Cover image:
George Johnson
Construction with Brown Triangle 1986
synthetic polymer paint on canvas
186 x 140 cm
Courtesy of the artist and Charles Nodrum Gallery, Melbourne
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1. CHAIRMAN’S REPORT

In 2017 Heide Museum of Modern Art appointed a new executive team to steward the future direction of this important Australian cultural organisation, and ensure it flourishes.

Working closely with the Board of Directors, this team developed and began implementing a new vision statement to frame Heide’s next stage of development. This vision statement resulted from an extended and collaborative dialogue with Creative Victoria—Heide’s key government funding body—to explore sustainable future options for the site, through a Working Party established in 2014. Faithful to the special legacy of Heide, and reflecting its remarkable possibilities, this vision statement is based on three core concepts—provocation, enchantment and surprise:

Heide demonstrates provocative cultural leadership, through:

- Dedication to bold and pathfinding beauty
- Joined-up’ cultural practice—art, architecture, sculpture, heritage, landscape, gardens, story, ideas, education, events
- Reputation for curatorial excellence—taking a remarkable Australian 20th Century collection in innovative ways into the future

Heide is a surprising and agile Melbourne cultural institution, through:

- Entrepreneurial partnerships with external stakeholders, maximising leverage—public and private
- Serving and loved by its local community—Manningham/Banyule/Melbourne
- An internal culture that welcomes, engages and inspires curiosity in a diversity of audiences

Through 2017, this vision statement informed Heide’s strategic initiatives and management practices. It was complemented by an award-winning rebranding campaign, developed pro bono for Heide by M&C Saatchi. It was also used through 2017 as the basis for scoping a detailed vision document for delivery in early 2018, to support a business case for the next stage of investment (known as ‘Heide V’) to enable Heide to realise its full potential, as a nationally and world-renowned cultural destination.

Consistent with this vision statement, in 2017 Heide continued to invest in and build on its reputation for curatorial excellence. The highly successful O’Keeffe, Preston, Cossington Smith: Making Modernism exhibition (12 October 2016 – 19 February 2017) was followed by the popular and highly acclaimed Charles Blackman: Schoolgirls (4 March – 18 June), Call of the Avant-Garde: Constructivism and Australian Art (5 July – 8 October) and Jenny Watson: The Fabric of Fantasy (4 November – 4 March 2018, travelling from the Museum of Contemporary Art Australia). These major shows anchored a rich exhibition program across Heide’s exhibition spaces, that also featured works by New York-based Australian artist Denise Green, Sidney Nolan, Albert Tucker, Fred Williams,
1. Chairman’s Report

Heide Museum of Modern Art
2017 Annual Report

Heide complemented these exhibition offerings with highly respected engagement initiatives. These included public programs targeting new and more diverse demographics as well as established audiences (attracting over 10,000 participants), well-regarded education programs for educators and school students (reaching over 5,000 participants), and curated conversations reviving Heide’s important role as a place of ideas.

As a result, Heide ended 2017 with a strong list of achievements and a healthy balance sheet. Its overall operations revenue totalled $5.1 million. Ticketed admissions increased by 19% (to 65,000) and overall site visitation by 26% (to 120,000). 2017 also saw a 29% increase in memberships (and the introduction of multi-year memberships), an 11% increase in retail sales (including stronger online retail), and growth of the popular Heide Makers’ Market in the Sculpture Park.

Revenue from Heide’s successful fundraising dinner again was augmented by generous additional donations from private individuals and foundations. In 2017, these contributions supported the scoping and development of a long-awaited CRM system and other key projects identified by staff across the organisation.

Heide is much more than the sum of these parts; its continuing success depends on the calibre and commitment of its people. Beyond the contributions of Heide’s talented and dedicated staff, the organisation enjoys and is indebted to the generosity of its Board of Directors, its Foundation Board, its volunteers, and all its patrons and visitors.

Natasha Cica, the Director & CEO resigned in April 2018. We thank Natasha for her dedication and contribution to Heide.

Also during the year Justin Bown retired from the Board. We thank him for his five years of service to the Board.

We gratefully acknowledge everyone who supported Heide in 2017.

Steven Skala AO
Chairman
April 2018

1 Opening event, Charles Blackman: Schoolgirls
Photograph: Jeremy Weihrauch

Aleks Danko, Peter Booth, Rick Amor, Koji Ryui, the late Mari Funaki and Rebecca Mayo.
I'm not a needle
I drink alot
I wake up in strange places
I stay out all night
I woke up in a gutter with blood on my face. I did sleep alot.
2. CULTURAL PROGRAMMING

2.1 EXHIBITIONS

Heide’s 2017 exhibition program included ten new exhibitions of modernist and contemporary art, comprising both solo and thematic surveys, and displays of specially commissioned installations. Artists in the Heide circle featured prominently—with Charles Blackman, the Boyd family and Albert Tucker all the subjects of new research—as did artists who began or consolidated their careers in Melbourne, including Fred Williams, Jenny Watson and Rebecca Mayo.

In the Central Galleries the year commenced with Charles Blackman: Schoolgirls, showcasing the artist’s landmark series of more than fifty major paintings produced between 1952 and 1955. With its themes of isolation, vulnerability and innocence under threat, and distinctive figurative expressionism, the series established Blackman’s reputation as a significant painter of modern life in the post-war era.

In July the ambitious Call of the Avant-Garde: Constructivism and Australian Art opened across the Central Galleries, Heide II and Kerry Gardner & Andrew Myer Project Gallery—the third in a sequence of exhibitions at Heide examining the evolution, effects and legacy of modernism in Australia. Originating in Soviet Russia, Constructivism changed the course of twentieth-century art and design through its language of geometric forms, its utopian aspirations, and its vision of the artist’s role in society. Timed for the centenary year of the Russian Revolution—the cultural wellspring of constructivist ideas—the exhibition explored the influence of this ground-breaking movement on the imaginations of over sixty Australian visual artists from the 1930s to the present day.

Jenny Watson: The Fabric of Fantasy, organised by the Museum of Contemporary Art Australia, opened in the Central Galleries in November, and saw the Melbourne-born, Brisbane-based artist return to her hometown for the most comprehensive survey of her career to date. Initially working in a realistic style, Watson was influenced by her encounters with feminism and punk in the 1970s, turning to her immediate and personal life for inspiration and developing the spontaneous style of painting that characterises her practice today.

