the State Government's OIP, which highlight benefits to the artistic and arts sector, as well as social and economic benefits. As such Heide is well placed to contribute to Government's goals through the continuation and development of its role as a leading organisation within the Victorian museum sector.

In response to the 2014–2016 Strategic Plan and its 'Optimisation of Place' agenda, Creative Victoria commissioned Lovell Chen Architects and Heritage Consultants to prepare a Conservation Management Plan (CMP) for Heide with the aim of providing a heritage framework to guide and inform future conservation and management of its unique built and landscape elements. The CMP highlights the historical, aesthetic, architectural, scientific, social and spiritual significance of Heide within the broader context of Victoria, acknowledging its primary significance as a key site in the genesis of modern art and modernism in Australia. The CMP makes a series of recommendations against which future developments, including those that will boost the museum's capacity to generate revenue, can be considered.

¹ Kirsty Grant, Heide Director and CEO and Jennifer Darbyshire, chairman of the Board, 2015
Photograph: Jeremy Weihrauch

Heide presented thirteen exhibitions in 2014, including one artist performance, and these are detailed further in this report. Continuing Heide's focus on the research and presentation of modern and contemporary art, the year's programming saw a series of exhibitions that elaborated on aspects of early and mid-twentieth century art history, including the work of artists who were associated with or part of the Heide circle. Diverse aspects of contemporary practice were also highlighted in exhibitions throughout the year, including the ongoing exhibitions of new and experimental work in the Kerry Gardner & Andrew Myer Project Gallery. Four new printed catalogues and three online publications were produced in association with the exhibition program and extensive research was undertaken by curators Lesley Harding and Kendrah Morgan in preparation for *Modern Love*, a double biography of John and Sunday Reed that will be published by Melbourne University Publishing in partnership with Heide and the State Library of Victoria in the second half of 2015. Throughout the year Heide Deputy Director/Senior Curator Linda Michael also worked with Fiona Hall on the development of her exhibition *Wrong Way Time* for the 2015 Venice Biennale.

Future Primitive, an exhibition of work by contemporary artists from Australia and New Zealand whose art engages with the notion of primitivism, was the focus of the summer season in the Heide III Central Galleries and continued into March. It was followed by *Emily Floyd: Far Rainbow*, a major survey of key works from the past ten years of Floyd's practice, which included new works devised specifically for the Heide galleries and grounds that reflect her interest in alternative educational theories, as well as broader

concerns like feminism, community and social radicalism and their contribution to modernist art and its envisioning of the future. This exhibition also coincided with the installation in the Tony & Cathie Hancy Sculpture Plaza of *Abstract Labour*, 2014, a major new permanent sculptural commission by Emily Floyd that was supported by Creative Victoria through the Victorian Public Sculpture Fund.

Gunter Christmann: Now and Then was the next exhibition mounted in the Central Galleries of Heide III, and surveyed fifty years of his diverse practice. Including paintings, drawings, photography, as well as sound and video works, the exhibition traced the evolution of Christmann's major themes and series, from the geometric and constructivist abstracts, splatter and shaker box paintings, through to his sensitive figure studies, silhouette paintings and landscapes.

The final exhibition in the Heide III Central Galleries for the year, *Arthur Boyd: Brides*, brought together many of the major paintings and related contextual material from Boyd's acclaimed series, *Love, Marriage and Death of a Half-caste*. Made between 1953-60, this series of allegorical works that critiqued Australia's cultural divide in the guise of an invented love story focused on an Indigenous man and his mixed race bride, represented a defining achievement in Boyd's career, as well as a landmark in the evolution of Australian art. Attracting much critical feedback and significant attendances, *Arthur Boyd: Brides* exemplified Heide's ability to research and mount historical exhibitions of the highest calibre.

In 2014 both Albert Tucker exhibitions highlighted aspects of Tucker's oeuvre and broader interests in ways that continued to expand our knowledge and understanding of his significance in the context of Heide and the development of modernism in Australia. *We are the Dead Men: Albert Tucker's War* brought together works of art that Tucker and his peers made in response to life in Melbourne during the Second World War. Signalling a new era in Australian art, these works displayed a move away from the landscape tradition in painting to psychologically charged images of the urban environment. In contrast, *Albert Tucker and the Mystery of H.D.* displayed the work of the little-known amateur artist, Henry Dearing, whose naïve style intrigued Tucker from his first encounter with it in 1944. This exhibition displayed four watercolours acquired by Tucker in the 1940s, alongside 26 previously unexhibited works recently acquired by Heide with the generous assistance of Barbara Tucker.

Consistent with recent years, Heide's 2014 Business Plan sought to continue the delivery of outstanding programming within a limited budget and tightly controlled operational expenditure, which this year also included reductions in some departmental areas. The complexities of Heide's site, which incorporates three distinct exhibition buildings across 16 acres, with a changing annual program of exhibitions, social history and heritage interpretation, requires the organisation's commercial operations and development streams to contribute substantially to the financial support of day to day activities as well as funding new initiatives. Retail, Membership and Venue Hire all generated revenue above the budgeted

target in 2014 and Development successfully raised funds through Government, corporate and philanthropic support. The 2014 End of Tax Year campaign was particularly successful, raising \$48,025, almost twice as much as in 2013.

Philanthropy is crucial to Heide and we are deeply appreciative of the private individuals and organisations whose support enables us to undertake additional projects that in recent years have contributed significantly to the care and presentation of the collection. In 2014 a new funding partnership was established with the Lord Mayor's Charitable Foundation which focussed on the conservation of collection works by Melbourne modernist women artists. Within this program works were conserved and rehoused, and some of them then included in exhibitions focussed on the careers of Erica McGilchrist and Moya Dyring. The Merlyn Myer Fund also supported Heide's focus on significant modernist women artists through the conservation of works by Mirka Mora, Joy Hester and Dawn Sime, among others, many of which were shown in Heide I exhibitions throughout the year. 2014 also represented the second year of a three-year grant from the Copland Foundation which supported the optimisation and interpretation of Heide I through the preservation of collection works and archival material featured in the exhibitions presented in Heide I during the year.

In November 2014 Heide received a significant bequest from Erica McGilchrist, an artist and activist who, through her work with the Women's Art Register and passionate advocacy for other women artists, advanced the standing of women's art throughout her lifetime. McGilchrist, whose paintings, textiles and works on paper are well represented in the Heide Collection, had a long association with the museum. In 2013, her work was featured in the exhibition **Erica McGilchrist: Selected Works 1951-1995**, a survey of her practice across five decades. In acknowledgement of McGilchrist's lifelong commitment to women's art, the bequest will support exhibitions of work by women artists at Heide.

We were delighted in November to announce Dr Richard Haese as the 2014 Heide Fellow, in acknowledgement of his longstanding relationship with Heide. An art historian and leading authority on Heide, Richard is currently an honorary research associate in the School of Historical and European Studies at La Trobe University. Richard has collaborated closely with Heide and its staff over many years in the research, presentation and publication of new scholarship on the art and history of the museum and its founders, and we thank him sincerely for his exceptional contribution to the museum and advocacy on Heide's behalf.

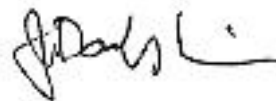
Three new sculptures were added to the Connie Kimberley Sculpture Park during 2014, including Erwin Fabian's abstract steel work, *Nereus*, 2003-04, generously donated to the permanent collection by the artist. In addition, two sculptures on long-term loan to Heide were installed in the Sculpture Park; Simryn Gill's poetic work, *Half Moon Shine*, 2013, which was included in her 2013 Venice Biennale exhibition and *Fountain*, 2012 by Hany Armanious, which was first seen at the Museum of Contemporary Art, Sydney. As part of the Yering at Heide Sculpture Award, *Urban Wildlife*, 2012-13 by Robert Delves and *Crescendo*, 2014 by Frank Veldze and Suzanne Donisthorpe, were each displayed in the garden for several months during the year. In the gardens, a collaborative project between Facilities and Garden staff saw the reconfiguration of the river pump in order to enable efficient irrigation of the Sculpture Park and Heide II Kitchen Garden.

Heide received welcome ongoing support in 2014 from local Government partner Manningham City Council, and from other Heide partners Aesop, Arnold Bloch Liebler, Yering Station, Fatfish, Gollings Photography, Gunn & Taylor Printers, International Art Services, Sanpellegrino and Acqua Panna, Sofitel Melbourne On Collins, Space Furniture, Image Online, Melbourne's Child and Westfield Doncaster. During the year Heide also secured significant new partnerships with Broadsheet Media, as Lead Media Partner, Audi Centre Doncaster and Koko Black.

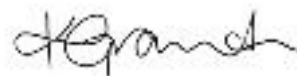
We wish to acknowledge the input and commitment of Heide's Board of Directors, each of whom brings valued expertise and provides critical support to Heide management and staff throughout the year. A major task for the Board in 2014 was the recruitment of a new Director and CEO following the resignation of Jason Smith who, after eight years at Heide, moved to the role of Curatorial Manager, Australian Art at Queensland Art Gallery / Gallery of Modern Art. During his time at Heide Jason oversaw the reinvigoration of the museum's artistic direction and his leadership of Heide's team resulted in a series of critically acclaimed exhibitions including surveys of contemporary artists Kathy Temin, Fiona Hall and Stephen Benwell. He also established a program of significant international exhibitions at Heide which began in 2013 with a survey of late works by Louise Bourgeois. Prior to Kirsty Grant commencing in the role of Director, Lesley Harding ably acted in the role of Director and CEO between September 2014 and January 2015.

Heide is renowned for artistic and scholarly excellence in its exhibitions, research and publications, education and broader public programs, and the quality of its offering is the direct result of the hard work and commitment of its expert staff. The museum's permanent staff is supported across various fronts by a team of dedicated volunteers who act as ambassadors for Heide, contributing their time, expertise and passion to the invigilation of exhibitions, the presentation of public tours, the development of the Heide I Library Project and the maintenance of Heide's gardens. Two recruitment campaigns were overseen by the Visitor Services team during 2014, resulting in the addition of 54 new volunteers who undertook a rigorous program of induction and training. At the end of 2014 Heide volunteers numbered 183, including 47 who have provided more than five years continuous service.

Heide's rich history informs much of its current and future activities, which acknowledge its significant place in the development of modernism in Australia, as well as John and Sunday Reed's belief in the transformative power of art and importance of fostering the art of today. With its unique heritage, distinctive built and landscape environment, reputation for creative and scholarly excellence, and the ongoing support of State Government, Heide is well placed to consolidate and expand its significant place within the Victorian cultural sector.



Jennifer Darbyshire
Chairman



Kirsty Grant
Director & CEO



2

4. CULTURAL PROGRAMMING

4.1 EXHIBITIONS

In 2014 Heide presented thirteen exhibitions and one artist performance. Six additional exhibitions - including a touring exhibition and one offsite exhibition - carried over from late 2013. 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. Seven new catalogues were published in-house, three as online publications.

The critically acclaimed **Future Primitive** exhibition curated by Linda Michael continued into March, continuing Heide's occasional series of thematic exhibitions of contemporary art, and creating a conversation about the future and the past between works of otherwise diverse motivation and expression.

Heide continued its commitment to showing works from the Collection in Heide I throughout the year, while expanding its program in Heide II to include a touring exhibition of John Power's work, a significant follow-up to **Cubism and Australian Art**. In 2014 the exhibitions in Heide I were focused on individual artists.

Erica McGilchrist: Selected Works 1951–1995, curated by Linda Short, remained open into April from the previous year, a timely survey exhibition of Erica McGilchrist's remarkable career as an artist and activist for women's art. Based on original research and interviews with the artist, this project attracted huge interest and has generated two remarkable gifts. In June 2014, Lovell Chen Architects and Heritage Consultants committed funds towards the first monograph on Erica McGilchrist. In December 2014, following the artist's death, Heide received notice of her generous bequest

to the museum, of funds that will be used to support all future exhibitions of women artists.

Being Human: The Graphic Work of George Baldessin, curated by Linda Short, opened in Heide I in May, presenting for the first time a selection of Baldessin's prints that were donated to the Heide Collection by the artist's estate in 2010. Baldessin was an innovative printmaker acclaimed for his radical approach to the human figure, who exerted considerable influence on the revival of printmaking in Melbourne from the time of his first exhibition in 1964 through to the year of his untimely death in 1978. The exhibition also featured prints by artists closely associated with Baldessin, including Jock Clutterbuck, Roger Kemp, Les Kossatz, Jan Senbergs and Fred Williams, all of whose work offered a vivid context for considering his graphic oeuvre.

Following in Heide I was **Moya Dyring: An Australian Salon in Paris**, an exhibition curated by Dr Melissa Boyde from the University of Wollongong and managed by Sue Cramer. The exhibition looked at the art and life of the close friend of John and Sunday Reed, an artist credited by Bernard Smith as 'perhaps the first artist in Melbourne to experiment with Cubism' and by John Reed as first modern woman painter to hold a solo show in Melbourne. Living in Europe from 1937, Dyring attended studios such as the Académie Colarossi in Paris, later taking up *plein air* painting on excursions into the French countryside. From 1950 she lived in an apartment which became widely known as *Chez Moya*, hosting a cosmopolitan mix of visitors including Australian artists, who gathered there to eat, drink and 'discuss art until the cows came home'. Throughout the war years and up until her death in 1967, Dyring remained in close correspondence with John and Sunday Reed and extracts from their letters, as well as photographs and other archival

2 Installation view, Andrew McQualter: November Compositions, Heide III: Kerry Gardner & Andrew Myer Project Gallery, 2014—15



3

materials, were displayed in the exhibition. Heide hosted *Eleanor and Mary Alice*, a play by Peta Tait, directed by Deborah Leiser-Moore, that dramatised Dyring's connections with Eleanor Roosevelt, wife of the President of the United States, and Australian artist and modernist Mary Alice Evatt.

In the Heide I kitchen at the same time was a small exhibition **Murrumbeena Pottery at Heide**, curated by Sue Cramer and timed to coincide with and complement the National Gallery of Victoria's exhibition **Outer Circle: The Boyds and the Murrumbeena Artists**, as well as **Arthur Boyd: Brides**. Heide's collection of ceramics by artists associated with the Arthur Merric Boyd (AMB) pottery, founded by Arthur Boyd, John Perceval and Peter Herbst, had grown substantially with a donation from Barbara Blackman, a friend of the Murrumbeena artists and part of the Heide circle in the 1950s and 1960s. Alongside those pieces collectively attributed to the AMB Pottery were others individually created by Perceval and several members of the Boyd family including Merric Boyd, often called the 'father of Australian studio pottery', whose distinctive wheel-thrown and hand-sculpted pots were an inspiration to younger generations of Murrumbeena potters.

The first 2014 program in Heide II was the site-specific **Jude Walton: Lehte**, a performance for dance, piano and archival film that responded to the architecture of Heide II. Jude Walton re-imagined the Reeds' beautiful home as a performance, taking its physical materials and dimensions and transforming them into scores for piano and dancers. The sounds and movements within the empty Heide II were dependent on the building's unique acoustics and spaces, and asked viewers to consider how architecture can live and breathe in a new way.

From the Home of Mirka Mora followed in May, with works drawn from the personal collection of Mirka Mora, a beloved and central figure in the history of Heide, and a number of drawings from the Heide Collection she had made as gifts for the Reeds in the 1950s and 60s. Curated by Kendrah Morgan and Jason Smith, the exhibition spanned sixty-seven years of her art practice, as represented by art works she cherished in her own home. Its intimate tenor was established by an early and little-known painting depicting the view from the hotel room in provincial France where the newly married Georges and Mirka Mora honeymooned, and led viewers through Mirka's first years in Melbourne living at 9 Collins Street, family beach holidays at Aspendale, her love of St Kilda, the joys and demands of relationships and motherhood, and the pain of separation and loss. It included an array of ceramics together with paintings, drawings, fabric and papier mâché sculptures, all attesting to the exceptional expressive power of the artist's personal iconography of children, angels, birds, beasts, surreal hybrids, self-portraits, lovers, and archetypal symbols.

The second exhibition in Heide II, **Abstraction-Creation: JW Power in Europe 1921-1938**, was a touring exhibition from the University of Sydney and the National Library of Australia, curated by Ann Stephen and A.D.S. Donaldson. J.W. Power was Australia's most successful expatriate painter of the interwar years. After serving as a doctor in World War I he turned to art, joining the London Group before studying in Paris with Fernand Léger at his Académie Moderne in the mid-1920s. In 1931 Power joined the international group of abstract artists known as Abstraction-Création, the Parisian home for the migrating European avant-garde throughout the 1930s, whose membership included artists from Piet Mondrian to Barbara Hepworth.

This exhibition recreated Power's major solo show, held at Abstraction-Création's gallery space in 1934. It included some fifty major paintings and oil sketches from the Edith Power Bequest, University of Sydney, together with sketchbooks and his collection of Picasso pochoirs held in the National Library of Australia.

In 2014 both Albert Tucker exhibitions were drawn primarily from Heide's Collection, supplemented by loans from Barbara Tucker. **We are the Dead Mean: Albert Tucker's War**, curated by Kendrah Morgan, explored the responses of artists associated with Heide in the 1940s to Australia's involvement in World War II. In potent images that convey the futility of violence and suffering, they recorded their personal experiences in wartime Melbourne while also offering more universal responses to a climate of conflict. The exhibition took its title from Albert Tucker's painting *We are the Dead Men*, inspired by T. S. Eliot's bleak post-World War I poem *The Hollow Men*, and presented a selection of work by Tucker, Yosl Bergner, Arthur Boyd, Joy Hester, John Perceval, and Sidney Nolan from this turbulent period.

The second exhibition, **Albert Tucker and the Mystery of H.D.** curated by Lesley Harding and Kendrah Morgan, elaborated on Albert Tucker's chance discovery in 1944 of two intriguing paintings in a bicycle shop in Melbourne. Attracted by their naive artistry he set about trying to establish who painted them, in the process tracing a further three paintings and convincing John Reed to publish an article on the artist in *Angry Penguins* magazine. In 1945 the Contemporary Art Society represented H.D. in its annual exhibition, leading to the revelation by *Herald* art critic Clive Turnbull that the artist was in fact H. Dearing, who we now know to



4

be an itinerant worker and amateur painter of regional Victoria during the 1920s and 1930s. This exhibition showcased twenty-six previously unknown works by Dearing that Heide acquired in 2014, in addition to four of the paintings found by Tucker in 1944 and related archival material.