In Heide II the work of expatriate Australian artist Denise Green was the subject of a collection-based exhibition from April, celebrating the artist’s generous gift to the museum of paintings and drawings representing her oeuvre across four decades. Working thematically and in series, Green has long used archetypal motifs and a geometric vocabulary of shapes to give expressive form to inner states, synthesising a variety of experiences and influences, from art and ideas to politics and world events. This exhibition was followed by New Acquisitions: The Heide Collection in October, presenting a selection of works acquired by the museum over the past three years. Among them were sculptures and prints by Aleks Danko, major paintings by Peter Booth and Rick Amor, a large suspended ceiling installation by Koji Ryu, an inventive sculptural vessel by the late Mari Funaki, and garments with textile designs based on Mirka Mora’s art, created by the fashion house Gorman in collaboration with the artist.
Exploring the influential role of Heide founders John and Sunday Reed in the development of Australian culture, the Making History program continued in Heide I with two new exhibitions. The museum’s rich collection of artworks and ceramics by the Boyd dynasty featured from May to November, highlighting the artistic achievements of this remarkable family of artists in the 1940s and 50s. Nolan at the Newsagent opened in November, re-imagining a little known but significant art display by the young Sidney Nolan, which was presented in the window of the local Heidelberg newsagency in July 1942. Initiated by Sunday Reed, the display featured Nolan’s first serious forays into landscape painting and marked a crucial transition in his creative development.

Also in Heide I, honouring the centenary of Sidney Nolan’s birth, a selection of the artist’s Ned Kelly works and related archival material was shown. This was accompanied in April by a Virtual Reality experience revealing the face behind the mask in the painting Ned Kelly: ‘Nobody knows anything about my case but myself’ (1945). Created by Andrew Yip and iGLAM at the University of New South Wales working in collaboration with conservator Paula Dredge and the Australian Synchroton, the VR peeled back layers of paint to reveal an inverted portrait beneath Kelly’s helmet.

Paintings and works on paper by Albert Tucker and Fred Williams were the focus of The Springbrook Landscapes in the Albert & Barbara Tucker Gallery from March through August. After acquiring a tract of pristine rainforest at Springbrook in the Gold Coast hinterland to save it from subdivision, Albert and Barbara Tucker invited Williams and his family to join them on a holiday there in 1971. Both artists painted the spectacular surrounds, the resulting images revealing their distinctive working methods and interpretation of the dramatic scenery, to very different ends. Albert Tucker: Australian Stories followed in September, bringing together paintings of a cast of legendary characters from Australian history and mythology—bushrangers, convicts and explorers—in harsh and indomitable landscape settings. Developing a highly distinctive iconography that defied nationalist stereotypes, in these images Tucker gave symbolic form to the role of the outsider.

Rebecca Mayo: Habitus was presented in the Kerry Gardner & Andrew Myer Project Gallery as part of the ART=CLIMATE=CHANGE 2017 festival of exhibitions and events in March. For this new work Mayo reflected on Heide’s history to create imagery for a series of cloth sandbags which were printed with dyes made from indigenous and introduced plants gathered locally by the artist over the course of a year. Stacked to form a wall in the exhibition space, they made reference to the crisis point of climate change, while also symbolising the cumulative impact of everyday and habitual activities.

In addition to onsite programming, Heide’s Michelle Nikou: a e i o u exhibition travelled to Benalla Art Gallery, Victoria, Cairns Regional Gallery, Queensland, Samstag Museum, Adelaide and Caloundra Regional Gallery, Queensland. After finishing at Heide in February, O’Keeffe, Preston, Cossington Smith: Making Modernism had similarly successful seasons at the Queensland Art Gallery, Brisbane from March to June, and the Art Gallery of New South Wales, Sydney from July to October 2017.
<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Exhibition Dates</th>
<th>Venue</th>
<th>Curator</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;We Who Love: The Nolan Slates&quot;</td>
<td>3 September 2016 – 2 April 2017</td>
<td>Heide II</td>
<td>Guest Curator: Chris McAuliffe</td>
</tr>
<tr>
<td>&quot;O’Keeffe, Preston, Cossington Smith: Making Modernism&quot;</td>
<td>12 October 2016 – 19 February 2017, 11 March – 11 June 2017, 1 July – 1 October 2017</td>
<td>Heide III: Central Galleries and travelling to: QAGOMA AGNSW</td>
<td>Lesley Harding, Cody Hartley and Carolyn Kastner (GOK Museum) and Denise Mimmocchi (AGNSW)</td>
</tr>
<tr>
<td>&quot;Making History: Charles Blackman&quot;</td>
<td>12 November 2016 – 21 May 2017</td>
<td>Heide I</td>
<td>Kendrah Morgan</td>
</tr>
<tr>
<td>&quot;Michelle Nikou: a e i o u&quot;</td>
<td>28 January – 2 April, 12 May – 18 June 30, 30 June – 1 September, 6 December 2017 – 28 January 2018</td>
<td>Benalla Art Gallery, Victoria Cairns Regional Gallery, Queensland Samstag Museum, Adelaide Caloundra Regional Gallery, Queensland</td>
<td>Kendrah Morgan and Melissa Keys (NETS)</td>
</tr>
<tr>
<td>&quot;Charles Blackman: Schoolgirls&quot;</td>
<td>4 March – 18 June 2017</td>
<td>Heide III: Central Galleries</td>
<td>Kendrah Morgan</td>
</tr>
<tr>
<td>&quot;Rebecca Mayo: Habitus&quot;</td>
<td>4 March – 18 June 2017 (a part of ART+CLIMATE=CHANGE festival)</td>
<td>Heide III: Kerry Gardner &amp; Andrew Myer Project Gallery</td>
<td>Lesley Harding</td>
</tr>
<tr>
<td>&quot;Denise Green: The Heide Collection&quot;</td>
<td>8 April – 18 June 2017</td>
<td>Heide II</td>
<td>Linda Michael</td>
</tr>
<tr>
<td>&quot;Making History: The Boyd Family&quot;</td>
<td>27 May – 12 November 2017</td>
<td>Heide I</td>
<td>Kendrah Morgan</td>
</tr>
<tr>
<td>&quot;Call of the Avant-Garde: Constructivism and Australian Art&quot;</td>
<td>5 July – 8 October 2017</td>
<td>Heide II, Heide III Central Galleries and Heide III: Kerry Gardner &amp; Andrew Myer Project Gallery</td>
<td>Lesley Harding and Sue Cramer</td>
</tr>
<tr>
<td>&quot;New Acquisitions: The Heide Collection&quot;</td>
<td>14 October 2017 – 18 March 2018</td>
<td>Heide II</td>
<td>Lesley Harding</td>
</tr>
<tr>
<td>&quot;Making History: Nolan at the Newsagent&quot;</td>
<td>18 November 2017 – 20 May 2018</td>
<td>Heide I</td>
<td>Guest Curator: Mark Fraser</td>
</tr>
</tbody>
</table>
2017 Exhibition Lenders