In Heide III, Sue Cramer's exhibition **Emily Floyd: Far Rainbow** took its title from a Soviet science-fiction story set on the imaginary planet Rainbow. It surveyed the past ten years of Emily Floyd's practice while also including new works devised specifically for Heide's galleries and grounds. Utopian thinking of various types—also at the heart of much science fiction—has been a continual source of inspiration for Floyd, and her work draws from the legacies of radical modernism, exploring ideas about community, activism and alternative education. Her new installation *Far Rainbow*, for example, was informed by the New Lanark schoolroom established by visionary industrialist Robert Owen (1771-1858). A new permanent outdoor sculpture, *Abstract Labour*, was commissioned by Heide and funded by the Victorian Government through the Victorian Public Sculpture Fund. Unveiled at the time of the exhibition, it incorporates books for members of the public to enjoy and borrow and fulfil the artist's concept of the work as a site for the exchange of knowledge and ideas.

This was followed in July by **Gunter Christmann: Now and Then** curated by Lesley Harding, a timely retrospective exhibition that included Christmann's most significant paintings together with a selection of drawings, sound and video works and photographs. It traced the evolution of his major themes and series, from the early geometric and constructivist abstracts, 'sprinkle' and shuffle box paintings, through to his sensitive figure studies, silhouette paintings

and urban landscapes. Gunter Christmann left his native Germany for Australia in 1959, and started painting three years later. Though he studied briefly at the National Art School in Sydney, his practice was almost entirely self-directed, with interests in international art, music and literature operating alongside the influences of street culture and life around him, in the inner-city suburb of Darlinghurst, where he resided and worked for fifty years. At the time of his death in 2013 Gunter Christmann was gathering anew the type of critical and public attention that surrounded his striking debut as an artist in the 1960s.

The stunning **Arthur Boyd: Brides**, curated by Kendrah Morgan, ended the year, identifying a defining achievement in both the artist's career and in Australian art of the twentieth century by bringing together the core paintings from his series *Love, Marriage and Death of a Half Caste*, more commonly known as the *Brides*, painted between 1957 and 1960 after Boyd travelled to Central Australia. A milestone in the advancement of local modernism and its humanist themes, the series offers a critique of Australia's racial divide in the form of an invented love story. The *Brides* were produced in stages, with the initial sequence exhibited in Melbourne at Australian Galleries in 1958, then again with new additions at Zwemmer Gallery, London, in 1960. Though the series was dispersed across public and private collections across the world, many of the works had returned to Australia in recent years, providing an unprecedented opportunity to reunite them. Heide's exhibition presented the core paintings of the series shown at the initial 1958 and 1960 exhibitions and related drawings and ceramic pieces alongside them.

Melanie Irwin: Geodesic Envelopes, the first of two project exhibitions in 2014 curated by Linda Michael, emerged from Irwin's interest in how our bodies relate to everyday objects and the architectural spaces we inhabit. Each weekend during the exhibition, live performers were challenged to create a sphere out of a large costume of stretchy fabric using only their bodies and parts of everyday objects collected by Irwin from hard rubbish and junkyards. The fabric was shaped by the performers into ever-changing abstract conglomerations that extended the painted white monochrome into three dimensions and alluded to the protective, isolating or modular potential of architectural form.

Elasticity was also a defining concept for **Michael G.F. Prior: Elastic Organum**, an installation focused on the inherent properties of things: their flexibility and resonance; the way they move, hide, reflect, are subject to gravity, drape or dangle. A cybernetic ensemble of objects, sounds and materials, the installation used electrical and gravitational forces to create a space of wonder and anticipation. Its provisional elements—water, mirror, light, rock, tube, chain—built a world of shifting relationships through rhythm and motion, inviting visitors to experience through time a world with its own logic and composition.



5

Sue Cramer's project **Andrew McQualter: November Compositions** comprised wall drawings and sculptures, which connected to the site of the gallery and to each other in multiple ways. A small drawing pinned to an aspen tree installed at the centre of the gallery bore the pivotal motif: a figure (the artist) walking in circles, deep in thought, as if he is 'perambulating around an idea'. Figures set within large perspectival diagrams based on the dimensions of the gallery also suggested processes of thinking, and ways of communicating and describing objects and ideas.

In 2014 Heide also opened **Crescent House**, a public art project commissioned by Sherman Contemporary Art Foundation in Sydney, in the Connie Kimberley Sculpture Park. This beautifully simple pavilion was designed by architect Andrew Burns with a symmetrical geometry that comprises two intersecting arcs within a rectangular frame. Burns chose its current site as one typical of Heide, but one that focuses people's view on what they might ordinarily overlook.

Heide completed the interstate tour of **Born to Concrete: Visual Poetry from the Collections of Heide Museum of Modern Art and The University of Queensland**, which continued into 2014 at the State Library of New South Wales, where it had been further developed with the addition of works from the State Library of New South Wales collection. Outside Heide, **Angry Penguins: The Heide Collection** was displayed until late January at The Australian Club in Melbourne.

The programming team appreciated the assistance of Masters of Art Curatorship internees Suzannah Henty, who assisted with proofing and endmatter for the Boyd's Brides catalogue; and Megg Walstab who assisted with images and permissions for the Emily Floyd catalogue. Several front-of-house staff provided invaluable assistance across programming. Nicole Bowler, who enrolled in the Master of Art Curatorship course during the year, assisted on the George Baldessin exhibition and the review of Erica McGilchrist's archive and bibliography. Fiona Wilson and Sigourney Jacks assisted registration with cataloguing loans and condition reporting. Nicole and Fiona also assisted with image requests and permissions for the Boyd's Brides catalogue.

5 Installation view, Melanie Irwin: Geodesic Envelopes, Heide III: Kerry Gardner & Andrew Myer Project Gallery, 2014

Exhibition	Exhibition Dates	Venue	Curator
Future Primitive	23 November 2013 – 2 March 2014	Heide III: Central Galleries, Ramp and Kerry Gardner & Andrew Myer Project Gallery	Linda Michael
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
Melanie Irwin: Geodesic Envelopes	8 March – 15 June 2014	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Linda Michael
Emily Floyd: Far Rainbow	15 March – 13 July 2014	Heide III: Central Galleries and Ramp	Sue Cramer
We are the Dead Men: Albert Tucker's War	15 March – 7 September 2014	Heide III: Albert & Barbara Tucker Gallery	Kendrah Morgan
Being Human: The Graphic Work of George Baldessin	3 May– 19 October 2014	Heide I	Linda Short
Jude Walton: Lehte	9 May – 11 May 2014	Heide II	Linda Michael
From the Home of Mirka Mora	17 May – 9 November 2014	Heide II	Kendrah Morgan and Jason Smith
Michael GF Prior: Elastic Organum	21 June – 12 October 2014	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Linda Michael
Gunter Christmann: Now and Then	26 July – 16 November 2014	Heide III: Central Galleries and Ramp	Lesley Harding
Albert Tucker and the Mystery of H.D	13 September 2014 – 15 February 2015	Heide III: Albert & Barbara Tucker Gallery	Lesley Harding and Kendrah Morgan
Andrew McQuatter: November Compositions	18 October 2014 – 15 February 2015	Heide III: Kerry Gardner & Andrew Myer Project Gallery	Sue Cramer
Murrumbidgee Pottery at Heide	25 October 2014 – 1 March 2015	Heide I Kitchen	Sue Cramer
Moya Dyring: An Australian Salon in Paris	26 October 2014 – 1 March 2015	Heide I	Melissa Boyde managed by Sue Cramer
Abstraction–Creation: J.W. Power in Europe 1921–1938	15 November 2014 – 19 April 2015	Heide II	Ann Stephen and A.D.S. Donaldson managed by Lesley Harding
Arthur Boyd: Brides	29 November 2014 – 9 March 2015	Heide III: Central Galleries	Kendrah Morgan
Touring and Offsite Exhibitions			
Angry Penguins: Paintings from the Heide Collection	21 October 2013 – 31 January 2014	The Australian Club, Melbourne	Lesley Harding
Born to Concrete: Visual Poetry from the Collections of Heide Museum of Modern Art and The University of Queensland	26 November 2013 – 16 February 2014	State Library of NSW	Katarina Paseta and Linda Short



6

2014 Exhibition Lenders

Helen Alter	Barbara Cain
Anna Schwartz Gallery	Paddy Calvert Jones
Art Capital Investors Pty Ltd, The Art Investment Unit Trust	Suzi Carp
Art Gallery of Ballarat	Rosalind Carrodus
Art Gallery of New South Wales	Dan Chappell
Art Gallery of South Australia	Charter Hall
Artbank	Stephen Cherny
Australian Galleries	Christchurch Art Gallery Te Puna o Waiwhetu
Simon Barney	The Commercial
Belinda Barro	Alan Conder & Alan Pigott
Dr Neil Barter	Sarah Contos
Sally Barter	Wendy & Tony Cooke
Megan Bartlett	Cotham Gallery 101
Del Kathryn Barton	Julia Cox
Bronwyn Barwell	John Cruthers
Bendigo Art Gallery	Gaynor & Graeme Cuthbert
E.C. Bennett	Darren Knight Gallery
Daniel & Danielle Besen	Robert Delves
Anthea Bourne	Judy & Ron Dodge
Daniel Boyd	Mikala Dwyer
Polly Boyd	David & Joan Dyring
Mrs Pat Boyes	Felicity Dyring
David Brooker	Megan Dyring
Gerard Brunier	Tess Edwards Baldessin
Janet Burchill & Jennifer McCamley	Zahava Elenberg
	Pauline Evatt

Julie Ewington	Siri Hayes	Andrew McQualter
Peter Fay	Brigid Healy	Susan Manford
Graham Fletcher	Holmesglen	Manly Art Gallery and Museum
Emily Floyd	Brendan Huntley	Dylan Martorell
Morry Fraid	Simon Innes-Irons	Melanie Roger Gallery
Vivienne Fried	Timothy Innes-Irons	Rod Menzies
Galerie Moderne	Melanie Irwin	Dr Sanne Mestrom
John Gandel AO & Pauline Gandel	Ivan Anthony Gallery	Michael Buxton Collection
Martin Gascoigne & Mary Eagle	Michael & Lisa Jackson	Mr Tom Miller
Micaela Giffney	Jess Johnson	James Mollison AO
Simryn Gill	Narelle Jubelin	Monash University
Susan Gilligan	Dr David Kagan	Richard & Deborah Moore
Alexie Glass-Kantor	Peter & Angela Keel	Mirka Mora
Glen Eira City Council Art Collection	Craig & Connie Kimberley	Hugh Morgan
Gould Galleries	Vivian & Graham Knowles	Mr Sean Morris
Rob Gould	Victor Kuskoff	Murray White Room
Julie Green	Vincent Langford	Museum of Contemporary Art
Philipa Green	Lee Liberman	National Gallery of Australia
Sharon Grey & Jeff Hall	Dr Helen Light AM	National Gallery of Victoria
Joy Chambers-Grundy & Reg Grundy AC OBE	Helen Light	National Library of Australia
Hamish McKay	Nick & Anne Lolatgis	National Philatelic Collection, Australia Post
Fiona Hall	John McBride AM	Neon Parc Gallery
Melinda Harper	McClelland Gallery + Sculpture Park	New England Regional Art Museum
Karina Harris & Neil Hobbs	Erica McGilchrist	Niagara Galleries
Newell Harry	Alasdair McLuckie	Michelle Nikou
Kay Hay	John McPhee	Bill Nuttall & Annette Reeves



7

PAC Collection
 Guy Pascal
 Justin Paton
 Lisa & Egil Paulsen
 Michael G F Prior
 Public Records Office Victoria
 Queensland Art Gallery
 Ralph Renard
 Roslyn Oxley9 Gallery
 Amanda Rowell
 Savill Galleries
 Robert Saxon
 Michael Schwarz & David Clouston
 Anthony Scott
 Nick & Cath Scown
 David Seargeant
 Penelope Seidler
 Dr Alex Selenitsch
 Shepparton Art Museum
 Geoffrey Smith
 Sotheby's (Australia) Pty Ltd
 Becky Sparks & James Roland
 Rebecca Stehli
 Mary Strachan
 Ursula Sullivan
 Ricky Swallow
 TarraWarra Museum of Art
 Ten Cubed Collection
 Tolarno Galleries
 Eleonora Triguboff
 Barbara Tucker
 Tweed Regional Gallery
 and Margaret Olley Art Centre
 University of Sydney
 Frank Veldze
 Walter Granek Fine Art Pty Ltd
 Len Warson
 Rohan Wealleans
 William Mora Galleries
 Wollongong Art Gallery
 Women's Art Register
 Xavier Hufkens

7 Installation view, From the Home of Mirka Mora,
Heide II, 2014



8



9

4.2 PUBLIC PROGRAMS

Heide's public programs offered numerous opportunities to audiences to participate in varied activities, to learn about Heide's exhibitions and collection, and to enjoy its unique mix of history, art, architecture, gardens and food. For many visitors to Heide, public programs offered an initial entry point to the museum, from which an ongoing relationship could be established.

In 2014, Heide delivered 535 public programs to 11,628 attendees, of which 77 were ticketed programs, attracting 1,774 attendees; 430 tours and talks, attracting 4,631 attendees; and 28 free programs, attracting 5,223 attendees. The number of free and ticketed programs was increased by six per cent, with a thirty-five per cent increase in attendance and a six per cent increase in revenue from the previous year.

Regular programs engaged a broad and diverse audience throughout the year with tours, talks, workshops and events led by artists, curators, guest speakers, gardeners and volunteer guides. A range of specialist art workshops for adults and children were developed and tailored for groups with intellectual disabilities or for mental health and wellbeing.

The consolidation of core programming enabled staff to better service and grow Heide's audiences, and to focus on key areas of interest such as modern and contemporary art, cultural and social history, and the environment.

One of Heide's popular Morning Tea programs explored the conservation of Mirka Mora's soft sculptures. Mirka Mora's art is characterised by a colourful naïve style and the recurring motifs of angels, devils, children, and fantastical birds and beasts. From 1970 she transferred the iconography of her paintings to soft sculpture and papier-mâché dolls. Conservator Sabine Cotte joined Kendrah Morgan for a discussion on the art of making Mirka's dolls and embroideries and discussed how the way they are made impacts on their durability.

Comedian, broadcaster and self-confessed architecture nerd Tim 'Rosso' Ross performed 'Man About the House' in Heide II, the iconic modernist building and former home of John and Sunday Reed, accompanied by music by Kit Warhurst. In a highlight of our programming year, he delighted audiences with stories of his suburban youth, journeys into fatherhood and road trips with Vanilla Ice into his stand-up show.

Public programs maintained successful links with festivals, instituting events related to the Melbourne Food and Wine Festival, the Melbourne Fashion Festival, the Sustainability Festival, Manningham Healthy Lifestyle Week, Manningham Heritage Festival and the National Trust.

Garden programs explored the design and development of the gardens, the conservation of habitats for the regeneration of vegetation and animals, the care and maintenance of natural spaces for people to enjoy, and Heide's gardeners supplied handy tips for the home gardener and sustainable living.

Participants from the Melbourne Food and Wine Festival discovered facts about the Yarra River during Heide's annual Pick & Eat harvest. Head gardener Dugald Noyes led a tour that explained the cycles of this important waterway, and its effect on the Heide gardens, including the newly restored Indigenous remnant conservation zone. Before enjoying a lunch served in Cafe Vue Heide, participants harvested fresh produce to take home for their own cooking adventures.

'Heide is a wonderful place. It's where (the) imagination of free thinkers comes into reality and express themselves in the forms of paintings and sculpture. The tour guide was great.'

—Visitor feedback, *Persian art and culture program*, 10 January 2014

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

8 Sunday Art Club, Rhythm and Motion with artist Michael G.F. Prior, Sunday 21 September 2014

9 Tim 'Rosso' Ross, Man About the House, Saturday 22 November 2014



10



11

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 2014 overall attendance to education programs was maintained across the range of school excursions, tours, workshops, teacher professional development forums and outreach on offer at Heide. Education programming attracted 3,284 participants overall. Its success was in no small part due to the talented artists and dedicated educators who helped deliver our programs, including Michele Davies, Daryl Brooks, Andrew McIntosh, Lucy Irvine, Jane Deeth and Penelope Bartlau of Barking Spider Visual Theatre.

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

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 aimed to empower them to experience art and museums in a positive way, and become lifelong lovers, visitors and supporters of the arts. In 2014, facilitated tours were attended by 1,842 students (1,440 in 2013) while 697 students attended combined tour and workshops (482 in 2013). Students were accompanied by 280 teachers. Programs offered included *Ways of Looking*, *Exhibition in Focus*, *Heide History*, *Write about Art*, *Colour Me Green*, *Visual Thinking Strategies*, *What is Sculpture?* and VCE programs: *Art Industry Contexts*, *Inside the Museum*, *Analytical Frameworks* and *VCD Design in Practice*.

Children's Weeks

During Children's Weeks the free program *I spy with my Heide eye...* attracted 172 children and 25 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.

Visual Thinking Strategies

In 2014 Heide Education commenced a partnership with Koonung Secondary College, beginning with teacher professional development at Heide to instruct on how to facilitate Visual Thinking Strategies (VTS) classroom discussions. Teachers explored the questioning and paraphrasing that is essential to this program and developed their understanding regarding the specific reasoning behind the questions. Koonung teachers led fortnightly VTS discussion with the Year 7 visual arts students. Heide supported this by supplying curriculum materials and coaching and mentoring of teachers at the school. Students also had two visits to Heide to experience the Museum, its exhibitions and undertake workshops.

10 Armadale Primary School, Emily Floyd workshop with Lucy Irvine, Sidney Myer Education Centre, 2014

11 Koonung Secondary College students and Education Volunteer Lesley Nisbet, Visual Thinking Strategies tour, From the Home of Mirka Mora, Heide II, 2014



12

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. Popular programs offered during 2014 were **Thinking and Writing About Art**, **Become a Connected Educator**, **Developing a Dynamic Curriculum**, **Visual Communication Design** and **Approaching Contemporary Art**. Program attendee numbers increased since last year and were attended by 132 educators.

Education Resources

Education resources targeted to students from pre-school to VCE study were made available online for teachers and students. Resources produced this year included **Danila Vassilieff: A New Art History**, **Emily Floyd: Far Rainbow**, **The Graphic Works of George Baldessin**, **Heide II Architecture** and **J.W. Power** teacher presentation, notes and lesson plans.

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 1,003 hours of assistance toward the delivery and administration of the education program. Andrea Lagana and Vanessa van Oosterom, pre-service educators at La Trobe University, undertook internships at Heide in which they gained an understanding of the day-to-day work of the education department and worked on teacher education resources.

5. COMMERCIAL OPERATIONS

Heide's commercial operations generate a significant stream of revenue for the Museum. The business areas administered by the department are visitor services and exhibition admissions, Heide Store, Heide Membership, corporate events and venue hire, and the Volunteer program.

As of 31 December 2014, Commercial Operations achieved the following results against the target: 99% of Admissions (average across attendance and revenue), 104% of Retail, 116% of Membership (average across subscriptions and revenue) and 122% of Venue Hire.