Albert & Barbara Tucker Foundation
Rick Amor & Meg Williams
Liz Anderson
Justin Andrews
Anna Schwartz Gallery
Arc One Gallery
Art Gallery of Ballarat
Art Gallery of New South Wales
Art Gallery of South Australia
Art Gallery of Western Australia
Artsbank
Arts Centre Melbourne
Jane Ashton
Australian Galleries
Jennifer Baker
Dr Terry & Mrs Barbara Batistich
Bendigo Art Gallery
Judy Bentwood
Philip & Beverley Birnbaum
Felix Blackman
D.H. Bloom QC
Bonhams
Polly Boyd
David Brand & Fooi-Ling Khoo
Eugene Carchesio
Castlemaine Art Museum
Charles Nodrum Gallery

Charles Sturt University Art Collection
David Chesworth & Sonia Leber
Bronwyn Clark-Coolee
Trevor & Heather Cohen
Julius Colman
Peter Cripps
Sarah crowEST
John Cruthers
Andrew Curtis
Kay Curtis
A.D.S. Donaldson
The Donkey’s Tail
Arend Ebelt
The Estate of Gordon Bennett
The Estate of Robert Rooney
Emily Floyd
Paula Fox
Mark Fraser
Marco Fusinato
Mark Galea
Diena Georgetti
Georgia O’Keeffe Museum
Simryn Gill
Gold Coast City Art Gallery
Rob Gould
Denise Green
Neroli Hansen

Melinda Harper
Shane Haseman
Jennifer Hershon
Veronica Hilbert
Michael & Gayle Hoy
The Ian Potter Museum of Art,
The University of Melbourne
Raafat Ishak
Michael Joseph
Kerry Stokes Collection
Craig & Connie Kimberley
La Trobe University Art Institute
Moshe Lang
Lauraine Diggins Fine Art
Margaret McGregor
Gabriella Mangano
Silvana Mangano
Rebecca Mayo
Rod Menzies
Milani Gallery
Monash University Museum of Art
Felicity St John Moore & Des Moore
Maryrose Morgan
Mosman Art Gallery
Mossgreen Pty Ltd
Murray Art Museum Albury
Museum and Art Gallery
of the Northern Territory

Installation view, Jenny Watson: The Fabric of Fantasy,
2017, Heide Museum of Modern Art, Melbourne,
Photograph: Andrew Hobbs
Museum of Applied Arts and Sciences
Museum of Contemporary Art Australia
Judith Musgrave
David Mushin
National Gallery of Australia
National Gallery of Victoria
National Library of Australia
Newcastle Art Gallery
Niagara Galleries
Tom Nicholson
John Nixon
NKN Gallery
Rose Nolan
Robert Owen
Francis Parker
Parliament House
Penrith Regional Art Gallery
David Pestorius
Philip Bacon Galleries
Howard & Madeleine Phillips
Debbi Pirrie
Maureen Plavsic
Kerrie Poliness
Queensland Art Gallery | Gallery of Modern Art
Sowmya Rao
Vivienne and Richard Reed
Chris and Frances Roberts
Andrew Robertson
Andrew Rogers
Howard Rogers
Ian Rogers
Norman and Robin Rosenblatt
Roslyn Oxley9 Gallery
Shirley & Lou Rutman
Nike Savas
Urs Schwarzenbach
Penelope Seidler
Alex Selenitsch
Antonia Sellbach
Caleb Shea
Shepparton Art Museum
Sidney Nolan Estate
Sally Smart
Lawrence Smith
Sotheby's (Australia) Pty Ltd
Barbara Spode
Zara Stanhope
Esther Stewart
Sutton Gallery
TarraWarra Museum of Art
Susan Taylor & Peter Jones
David Thomas
Meredith Turnbull
The University of Queensland Art Museum
The University of Sydney
Valentino S.p.A

Warrnambool Art Gallery
Wesfarmers Art Collection
Michael Whitworth & Candice Bruce
Lyn Williams AM
Justene Williams
Gary Wilson
Theodore Wohng
2.2 COLLECTIONS

Collections activity in 2017 focused on preparations for launching the Heide Collection online in 2018. This included the photography of artworks, updating records on the database, and securing copyright. An upgrade of the Heide storage bays and staff accommodation was made possible in 2017 with funding assistance from Board Director Dr Nancy Underhill.

During 2017, the Heide Collection was augmented by the acquisition of 86 works of art. These acquisitions were facilitated by the generous support of individuals and organisations who donated specific works or funds for purchases. The museum was very pleased to accept donations of artworks by David Boyd, Lina Bryans, Kathryn Cavaliere, Mari Funaki, Mira Gojak, Denise Green, Erica McGilchrist, Mirka Mora, Philippe Mora, Koji Ryui, Albert Tucker, and Danila Vassilieff. In addition, artists Aleks Danko, Isabel Davies, Denise Green, Alexander Knox, Leif Mahoney and Esther Stewart donated examples of their own work in accordance with Heide’s Collections Policy.

The museum’s active program of exhibitions drawn from the collection and archive continued in 2017. In Heide I the new Making History exhibitions, which focused on the Boyd family and Sidney Nolan, were all collection-based, as were two exhibitions in the Albert & Barbara Tucker Gallery and Denise Green. The Heide Collection followed by New Acquisitions in Heide II. The Central Galleries major temporary exhibitions Charles Blackman: Schoolgirls, Call of the Avant Garde: Constructivism and Australian Art, and Jenny Watson: The Fabric of Fantasy also included works from the Heide Collection.