The first quarter commercial results for 2014 were lower than expected, attributable to competition from the major National Gallery of Victoria exhibition **Melbourne Now**. This shortfall was balanced by the success of **From the Home of Mirka Mora**, which ran from May to November, achieving a significant level of visitation and retail merchandise sales.

December saw particularly strong sales across all areas of Commercial Operations. A combination of fine summer weather, various onsite Christmas functions, Christmas gift purchases and a high-profile major new exhibition in **Arthur Boyd: Brides** contributed to a very successful month of trade

5.1 STORE

The Heide Store performed strongly in 2014, finishing the year 4% ahead of target and achieving revenue of \$418,294.

The breakdown of sales across 2014 was as follows:

Category	% of total sales	Revenue (ex GST)
Heide Publications	14%	\$56,834
Heide Merchandise	18%	\$77,267
External Publications	20%	\$82,215
External Merchandise	48%	\$201,976



13

Heide exclusive product (publications and merchandise) comprised 32% of total sales for the year, while external merchandise and publications accounted for 68% of sales. The ongoing success of Heide exclusive merchandise and publications are highlighted here in a list of the top revenue makers for 2014:

	Product	Qty	Revenue (ex GST)
1	Heide Mirka Mora Catalogue	957 units	\$16,432
2	Heide Emily Floyd Catalogue	497 units	\$10,4082
3	Wicked But Virtuous: Mirka Mora	377 units	\$9,992
4	Heide Mirka Mora Limited Edition Plate	84 units	\$8,586
5	Heide Arthur Boyd Brides Catalogue	328 units	\$8,444
6	Heide Postcard	4,382 units	\$7,801
7	Heide Del Kathryn Barton Plate (first edition)	75 units	\$7,750
8	Heide Mirka Mora Classic Cardpack	414 units	\$7,326
9	Heide Mirka Mug	363 units	\$6,402
10	MOMA Confetti Ball	695 units	\$5,563



14



15

Positive results were driven by the high visitation rate for the exhibition **From the Home of Mirka Mora** which translated into strong sales of exclusive exhibition-specific product. During the exhibition revenue from the catalogue alone was \$15,975 (ex GST).

The breakdown of Mirka Mora product sold for the duration of the exhibition was as follows:

Product	Classification	Qty sold	Revenue (ex GST)
From the Home of Mirka Mora Catalogue	Heide Publication	929 units	\$15,975
Mirka Mora Limited Edition Ceramic Plate	Heide Merchandise	14 units	\$1,452
Mirka Mora Tote Bag	Heide Merchandise	169 units	\$4,435
Mirka Mora Angel Magnet	Heide Merchandise	635 units	\$2,808
Mirka Mora Mermaid Magnet	Heide Merchandise	459 units	\$2,021
Mirka Mora Cat Magnet	Heide Merchandise	359 units	\$1,577
Mirka Mora Classic Cardpack	Heide Merchandise	380 units	\$6,728
Mirka Mora Doll Cardpack	Heide Merchandise	202 units	\$3,582
Mirka Mora Postcard (3 designs)	Heide Merchandise	480 units	\$864
Mirka Mora Colouring Book	Heide Merchandise	111 units	\$2,471
Mirka Mora Mug	Heide Merchandise	192 units	\$3,381
	TOTAL	3990 units	\$45,294



16

Mirka Mora merchandise continued to realise strong sales post-exhibition, bringing the total revenue from these products by year end to \$56,875 (ex GST).

The Heide Store offered a targeted range of products for online purchase. The web sales strategy focused on Heide exclusive merchandise and publications, which achieved revenue of \$11,315 (ex GST), accounting for 3% of Heide Store sales.

Heide participated in The Big Design Market for the second year returning revenue of \$12,458 (ex GST) across the three days of trade. This shows an increase of 36% on Heide's first year of participation in 2013. It continued to be an excellent branding exercise aligning the Heide Store with Melbourne's best local retailers and wholesalers, as well as giving Heide exposure to a new audience of over 56,000 people.

Total Retail revenue for December was \$69,264 (ex GST), which was 52% ahead of target for the month and a 47% increase in revenue for the same time last year. Christmas trade was strong, achieving the highest average spend per ticketed visitor since March 2010 of \$19.90 - up 17% on the previous most successful year (2013).

5.2 VISITOR SERVICES

As the first 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 and exceed the expectations of all who interact with the Museum.

Visitor Services administers revenue from admissions, Education and Public Programs ticketing, the Heide Store and Heide Membership.

Visitor Services is responsible for exhibition invigilation, site safety and security in the public environment and corporate event delivery.

Visitor Services also manages and develops the Heide Volunteer Program.

Admissions (excluding Education and Public Programs)

The annual target for ticketed admissions was exceeded by 3%, whilst admissions revenue fell below by 5%. Ticketed admissions for 2014 totaled 44,268, with revenue of \$523,203. An additional 35,558 attendees visited the gardens, bringing the total site visitation to 79,826.

Visitor Satisfaction

In 2014 visitor feedback continued to demonstrate a high level of visitor satisfaction with paid and volunteer Visitor Services staff, with visitors commenting:

- "All of the [VS] staff at Heide are really lovely. We have all been talking about it all day. You can really feel a warmth with everyone, and you can tell everyone is really happy to work here."
- "I like the stories about the place and the original inhabitants and the history of the place. The invigilator in the Mirka Mora section was very friendly and knowledgeable."
- "I thoroughly enjoyed my day here today. Thank you very much for your warmth in your service and for being so welcoming."



17

Training and Professional Development

Senior VS staff attended the following training:

- Dealing with difficult people
- Social media for Volunteers
- Managing Volunteers

All members of Visitor Services attended two sessions of Emergency situation training and two staff attended St John Ambulance First Aid training.

Staffing

Senior Visitor Services Officer Bianca Dresden was appointed to the position of Commercial Operations Coordinator in September, and her position filled by Visitor Services Officer Sigourney Jacks. Carly Richardson was then appointed as Visitor Services Officer.

Volunteer Program

Visitor Services undertook two volunteer recruitments over the year, resulting in the successful appointment and training of 54 new volunteers across Visitor Services, Education and Gardens. This resulted in a total of 183 Volunteers at year end, who contributed 12,998 hours to the Museum (4% ahead of target) with an estimated value of \$284,656.

Heide I Library Project

The Heide I Library Project, developed under the direction of Collections Manager Katarina Pasetta, aims to research and catalogue the Heide I Library to enable its use as a resource for archival, historical and curatorial research. In 2014 twenty three Volunteers committed 864 hours to examine and catalogue 2,958 books.

5.3 MEMBERSHIP

In 2014, Heide Membership achieved 900 subscriptions (target: 800) and \$67,750 ex. GST revenue (target: \$58,275). Heide Membership finished the year 112% ahead of subscriptions target and 116% ahead of revenue target.

The response to the new Art Date benefit – which allows Members to bring a guest at no cost each time they visit – was positive, with 68 Art Date subscriptions sold in 2014, representing an additional \$3,091 in revenue.

Membership Online was launched in late August 2014, allowing subscribers to join, renew and purchase gift memberships online. Following the launch, 81 subscriptions were purchased online including 25 gift subscriptions in December.

Four Members Only events were staged in 2014: Members Private Exhibition Viewings for *Emily Floyd: Far Rainbow*, *Gunter Christmann: Now and Then* and *Arthur Boyd: Brides*; and a Members' orientation tour and morning tea. Heide also partnered with Transmission Films to screen *Mr Turner* to a full house at a Members' Movie Night at Kino Cinemas in December.

At 31 December 2014:

- 914 active subscriptions
- 1,125 active subscriptions; and
- 1,325 members (i.e multiple cardholders in some categories)

5.4 CAFÉ VUE AT HEIDE + EVENT HIRE

Café Vue at Heide enjoyed a successful year of trade during 2014. The café provided a high standard of food and a comfortable dining experience for visitors. Cross-promotion of the café and the museum continued in a number of marketing opportunities and remains a priority. Vue Events at Heide had continuing success, delivering events throughout the year for external clients and internal Heide events such as openings, public programs and education.

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

Venue Hire encompasses commercial film and photography permits, functions, planning days, memorials and wedding ceremonies. These are arranged directly by Heide or through Vue de monde Events if a catering component is required.

In 2014, Venue Hire achieved \$38,557 ex. GST in revenue (target \$31,500).

There were 111 bookings over the year, 80 of which were organised through Vue Events.

- 62 Weddings
- 37 other functions
- 12 commercial filming and photography, including *Mossimo*, *Dizingof* and *Tirade Magazine*, UK.



18

6. COLLECTION

The Heide Collection enjoyed another exciting and productive year in 2014 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.

An encouraging number of works was donated to Heide during 2014, many of which link directly to the museum's recent exhibition program and all of which provide manifold opportunities for future programming.

Heide was delighted to accept donations from individuals of artworks by Hany Armanious, Stephen Benwell, Louise Bourgeois, Mike Brown, Mary Macqueen, Arthur McIntyre, Mirka Mora, Albert Tucker, David Wadellton, Dick Watkins, and Ken Whisson. In addition, a number of artists generously donated their own work to the collection in accordance with Heide's Collection Policy: Del Kathryn Barton, Gunter Christmann, Erwin Fabian, Katherine Hattam, Siri Hayes, Leonora Howlett, Erica McGilchrist, Jeremy Kibel, John Nixon, Rose Nolan, David Thomas, and Murray Walker. After its first showing as part of the **Future Primitive** exhibition curated by Linda Michael, Sarah Contos's sculpture *God(dess)*, 2013, was purchased by Heide with funds donated by Terry Wu.

Heide's modest holdings of ceramics by artists linked to the Arthur Merric Boyd (AMB) Pottery was significantly strengthened by a donation from Barbara Blackman AO, of seventeen ceramics from her personal collection by artists including Merric Boyd, Arthur Boyd, John Perceval, Hermia Boyd, David Boyd and Neil Douglas. This generous gift formed the basis of a display in Heide I of works by the Murrumbidgee circle of artists from the Heide Collection.

Baillieu Myer AC donated eight paintings to further augment Heide's holdings of works from the Baillieu Myer Collection of the '80s. An original donation of ninety-three works from this collection was made to Heide in 1992, with an additional nine works donated in 2009. Artists represented in this latest tranche are: Asher Bilu, William Delafield-Cook, Dale Hickey, Colin Lanceley, David Rankin, Deborah Russell, Ann Thompson and Ken Whisson.

The late Gunter Christmann's donation of seventeen paintings of the early 1970s, including thirteen from his celebrated *São Paulo* series, was formalised in 2014 by the artist's estate. A selection of these works was included in the 2014 Heide exhibition **Gunter Christmann: Now and Then** curated by Lesley Harding.

Another significant donation to the collection was received from the Estate of Beverly Brown in memory of her father Dr Joseph Brown AO OBE. It comprises eight important works by Arthur Boyd, Neil Douglas and Frank Hinder.

18 Hany Armanious
Riddle of the Sphinx 2008
cast pigmented polyurethane resin
46 x 54 x 89 cm
Gift of Mary Teague 2014



19

The Heide Sculpture Park was significantly enriched during 2014 by the addition of four new sculptures. Emily Floyd's *Abstract Labour*, 2014, was commissioned with support from the Victorian Government through Creative Victoria and the Victorian Public Sculpture Fund 2013. Heide also welcomed Erwin Fabian's generous donation of his sculpture *Nereus*, 2003–04. Important sculptures by Simryn Gill and Hany Armanious were kindly made available to Heide on long-term loan from the artists and their dealers. Gill's *Half Moon Shine*, 2013, travelled to Heide from Venice where it had been on display in the Australian Pavilion as part of Gill's representation of Australia at the 2013 Venice Biennale. Hany Armanious's *Fountain*, 2012, was relocated from the Museum of Contemporary Art in Sydney, having been the first work commissioned for the MCA Sculpture Series in 2012.

During 2014, Heide continued an active program of exhibitions drawn from the collection. In Heide I **Erica McGilchrist: Selected Works 1951–1995** was on display from late 2013 to early 2014, followed by **Being Human: The Graphic Work of George Baldessin and Moya Dyring: An Australian Salon in Paris**. Works from the Heide Collection were also included in **Poetry, Dream and the Cosmos: The Heide Collection** and **From the Home of Mirka Mora**, both on display in Heide II; and in the exhibitions **Albert Tucker: Explorers and Intruders**; **We are the Dead Men: Albert Tucker's War**; and **Albert Tucker and the Mystery of H.D.**, all in the Albert and Barbara Tucker Gallery.

Heide gratefully acknowledges the substantial support of the Copland Foundation, the Lord Mayor's Charitable Foundation, and the Merlyn Myer Fund towards the conservation and presentation of artworks, without which these exhibitions would not have been possible.

The Copland Foundation enabled Heide to acquit the second of the three-year 'Optimisation and Interpretation of Heide I' project by making possible the preservation and presentation of artworks and archival material integral to the exhibition, education and public programs offered in Heide I throughout 2014.

The Lord Mayor's Charitable Foundation supported a two-year project to preserve and present works by Melbourne modernist women artists represented in the Heide Collection. The focus of this support for 2014 was the presentation of collection works in the Moya Dyring and Erica McGilchrist exhibitions.

Similarly, the Merlyn Myer Fund supported Heide's commitment to honour the singular contributions of key women artists to our cultural landscape through the conservation and exhibition of works by Melbourne modernist women artists, including Mirka Mora, Joy Hester and Dawn Sime.

In 2014, forty-eight works from the collection were on loan for display in the following external exhibitions:

Sea of Dreams II: Port Philip Bay 1915–2013, Mornington Peninsular Regional Gallery, 14 December 2013 – 2 March 2014: Joy Hester, *Fun Fair* (c.1946); Sidney Nolan, *Bathers* (1943); Mirka Mora, *Beautiful Aspendale* (1961); Mirka Mora, *Sunday in the Water (Lots of Figures)* (1961).

Danila Vassilieff: Journey to Mildura, Mildura Arts Centre Regional Gallery, 18 November 2013 – 21 April 2014: Danila Vassilieff, *Alec and Jean* (1944); *Blake 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); *Portrait of Karol Zoubek* (1945).

Concrete, Monash University Museum of Art, 3 May – 5 July 2014: Callum Morton, *Monument #26: Settlement* (2010).

David McDiarmid: When This You See Remember Me, National Gallery of Victoria, 9 May – 31 August 2014, twenty-three works by David McDiarmid.

John Perceval Angels, Shepparton Art Museum, 29 August 2014 – 23 November 2014: John Perceval, *An Angel Waking Up in a Tree* (c.1957); *Angel with Sparkling Red Tummy* (1958); *Atomic Cloud: A Host of Angels* (c.1960).

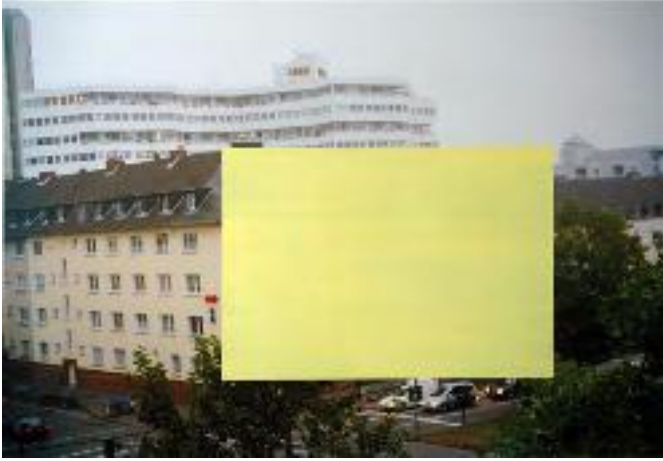
Robert Jacks: Order and Variation, National Gallery of Victoria, 3 October 2014 – 15 February 2015: Robert Jacks, *Cut Piece, Modular 2* (1969).

Arthur Boyd: An Active Witness, travelling exhibition from the Bundanon Trust to Mornington Peninsula Regional Gallery, 5 December 2014 – 15 February 2015: Arthur Boyd, *The Kite* (1943); *The Cripples* (1943).

Collection display, Shepparton Art Museum, 1 November 2014 – 9 March 2015: Arthur Boyd, *Progression* (1941).

19 Callum Morton

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



20

6.1 ACQUISITIONS

- 2014.1**
David Thomas
Semi-transparent Monochrome in Time and Space 2005
enamel on photograph on dibond
100 x 150 cm
Gift of David Thomas 2014
- 2014.2**
David Thomas
The Movement of Colour Monochromes in Time and Space (Hamburg Hauptbahnhof) 2008
synthetic polymer paint and enamel on photograph on dibond
52 x 69 cm
Gift of David Thomas 2014
- 2014.3**
David Thomas
Locating the Monochrome (Tokyo White) 2008
synthetic polymer paint and enamel on photograph on dibond
55 x 73 cm
Gift of David Thomas 2014
- 2014.4**
David Thomas
Black Reflection Painting (For William Barak) 2009
enamel and synthetic polymer paint on linen
187 x 350 cm
Gift of David Thomas 2014
- 2014.5.1**
David Thomas
Untitled 1991
synthetic polymer paint on paper
20 x 30 cm
Gift of David Thomas 2014
- 2014.5.2**
David Thomas
Untitled 1991
synthetic polymer paint on paper
20 x 30 cm
Gift of David Thomas 2014
- 2014.5.3**
David Thomas
Untitled 1991
synthetic polymer paint on paper
20 x 30 cm
Gift of David Thomas 2014
- 2014.5.4**
David Thomas
Untitled 1991
synthetic polymer paint on paper
20 x 30 cm
Gift of David Thomas 2014
- 2014.6**
David Thomas
For GM 1992
synthetic polymer paint on paper
30 x 45 cm
Gift of David Thomas 2014
- 2014.7**
David Thomas
Untitled (yellow and grey) 1993
synthetic polymer paint on paper
30 x 20 cm
Gift of David Thomas 2014
- 2014.8**
David Thomas
Untitled (yellow and black) 1993
synthetic polymer paint on paper
45 x 35 cm
Gift of David Thomas 2014
- 2014.9.1**
Murray Walker
Untitled from *Berlin Suite* 2012
watercolour, crayon, ink and collage on paper
50 x 80 cm
Gift of Murray Walker 2014
- 2014.9.2**
Murray Walker
Untitled from *Berlin Suite* 2012
watercolour, crayon, ink and collage on paper
50 x 80 cm
Gift of Murray Walker 2014
- 2014.9.3**
Murray Walker
Untitled from *Berlin Suite* 2012
watercolour, crayon, ink and collage on paper
50 x 80 cm
Gift of Murray Walker 2014
- 2014.9.4**
Murray Walker
Untitled from *Berlin Suite* 2012
watercolour, crayon, ink and collage on paper
50 x 80 cm
Gift of Murray Walker 2014
- 2014.9.5**
Murray Walker
Untitled from *Berlin Suite* 2012
watercolour, crayon, ink and collage on paper
50 x 80 cm
Gift of Murray Walker 2014
- 2014.9.6**
Murray Walker
Untitled from *Berlin Suite* 2012
watercolour, crayon, ink and collage on paper
50 x 80 cm
Gift of Murray Walker 2014

20 David Thomas
Semi-transparent Monochrome in Time and Space 2005
enamel on photograph on dibond
100 x 150 cm
Gift of David Thomas 2014



21

2014.9.7

Murray Walker

*Untitled from Berlin Suite 2012*watercolour, crayon, ink and collage on paper
50 x 80 cm

Gift of Murray Walker 2014

2014.9.8

Murray Walker

*Untitled from Berlin Suite 2012*watercolour, crayon, ink and collage on paper
50 x 80 cm

Gift of Murray Walker 2014

2014.9.9

Murray Walker

*Untitled from Berlin Suite 2012*watercolour, crayon, ink and collage on paper
50 x 80 cm

Gift of Murray Walker 2014

2014.9.10

Murray Walker

*Untitled from Berlin Suite 2012*watercolour, crayon, ink and collage on paper
50 x 80 cm

Gift of Murray Walker 2014

2014.9.11

Murray Walker

*Untitled from Berlin Suite 2012*watercolour, crayon, ink and collage on paper
50 x 80 cm

Gift of Murray Walker 2014

2014.9.12

Murray Walker

*Untitled from Berlin Suite 2012*watercolour, crayon, ink and collage on paper
50 x 80 cm

Gift of Murray Walker 2014

2014.10.1

Murray Walker

*Untitled from the series Postcards c.2000*watercolour, ink and collage on postcards
15 x 10.4 cm

Gift of Murray Walker 2014

2014.10.2

Murray Walker

*Untitled from the series Postcards c.2000*watercolour, ink and collage on postcards
15 x 10.4 cm

Gift of Murray Walker 2014

2014.10.3

Murray Walker

*Untitled from the series Postcards c.2000*watercolour, ink and collage on postcards
10.4 x 15 cm

Gift of Murray Walker 2014

2014.10.4

Murray Walker

*Untitled from the series Postcards c.2000*watercolour, ink and collage on postcards
10.4 x 15 cm

Gift of Murray Walker 2014

2014.10.5

Murray Walker

*Untitled from the series Postcards c.2000*watercolour, ink and collage on postcards
15 x 10.4 cm

Gift of Murray Walker 2014

2014.10.6

Murray Walker

*Untitled from the series Postcards c.2000*watercolour, ink and collage on postcards
10.4 x 15 cm

Gift of Murray Walker 2014

2014.11.1

Murray Walker

*Untitled from the series Camembert Collages, Paris c.2000*watercolour, ink and collage of found materials
on camembert containers
11 cm (diam)

Gift of Murray Walker 2014

2014.11.2

Murray Walker

*Untitled from the series Camembert Collages, Paris c.2000*watercolour, ink and collage of found materials
on camembert containers
11 cm (diam)

Gift of Murray Walker 2014

2014.11.3

Murray Walker

*Untitled from the series Camembert Collages, Paris c.2000*watercolour, ink and collage of found materials
on camembert containers
11 cm (diam)

Gift of Murray Walker 2014

2014.11.4

Murray Walker

*Untitled from the series Camembert Collages, Paris c.2000*watercolour, ink and collage of found materials
on camembert containers
11 cm (diam)

Gift of Murray Walker 2014

21 Murray Walker

Untitled from the series Postcards c.2000
watercolour, ink and collage on postcards
15 x 10.4 cm
Gift of Murray Walker 2014



22

2014.11.5

Murray Walker
Untitled from the series *Camembert Collages*,
Paris c.2000
watercolour, ink and collage of found materials
on camembert containers
11 cm (diam)
Gift of Murray Walker 2014

2014.11.6

Murray Walker
Untitled from the series *Camembert Collages*,
Paris c.2000
watercolour, ink and collage of found materials
on camembert containers
11 cm (diam)
Gift of Murray Walker 2014

2014.11.7

Murray Walker
Untitled from the series *Camembert Collages*,
Paris c.2000
watercolour, ink and collage of found materials
on camembert containers
11 cm (diam)
Gift of Murray Walker 2014

2014.12

Murray Walker
Untitled (sketchbook) 2010
coloured pencil, ink and collage on 70 pages in
spiral-bound sketchbook
24 x 25 cm (closed)
Gift of Murray Walker 2014

2014.13

Murray Walker
The Time Traveller 2010
oil on linen
230 x 183 cm
Gift of Murray Walker 2014

2014.14

Murray Walker
An Albert Tucker Victory Girl Now in Her 70s 1995
assemblage of found wood, nylon string,
seaweed, plastic, metals, fabrics
84 x 30 x 9 cm
Gift of Murray Walker 2014

2014.15

Murray Walker
The Three Graces c.1990
assemblage of welded steel, found metal
objects, wood
80 x 1390 x 4.4 cm
Gift of Murray Walker 2014

2014.16

Murray Walker
The Small Doll Tower c.1986
assemblage of found dolls and plastic animals,
tape, timber dowel, textiles, paint
146 x 52 x 44.5 cm
Gift of Murray Walker 2014

2014.17

Del Kathryn Barton
Petal Following Petal from the series *More the Her* 2012
ink and watercolour on paper
37 x 33 cm
Gift of Del Kathryn Barton 2014

2014.18

Del Kathryn Barton
The Fountain of Her from the series *More the Her* 2012
ink and watercolour on paper
37 x 33 cm
Gift of Del Kathryn Barton 2014

2014.19

Del Kathryn Barton
Untitled from the series *More the Her* 2012
ink and watercolour on paper
37 x 33 cm
Gift of Del Kathryn Barton 2014

2014.20

Del Kathryn Barton
The Fountain of Her from the series *More the Her* 2012
ink and watercolour on paper
37 x 33 cm
Gift of Del Kathryn Barton 2014

2014.21

Del Kathryn Barton
Lies with any Beast from the series *More the Her* 2012
ink and watercolour on paper
37 x 33 cm
Gift of Del Kathryn Barton 2014

2014.22

Del Kathryn Barton
Untitled from the series *More the Her* 2012
ink and watercolour on paper
37 x 33 cm
Gift of Del Kathryn Barton 2014

22 Del Kathryn Barton
The Fountain of Her from the series *More the Her* 2012
ink and watercolour on paper
37 x 33 cm
Gift of Del Kathryn Barton 2014



23

2014.23

Del Kathryn Barton

Petal Following Petal from the series *More the Her* 2012

ink and watercolour on paper

37 x 33 cm

Gift of Del Kathryn Barton 2014

2014.24

Del Kathryn Barton

Or You Don't ... Lies With Any Beast from the series *More the Her* 2012

ink and watercolour on paper

37 x 33 cm

Gift of Del Kathryn Barton 2014

2014.25

Del Kathryn Barton

The World Story of Her from the series *More the Her* 2012

ink and watercolour on paper

37 x 33 cm

Gift of Del Kathryn Barton 2014

2014.26

Del Kathryn Barton

The Fountain of Her from the series *More the Her* 2012

ink and watercolour on paper

37 x 33 cm

Gift of Del Kathryn Barton 2014

2014.27

Del Kathryn Barton

The World Story of Her from the series *More the Her* 2012

ink and watercolour on paper

37 x 33 cm

Gift of Del Kathryn Barton 2014

2014.28

Del Kathryn Barton

Untitled from the series *More the Her* 2012

ink and watercolour on paper

37 x 33 cm

Gift of Del Kathryn Barton 2014

2014.29

Del Kathryn Barton

Let the Sun Go Down On Her from the series *More the Her* 2012

ink and watercolour on paper

37 x 33 cm

Gift of Del Kathryn Barton 2014

2014.30

Del Kathryn Barton

Or You Don't from the series *More the Her* 2012

ink and watercolour on paper

37 x 33 cm

Gift of Del Kathryn Barton 2014

2014.31

Del Kathryn Barton

Untitled from the series *More the Her* 2012

ink and watercolour on paper

37 x 33 cm

Gift of Del Kathryn Barton 2014

2014.32

Rose Nolan

A Red Constructed Work 1992–93

synthetic polymer paint, oil paint, cardboard, perspex, tin lid and nylon cord

84 x 63 x 32 cm

Gift of Rose Nolan 2014



24

2014.33

Siri Hayes

Heide Colour Spectrum 2013

wool, natural plant dyes, cotton

121 cm diameter

Gift of Siri Hayes 2014

2014.34

Merric Boyd

Pot c.1935

painted and glazed earthenware

11 x 14 x 15 cm

Gift of Barbara Blackman AO 2014

2014.35

Merric Boyd

Pot 1949

painted and glazed earthenware

13 x 15 x 15 cm

Gift of Barbara Blackman AO 2014

2014.36

Merric Boyd

Bowl c.1950

painted and glazed stoneware

6.5 x 14 x 14 cm

Gift of Barbara Blackman AO 2014

2014.37

Merric Boyd

Jug 1945

painted and glazed earthenware

16 x 14 x 13 cm

Gift of Barbara Blackman AO 2014

23 Siri Hayes

Heide Colour Spectrum 2013
wool, natural plant dyes, cotton
121 cm diameter
Gift of Siri Hayes 2014

24 Rose Nolan

A Red Constructed Work 1992–93
synthetic polymer paint, oil paint, cardboard, perspex, tin
lid and nylon cord
84 x 63 x 32 cm
Gift of Rose Nolan 2014



25

2014.38

Merric Boyd
Jug 1954
painted and glazed earthenware
18 x 15 x 13 cm
Gift of Barbara Blackman AO 2014

2014.39

Merric Boyd
Jug 1951
painted earthenware
15 x 15 x 12 cm
Gift of Barbara Blackman AO 2014

2014.40

John Perceval
Untitled (figures) c.1950
painted and glazed porcelain
38 x 38 cm
Gift of Barbara Blackman AO 2014

2014.41

John Perceval
Teapot c.1950
painted and glazed earthenware
21 x 28 x 18 cm
Gift of Barbara Blackman AO 2014

2014.42

John Perceval
Plate 1959
painted and glazed earthenware
4 x 34 x 34 cm
Gift of Barbara Blackman AO 2014

2014.43

Arthur Merric Boyd Pottery, John Perceval
Coffee pot c.1950
painted and glazed stoneware
28 x 27 x 22 cm
Gift of Barbara Blackman AO 2014

2014.44

Hermia Boyd
Untitled (seated figure) 1961
painted and glazed terracotta
23 x 13 x 22 cm
Gift of Barbara Blackman AO 2014

2014.45

David Boyd, Hermia Boyd
Pot c. 1960
glazed stoneware
7.5 x 11 x 11 cm
Gift of Barbara Blackman AO 2014

2014.46

David Boyd, Hermia Boyd
Salt and pepper shakers c. 1960
painted and glazed earthenware
26 x 7.5 x 7.5 cm; 21 x 6 x 6 cm
Gift of Barbara Blackman AO 2014

2014.47

David Boyd, Hermia Boyd
Plate 1963
glazed earthenware
3 x 16 x 16 cm
Gift of Barbara Blackman AO 2014

2014.48

Arthur Boyd, Doris Boyd, Mary Boyd, Yvonne Boyd, Neil Douglas, John Perceval
Tiled coffee table c.1955
painted and glazed ceramic tiles on metal base
42 x 62 x 47 cm
Gift of Barbara Blackman AO 2014

2014.49

Arthur Merric Boyd Pottery, John Howley
Bowl c.1950
painted and glazed stoneware
8 x 17 x 17 cm
Gift of Barbara Blackman AO 2014

2014.50

Arthur Merric Boyd Pottery
Sugar bowl and milk jug c.1950
glazed stoneware
sugar bowl 6.5 x 12 x 7 cm; milk jug 5.5 x 8.5 x 8.5 cm
Gift of Barbara Blackman AO 2014

2014.51

Arthur Merric Boyd Pottery
Coffee cups and saucers c.1950
painted and glazed stoneware
cups each 5.5 x 8 x 10 cm; saucers each 12.5 cm diam.
Gift of Barbara Blackman AO 2014

25 Merric Boyd
Pot c.1935
painted and glazed earthenware
11 x 14 x 15 cm
Gift of Barbara Blackman AO 2014



26

2014.52

Arthur Merric Boyd Pottery
Coffee cup and saucer c.1950
glazed stoneware
cup 5.5 x 7.5 x 10 cm; saucer 13 cm diam.
Gift of Barbara Blackman AO 2014

2014.53

Mirka Mora
Untitled (schoolgirl) c.1970
synthetic polymer paint on cotton
42 x 27 cm
Gift of Barbara Blackman AO 2014

2014.54

Erwin Fabian
Nereus 2003–4
steel
147 x 157 x 67 cm
Gift of Erwin Fabian 2014

2014.55

Ken Whisson
Flag for David Ireland No. 2 1979–80
oil on canvas
89 x 119 cm
Gift of Artbank 2014

2014.56

Mike Brown
Untitled (stained glass from *What Now?*) 1983
glass, lead, wood
111 x 119 cm overall 91 x 105 cm stained glass
Gift of Zen Lucas and Clay Lucas 2014

2014.57

Stephen Benwell
Untitled 1981
handbuilt stoneware with underglaze painting
24 x 36 cm
Gift of Rob Andrew 2014

2014.58

David Wadellton
Promotion (Kylie Minogue) 2002
oil on canvas
91 x 198 cm
Gift of Rob Andrew 2014

2014.59

Dick Watkins
Le déjeuner sur l'herbe 1993
synthetic polymer paint on canvas
137 x 182.5 cm
Gift of Rob Andrew 2014

2014.60

Katherine Hattam
Nice Work 2007
gouache, charcoal, collage of book pages and
spines on rag paper
152 x 112 cm
Gift of Katherine Hattam 2014

2014.61

Katherine Hattam
Object—blue painted wood 2007
synthetic polymer paint on wood
64 x 25 x 21 cm
Gift of Katherine Hattam 2014

2014.62

Katherine Hattam
Object—white with colour 2006
synthetic polymer paint on wood
61 x 25 x 24 cm
Gift of Katherine Hattam 2014

2014.63

Albert Tucker
Earth and Trees 1960
oil and enamel paint on sand on composition
board
40.4 x 72.2 cm
Gift of William Nuttall and Annette Reeves 2014

2014.64.1

Arthur Merric Boyd Pottery
Bowl with handle 1948
painted and glazed earthenware
9 x 15.5 x 12.5 cm
Gift of Mrs N.M. Adam and Mrs N.E.R. Wood
2014

2014.64.2

Arthur Merric Boyd Pottery
Bowl with handle 1948
painted and glazed earthenware
9 x 15.5 x 12 cm
Gift of Mrs N.M. Adam and Mrs N.E.R. Wood
2014



27

2014.64.3

Arthur Merric Boyd Pottery
Bowl with handle 1948
painted and glazed earthenware
9 x 15 x 12.5 cm
Gift of Mrs N.M. Adam and Mrs N.E.R. Wood
2014

2014.64.4

Arthur Merric Boyd Pottery
Bowl with handle 1948
painted and glazed earthenware
9 x 15 x 12 cm
Gift of Mrs N.M. Adam and Mrs N.E.R. Wood
2014

2014.64.5

Arthur Merric Boyd Pottery, Neil Douglas
Bowl with handle 1948
painted and glazed earthenware
11 x 15 x 13 cm
Gift of Mrs N.M. Adam and Mrs N.E.R. Wood
2014

2014.64.6

Arthur Merric Boyd Pottery, Neil Douglas
Bowl with handle 1948
painted and glazed earthenware
10 x 15 x 12.5 cm
Gift of Mrs N.M. Adam and Mrs N.E.R. Wood
2014

2014.65.1

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

2014.65.2

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

2014.65.3

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

2014.65.4

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

2014.65.5

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

2014.65.6

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

2014.65.7

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

2014.65.8

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

2014.65.9

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

2014.65.10

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

2014.65.11

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

2014.65.12

Arthur McIntyre
Untitled from Skull Series 1987
oil stick on paper
59.4 x 42 cm
Gift of Daniel Mudie Cunningham 2014

27 Stephen Benwell
Untitled 1981
handbuilt stoneware with underglaze painting
24 x 36 cm
Gift of Rob Andrew 2014

2014.66

John Nixon
Untitled (Post Cylinder) 1993
collage of found printed papers on found
cardboard cylinder
26 x 9.5 x 9.5 cm
Gift of John Nixon 2014

2014.67

John Nixon
Untitled (Horse Cylinder) 1993
collage of found printed papers on found
cardboard cylinder
24 x 8 x 8 cm
Gift of John Nixon 2014

2014.68

John Nixon
Untitled (Pringles Original Red Cylinder) 1993
collage of found printed papers on found
cardboard cylinder
24 x 8 x 8 cm
Gift of John Nixon 2014

2014.69

John Nixon
Untitled (Paprika Cylinder) 1993
collage of found printed papers on found
cardboard cylinder
19 x 9 x 9 cm
Gift of John Nixon 2014

2014.70

John Nixon
Untitled (Pringles Green Cylinder) 1993
collage of found printed papers on found
cardboard cylinder
24 x 8 x 8 cm
Gift of John Nixon 2014

2014.71

John Nixon
Untitled (Pringles Cheez Cylinder) 1993
collage of found printed papers on found
cardboard cylinder
24 x 8 x 8 cm
Gift of John Nixon 2014

2014.72

John Nixon
Untitled (Pringles Ripples Blue Cylinder) 1993
collage of found printed papers on found
cardboard cylinder
24 x 8 x 8 cm
Gift of John Nixon 2014

2014.73

John Nixon
Untitled (Tall Narrow Cylinder) 1993
collage of found printed papers on found
cardboard cylinder
34.5 x 5.5 x 5.5 cm
Gift of John Nixon 2014

2014.74

John Nixon
Untitled 2002
spray enamel paint on paper
29.5 x 21 cm
Gift of John Nixon 2014

2014.75

John Nixon
Untitled 2003
collage of cut paper
13 x 20.3 cm
Gift of John Nixon 2014

2014.76

John Nixon
Untitled 2003
spray enamel paint on paper
29.7 x 21 cm
Gift of John Nixon 2014

2014.77

John Nixon
Untitled 2004
spray enamel paint on paper
25 x 24.5 cm
Gift of John Nixon 2014

2014.78

John Nixon
Untitled 2004
spray enamel paint on found printed paper
24 x 28.4 cm
Gift of John Nixon 2014

2014.79

John Nixon
Untitled 2004
collage of cut paper
29.8 x 21.2 cm
Gift of John Nixon 2014

2014.80

John Nixon
Untitled 2005
collage of cut and printed paper
35.7 x 46.5 cm
Gift of John Nixon 2014