Heide gratefully acknowledges the continued support of Collections volunteer Mary Waters with archives cataloguing, record maintenance and publications research throughout 2017.
2.2 Collections

ACQUISITIONS

2017.1
Denise Green
Buoy 1976
ink on paper
28 x 28 cm
Gift of Denise Green 2017

2017.2
Denise Green
Rooted 1976
ink on paper
22 x 28.3 cm
Gift of Denise Green 2017

2017.3
Denise Green
Sculpture 1976
ink on paper
31.5 x 31.5 cm
Gift of Denise Green 2017

2017.4
Denise Green
#4 Curfew 1977
ink on paper
26.3 x 27 cm
Gift of Denise Green 2017

2017.5
Denise Green
#10 Curfew 1977
ink on paper
26.6 x 28.2 cm
Gift of Denise Green 2017

2017.6
Denise Green
Needle 1977
oil on canvas
152 x 152 cm
Gift of Denise Green 2017

2017.7
Denise Green
Red Curfew 1977
synthetic polymer paint and masking tape on paper
54 x 55 cm
Gift of Denise Green 2017

2017.8
Denise Green
#1 For All and None 1978
charcoal and pastel on paper
44 x 45.5 cm
Gift of Denise Green 2017

2017.9
Denise Green
#3 For All and None 1978
charcoal and pastel on paper
44.5 x 45.5 cm
Gift of Denise Green 2017

2017.10
Denise Green
De-Center 1978
watercolour and pastel on paper
61 x 49.5 cm (irreg.)
Gift of Denise Green 2017

2017.11
Denise Green
Pend/ance #1 1978
oil stick on graph paper
43 x 44.3 cm
Gift of Denise Green 2017

2017.12
Denise Green
Vertical Edge 1978
watercolour and pastel on paper
58.5 x 47 cm
Gift of Denise Green 2017

2017.13
Denise Green
Disperse #3 1979
oil on canvas
152 x 152 cm
Gift of Denise Green 2017

2017.14
Denise Green
Reflected Light #5 1979
ink on grid paper
39.7 x 52.5 cm
Gift of Denise Green 2017

2017.15
Denise Green
Time Afloat 1979
oil stick on graph paper
43 x 43 cm
Gift of Denise Green 2017

2017.16
Denise Green
Conversion #1 1981
oil stick on graph paper
44.5 x 52.7 cm
Gift of Denise Green 2017

2017.17
Denise Green
Conversion #6 1981
oil stick on graph paper
43 x 43.7 cm
Gift of Denise Green 2017

2017.18
Denise Green
Inversion #2 1981
oil stick on graph paper
46.5 x 55.7 cm
Gift of Denise Green 2017

8 Denise Green
#10 Roma 2010
ink and watercolour on paper
27 x 99 cm
Gift of Denise Green 2017
2. Cultural Programming

2.2 Collections

2017.19
Denise Green
Love Song #1 1986
oil stick on paper
24.3 x 35.3 cm
Gift of Denise Green 2017

2017.20
Denise Green
Spring and All #1 1986
oil stick on paper
24 x 34.4 cm
Gift of Denise Green 2017

2017.21
Denise Green
Spring and All #11 1986
oil stick on paper
25 x 35.5 cm
Gift of Denise Green 2017

2017.22
Denise Green
Spring and All #19 1986
oil stick on paper
24 x 34.5 cm
Gift of Denise Green 2017

2017.23
Denise Green
La Concha 1988
oil and paint stick on canvas
167 x 167 cm
Gift of Denise Green 2017

2017.24
Denise Green
Imperfect Square 1989
watercolour on paper
27 x 21.5 cm [irreg.]
Gift of Denise Green 2017

2017.25
Denise Green
Palma 1989
watercolour on paper
26.4 x 21.4 cm
Gift of Denise Green 2017

2017.26
Denise Green
Marinara 1997
watercolour on paper
25.5 x 21 cm
Gift of Denise Green 2017

2017.27
Denise Green
Keyboard 1991
oil on canvas
178 x 188 cm
Gift of Denise Green 2017

2017.28
Denise Green
T’song 1991
watercolour on paper
27.4 x 23.4 cm
Gift of Denise Green 2017

2017.29
Denise Green
Atrium 1992
from the series Black and White
watercolour on paper
28 x 20.7 cm [irreg.]
Gift of Denise Green 2017

2017.30
Denise Green
Bone White 1992
from the series Black and White
watercolour on paper
27 x 21 cm [irreg.]
Gift of Denise Green 2017

2017.31
Denise Green
Crest of Arms 1992
from the series Black and White
watercolour on paper
28 x 22.5 cm [irreg.]
Gift of Denise Green 2017

2017.32
Denise Green
La Voiture 1993
from the series Black and White
watercolour on paper
27.4 x 22.5 cm
Gift of Denise Green 2017

2017.33
Denise Green
Level 1993
from the series Black and White
watercolour on paper
28.5 x 22.8 cm [irreg.]
Gift of Denise Green 2017

2017.34
Denise Green
More and More 1993
from the series Black and White
watercolour on paper
26.5 x 22.3 cm [irreg.]
Gift of Denise Green 2017

2017.35
Denise Green
Julianne ‘Hers’ #13 1997
ink, watercolour and wax crayon on paper
27 x 22.7 cm
Gift of Denise Green 2017

9 Denise Green
Rose (Heide) 2010
coloured pencil and conté crayon on coloured paper
25 x 47.5 cm
Gift of Denise Green 2017
2.2 Collections

2017.36
Denise Green
*Julianne ‘Hers’ #14 1997*
ink, watercolour and wax crayon on paper
27 x 22 cm
Gift of Denise Green 2017

2017.37
Denise Green
*September 1977 1997*
ink, watercolour and wax crayon on paper
28 x 22.5 cm (irreg.)
Gift of Denise Green 2017

2017.38
Denise Green
*#9 Roma 2002*
ink and watercolour on paper
27 x 90 cm
Gift of Denise Green 2017

2017.39
Denise Green
*#11 Kleve 2002*
ink, watercolour and airbrushed acrylic on paper
27 x 65 cm
Gift of Denise Green 2017

2017.40
Denise Green
*Kleve Vert 2002*
ink, watercolour and airbrushed acrylic on paper
27.7 x 63.5 cm
Gift of Denise Green 2017

2017.41
Denise Green
*Kleve with Window 2002*
ink, watercolour and airbrushed acrylic on paper
27.5 x 59.5 cm
Gift of Denise Green 2017

2017.42
Denise Green
*Casper #5 2003*
watercolour and airbrushed acrylic on paper
22.3 x 74.5 cm
Gift of Denise Green 2017

2017.43
Denise Green
*Evening 2010*
coloured pencil and conté crayon on coloured paper
26.5 x 47 cm
Gift of Denise Green 2017

2017.44
Denise Green
*For David O’Connell 2010*
coloured pencil and conté crayon on coloured paper
26 x 47 cm
Gift of Denise Green 2017

2017.45
Denise Green
*Rose (Heide) 2010*
coloured pencil and conté crayon on coloured paper
25 x 47.5 cm
Gift of Denise Green 2017

2017.46
Denise Green
*Sand 2010*
coloured pencil and conté crayon on coloured paper
26.7 x 45.9 cm
Gift of Denise Green 2017

2017.47
Mari Funaki
*Untitled 2008*
heat-blackened mild steel
4.8 x 16 x 15.5 cm
Gift of Marian Hosking 2017

2017.48
David Boyd, Hermia Boyd
*Bowl c.1960*
glazed stoneware
25 x 30 x 30 cm
Gift of Barbara Blackman AO 2017

2017.49
Leif Mahoney
*Really 1974*
dot matrix print
83.8 x 38 cm
Gift of Leif Mahoney 2017

2017.50
Leif Mahoney
*Evie 1974*
dot matrix print
280 x 38 cm
Gift of Leif Mahoney 2017

2017.51
Leif Mahoney
*Dimicandum 1974*
dot matrix print
280 x 38 cm
Gift of Leif Mahoney 2017

2017.52
Mira Gojak
*Star Gaze 2007*
plastic chairs
3 plastic chairs, each sliced into multiple sections, installation dimensions variable
Donated through the Australian Government’s Cultural Gifts Program by Maddocks 2017
2.2 Collections

2017.53
Koji Ryui
Frost (Composition #3) 2006
plastic drinking straws, nylon, glue
23 parts, installation dimensions variable
Donated through the Australian Government’s Cultural Gifts Program by Maddocks 2017

2017.54
Katthy Cavaliere
untitled home 2007, 2016
chromogenic colour print on silver-based metallic paper
44 x 65.5 cm
Gift of the Estate of Katthy Cavaliere 2017

2017.55
Katthy Cavaliere
nest 1 2010, 2016
chromogenic colour print on silver-based paper
88 x 120 cm
Gift of the Estate of Katthy Cavaliere 2017

2017.56
Mirka Mora, Lisa Gorman, Gorman
Mirka Dreaming Skirt 2016
shell: 55% silk, 45% linen
lining: 100% acetate
Gift of Lisa Gorman 2017

2017.57
Mirka Mora, Lisa Gorman, Gorman
Mirka Dreaming Jacket 2016
shell: 100% cotton
lining: 100% cotton
filling: 100% polyester
Gift of Lisa Gorman 2017

2017.58
Mirka Mora, Lisa Gorman, Gorman
Mirka Dreaming Pant 2016
main: 97% cotton 3% elastane;
lining: 100% acetate
Gift of Lisa Gorman 2017

2017.59
Mirka Mora, Lisa Gorman, Gorman
Mirka Rainbow Silk Top 2016
silk
Gift of Lisa Gorman 2017

2017.60
Mirka Mora, Lisa Gorman, Gorman
Mirka Rainbow Sweater 2016
cotton
Gift of Lisa Gorman 2017

2017.61
Mirka Mora, Lisa Gorman, Gorman
Mirka Rainbow Skirt 2016
main: 96.6% cotton, 2.2% terylene, 1.2% spandex
pocket lining: 100% cotton
Gift of Lisa Gorman 2017

2017.62
Mirka Mora, Lisa Gorman, Gorman
Mirka Rainbow Silk Dress 2016
shell: 100% silk;
lining: 100% polyester
Gift of Lisa Gorman 2017

2017.63
Mirka Mora, Lisa Gorman, Gorman
Mirka Embrace Pencil Skirt 2016
shell: 97% cotton, 3% elastane
lining: 97% polyester, 3% elastane
Gift of Lisa Gorman 2017

2017.64
Mirka Mora, Lisa Gorman, Gorman
Mirka Embrace Tee Dress 2016
main: 100% silk
trim: 98% viscose, 2% elastane
Gift of Lisa Gorman 2017

2017.65
Mirka Mora, Lisa Gorman, Gorman
Mirka Little Friends Shift 2016
shell: 60% linen, 40% cotton with shisha embroidery detail
lining: 100% cotton
Gift of Lisa Gorman 2017

2017.66
Mirka Mora, Lisa Gorman, Gorman
Mirka Little Friends Dress 2016
shell: 60% linen, 40% cotton with shisha embroidery detail
lining & binding: 100% cotton
Gift of Lisa Gorman 2017

2017.67
Isabel Davies
Pale Perpendicular 1971
Perspex and anodised aluminium
122 x 44 cm
Gift of Isabel Davies 2017

2017.68
Isabel Davies
Square Variation 1 2017
mixed media, Perspex
14 x 14 cm
Gift of Isabel Davies 2017

2017.69
Isabel Davies
Square Variation 2 2017
mixed media, Perspex, anodised aluminium
14 x 14 cm
Gift of Isabel Davies 2017

2017.70
Isabel Davies
Square Variation 3 2017
mixed media, Perspex, anodised aluminium
14 x 14 cm
Gift of Isabel Davies 2017
2.2 Collections

2017.71
Isabel Davies
*Square Variation 4* 1975
mixed media, Perspex, anodised aluminium
14 x 14 cm
Gift of Isabel Davies 2017

2017.72
Isabel Davies
*Studio Reflections* 1975
carbon pencil, collage, wash
73 x 53 cm
Gift of Isabel Davies 2017

2017.73
Isabel Davies
*Constructed View* 1977
carbon pencil, collage, wash
74 x 53 cm
Gift of Isabel Davies 2017

2017.74
Isabel Davies
*Broken Night* 1976
synthetic polymer paint on canvas, Perspex, found objects
109 x 109 cm
Gift of Isabel Davies 2017

2017.75
Isabel Davies
*Music Box Cacatua Galerita* 1993
limed sugar pine box, paper collage, found objects, Perspex
45 x 36 x 25 cm
Gift of Isabel Davies 2017

2017.76
Lina Bryans
*Street Scene Fitzroy* c.1947
oil on canvas on composition board
45 x 42 cm
Donated through the Australian Government’s Cultural Gifts Program by Anthony Scott 2017

2017.77
Danila Vassilieff
*Fitzroy Street Scene* 1938
oil on plywood
45 x 60 x 3.5 cm
Donated through the Australian Government’s Cultural Gifts Program by Anthony Scott 2017

2017.78
Danila Vassilieff
*Children Playing* c.1949
oil on board
34.5 x 52 cm
Donated through the Australian Government’s Cultural Gifts Program by Anthony Scott 2017

2017.79
Danila Vassilieff
*Madonna and Child* 1950
Lilydale marble
31.5 x 18 cm
Donated through the Australian Government’s Cultural Gifts Program by Anthony Scott 2017

2017.80
Esther Stewart
*How to Decorate A Dump* 2016
synthetic polymer paint on MDF
6 parts, 176 x 160 cm; 176 x 160 cm; 180 x 240 cm; 180 x 160 cm; 180 x 160 cm; 75 x 92 x 26 cm; overall approx. 600 x 300 x 400 cm
Donated through the Australian Government’s Cultural Gifts Program by Esther Stewart 2017