2014.81

John Nixon
Untitled 2005
collage of cut and found printed paper
35.7 x 46.5 cm
Gift of John Nixon 2014



28

2014.82

John Nixon
Untitled 2005
collage of cut and found printed paper
36.2 x 46.2 cm
Gift of John Nixon 2014

2014.83

John Nixon
Untitled 2005
collage of cut and found printed paper
36.2 x 46.2 cm
Gift of John Nixon 2014

2014.84

John Nixon
Untitled 2005
collage of cut and painted paper
29 x 29 cm
Gift of John Nixon 2014

2014.85

John Nixon
Untitled 2005
collage of cut and painted paper
20.5 x 14 cm
Gift of John Nixon 2014

2014.86

John Nixon
Untitled 2005
collage of cut and found printed paper
22 x 15 cm (irreg.)
Gift of John Nixon 2014

2014.87

John Nixon
Untitled 2005
collage of cut and painted paper
21 x 15.2 cm
Gift of John Nixon 2014

2014.88

John Nixon
Untitled 2005
collage of cut and typed paper
21 x 15 cm
Gift of John Nixon 2014

2014.89

John Nixon
Untitled 2005
collage of cut and photocopied paper
29.5 x 21 cm
Gift of John Nixon 2014

2014.90

John Nixon
Untitled 2005
collage of cut and photocopied paper
29.5 x 21 cm
Gift of John Nixon 2014

2014.91

John Nixon
Untitled 2005
collage of cut and found printed paper
29.5 x 21 cm
Gift of John Nixon 2014

2014.92

John Nixon
Untitled 2005
collage of cut and found printed paper
29.5 x 21 cm
Gift of John Nixon 2014

2014.93

John Nixon
Untitled 2005
collage of cut and found printed paper
32.5 x 21.5 cm
Gift of John Nixon 2014

2014.94

John Nixon
Untitled 2005
collage of cut and found printed paper
29 x 18.3 cm
Gift of John Nixon 2014

2014.95

John Nixon
Untitled 2005
collage of cut and found printed paper
29.7 x 21 cm (irreg.)
Gift of John Nixon 2014

2014.96

John Nixon
Untitled 2005
collage of cut and found printed paper
19 x 12.7 cm
Gift of John Nixon 2014

2014.97

John Nixon
Untitled 2005
collage of cut and found printed paper
18.5 x 12.7 cm
Gift of John Nixon 2014

2014.98

John Nixon
Untitled 2005
collage of cut and found printed paper
17 x 12.7 cm
Gift of John Nixon 2014

2014.99

John Nixon
Untitled 2005
collage of cut and found printed paper
16.5 x 13 cm
Gift of John Nixon 2014

28 John Nixon
Untitled 2005
collage of cut and found printed paper
18.5 x 12.7 cm
Gift of John Nixon 2014



29

2014.100

John Nixon
Untitled 2005
collage of cut and found paper
20.5 x 14 cm (irreg.)
Gift of John Nixon 2014

2014.101

John Nixon
Untitled 2005
collage of cut and found paper
20.5 x 14 cm (irreg.)
Gift of John Nixon 2014

2014.102

John Nixon
Untitled 2005
collage of cut and found paper
20.5 x 14 cm (irreg.)
Gift of John Nixon 2014

2014.103

John Nixon
Untitled 2005
collage of cut and found paper
20.5 x 14 cm (irreg.)
Gift of John Nixon 2014

2014.104

John Nixon
Untitled 2005
collage of cut and found paper
20.5 x 14 cm (irreg.)
Gift of John Nixon 2014

2014.105

John Nixon
Untitled 2005
collage of cut, painted and found printed paper
23.3 x 17.3 cm
Gift of John Nixon 2014

2014.106

John Nixon
Untitled 2005
collage of cut, painted and found printed paper
31.5 x 22.5 cm
Gift of John Nixon 2014

2014.107

John Nixon
Untitled 2007
pencil and rubber stamp and ink on paper
29.8 x 21 cm
Gift of John Nixon 2014

2014.108

John Nixon
Untitled 2007
pencil on paper
29.8 x 21 cm
Gift of John Nixon 2014

2014.109

John Nixon
Untitled 2007
pencil on paper
29.8 x 21 cm
Gift of John Nixon 2014

2014.110

John Nixon
Untitled 2007
pencil on paper
29.8 x 21 cm
Gift of John Nixon 2014

2014.111

John Nixon
Untitled 2007
pencil on paper
29.8 x 21 cm
Gift of John Nixon 2014

2014.112

John Nixon
Untitled 2007
pencil on paper
30.5 x 23 cm
Gift of John Nixon 2014

2014.113

John Nixon
Untitled 2007
pencil on paper
30.5 x 23 cm
Gift of John Nixon 2014

2014.114

John Nixon
Untitled 2007
pencil on paper
29.7 x 21 cm
Gift of John Nixon 2014

2014.115

John Nixon
Untitled 2007
pencil on paper
29.7 x 21 cm
Gift of John Nixon 2014

2014.116

John Nixon
Untitled 2007
pencil on paper
29.7 x 21 cm
Gift of John Nixon 2014

2014.117

John Nixon
Untitled 2007
spray enamel paint on paper
28 x 20.7 cm
Gift of John Nixon 2014

29 Louise Bourgeois
Reply to Stanley Hayter 1997
lithograph on paper
sheet 69.2 x 76.2 cm
Gift of anonymous donors 2014



30

2014.118

John Nixon
Untitled 2007
spray enamel paint on paper
28 x 20.7 cm
Gift of John Nixon 2014

2014.119

John Nixon
Untitled 2007
spray enamel paint on paper
28 x 20.7 cm
Gift of John Nixon 2014

2014.120

John Nixon
Untitled 2007
spray enamel paint on paper
28 x 20.7 cm
Gift of John Nixon 2014

2014.121

John Nixon
Untitled 2007
spray enamel paint on paper
28 x 20.7 cm
Gift of John Nixon 2014

2014.122

John Nixon
Untitled 2008
pencil on paper
29.5 x 20.8 cm
Gift of John Nixon 2014

2014.123

John Nixon
Untitled 2008
pencil on paper
29.5 x 20.8 cm
Gift of John Nixon 2014

2014.124

John Nixon
Untitled 2008
pencil on paper
29.5 x 20.8 cm
Gift of John Nixon 2014

2014.125

John Nixon
Untitled 2008
pencil on paper
29.5 x 20.8 cm
Gift of John Nixon 2014

2014.126

John Nixon
Untitled 2008
pencil on paper
29.5 x 20.8 cm
Gift of John Nixon 2014

2014.127

John Nixon
Untitled 2008
collage of cut and painted paper
22.8 x 15.8 cm
Gift of John Nixon 2014

2014.128

John Nixon
Untitled 2008
collage of cut and painted paper
27 x 17.8 cm
Gift of John Nixon 2014

2014.129

John Nixon
Untitled 2011
collage of cut, painted and found paper
17.7 x 12.5 cm
Gift of John Nixon 2014

2014.130

John Nixon
Untitled 2011
collage of cut and painted paper
18.8 x 14.8 cm
Gift of John Nixon 2014

2014.131

John Nixon
Untitled 2011
collage of cut, painted and found paper
19 x 15 cm
Gift of John Nixon 2014

2014.132

John Nixon
Untitled 2011
collage of cut and painted paper
24.5 x 15 cm
Gift of John Nixon 2014

30 Sarah Contos
God(dess) 2013 (detail)
plaster, fibreglass, fimo, chicken wire, calico, spray paint,
corn, sequins, fabrics, polyfil, polystyrene balls, tinsel,
linen, beads, besser bricks
203 x 70 x 65 cm
Purchased with funds donated by Terry Wu 2014



31

2014.133

John Nixon
Untitled 2011
collage of cut and painted paper
27 x 18.5 cm
Gift of John Nixon 2014

2014.134

Sarah Contos
God(dess) 2013
plaster, fibreglass, fimo, chicken wire, calico,
spray paint, corn, sequins, fabrics, polyfil,
polystyrene balls, tinsel, linen, beads, besser
bricks
203 x 70 x 65 cm
Purchased with funds donated by Terry Wu 2014

2014.135

Jeremy Kibel
Untitled #1 2012
mixed media on board
123 x 93 cm (framed)
Gift of Jeremy Kibel 2014

2014.136

Louise Bourgeois
Reply to Stanley Hayter 1997
lithograph
sheet 69.2 x 76.2 cm
Gift of anonymous donors 2014

2014.137

Mary Macqueen
Canoe Tree Heide 1982
lithograph
70 x 50.5 cm
Gift of Charles Nodrum 2014

2014.138

Mirka Mora
Red Snake 1980
oil on linen
50 x 60.5 cm
Gift of Anthony Scott 2014

2014.139

Rose Nolan
RN For Me 2013
screenprint
sheet 42 x 30 cm
Gift of Jason Smith 2014

2014.140

Stephen Benwell
Vase 1991
earthenware
42 x 27 diam. cm
Gift of Nellie Castan 2014

2014.141

Asher Bilu
Untitled 1985
resin and pigments on board
84 x 120 x 10 cm
Gift of Baillieu Myer AC 2014

2014.142

William Delafield-Cook
Hillside, Gundagai 1989
synthetic polymer paint on canvas
70 x 139 cm
Gift of Baillieu Myer AC 2014

2014.143

Dale Hickey
Untitled No. 5 1986
enamel and oil on canvas
183 x 183 cm
Gift of Baillieu Myer AC 2014



32

2014.144

Colin Lanceley
Mountain Devil 1985
oil and wood on canvas
60 x 64.5 cm
Gift of Baillieu Myer AC 2014

2014.145

David Rankin
Ribbon Fish—Moonie 1983
oil on canvas
198 x 167 cm
Gift of Baillieu Myer AC 2014

2014.146

Deborah Russell
Autumn Morning 1987
oil on board
89.5 x 53.2 cm
Gift of Baillieu Myer AC 2014

2014.147

Ann Thomson
Guardian 1988
oil on canvas
180 x 150 cm
Gift of Baillieu Myer AC 2014

2014.148

Ken Whisson
Bush Clearing with Long Grass 1986
oil on canvas
150 x 180 cm
Gift of Baillieu Myer AC 2014

31 Asher Bilu
Untitled 1985
resin and pigments on board
84 x 120 x 10 cm
Gift of Baillieu Myer AC 2014

32 Dale Hickey
Untitled No. 5 1986
enamel and oil on canvas
183 x 183 cm
Gift of Baillieu Myer AC 2014



33

2014.149

Leonora Howlett
Series A No.5 1979–80
oil on canvas
120 x 100 cm
Gift of Leonora Howlett 2014

2014.150

Leonora Howlett
Series B No.3 1979–80
oil on canvas
120 x 100 cm
Gift of Leonora Howlett 2014

2014.151

Hany Armanious
Riddle of the Sphinx 2008
cast pigmented polyurethane resin
46 x 54 x 89 cm
Gift of Mary Teague 2014

2014.152

Gunter Christmann
I from the series *São Paulo* 1971
synthetic polymer paint on canvas
211 x 88 cm
Gift of Gunter Christmann 2014

2014.153

Gunter Christmann
II from the series *São Paulo* 1971
synthetic polymer paint on canvas
206.5 x 89.5 cm
Gift of Gunter Christmann 2014

2014.154

Gunter Christmann
IV from the series *São Paulo* 1971
synthetic polymer paint on canvas
207 x 89.5 cm
Gift of Gunter Christmann 2014

2014.155

Gunter Christmann
V from the series *São Paulo* 1971
synthetic polymer paint on canvas
208 x 90.5 cm
Gift of Gunter Christmann 2014

2014.156

Gunter Christmann
VI from the series *São Paulo* 1971
synthetic polymer paint on canvas
206 x 89.5 cm
Gift of Gunter Christmann 2014

2014.157

Gunter Christmann
VII from the series *São Paulo* 1971
synthetic polymer paint on canvas
205 x 89 cm
Gift of Gunter Christmann 2014

2014.158

Gunter Christmann
IX from the series *São Paulo* 1971
synthetic polymer paint on canvas
206 x 89.5 cm
Gift of Gunter Christmann 2014

2014.159

Gunter Christmann
XI (Achmed) from the series *São Paulo* 1971
synthetic polymer paint on canvas
206.5 x 89.5 cm
Gift of Gunter Christmann 2014

2014.160

Gunter Christmann
XIV (Rex) from the series *São Paulo* 1971
synthetic polymer paint on canvas
206 x 89.5 cm
Gift of Gunter Christmann 2014

2014.161

Gunter Christmann
XIII from the series *São Paulo* 1971
synthetic polymer paint on canvas
207 x 89 cm
Gift of Gunter Christmann 2014

2014.162

Gunter Christmann
XV from the series *São Paulo* 1971
synthetic polymer paint on canvas
204.5 x 89.5 cm
Gift of Gunter Christmann 2014

2014.163

Gunter Christmann
XVII from the series *São Paulo* 1971
synthetic polymer paint on canvas
205 x 89.5 cm
Gift of Gunter Christmann 2014

33 Arthur Boyd
Family Group c.1946
oil on hardboard
104.1 x 121.9 cm
Gift of Beverly Brown in memory of her father
Dr Joseph Brown AO OBE 2014



34

2014.164

Gunter Christmann
IXX from the series *São Paulo* 1971
synthetic polymer paint on canvas
207 x 90 cm
Gift of Gunter Christmann 2014

2014.165

Gunter Christmann
Untitled 1971
synthetic polymer paint on canvas
203.5 x 89.5 cm
Gift of Gunter Christmann 2014

2014.166

Gunter Christmann
Untitled 1972
synthetic polymer paint on canvas
201.5 x 89.5 cm
Gift of Gunter Christmann 2014

2014.167

Gunter Christmann
Untitled 1972
synthetic polymer paint on canvas
208 x 89.5 cm
Gift of Gunter Christmann 2014

2014.168

Gunter Christmann
Untitled 1971–72
synthetic polymer paint on canvas
205.5 x 89.5 cm
Gift of Gunter Christmann 2014

2014.169

Arthur Boyd
Family Group c.1946
oil on hardboard
104.1 x 121.9 cm
Gift of Beverly Brown in memory of her father
Dr Joseph Brown AO OBE 2014

2014.170

Arthur Boyd
Portrait of Joseph Brown 1969
oil on canvas
76.2 x 63.5 cm
Gift of Beverly Brown in memory of her father
Dr Joseph Brown AO OBE 2014

2014.171

Frank Hinder
Abstract 1952
tempera on board
17.5 x 23 cm
Gift of Beverly Brown in memory of her father
Dr Joseph Brown AO OBE 2014

2014.172

Frank Hinder
Fisherman 1938
watercolour on paper
29 x 27 cm
Gift of Beverly Brown in memory of her father
Dr Joseph Brown AO OBE 2014

2014.173

Frank Hinder
Still Life With Violin and Books 1939
watercolour on paper
43.7 x 34.8 cm
Gift of Beverly Brown in memory of her father
Dr Joseph Brown AO OBE 2014

2014.174

Frank Hinder
C.R.T.S. 1948
pencil on paper
23.7 x 17.2 cm
Gift of Beverly Brown in memory of her father
Dr Joseph Brown AO OBE 2014

2014.175

Frank Hinder
The Art Critics 1940
pencil on paper
40 x 55 cm
Gift of Beverly Brown in memory of her father
Dr Joseph Brown AO OBE 2014

2014.176

Neil Douglas
Tiled coffee table 1948
ceramic tile on wooden base
45.5 x 55.5 x 45 cm
Gift of Beverly Brown in memory of her father
Dr Joseph Brown AO OBE 2014

2014.177

Emily Floyd
Abstract Labour 2014
two-part epoxy paint on aluminium, steel
14 parts, overall dimensions approx. 300 x 150.5
x 40 cm
Commissioned with support from the Victorian
Government through Arts Victoria and the
Victorian Public Sculpture Fund 2013

2014.178

Erica McGilchrist
D'oyly-oyly-oyly 1977
cotton, wool, synthetic fibre, stencil and
coloured inks, pen, paper, calico
399.5 x 32.5
Gift of Erica McGilchrist 2014



35

7. FACILITIES

7.1 MAINTENANCE

With ongoing support from Creative Victoria several major projects involving upgrades and equipment replacement were undertaken at Heide in 2014. External security of the site has been improved with the installation of additional lighting, a number of external cameras and a replacement CCTV server. A new and more efficient telephone system was also introduced which will reduce ongoing call and line rental costs. One of the many advantages of the new system is a voice over internet capability which is expected to be on line by early 2015. In consultation with Melbourne Water the ageing pumping plant that processes Heide's allocation of water from the Yarra River was replaced to ensure supply which is vital to maintaining Heide's heritage gardens. Plans to upgrade the cooling plant have also been discussed this year and the consultants' reports completed. It is anticipated that Creative Victoria will fund the replacement of the existing chillers in 2015.

A Conservation Management Plan (CMP) was prepared by Lovell Chen Architects and Heritage Consultants working in collaboration with Heide and Creative Victoria. The purpose of the CMP was to provide a heritage framework against which future conservation and management of the built and landscape elements can be considered. Within this, a key area of focus was to investigate the various ways in which Heide can optimise the unique characteristics of its site and facilities in order to increase attendances and income. With the CMP completed in late 2014 Heide now has a firm basis on which to explore options for commercial use, capital development and other potential revenue streams.



36

7.2 GARDENS

In 2014, Melbourne experienced an equal warmest year on record in mean temperatures, with below average rainfall. During late autumn, a record thirteen consecutive days above 20 degrees Celsius was measured. Melbourne also had its warmest October amid Australia's warmest spring on record. The hail storm of September 9 caused widespread erosion across the site, from a mere but incredibly intense 17 mm of rain.

The major gardens project for 2014 was the creation of the Birrarung Lawn, on Heide's lower bank of the Yarra River. This long neglected area, previously choked with environmental weeds and flood debris, has been transformed into a sweeping lawn ideal for picnics and events. This project was achieved in two stages involving minor grading earthworks, as well as bank erosion and slippage amelioration works, which complemented the revegetation of the bank by Melbourne Water. As the Heide II Kitchen Garden and Sculpture Park have no mains water supply, a crucial 2014 joint project between Facilities and Gardens, was the reconfiguration of the river pump which has resulted in greater output and efficiency.

The head gardener was asked to create and curate a cricket pitch in the cow paddock for the International Art Services (IAS) Heide Ashes Match, in which Merv Hughes and Rod Hogg served as captains. The southwest corner of Heide III was sustainably litho-mulched with recycled bluestone aggregate from the Federation Way carpark rock drain. The Giant Honey-myrtle Bed in the Entrance carpark received some minor hard-landscaping to create unity, definition and in order to highlight this unusual specimen.

Andrew Burns' *Crescent House*, located in the Sculpture Park, was officially opened in spring. Heide's gardeners were responsible for the mechanical excavation of the site and associated hard-landscaping, which included the restoration of the adjoining section of heritage post and rail fence. Assistance was also rendered for the outdoor sculpture installations of Robert Delves' *Urban Wildlife*, Simryn Gill's *Half Moon Shine*, Erwin Fabian's *Nereus* and Frank Veldze and Suzanne Donisthorpe's *Crescendo*, as well as the felling of an errant European Aspen for Andrew McQualter's November Compositions installation in the Project Gallery.

Heide's gardens featured in an ABC 7:30 Victoria program on Mirka Mora and the head gardener's article concerning Heide's Indigenous Remnant Conservation Zone, posted on Sustainable Gardening Australia's website, received considerable exposure. His 'Tuesday Tip' on Heide's Facebook page also continued to enjoy popularity. Celebrating Heide's eightieth year, gardens staff delivered various public programs with the seasonal 'Pick and Eat' and tailored group tours remaining a firm favourite with the public. Heide's gardeners attended the M.C.C. Environmental Seminar 'Reptile Awareness' and the Heide garden volunteer program continues to assist in the maintenance of Heide's iconic 16 acres of garden.

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

Staff

Dugald Noyes – Head Gardener & Caretaker
James Dodd – Gardener
Katherine Nettlebeck – Gardener (part-time)
Natalie Simmons – Gardener (part-time)

Volunteers

Janne Bonnett
Ronald Deschamps
Melitta Gallant
Leona Haintz
Bryony Hughes
Pat Marinelli
Patrick Mason-Jones
Rufino Ramos
Margaret Stirkul



37

8. MARKETING & COMMUNICATIONS

In 2014 the Marketing and Communications Department continued to develop and implement innovative and targeted campaigns to increase awareness of Heide's exhibitions, public and education programs, membership, store and Café Vue at Heide. Donation and volunteer programs were also a focus, and served to raise awareness of the Heide story, collection and archive.

The primary target audience remained educated, arts engaged metropolitan Melburnians, primarily female, aged 35-54. Secondary audiences included young families and locals, interstate and international tourists, with a growing focus on developing initiatives to attract younger visitors.

Exhibition Campaigns

Opening in November 2013, *Future Primitive* continued in early 2014 in the central galleries of Heide III. The marketing campaign presented the exhibition as a vibrant, contemporary group show of Australian and New Zealand artists whose work explored a central theme of primitivism. A comprehensive mix of communication tools was used to execute the campaign including print, digital and outdoor advertising, direct and electronic mail, radio advertising, traditional media coverage, social media and cross-promotional activities. This integrated activity targeted 18-25 and 25-45+ year old metropolitan Melburnians, art and design students and professionals. This exhibition attracted 10,520 ticketed admissions, an average of 106 per day.

Emily Floyd: Far Rainbow opened in Heide III on March 15, 2014. To best leverage awareness, the marketing campaign presented the exhibition as the first of two to survey the work

of contemporary artist Emily Floyd in Melbourne that year, the second being mounted at the National Gallery of Victoria. The exhibition aided in raising the profile of Heide with the new sculpture *Abstract Labour*, 2014 installed in the sculpture plaza and other new works in the exhibition. The sculpture was unveiled to coincide with the opening of the exhibition and received significant media attention. The target audience was identified as metropolitan Melburnians, aged 25-55+, educated and engaged with art and design, as well as families and primary and tertiary education institutions. Communication tools used in the execution of the campaign included print and digital advertising, direct and electronic mail, radio advertising, traditional media coverage, social media and cross-promotional activities. The museum received 17,911 ticketed admissions during *Emily Floyd: Far Rainbow*, an average of 171 per day.

From the Home of Mirka Mora opened in Heide II on May 17, 2014. The marketing campaign focused on Mirka's close connection with Heide, and the exhibition proved to be a great driver of visitation to all galleries throughout its six month duration. Media interest was high and various profile pieces were published, including ABC's 7.30 Victoria, which generated a spike in visitation and social media engagement.

Gunter Christmann: Now and Then opened on July 26, 2014. The marketing campaign focused on introducing Christmann's work to both Melbourne and Sydney audiences and revealing the biographical elements in his work. The campaign highlighted Gunter Christmann as one of Australia's most intriguing painters whose career spanned fifty years, with *Now and Then* being the first major retrospective of his work.



38

A comprehensive mix of communication tools was 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. The campaign targeted metropolitan Melburnians, aged 25-55+, art engaged, educated and professional. Drawing on Christmann's long association with Sydney, this audience was also targeted through national publications and online syndications. The museum received 12,594 ticketed admissions during the exhibition, an average of 129 per day.

Opening in November 2014, the final Heide III exhibition for 2014 was the highly anticipated **Arthur Boyd: Brides**. The marketing campaign aimed to introduce the work of Arthur Boyd and the Brides series to a new audience, reveal the political motivation and significance of the artworks, and highlight the importance of the work in the context of Australian modernism. The reunion of the works for the first time since the late 1950s was a key message of the campaign. Integrated activity targeted metropolitan Melburnians aged 35-55, educated professionals, local and interstate, utilising print, radio, digital and outdoor advertising, direct and electronic mail, social media, and cross-promotional activities with organisations with a similar target audience. This exhibition received excellent local and national media coverage.

Marketing campaigns for exhibitions in Heide I and II, as well as the Project and Tucker galleries in Heide III, relied heavily on publicity and social media activity. Every exhibition had a presence in the seasonal guide and online on the Heide website, in Electronic Direct Mail (EDM) and on social media.

BRAND CAMPAIGNS Membership

The strategic focus in 2014 was to encourage membership awareness and subscriptions, inviting the audience to 'connect with the best art and culture in Melbourne'. An online purchase facility was introduced to the website in August and contributed to 84 new memberships with a value of \$8285. **Art Date** continued to be a popular feature of membership, and membership-as-gift was promoted during key gift-giving times throughout the year, including on-site signage and a full page advertisement in the Summer Guide.

Programs

The frequency and breadth of free and paid programs received increased exposure across marketing channels in 2014 including website listings, inclusion in EDMs and weekly media updates. School holiday programs were supported by media partner *Melbourne's Child* in addition to social media, bloggers, Heide website promotion and school holiday lift outs in *The Age* and *Time Out*. This all contributed to above-average attendance rates, with partner websites *Little Melbourne* and *Melbourne's Child* consistently ranked as Heide's top website traffic referrers.

Donations

The Visit.Join.Donate brand awareness campaign continued throughout 2014. Communication channels included a front of house poster, donation forms and social media activity in addition to website tiles and advertising in the Seasonal Guides. Online donations totalled \$790.

An end of financial year donation campaign was launched in late May, specifically asking for donations to support the **Arthur Boyd: Brides** exhibition. The campaign included postcards distributed in-house, email communication to the Heide database and an A4 letter direct-mailed to all Heide members, donors, lapsed donors and foundation members. This resulted in nearly \$50,000 in donations, doubling the result of the previous year.



39

DIGITAL Website

Ongoing minor improvements to the website, including the development of the Heide Store online, saw website page-views grow by over 30% in 2014. Identifying the need for a cleaner design and navigational flow, and a more robust content management system, requests for website redevelopment proposals were distributed mid-year. Four agencies responded, with the project awarded to the arts-focused digital design agency Monkii, whose other clients include ACCA, The Comedy Festival and Zoos Victoria. The new website design and development will be a priority in 2015.

Electronic Direct Mail (EDM)

Heide continues to broadcast e-news to over 7,200 subscribers. Fortnightly broadcasts were introduced in late 2014 to communicate the breadth of programs and exhibition content. Open rates and click-through rates remained above the industry average throughout the year. Heide members received a seasonal e-news with information on member exclusive events and special offers and an Education e-news was broadcast twice each term. In addition to this, volunteer newsletters were broadcast on a regular basis. At the end of the year, Heide moved to a new email platform Mailchimp which offered improvements in template design, reporting facilities, segmentation and cost efficiencies.

Social Media

Social Media continues to play a significant role in both exhibitions and brand campaigns and has become an increasingly important communications tool for Heide. Facebook likes increased to over 8,000 and Twitter followers to almost 5,000 in 2014. Instagram and Google Plus were also utilised to engage a visually-inclined audience and optimise Heide's search engine results.

Media

Media coverage remains one of the most effective communication tools and media activity was incorporated into each of the major exhibition campaigns in 2014. Marketing also focused on the promotion of the Heide story, public and education programs.

Heide began a media partnership with the established online magazine Broadsheet in 2014. This partnership proved invaluable in providing print and online coverage of our major exhibitions and brand profile to a younger culture-savvy demographic. **Future Primitive, Emily Floyd: Far Rainbow and Arthur Boyd: Brides** received significant editorial and listings coverage in local, major metro and national press, with a double page feature in *The Age Spectrum* contributing significantly to a strong opening for Boyd's *Brides*. Radio interviews with Triple R and Radio National highlighted key exhibitions, and online syndication of articles reached a wide national audience.

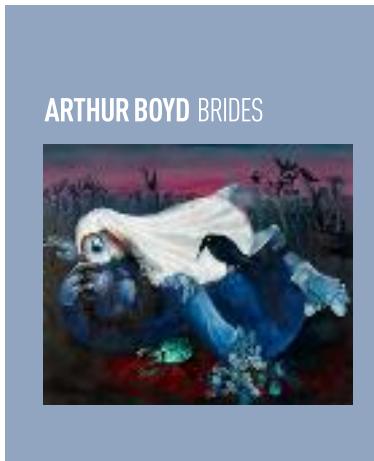
Programs, events and activities also benefited from regular listings in print, particularly in *The Age*, online and on social media. The announcement of Kirsty Grant as Heide's new Director and CEO had good coverage across industry media.



40

Market Research

In 2014, visitor research was limited to postcode data collection, with results reflecting most visitors (approximately 77%) reside in the inner northern suburbs and in the immediate vicinity of Heide. Approximately 11% of visitors came from interstate (mostly NSW and ACT). Local area marketing will be a focus in 2015 to convert locals to regular visitors and members.



41

Graphic Design

The following projects were designed in-house in 2014:

Exhibition Catalogues

- Emily Floyd: Far Rainbow
- From the Home of Mirka Mora
- Gunter Christmann: Now and Then
- Arthur Boyd: Brides

Project Gallery Room Brochures (digital)

- Melanie Irwin: Geodesic Envelopes
- Michal GF Prior: Elastic Organum
- Andrew McQualter: November Compostions

Corporate Collateral

- business cards
- exhibition and general on-site signage
- Seasonal Guides
- Education brochures
- Heide Fundraising Dinner collateral
- Membership collateral
- Heide Store signage and product design (including The Big Design Market store signage)
- 2013 Annual Report

Heide received high commendations in the MAPDA (Museums Australia Multimedia & Production Design) Awards in the following categories:

Invitation (Level A)

Stephen Benwell: Beauty, Anarchy, Desire
– A Retrospective
Designer: Tristan Main

Poster (Level A)

Love Heide
Designer: Liz Cox



42

Marketing Collateral

Thirteen exhibition marketing campaigns were executed which incorporated advertisements (print and online), postcards, event invitations, tickets, online guides, wall texts and signage.

Team

Sue Curwood was appointed as Marketing and Communications Manager in October 2014 after the resignation of Nicole Kenning. Claire Miovich, Marketing and Communications Assistant, was promoted to the role of Marketing and Communications Coordinator in November 2014.



43

9. DEVELOPMENT

Heide Museum of Modern Art operates with the generous support of government and philanthropic partners, private individuals and corporate sponsors, who share our vision and passion for modern and contemporary art.

In 2013 Heide Development received financial and in-kind support totalling \$939,619. This includes:

- Discretionary donations - \$403,618
- Fundraising events and campaigns - \$104,846
- Grants - \$142,000
- Local Government grants - \$52,380
- Corporate sponsorship (cash) - \$71,635
- Corporate sponsorship (in-kind) - \$165,140

In addition to the significant contribution of Heide's supporter network, the museum was delighted to receive an extraordinary gift from the Estate of Erica McGilchrist (1926-2014) of \$670,000.

McGilchrist was a significant artist who contributed to the visual arts through the production of her own work, as well as her passionate advocacy for the work of other women artists. This bequest will enable Heide to continue her legacy, supporting women artists through our exhibition program.

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



44

9.1 FOUNDATION

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

We are grateful to the many individuals and organisations who have given to Heide this year achieving \$403,618 in total donated funds. Long-term commitments are particularly sustaining and we acknowledge the continued generosity of Principal Benefactors Mark Newman and Barbara Tucker.

We are also very grateful for the large number of artworks that have been donated to Heide. A remarkable two hundred and five artworks entered the collection this year with a combined value of \$2,586,720.

Cumulative gifts of cash, artwork and bequests valued in excess of \$1500 are acknowledged as part of the Heide Foundation in accordance with the following giving structure:

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

44 Jono Gelfand with Heide Benefactors,
Rose and John Downer AM

2014 Heide Foundation (listed alphabetically)

Principal Benefactors

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

Major Benefactors

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

Benefactors

Charles Blackman
Joan Clemenger AO & Peter Clemenger AO
Jennifer Darbyshire & David Walker
John Downer & 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
Callum Morton
Tom & Sue Quirk
Andrew & Judy Rogers
Sidney Myer Fund
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
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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
Arthur A Thomas Trust, Equity Trustees Ltd
Black Moon Pty P/L
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Peter Booth
Dean Bowen
Yvonne Boyd
Janet Burchill & Jennifer McCamley
Christine & John Collingwood
The Copland Foundation
Sir James Cruthers AO & Lady Cruthers
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Neilma Gantner
Melinda Harper
Alison Inglis
Inge King AM
Lion Capital Pty Ltd
Elizabeth H Loftus
Lord Mayor's Charitable Foundation
Tom & Sylvia Lowenstein
Zen Lucas & 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 & John Sharwood
Irene Sutton
Chris & Cheryl Thomas
David Thomas
Peter Tyndall & Christine Stokes
Robyn & Gary Upfield
Ralph Ward-Ambler AM &
Barbara Ward-Ambler
Judith Wright
Barbara Yuncken

Donors

Patricia Amad & Mariano Valmorbida
 John Anagnostou & Anne Ward
 Joy Anderson
 BE Architecture
 Del Kathryn Barton
 Max Beck & Lorraine Beck
 Robert Boynes
 Andrew Browne
 Lovell Chen Pty Ltd
 Lauraine Diggins
 Andy Dinan & Mario Lo Giudice
 Ray Finkelstein & Leonie Thompson
 Louise Forthun
 Sally Gray
 Richard & Isabella Green
 Robert Jacks AO
 Barbara Jenkins
 Richard Haese
 Doug Hall AM
 Leonora Howlett
 Geoffrey Hassall
 Julie Kantor
 Andrea King & Dr Richard King
 John Krzywokulski
 Janet Whiting & Phil Lukies
 John McBride AM
 McLeod Family Foundation
 Felicity St John Moore
 Diana Morgan
 Nellie Castan Gallery
 Maudie Palmer AO
 Louise Paramor
 Ralph & Ruth Renard
 Robert Salzer Foundation
 Robert Sinclair
 Robert Sinclair
 Prof Jenny Strauss
 Michael Trovato
 Trawalla Foundation
 Leon Velik & Sandra Velik
 Elisabeth Wagner
 Watters Gallery
 Lyn Williams AM

Supporters

Mary C Barlow
 Edward & Jane Booth
 Mary & Peter Burns
 Christoph Dahlhausen
 Sophie Gannon Gallery
 Martin Gascoigne
 James Gray
 David Kagan
 Kate Jenkins & Ken Lark
 Robert & Mem Kirby
 Alun & Nola Leach-Jones
 Nick Lolatgis & Anne Lolatgis
 Baillieu Myer AC
 Louis W Partos
 Sarah Patterson
 Lisa Paulsen & Egil Paulsen
 Lady Primrose Potter AC
 Diana Ruzzene-Grollo
 Dahlia Sable
 Elizabeth Sevier
 Vivienne Sharpe
 Maryanne Shearer
 Spotlight
 Jason Smith
 Betty Wood

Other Donations

Anonymous (6)
 Adrienne Anderson
 John Anderson
 Valma Angliss AM
 Helen Barnes
 Lois Bendall
 Stephen Benwell
 Brigid Brock
 Ilona Caldow
 A&S Campbell
 Ron Chapman
 Lisa Coultan
 Jason Craig

Barbara Creed
 Rosemary Crosthwaite & Alan Crosthwaite
 Kay Curtis
 Elizabeth Doan
 Sally Dougas
 Phoebe Durbar
 Jane Eckett
 Susan Fahey
 Carol Kirkwood Gardner
 Colin Gersch
 Robin Gibson
 Alexander Gosling AM
 Phillip Greenham
 Julie Hare
 Debra Hoadley
 Janine Hoey
 Darren Jones
 Anthony Knight & Beverley Knight
 Annette Larkin
 Metta MacNeil
 Pasquale Marinelli
 Posey O'Collins
 Ann McFarling & Ian McFarling
 Gaetana Messina
 Stephen Newton
 Judie Pettitt
 Peter Read
 Jane Renshaw
 Janet Robinson
 Ian Rogers
 Dianne Rolle
 Louise Saxton
 Peter Seccombe
 Pauline Sheehan
 Julie-Ann Shiels
 Justine Siedle
 Linda Summers
 Lisa Sammut
 Bee Lee Thai
 Emma Thomson
 Warwick Tiernan
 Katherine Vanyai

9.2 GRANTS

The Copland Foundation sustained its support of an important three-year program focused on Heide I and the optimisation and interpretation of the collection. This significant grant has enabled the preservation and presentation of many artworks and archival materials that are central to the exhibition, education and public programs offered in Heide I. A major outcome of this has been the restoration of the John and Sunday Reed Personal Effects Collection. Additionally, this project has facilitated professional development opportunities for Heide staff and volunteers who have been able to extend their collection management skills.

Another important conservation project supported by the Merlyn Myer Fund and the Lord Mayor's Charitable Foundation also continued. This three-year program was established to preserve and present over one hundred works by Melbourne modernist women artists, providing a rich resource of new material for future exhibitions, education and public programming activities.

Continuing this theme, the museum received a significant donation from Lovell Chen Architects and Heritage Consultants to support production of a comprehensive publication on the work of the late Erica McGilchrist. Written and edited by Linda Short, with a contributing essay by Dr Juliette Peers, this much-needed and important book will be launched in 2015 at the University of Melbourne.

Other grants received included an executive travel and staff professional development opportunity supported by the Gordon Darling Foundation, and a contribution to the **Arthur Boyd: Brides** exhibition catalogue by the Besen Family Foundation.



MERLYN MYER FUND



LOVELL CHEN

ARCHITECTS & HERITAGE CONSULTANTS





45

9.3 DEVELOPMENT COMMITTEE

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

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



46

9.4 HEIDE FELLOW

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

Renowned art historian Richard Haese was appointed 2014 Heide Fellow in recognition of his passionate and enduring advocacy for the museum, as well as his generous donation of important archival materials. The Board also acknowledges Richard's significant contribution to ongoing research and new scholarship on the art and social history of Heide.