2017.81
Alexander Knox
5.19 2008
glass, stainless steel, aluminium, fluorescent lights, epoxy paint, acrylic sheet and electronics
120 x 178 x 16 cm
Donated through the Australian Government’s Cultural Gifts Program by Alexander Knox 2017

2017.82.1
Aleks Danko
*A SING SONG* 2004
from the series *A SING SONG OF NEVER SEVEN EVER/EVER*
three-colour lithograph
105 x 75 cm
Donated through the Australian Government’s Cultural Gifts Program by Aleks Danko 2017

2017.82.2
Aleks Danko
*SING AN EMBOSSED SONG* 2004
from the series *A SING SONG OF NEVER SEVEN EVER/EVER*
lithograph and blind embossing
105 x 75 cm
Donated through the Australian Government’s Cultural Gifts Program by Aleks Danko 2017

2017.82.3
Aleks Danko
*SING WHITE, EXCITE, IMPRESS* 2004
from the series *A SING SONG OF NEVER SEVEN EVER/EVER*
lithograph and blind embossing
105 x 75 cm
Donated through the Australian Government’s Cultural Gifts Program by Aleks Danko 2017
2017.82.4
Aleks Danko
FROM A NOUN TO A VERB 2004
from the series A SING SONG
OF NEVER SEVEN EVER/EVER
lithograph
105 x 75 cm
Donated through the Australian Government’s Cultural Gifts Program by Aleks Danko 2017

2017.82.5
Aleks Danko
SING CRAZY WHITE SONG 2004
from the series A SING SONG
OF NEVER SEVEN EVER/EVER
lithograph and blind embossing
105 x 75 cm
Donated through the Australian Government’s Cultural Gifts Program by Aleks Danko 2017

2017.82.6
Aleks Danko
SING CRAZY RED SONG 2004
from the series A SING SONG
OF NEVER SEVEN EVER/EVER
lift ground, aquatint, etching and lithograph
105 x 75 cm
Donated through the Australian Government’s Cultural Gifts Program by Aleks Danko 2017

2017.82.7
Aleks Danko
SING, FOAM, FUME, SANG 2004
from the series A SING SONG
OF NEVER SEVEN EVER/EVER
duotone two-colour lithograph
105 x 75 cm
Donated through the Australian Government’s Cultural Gifts Program by Aleks Danko 2017

2017.83
Philippe Mora
Georges and Marcel Discuss Mayonnaise 2015
synthetic polymer paint on cardboard
45 x 61 cm
Gift of Tim and Skye Klingender 2017

2017.84
Mirka Mora
Two Angels with Bird 1980
cotton, silk, cotton thread, sequin, plastic beads
58 x 56.5 x 5 cm
Purchased with funds donated by Beverley Jenkins 2017

2017.85
Erica McGilchrist
The Crowd 1951
heat polymerising synthetic polymer paint on linen
104 x 114 cm
Purchased with funds donated by Mark Newman 2017

2017.86
Albert Tucker
Bus Stop 1954
oil on composition board
62 x 81 cm
Gift of the Albert and Barbara Tucker Foundation 2017

© The Estate of Barbara Tucker. Courtesy of Sotheby’s Australia
2.3 PUBLIC PROGRAMS

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

In 2017 Heide offered a total of 481 public programs, which were attended by 10,665 visitors. Of these, 338 were free activities attracting 7,845 visitors and 143 paid programs with 2820 participants.

Highlights included:

- **Writing Concepts: Art in the Time of Trump**—part of a public lecture series produced by Jan van Schaik;
- **Art & Terror**—a panel discussion presented with the Goethe-Institut, and recorded for broadcast on ABC RN Big Ideas. Guests were Professors Charlotte Klonk (Humboldt Universität zu Berlin), Fritz Breithaupt (Indiana University, Bloomington), Julian Savalescu (University of Oxford), Desmond Manderson and Fiona Jenkins (Australian National University); and
- **The European Eye: The Dusseldorf School of Photography & Beyond**—a presentation by Dr Stefan Gronert, Curator of Photography and New Media at the Sprengel Museum in Hanover.

Children’s programs at Heide included the perennially popular school holiday art workshops, Art Club, Art Kinder, and detective trails, as well as a new initiative for infants, Art Babies—sessions for which were doubled due to demand and sold out during the year. Weekend creative workshops for adults continued in 2017 and were well attended, with **Learn the Art of Screen Printing with Spacecraft Studio** and **Wreath-Making with Loose Leaf** in particular receiving outstanding feedback. In 2017 Heide also introduced **Date Night**, which attracted new visitors to the galleries and grounds.

In partnership with Manningham City Council, in March Heide presented its third family-friendly **Pop Up Cinema**, screening **Babe**, which drew 400 attendees. Heide also partnered with Manningham Council to develop Tai Chi in the Sculpture Park, a new ongoing weekly activity as part of the council’s **Live Well in Bulleen** program.

In line with the exhibition program Heide continued to partner with Cinema Nova on the Art & Cinema series of film screenings: **Battleship Potemkin** and **Man with a Movie Camera** were shown during the exhibition **Call of the Avant-Garde: Constructivism and Australian Art**, and **Dogs in Space** during **Jenny Watson: The Fabric of Fantasy**. In addition, a sell-out screening of **Monsieur Mayonnaise** about the early lives of key Heide circle figures, Georges and Mirka Mora, was held in February.

Heide also partnered with the public architecture event Open House Melbourne to showcase the award-winning, heritage-listed modernist house, Heide II, attracting 500 visitors over the last weekend in July.

Heide’s Volunteer Guides delivered daily exhibition and history tours, presenting specialised research to 4,378 attendees across 322 tours throughout the year. Heide thanks the 16 Volunteer Guides who delivered these tours: Jan Andrews, Lynne Curtis, Gay Cuthbert, Judy Davies, Bill Gillies, Elie Hansom, Judith Hughes, Marg McRobbie, Judy Milne-Pott, Jill Nicol, Maria Panettieri, Nasrin Rasoulzadeh, Kym Salt, Jessemyn Schippers, Helen Stewart, and Barb Yuncken.
2.4 EDUCATION

Heide provides a broad range of learning opportunities inspired by its collections and exhibitions. In 2017 Heide education programs continued to receive vital support from Victoria’s Department of Education and Training through the Strategic Partnerships Program. This was the third year of the triennial partnership, which has funded the development and delivery of high quality visual arts programming for students.