9.5 FUNDRAISING CAMPAIGNS

End-of-Tax Year

The 2014 campaign raised \$48,025 to support the landmark exhibition *Arthur Boyd: Brides*. This remarkable result is approximately double that of the previous end-of-tax-year campaign and attracted many new donors to the museum. In recognition of the significant support that was received this year, donations of \$1500 or more were acknowledged in the exhibition catalogue.

2014 Heide Annual Fundraising Dinner

Building on the success of last year's event, the Heide Annual Fundraising Dinner returned to Sofitel Melbourne On Collins in 2014.

This year's dinner exceeded 2013 attendance, attracting 215 guests and delivering a net fundraising result of \$88,500 for the museum. The second annual limited edition print, created by acclaimed contemporary artist Kathy Temin, was once again very popular with all twenty prints selling for a total of \$26,304.00

There are numerous people and organisations who contributed to the success of this major event, including host Brian Nankervis, auctioneer Paul Sumner, cabaret performer Meow Meow, pianist John Thorn, artist Kathy Temin and master printer Trent Walter.

Additionally, we thank event sponsors Sofitel Melbourne On Collins, Yering Station, Yarrabank, Sanpellegrino, Acqua Panna, Mossgreen, Aesop, Koko Black, Cinema Nova and Gunn & Taylor Printers for making the evening possible. We also extend our sincerest thanks to Gollings Photography, Adrian Lewis Jewellery, St Agnes Homestead, Audi Centre Doncaster, Emily Floyd and Anna Schwartz, Café Di Stasio, Koko Black and Mirka Mora and William Mora for their generous donation of auction items.

9.6 CORPORATE PARTNERS

Continued and increasing support from the corporate sector is vitally important to the museum, contributing financial and in-kind assistance, as well as a diverse range of marketing and promotional benefits that extend the museum's reach.

In 2014, Heide established three new partnerships, including a significant arrangement with Broadsheet as Lead Media Partner of the museum. This important new partnership provides Heide with access to a broad audience of over 600,000 Victorians with a strong interest in food, wine, entertainment and culture.

We were also delighted to welcome major sponsor Audi Centre Doncaster, and boutique chocolatier Koko Black, to the museum's network of supporters.

In 2014, cash and in-kind support for the museum totalled \$236,775. We warmly and gratefully acknowledge the contribution of all corporate supporters to the museum's ongoing operations and success.

9.7 LOCAL GOVERNMENT SUPPORT

Manningham City Council continued its support of Heide through a triennial service agreement (July 2012 – June 2015). This important funding supports the museum generally as well as assisting Heide to create and deliver innovative public and education programs for the wider local community and select special interest groups.

2014 HEIDE PARTNERS AND SPONSORS

LEAD MEDIA PARTNER



HOTEL PARTNER



PRINCIPAL SPONSORS



MAJOR SPONSORS



SUPPORTERS



MARKETING AND MEDIA PARTNERS



GOVERNMENT PARTNERS



9.8 SPONSORED EXHIBITIONS

FUTURE PRIMITIVE

Support Sponsor



Hotel Partner



Publication Sponsor



Opening Event Sponsors



EMILY FLOYD: FAR RAINBOW

Legal Services Partner



Hotel Partner



Opening Event Sponsors



9.8 SPONSORED EXHIBITIONS

GUNTER CHRISTMANN: NOW AND THEN

Lead Media Partner



Hotel Partner



Support Sponsor



Opening Event Sponsors



9.8 SPONSORED EXHIBITIONS

ARTHUR BOYD: BRIDES

Lead Media Partner



Hotel Partner



Support Sponsor



Publication Sponsor



Opening Event Sponsors



9.8 SPONSORED EXHIBITIONS

FROM THE HOME OF MIRKA MORA

Exhibition Supporter



Artwork Conservation Supported by



MERLYN MYER FUND

Opening Event Sponsors



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

Presented by



Presented in association with



9.8 SPONSORED EXHIBITIONS

ERICA MCGILCHRIST: SELECTED WORKS, 1951–1995

Supported by



Artwork Conservation Supported by



MOYA DYRING: AN AUSTRALIAN SALON IN PARIS

Supported by



Artwork Conservation Supported by



MERLYN MYER FUND

MURRUMBEENA POTTERY AT HEIDE

Artwork Conservation 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 2014:

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

10.1 BOARD

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

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

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

The Heide Board meets for 6 Board Meetings per year.

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

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

Board Composition

The Heide Board is required to have no less than four Directors. The Minister for the Arts is entitled to appoint two Directors. At the end of 2014, 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

No board changes occurred in 2014.

Board Meetings

During 2014, 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 2014.

- **Governance and Human Resources Committee:**
Board Directors: Jennifer Darbyshire (Chair), Alison Inglis, Kate Jenkins (from November)
Heide Senior Management: Jason Smith (CEO) (to November) Lesley Harding (Acting Director & CEO) (from November), Rebekah Oh (to July), Frank Warner (from August)
- **Finance, Audit and Risk Management Committee**
Board Directors: Sharni Zoch (Chair), Justin Bown
Heide Senior Management: Jason Smith (CEO) (to November) Lesley Harding (Acting Director & CEO) (from November), Rebekah Oh (to July), Frank Warner (from August)
- **Development Committee**
Board Directors: Jono Gelfand (Chair), Terry Wu
Heide Senior Management: Jason Smith (CEO) (to November) Lesley Harding (Acting Director & CEO) (from November), 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, Seward 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 2014 the Museum maintained comprehensive risk management plans and specific procedures for managing the organisation's financial, asset, operational and project risks.

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

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

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

Governance and Human Resources Committee (GHR)

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

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

Development Committee

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

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

10.3 BOARD DIRECTORS & SENIOR MANAGEMENT PERSONNEL

Directors

Jennifer Darbyshire, Chairman

Jennifer Darbyshire joined the Board in August 2006 and was appointed Chairman in April 2012. Jennifer is General Manager Group Regulatory Strategy & Affairs for National Australia Bank. 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 led legal teams in major Australian corporations (including National Australia Bank and 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 founder and director of Pinnacle Group Australia. Justin has worked as a strategy and leadership development consultant at The Boston Consulting Group and Nous Group. Prior Board experience includes working as a senior manager and executive board member with an Australian not-for-profit organisation.

As Director at Pinnacle Group Australia, Justin works with executive teams and Boards to set strategic direction, advise on growth strategies to diversify revenue streams, and undertake major organisational reviews to unearth opportunities for improvement and innovation. To compliment his strategy work he develops leadership capability, inculcates team cohesion and sharpens organisational performance. Clients range from publically listed corporations, state and Federal government departments and authorities, as well as not-for-profit organisations. Project experience spans various sectors including corporate, health, the arts, financial services, education, 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 (organisational psychology).

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 an Associate Professor in Art History at the University of Melbourne and the course co-ordinator for the Master of Art Curatorship program. Alison has been a member of several museum boards, including the Council of Trustees of the National Gallery of Victoria and the Donald Thomson Collection Administration 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

Kate Jenkins joined the Board in April 2013. Kate holds the position of the Victorian Equal Opportunity and Human Rights Commissioner, having been appointed in September 2013 for a 5 year term. Kate is also the Vice President of the Board of Berry Street Victoria – the state's largest independent child and family welfare organisation. Prior to 2013, Kate was the lead partner of Herbert Smith Freehills' Australian equal opportunity law practice and an experienced employment lawyer and educator. Kate holds honours degrees in Law and Arts.

John Lee

John Lee joined the Board in April 2013. John is a Registered Architect, 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 RAlA 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 a 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 and the Deakin University School of Architecture and Building Education Advisory Board.

Terry Wu

Terry Wu joined the Board in April 2013. Terry is a specialist plastic, reconstructive and aesthetic surgeon. He is a member of the Australian Society of Plastic Surgeons, the American Society of Plastic Surgeons, the Australasian Society of Aesthetic Plastic Surgeons, and fellow of The Royal Australasian College of Surgeons. 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

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 2014, 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.

Jason left Heide on 15 November 2014 to take up the position of Curatorial Manager, Australian Art at Queensland Art Gallery/ Gallery of Modern Art. Pending commencement of Kirsty Grant as Director & Chief Executive Officer on 19 January 2015, Senior Curator Lesley Harding was appointed to the role of Acting Director.

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 (to July)
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.

Frank Warner, Business, Finance & Human Resources Manager (from August)
FCA, MAICD

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

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

Jason Smith (to November)
Director / Chief Executive Officer

Linda Michael
Deputy Director / Senior Curator

Rebekah Oh (to July)
Business, Finance & Human Resources Manager

Frank Warner (from August)
Business, Finance & Human Resources Manager

Curatorial & Programming

Sue Cramer
Curator

Lesley Harding
Curator

Kendrah Morgan
Curator

Linda Short
Assistant Curator

Katarina Paseta
Collection Manager

Jennifer Ross
Registrar

Samantha Vawdrey
Exhibition Manager

Christine Healey
Education Coordinator

Rebecca Renshaw
Public Programs Coordinator

Julia Powles (from June)
Public Programs Assistant

Marketing & Communications

Nicole Kenning (to August)
Marketing & Communications Manager

Sue Curwood (from October)
Marketing & Communications Manager

Ava Saunders (to June)
Marketing & Communications Coordinator

Claire Miovich (from July)
Marketing & Communications Coordinator

Tristan Main
Graphic Designer

Development

Nicole Gooch
Development Manager

Finance & Administration

Zoe Rotthier (to December)
Finance & Office Administrator

Facilities & Gardens

Paul Galassi
Facilities Manager

Dugald Noyes
Head Gardener & Caretaker

James Dodd
Gardener

Katie Nettlebeck
Gardener

Natalie Simmons
Gardener

Commercial Operations

Maria Davies
Commercial Operations Manager

Fiona Wilson (to September)
Commercial Operations Coordinator

Bianca Dresden (from September)
Commercial Operations Coordinator

Claire Campbell
Retail Manager and Buyer

Stephanie DiBattista
Visitor Services and Volunteer Program Manager

Senior Visitor Services Officers

Bianca Dresden (to September)

Sigourney Jacks (from September)

Olivia Jackson

Monica McKean

Visitor Services Officers

Nicole Bowtler

Fiona Cabassi

Ramona Hamilton-Lindsay

Sigourney Jacks (to September)

Jenny Papas

Kevin Pearson

Penny Peckham

Jessica Pitcher

Jake Treacy

Carly Grace (casual)

Karen Hinde (casual)

Cheryl Rees (casual)

Carly Richardson (casual) (from September)

VOLUNTEERS

Adriana Milevoj

Alana Seal

Heather Adam

Valma Angliss AM

Ana Maria Antunes

Gila Arab

Kristina Arnott

Thomas Arroquero

Libby Austen

Ashlee Baldwin

Louis Balis

Emma Barnes

Alessandra Barone

Nancy Bellew

Anne Bennett

Jan Beynon

Lili Belle Birchall

Lula Black

Mary Bluer

Janne Bonnett

Julia Boros

Archie Bourstos

Theodora Bourtsos

Kylie Bowden

Katy Bowman

Andrew Bretherton

Jude Bridges-Tull

Jennifer Broadhurst

Hannah Brooksbank

Annalisa Buyks

Ilona Caldwell

Zea Caligiuri

Paulina Campos

Anna Carrig

Jo Cave

Ron Chapman

Linda Cheing

Yun Min Chen

Jane Clark

Elizabeth Clarke

Kaye Cleary

Christine Cooke

Angela Costa

Emerald Cowell

Kerry Croft

Jo-Anne Crynes

Lynne Curtis

Gay Cuthbert

Stephanie D'Alessi

Sara Daly

Catherine Dattner

Barbara Davies

Beryl Davis

Laura De Kneefe

Cath Della Bosca

Meredith Dellar

Ronald Deschamps

Ann Dickey

Alice Dickins

Guilia D'Incalci

Mary-Liz Dore

Natasha Dusenjko

Jane Dyer

Brydie Dyson

Sue East

Lynley Eavis	Rachel Jones	Natalie Mammarella	Nola Orr	Helen Stewart
Marilyn Edgar	Hilary Jones	Patrick Manson-Jones	Maria Panettieri	Margaret Stirkel
Gordon Ennis	Eliza Jung	Pasquale Marinelli	Murray Pearce	Bryony Stringer
Tony Fagioli	Rosa Kang	Patricia Martin	Caroline Phillips	Dobrilla Subotic
Susan Fahey	Hana Karas	Vanessa Martinez	Rosa Piciocco	Joan Syme
Judy Ferguson	Rebekah Keenan Mount	Marianna Marx	Cetta Pilati	Deborah Thompson
Kylie Fisher	Livia Kenney	Brenda Mason	Michelle Pitcher	Antigoni Triantafylidis
Jeanette Fry	Jessie Kelly	Sita McAlpine	Anatol Pitt	Heather Trotter
Viona Fung	Diana Kelly	Lorraine McInnes	Cathy Price	Hsin Hui Tsai
Elishia Furet	Anita King	Zara McKenzie	Cathy Quinn	Margaret Van de Walle
Melitta Gallant	Zoe Kirkby	Flavia McKenzie	Rufino Ramos	Jenni Walker
Carol Gardner	Lucinda Knight	Anne McLachlan	Nasrin Rasoulzadeh	Lorraine Wallis
Michelle Gearon	Jan Kondarovskis	Rosemary McQualter	Zoe Reaby	Megg Walstab
Garifalia Giannopoulos	Jan Kozak	Margaret McRobbie	Vivienne Reed	Erin Watson
Bill Gillies	Andreas Kral	Faye Meldrum	Cheryl Rees	Lola Wenn
Carly Grace	Kasey Lack	Anna Metcalf	Sunday Rennie	Sophie West
Bev Gray	Olivia Langdon	Rosalie Mickan	Carly Richardson	Emma Williams
Rosanne Green	Nicole Laredo	Kay Miller	Harold Riggall	Suzanne Wolny
Tom Greenaway	Christine Lavender	Judy Milne-Pott	Christine Robinson	Anne Wynn
Leona Haintz	Lisa Lawlor	Zosia Mnich	Bianca Rohjle	Marlene Zammit
Lynne Halls	Simon Lawrie	Teresa Molella	Phoebe Ryan	Daizi Zheng
Michelle Hambur	Elena Leong	Lisa Morrison	Shahimon Said	Winnie Zhu
Cathy Harrison	Cheralyn Lim	Jackie Moss	Kym Salt	
Mel Hartigan	Kazue Lim	Jasmine Moston	Paul Schembri	
Del Heaton	Jessica Litsas	Helen Murray	Gita Sivagnanam	
Patty Hodder	Seren Little	Jill Nicoll	Pirjo Smyth	
Heather Holt	Jenny Louey	Lesley Nisbet	Flora Southey	
Anna Horan	Susan Lowe	Timothy Nolan	Julie Stagg	
Heather Howes	Anne Lucas	Katja Novakovic	Virginia Staggs	
Judith Hughes	Emma Macartney	Rae O'Shaughnessy	Ingrid Stead	
Penny Jackson	Shagun Maheshwari	Nell Olsson-Young	Stuart Steinfort	
Alex Johnson	Jessica Majcen	Cy O'Neill	Sam Steinhauer	

12. FINANCIAL STATEMENTS

12. FINANCIAL STATEMENTS	66
Directors' Report	67
Auditor's Independence Declaration	72
Statement of Comprehensive Income	73
Statement of Financial Position	75
Statement of Changes in Equity	77
Statement of Cash Flows	78
13. NOTES TO THE FINANCIAL STATEMENTS	79
Note 1: Summary of Significant Accounting Policies	79
Note 2: Revenue	84
Note 3: Surplus for the Year	85
Note 4: Cash and Cash Equivalents	85
Note 5: Trade and Other Receivables	85
Note 6: Inventories	86
Note 7: Financial Assets	86
Note 8: Property Plant and Equipment	86
Note 9: Other Assets	89
Note 10: Trade and Other Payables	89
Note 11: Borrowings	90
Note 12: Provisions	90
Note 13: Capital and Leasing Commitments	91
Note 14: Reserves	92
Note 15: Economic Dependence	92
Note 16: Key Management Personnel Compensation	93
Note 17: Cash Flow Information	95
Note 18: Financial Risk Management	96
Note 19: Contra Sponsorship	96
Note 20: Company Details	97
DIRECTORS' DECLARATION	97

DIRECTORS' REPORT

Your directors present this report on the entity for the financial year ended 31 December 2014.

Directors

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

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

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

Principal Activities

The principal activities of the company during the financial year were to research and deliver outstanding exhibitions, publications, 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.

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

Short-term objectives

Heide's short-term objectives are:

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

Long-term objectives

The entity's long-term objectives are:

- That Heide Museum of Modern Art continues to offer an inspiring, educational and thought-provoking experience of modern and contemporary art, architecture, gardens and social history

- Maintain the facilities of a major museum and heritage site through financial, operational and environmental sustainability
- Integrating Heide's four strategic focus areas with the three public benefit areas of the Victorian Government's Organisations Investment Program (Artistic and Arts Sector Benefits, Social Benefits, Economic Benefits).

Strategy for achieving short and long-term objectives

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

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

Information on Directors

Justin Bown	Director, GerrardBown
Qualifications	BA (Hons), MBA, Registered Psychologist
Special Responsibilities	Finance, Audit and Risk Management Committee
Jennifer Darbyshire	General Manager Group Regulatory Strategy & Affairs, National Australia Bank
Qualifications	BA, LLB(Hons), LLM, Grad Dip (Company Secretarial Practice), FAICD
Special Responsibilities	Chairman Chair: Governance and Human Resources Committee
Jono Gelfand	General Manager Marketing, Spotlight Group
Qualifications	BEcon, EMBA
Special Responsibilities	Chair: Development Committee
Alison Inglis	Associate Professor, University of Melbourne
Qualifications	BA (Hons), PhD
Special Responsibilities	Governance and Human Resources Committee
Kate Jenkins	Commissioner, Victorian Equal Opportunity and Human Rights Commission
Qualifications	BA (Hons), LLB (Hons), GAICD
Special Responsibilities	Governance and Human Resources Committee

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, School of Architecture and Built Environment School Advisory Board at Deakin University)
Terry Wu	Plastic, Reconstructive and Aesthetic Surgeon, Peter MacCallum Cancer Centre
Qualifications	MBBS (Melb.), FRACS (Plast.)
Special Responsibilities	Development Committee
Sharni Zoch	Partner, KPMG Australia
Qualifications	BComm, Chartered Accountant
Special Responsibilities	Chair: Finance, Audit and Risk Management Committee

Meetings of Directors

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

Directors' Meetings

	Number eligible to attend	Number attended
Justin Bown	6	5
Jennifer Darbyshire	6	6
Jono Gelfand	6	5
Alison Inglis	6	6
Kate Jenkins	6	5
John Lee	6	6
Terry Wu	6	5
Sharni Zoch	6	6

Contribution in winding up

The Company is incorporated under the *Corporations Act 2001* and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$50 each towards meeting any outstanding obligations of the entity. At 31 December 2014 the total amount that members of the Company are liable to contribute if the Company wound up is \$1,500 (2013: \$1,350).

Reporting Obligations

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

Auditor's Independence Declaration

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

Signed in accordance with a resolution of the Directors.



Sharni Zoch
Director



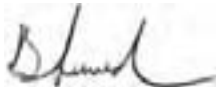
Justin Bown
Director

Dated 22 April 2015

AUDITOR'S INDEPENDENCE DECLARATION

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2014 there have been no contraventions of any applicable code of professional conduct in relation to the audit.

Saward Dawson Chartered Accountants



Bruce Saward
Partner

20 Albert Street
Blackburn Victoria 3130

Dated 22 April 2015



STATEMENT OF COMPREHENSIVE INCOME

For the year ended 31 December 2014

	Note	2014 \$	2013 \$
Operating Activities			
Revenue from operating activities	2	4,659,275	4,319,953
Programming expenses		(344,628)	(623,375)
Marketing expenses		(393,581)	(552,658)
Collection expenses		(217,169)	(168,847)
Commercial operations expenses		(37,709)	(22,066)
Costs of goods sold		(249,065)	(266,309)
Repairs and maintenance		(209,808)	(218,613)
Grounds and gardens		(47,044)	(54,408)
Utilities		(155,316)	(166,420)
Insurance		(96,780)	(101,314)
Borrowing costs		-	(160)
Depreciation, amortisation and impairment		(452,722)	(477,436)
Employee benefits expense		(1,987,092)	(2,001,746)
Other expenses from operating activities		(216,608)	(230,239)
Total operating expenses		(4,407,522)	(4,883,591)
Net surplus (deficit) from operating activities		251,753	(563,638)
Investing Activities			
Gain on sale of investments		151,604	460
Brokerage costs		(780)	-
Net surplus (deficit) from investing activities		150,824	460

STATEMENT OF COMPREHENSIVE INCOME
(cont)

For the year ended 31 December 2014

	Note	2014 \$	2013 \$
Capital Activities			
Donated works of art (at market value)	2	2,491,550	693,578
Capital redevelopment expenses		-	-
Net surplus from capital activities		2,491,550	693,578
Net surplus for the year from all activities		2,894,127	130,400
Other comprehensive income			
Items that may be reclassified subsequently to profit or loss:			
Fair value gains/(losses) on available-for-sale financial assets		(40,781)	260,032
Revaluation gain from work of art		2,142,097	
Items that have been reclassified to profit or loss:			
Realised gain from available-for-sale financial assets		(151,604)	-
Total comprehensive income		4,843,839	390,432

STATEMENT OF FINANCIAL POSITION

As at 31 December 2014

	Note	2014 \$	2013 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	993,197	145,196
Trade receivables	5	64,081	115,889
Inventories	6	62,188	91,674
Other current assets	9	63,670	35,605
TOTAL CURRENT ASSETS		1,183,136	388,364
NON-CURRENT ASSETS			
Financial assets	7	1,032,888	1,369,935
Property plant and equipment	8	13,293,153	13,737,199
Other non-current assets	9	54,859,911	50,119,883
TOTAL NON-CURRENT ASSETS		69,185,952	65,227,017
TOTAL ASSETS		70,369,088	65,615,381
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	620,914	686,954
Borrowings	11	7,030	7,279
Provisions	12	196,236	208,228
TOTAL LIABILITIES		824,180	902,461

STATEMENT OF FINANCIAL POSITION (cont)

As at 31 December 2014

	Note	2014 \$	2013 \$
NON-CURRENT LIABILITIES			
Provisions	12	39,134	50,985
TOTAL NON-CURRENT LIABILITIES		39,134	50,985
TOTAL LIABILITIES		863,314	953,446
NET ASSETS			
		69,505,774	64,661,935
EQUITY			
Accumulated surpluses		10,698,147	10,335,570
Reserves		58,807,627	54,326,365
TOTAL EQUITY		69,505,774	64,661,935

STATEMENT OF CHANGES IN EQUITY

For the year ended 31 December 2014

	Accumulated Surplus \$	Asset Revaluation Reserve \$	Donated Artworks Reserve \$	Financial Assets Revaluation Reserve \$	Equipment Replacement Reserve \$	Total \$
2014						
Balance at 1 January 2014	10,335,570	32,687,802	20,997,111	641,452	-	64,661,935
Surplus for the year	2,894,127	-	-	-	-	2,894,127
Revaluation increment / (decrement)	-	2,142,097	-	(192,385)	-	(1,949,712)
Transfers to and from reserves	-	-	-	-	-	-
Donated artwork reserve	(2,491,509)	-	2,491,500	-	-	2,142,097
Accumulated surplus	(40,000)	-	-	-	40,000	-
Balance at 31 December 2014	10,698,147	34,829,899	23,488,661	449,067	40,000	69,505,774

	Accumulated Surplus \$	Asset Revaluation Reserve \$	Donated Artworks Reserve \$	Financial Assets Revaluation Reserve \$	Equipment Replacement 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

STATEMENT OF CASH FLOWS

For the year ended 31 December 2014

	Note	2014 \$	2013 \$
Cash from operating activities:			
Receipts from customers donations and sponsorship		2,965,653	2,673,570
Payments to suppliers and employees		(3,997,935)	(4,756,479)
Grant receipts		1,619,606	1,664,623
Dividends received		74,917	74,046
Interest received		4,801	2,629
Net cash provided by (used in) operating activities	17	667,042	(314,611)
Cash flows from investing activities:			
Proceeds from sale of investments		296,265	750
Acquisition of property, plant and equipment		(8,676)	(46,786)
Acquisition of other non-current assets		(106,381)	(104,737)
Net cash provided by (used in) investing activities		181,208	(150,773)
Cash from financing activities:			
New short term borrowings drawn		(249)	1,676
Net cash provided by (used in) financing activities		(249)	1,676
Net increase (decreases) in cash held		848,001	(490,708)
Cash and cash equivalents at beginning of year		145,196	635,904
Cash at end of financial year	4	993,197	145,196

13. NOTES TO THE FINANCIAL STATEMENTS

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a. Basis of Preparation

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

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

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

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

b. Income Tax

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

c. Cash and Cash Equivalents

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

d. Inventories

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

e. Property Plant and Equipment

Land and buildings

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

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

Plant and equipment

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

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

Improvements

The company acts as a government appointed committee of management with respect to the property known as Heide Park and Art Gallery. The directors are of the opinion that the custodianship over Heide Park is permanent in nature and therefore they believe that it is appropriate to value the leasehold improvements on a basis consistent with *AASB 116 Property, Plant and Equipment*. The value of capitalised leasehold improvements will be amortised over their expected useful life (applicable amortisation rate used is 2.5%). Leasehold improvements are amortised over 40 years.

Depreciation

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

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

Buildings	2.50%
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.

Fair value

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

Loans and receivables

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

Impairment

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

h. Works of Art

Works of art are valued at fair market value and any changes to the market value of works of art held are reflected in other comprehensive income.

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

i. Employee Benefits

Provision is made for the company's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. Other employee benefits payable later than one year have been measured at present value. The company has not accounted for on costs on these provisions.

Employer contributions to employee superannuation funds are charged as expenses when incurred.

j. Deferred Income

Deferred income shown in the accounts will be 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.

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

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

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

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

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

l. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable

from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

m. Graeme Sturgeon Memorial Trust

The Graeme Sturgeon Memorial Trust is a trust established to promote the creation and appreciation of Australian contemporary sculpture. The trust funds are administered by Heide Park and Art Gallery but are excluded from the financial statements as the funds must be appropriated in accordance with the deed of trust. The financial statements of the trust have not been audited as at 31 December 2014. The unaudited financial statements of the trust disclose net available assets of \$1,472 (2013: \$ 1,072).

n. Comparative Figures

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

o. Impairment of Assets

At each reporting date, the company reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the

recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use or where appropriate depreciated replacement cost, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

p. Critical Accounting Estimates and Judgments

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

q. Change in Accounting Policies

A number of new and revised standards are effective for annual periods beginning on or after 1 January 2014, notably:

- AASB 10 *Consolidated Financial Statements*
- AASB 11 *Joint Arrangements*
- AASB 2012-3 *Amendments to Australian Accounting Standards - Offsetting Financial Assets and Financial Liabilities*
- AASB 2013-6 *Amendments to AASB 136 arising from Reduced Disclosure Requirements*

These standards are not considered to apply to the company by reason of its operation as a single entity.

NOTE 2: REVENUE

	2014 \$	2013 \$
Operating activities		
sale of goods	418,303	434,316
admissions	523,193	516,097
government grants	1,619,606	1,664,623
donations and sponsorship	1,556,740	1,196,550
interest and dividends	79,718	76,675
other	461,715	431,692
Total Revenue from Operating Activities	4,659,275	4,319,953
(a) Dividend revenue from other corporations	74,917	74,046
(b) Interest revenue from other persons	4,801	2,629

Significant Revenue

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

Donated works of art (at market value)	2,491,550	693,578
Triennial State Funding	1,370,400	1,370,349
VIC State Grants	196,826	231,700
Commonwealth Government Grant	-	-
Local Government Grants	52,380	62,574
Donations and sponsorship (cash)	1,391,600	979,780
Donations and sponsorship (gifts in kind)	165,140	216,770

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

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

This amount was transferred to a bank short term deposit pending further investment as part of the Heide endowment. This deposit is included in Cash and cash equivalents at 31 December 2014.

NOTE 3: SURPLUS FOR THE YEAR

	2014 \$	2013 \$
<hr/>		
Surplus / (Deficit) for the year has been determined after:		
(a) Expenses from Ordinary Activities		
Depreciation of property, plant and equipment	133,320	194,943
Amortisation of leasehold improvements	319,401	282,493
Rental expense on operating leases	38,190	33,759
(b) Revenue and Net Gains		
Net gain on disposal of investments	151,604	460
<hr/>		

NOTE 4: CASH AND CASH EQUIVALENTS

	2014 \$	2013 \$
<hr/>		
Cash on hand	4,774	5,831
Cash at bank	316,264	139,365
Short-term deposits	672,159	-
<hr/>		
	993,197	145,196
<hr/>		

NOTE 5: TRADE AND OTHER RECEIVABLES

	2014 \$	2013 \$
<hr/>		
CURRENT		
Trade receivables	64,081	115,889
Other receivables	-	-
<hr/>		
	64,081	115,889
<hr/>		

NOTE 6: INVENTORIES

	2014 \$	2013 \$
CURRENT		
Goods for resale - at net realisable value	62,188	91,674
	<u>62,188</u>	<u>91,674</u>

NOTE 7: FINANCIAL ASSETS

	2014 \$	2013 \$
Available-for-sale Financial Assets comprise:		
Equity investments	1,032,888	1,369,935
	<u>1,032,888</u>	<u>1,369,935</u>

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

NOTE 8: PROPERTY PLANT AND EQUIPMENT

	2014 \$	2013 \$
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	(140,332)	(103,392)
Total buildings	<u>1,094,377</u>	<u>1,131,317</u>

NOTE 8: PROPERTY PLANT AND EQUIPMENT (cont)

	2014 \$	2013 \$
Plant and Equipment		
<i>Plant and equipment</i>		
At cost	1,471,646	1,537,156
Less accumulated depreciation	(1,233,810)	(1,180,730)
Total plant and equipment	237,836	356,426
 <i>Computer software</i>		
At cost	21,654	21,654
Less accumulated depreciation	(14,996)	(8,973)
Total computer software	6,658	12,681
 <i>Leasehold improvements</i>		
Independent valuation in 2011	11,280,180	11,280,180
At cost in 2011	19,537	19,537
Less accumulated depreciation	(1,103,515)	(821,022)
Total leasehold improvements	10,196,202	10,478,695
Total property, plant and equipment	13,293,153	13,737,199

NOTE 8: PROPERTY PLANT AND EQUIPMENT (cont)

Movements in Carrying Amounts

	Freehold land \$	Buildings \$	Plant and equipment \$	Computer software \$	Leasehold improvements \$	Total \$
31 December 2014						
Balance at the beginning of year	1,758,080	1,131,317	356,426	12,681	10,478,695	13,737,199
Additions	-	-	8,676	-	-	8,676
Depreciation expense	-	(36,940)	(127,266)	(6,023)	(282,493)	(452,722)
Carrying amount at the end of year	1,758,080	1,094,377	237,836	6,658	10,196,202	13,293,153
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

NOTE 9: OTHER ASSETS

	2014 \$	2013 \$
Current		
Other current assets – Prepayments	63,670	35,605
	<u>63,670</u>	<u>35,605</u>
Non-Current		
Works of art	54,859,911	50,119,883
	<u>54,859,911</u>	<u>50,119,883</u>
Directors' basis of valuation:		
At independent valuation - 31 December 2014	54,859,911	-
At market valuation (purchase price)	-	320,280
At independent valuation - 31 December 2011	-	49,106,025
At independent valuation - 31 December 2013	-	693,578
	<u>54,859,911</u>	<u>50,119,883</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 \$8,119,200 which has not been recorded as an asset of the company.

NOTE 10: TRADE AND OTHER PAYABLES

	2014 \$	2013 \$
Current		
Unsecured liabilities		
Trade payables	412,219	467,477
Other payables		
• Deferred income – government grants	200,000	200,000
• Other payables (GST)	8,695	19,477
	<u>620,914</u>	<u>686,954</u>

NOTE 11: BORROWINGS

	2014 \$	2013 \$
Current		
Credit card amounts payable	7,030	7,279
	<u>7,030</u>	<u>7,279</u>

NOTE 12: PROVISIONS

	2014 \$	2013 \$
Opening balance at 1 January 2014	259,213	226,763
Additional provisions raised during year	123,631	163,507
Amounts used	(147,474)	(131,057)
Balance at 31 12 2014	<u>235,370</u>	<u>259,213</u>

Analysis of Total Provisions

Current	196,236	208,228
Non-Current	39,134	50,985
	<u>235,370</u>	<u>259,213</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

	2014 \$	2013 \$
a. Operating Lease Commitments		
Non-cancellable operating leases contracted for but not capitalised in the financial statements		
Payable—minimum lease payments:		
• not later than 12 months	28,430	35,865
• later than 12 months but not later than five years	47,531	64,103
• greater than five years	-	-
	<u>75,961</u>	<u>99,968</u>

The operating leases relate to the following equipment:

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

NOTE 14: RESERVES

	2014 \$	2013 \$
a. Asset Revaluation Reserve		
Records revaluations of non-current assets	34,829,899	32,687,802
b. Donated Artworks Reserve		
Represents the value of works of art donated or bequeathed to the company. Subsequent revaluations of the Works of Art are recognised in the Asset Revaluation Reserve.		
	23,488,661	20,997,111
c. Financial Asset Revaluation Reserve		
Records the unrealised gain on financial investments	449,067	641,452
d. Equipment Replacement Reserve		
Represents the joint contribution of the company and licenced operator of Café Vue to fund replacement of café equipment		
	40,000	-

NOTE 15: ECONOMIC DEPENDENCE

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

NOTE 16: RELATED PARTIES

a. Key Management Personnel

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

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

During 2014, 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.

	2014	2013
	\$	\$
Short term benefits	328,300	348,568

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

iii. Key Management Personnel

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

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

Justin Bown

Jennifer Darbyshire

Jono Gelfand

Alison Inglis

Kate Jenkins

John Lee

Terry Wu

Sharni Zoch

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

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

Key Management		2014	2013
		\$	\$
Personnel	Transaction		
Directors	Donations (cash)	39,471	151,876
Directors	Donations (in-kind)	-	130,000
Directors	Purchase of goods and services	36,681	23,074

NOTE 17: CASH FLOW INFORMATION

Reconciliation of cashflow from operations with surplus for the year

	2014 \$	2013 \$
Net surplus for the year	2,894,127	130,400
Non-cash flows in surplus:		
Loss (Profit) on disposal of non-current assets	-	1,178
Amortisation and depreciation	452,722	477,436
Loss (Profit) on disposal of investments	(151,604)	(460)
Works of art (donated)/written off	(2,491,550)	(693,578)
Changes in assets and liabilities:		
(Increase)/decrease in trade and term receivables	51,808	22,166
(Increase)/decrease in other assets	(28,065)	14,183
(Increase)/decrease in inventories	29,486	17,502
Increase/(decrease) in trade payables and accruals	(66,039)	(342,887)
Increase/(decrease) in grants received in advance	-	-
Increase/(decrease) in provisions	(23,843)	32,449
	<u>667,042</u>	<u>(341,611)</u>

NOTE 18: FINANCIAL RISK MANAGEMENT

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

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

	2014 \$	2013 \$
Financial assets		
Cash and cash equivalents	993,197	145,196
Trade and other receivables	64,081	115,889
Available-for-sale financial assets		
Equity investments	1,032,888	1,369,935
	<u>2,090,166</u>	<u>1,631,020</u>
Financial Liabilities		
Financial liabilities at amortised cost		
Trade and other payables	620,914	686,954
Borrowings	7,030	7,279
	<u>627,944</u>	<u>694,233</u>

Net Fair Values

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

NOTE 19: CONTRA SPONSORSHIP

Heide receives sponsorship in the form of graphic design, printing, catering, photography and advertising in exchange for promoting the provider as a corporate supporter of the gallery. The value of contra sponsorship included in the financial statements is \$165,140 (2013: \$216,770).

NOTE 20: COMPANY DETAILS

The registered office of the company is:

Heide Park & Art Gallery
7 Templestowe Road
Bulleen VIC 3105

HEIDE PARK AND GALLERY
ABN: 60 005 712 943

DIRECTOR'S DECLARATION

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

- (a) There are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- (b) The financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profits Commission Regulation 2013*



Sharni Zoch
Director



Justin Bown
Director

Dated 22 April 2015

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 2014 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 *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's responsibility

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

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

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

Independence

In conducting our audit, we have complied with the independence requirements of the Accounting Professional and Ethical Standards Board. We confirm that the independence declaration required by the *Australian Charities and Not-for-profits Commission Act 2012*, 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 *Australian Charities and Not-for-profits Commission Act 2012*, including:

- a. giving a true and fair view of the company's financial position as at 31 December 2014 and of its performance for the year ended on that date; and
- b. complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulations 2013*.

Saward Dawson Chartered Accountants

Bruce Saward
Partner

20 Albert Street
Blackburn Victoria 3130

Dated 22 April 2015