Overall attendance for education programs was 5,204 in 2017. For students, Heide presented high-quality programs complementing the Victorian curriculum and providing an overview of the museum, its exhibitions, artists, history and the Sculpture Park. With a focus on literacy, critical and creative thinking, and personal and social learning, programs included Ways of Looking, Exhibition in Focus, Heide History, Write about Art, Colour Me Green, and Visual Thinking Strategies. VCE programs included: Art Industry Contexts, Inside the Museum, Analytical Frameworks, and VCD Design in Practice. Students were also offered Responding to Art tours and facilitated workshops, empowering them to experience art and museums in a positive way, and become lifelong learners, visitors and supporters of the arts.

In addition, funding from the Department of Education and Training enabled Heide to offer free programs to students during Education Week.

A diverse range of teacher professional development programs was another important aspect of Heide’s education offerings in 2017, attracting 422 attendances. Programs focused on specific exhibitions, developing effective teaching approaches, and fostering the dynamic exchange of ideas between educators. The programs included: Engaging in Indigenous Culture in Your Classroom, Sensory Learning in the Visual Arts, a Teaching Constructivism professional development suite (Weaving Constructivism, Printing Constructivism and Sculpting Constructivism), Visual Thinking Strategies for Museums Next 2017, and Advanced Visual Thinking Strategies.

Heide also hosted a Visual Thinking Strategies Advanced Practicum in March, with VTS trainer Heidi Arbogast travelling to Melbourne from Seattle, Washington to work with ten Australian educators who use VTS in their schools and museums.

Epping Secondary College completed their second year of the VTS School Partnership with Heide, supported by a generous grant from the CASS Foundation and a private donation. Koong Secondary College completed its fourth year of the program, which has now engaged over 1,150 students. The partnership included multiple visits to the museum throughout the year and complimentary museum admission for students to visit Heide with their families.

In 2017 participants travelled from Korea, New South Wales, South Australia, Queensland and regional Victoria to learn about Visual Thinking Strategies at Heide.

Heide’s Education Manager completed a Visual Thinking Strategies Coaching Workshop at the Frye Museum in Seattle in July 2017, with the financial assistance of the American-Australian Association’s Dame Joan Sutherland Fund. This visit included a presentation on Heide’s VTS program at the Seattle Art Museum.

Throughout the year, education resources for students from early-learning to VCE study were made available online for teachers and students. Resources produced this year included Sensory Learning in the Visual Arts, and Yingabeal: The Wurundjeri Scarred Tree at Heide—a resource supporting the Indigenous history of Heide, including a film: https://vimeo.com/174616022.

Heide thanks the artists and educators who helped deliver education programs in 2017: Heidi Arbogast, Janelle Campbell, Jo Clyne, Gary Foley, Irabina Autism Services, Raafat Ishak, Rebecca Knaggs, Robyne Latham, Inbar Niv, Kerrie Poliness, Mark Threadgold, Haily Tran and The Yellow Dance Spot.

Heide also thanks the 21 Education Volunteers who supported its programs: Ana-Maria Antunes, Ellen Frances Bradley, Judith Bridges-Tull, Jessica Brodie, Stephanie Carroll, Madelief Debeij, Mary-Liz Dore, Marianthi Fadakis, Melanie Flynn, Melinda Haldane, Mel Hartigan, Heather Lee, Susan Jane Lowe, Janine McGuiness, Brenda Mason, Lesley Nisbet, Pauline O’Shannessy-Dowling, Roslyn Ann Prato, Cathy Price, Katie Stackhouse, Julie Stagg, Elise Thogersen, and Deborah Thompson.
4.3 Education
3. DEVELOPMENT

3.1 FUNDING SOURCES

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

In 2017 Heide received financial and in-kind support totalling $3,854,950 (Grants $1,654,701, Donations and Sponsorship $2,220,249). Cash donations were $529,782, in-kind support from partners and sponsors was $707,017 and donated works of art were valued at $963,450.

Heide’s income breakdown for 2017 was as follows:
3. GOVERNMENT

Through Creative Victoria’s Organisations Investment Program, the Victorian Government provided $1,604,660 to Heide in 2017, pursuant to a successful four-year funding application in the 2016 round of that program. Heide thanks Creative Victoria for this support, which is vital to its operations. A further $204,499 in Victorian State grants was received for maintenance and education programs.

The museum also enjoys an important partnership with the City of Manningham, which deepened in 2017. Heide is now represented on the Manningham Advisory Committee for Arts & Culture. In 2017, an Arts & Culture grant from the City of Manningham enabled the development of Heide’s new wayfinding guide (app).

The museum additionally received funding support from the City of Bulleen to pilot Tai Chi classes in the Sculpture Park.

3.3 PRIVATE GIVING

The philanthropy of John and Sunday Reed was fundamental in the establishment of Heide in 1981, and continues to inspire substantial private giving to the museum from a range of sources.

We thank all those who pledged funds in 2017, as well as those who enabled the continued growth of the Collection by donating works of art.

Heide particularly thanks Foundation Board Chairman Mark Newman, and the Albert & Barbara Tucker Foundation for their generous and ongoing support.

The museum’s major fundraising initiative in 2017 was a dinner in November at the Sofitel Melbourne on Collins. It raised a total of $167,895 through ticket sales, auction lots, donation pledges and purchases of a limited edition print. We thank guest speaker and auctioneer Mark Fraser, event manager Jo Hawley and Loujie Skala for ensuring a successful event, as well as the friends and former staff who provided additional support. Heide also thanks the sponsors of this event: Sofitel Melbourne on Collins (major sponsor), Aesop, Sanpellegrino, Acqua Panna, Pana Chocolate, Hub Furniture, Gunn & Taylor Printers, John Gollings Photography and Loose Leaf. We are grateful to individuals and businesses who generously contributed auction items: Alistair Trung, Anna Schwartz Gallery, Annabel Butler, The Ark Clothing Co., Emilya Collier—Art Pharmacy, Bill Bowness AO and Diana Heggie, Brett Torossi—Avion Retreats, Broadsheet, Cinema Nova, Cutler & Co., Daine Singer Gallery, Emily Floyd, Matthew Scully—Evolva Architects, Gretal Harrison—FINK Design, Jason Smith—Director of Geelong Gallery, Hub Furniture, Louis Li—Jackalope Hotels, John Gollings, Kerry Phelan, Erna Walsh, KFive + Kinnarps, Marian Hosking, Mark Newman, MECCA Cosmetica, Melanie Katsalidis—Pieces of Eight, Melbourne Recital Centre, Museums Victoria, Rolex, Sofitel Melbourne on Collins, Sarah and Ted Watts, Wona Bae and Charlie Lawler—Loose Leaf, Zoe Croggon, and Zoos Victoria.

3.4 CORPORATE PARTNERS

Partnerships with the corporate sector are critical to Heide’s success and growth. They bring both financial and in-kind support, and provide valuable marketing and promotional opportunities.

Heide acknowledges the contributions of all its partners and sponsors with gratitude.

In 2017, we continued established partnerships with Broadsheet (Lead Media Partner), Sofitel Melbourne on Collins (Hotel Partner) and Gunn & Taylor Printers (Print Partner).

Key sponsorships continued or developed with Acqua Panna, Aesop, Arnold Bloch Leibler, Art Processors, Avant Card, Bed, Bath N’ Table, 148 Brown’s Road, Cinema Nova, IAS Fine Art Logistics, John Gollings Photography, M&C Saatchi, Melbourne Airport, Melbourne’s Child, Oppeus International Executive Recruitment and Sanpellegrino.

3.5 HEIDE FOUNDATION BOARD & DIRECTOR’S CIRCLE

The Heide Foundation Board was established to grow the Foundation’s revenue and to support Heide’s engagement with donors. We thank all our members: Mark Newman (Chairman), Sophie Gannon, Jono Getland, Diana Heggie, Amit Holckner, Alison Inglis, Kerry Phelan, Loujie Skala, Steven Skala AO, Michael Trovato, Linda Wachtel, Erna Walsh, Sarah Watts, and Terry Wu.

The Heide Director’s Circle works alongside the Heide Foundation to attract ongoing financial support for the museum. Funds raised through donations from members of the Director’s Circle are used to support Heide’s exhibition program, and to acquire works for the Collection.

Heide thanks all members of the Director’s Circle: Robert and Karen Boscariato, Jennifer Darbyshire and David Walker, Mark Newman, Steven Skala AO and Loujie Skala, Sarah and Ted Watts, Robyn & Ross Wilson, and Terry Wu and Melinda Tee.
Heide Museum of Modern Art
2017 Annual Report

3. Development

Heide Foundation

3.5 Heide Foundation Board & Director's Circle

Principal Benefactors

MS Newman Foundation
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Barbara Tucker [1934-2015]

Major Benefactors

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3. Development

2017 Heide Partners and Sponsors

Heide Museum of Modern Art
2017 Annual Report

2017 HEIDE PARTNERS AND SPONSORS

GOVERNMENT PARTNER

creative victoria

MAJOR EXHIBITION SPONSORS

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saturday paper  vault
3.6 SPONSORED EXHIBITIONS

WE WHO LOVE: THE NOLAN SLATES

IN CONJUNCTION WITH

THE UNIVERSITY OF QUEENSLAND
AUSTRALIA

UQ ART MUSEUM

SUPPORTED BY

BED BATH N TABLE

ANTONIA SELLBACH: OPEN FIELDS

SUPPORTERS

The artist has been supported by the Australia Council for the Arts, the Australian Government’s arts funding and advisory body.

O’KEEFFE, PRESTON, COSSINGTON SMITH: MAKING MODERNISM

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GUNN TAYLOR PRINTERS

SUPPORTED BY

MELBOURNE AIRPORT

AVANT CARD
3.6 SPONSORED EXHIBITIONS

CHARLES BLACKMAN: SCHOOLGIRLS

LEAD MEDIA PARTNER  HOTEL PARTNER  PRINT PARTNER

● BROADSHEET  SOFITEL LUXURY HOTELS  GUNN BY TAYLOR PRINTERS

SUPPORTERS

BED BATH N’ TABLE

MELBOURNE AIRPORT

REBECCA MAYO: HABITUS

ART=CLIMATE=CHANGE 2017 (www.climarte.org) is a festival of exhibitions and events harnessing the creative power of the arts to inform, engage and inspire action on climate change. Rebecca Mayo’s work has been supported by an Australian Postgraduate Award through the School of Art, Australia National University.

ALBERT TUCKER AND FRED WILLIAMS: THE SPRINGBROOK LANDSCAPES

SUPPORTER

ALBERT TUCKER: AUSTRALIAN STORIES

SUPPORTER

ALBERT TUCKER FOUNDATION
3.6 SPONSORED EXHIBITIONS

CALL OF THE AVANT-GARDE: CONSTRUCTIVISM AND AUSTRALIAN ART

LEAD MEDIA PARTNER | HOTEL PARTNER | PRINT PARTNER
---|---|---
**BROADSHEET** | **SOFITEL LUXURY HOTELS** | **GUNN TAYLOR PRINTERS**

SUPPORTER

MELBOURNE AIRPORT

JENNY WATSON: THE FABRIC OF FANTASY

Exhibition organised by the Museum of Contemporary Art Australia

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**BROADSHEET** | **SOFITEL LUXURY HOTELS** | **GUNN TAYLOR PRINTERS**

MAKING HISTORY: NOLAN AT THE NEWSAGENT

SUPPORTER

SIDNEY NOLAN TRUST
4. BUSINESS OPERATIONS

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

4.1 HEIDE STORE

In 2017 the Heide Store generated $590,017 (ex GST) in revenue, representing an 11% increase on 2016.

Record sales were achieved in the first quarter from publications and merchandise related to the O’Keeffe, Preston and Cossington Smith: Making Modernism exhibition. Strong sales continued throughout the exhibitions Charles Blackman: Schoolgirls and Call of the Avant Garde: Constructivism and Australian Art.

In 2017 the online store was reviewed and re-designed to offer an extension of available products, with an emphasis on publications and exclusive merchandise. Online sales accounted for 2.2% of total retail sales in 2017.

Heide participated in the annual Melbourne Art Book Fair at the National Gallery of Victoria in March 2017. This three-day event provided the opportunity to present Heide catalogues past and present, as well as profile the museum’s upcoming exhibitions.

The Heide Store also offered the museum’s cohesive merchandise at each Heide Makers’ Market in 2017.

4.2 VISITOR SERVICES

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

Visitor Services staff also administer revenue from admissions, education programs, public programs, the Heide Store and Heide memberships.

They are also responsible for exhibition invigilation, site safety and security in the public environment, corporate event delivery, and the Volunteer Program at the museum.

Admissions (excluding education and public programs)

Ticketed admissions to exhibitions totalled 64,815 in 2017, generating revenue of $916,767. This represented a 19% increase on 2016.

An additional 55,108 people visited the larger site (including the museum’s gardens and Sculpture Park), bringing the total number of visitors to 119,923 in 2017.

Heide Volunteer Program

At the end of 2017, the Volunteer Program involved 237 volunteers who contributed a total of 13,604 hours to the museum. Visitor Services undertook three recruitment cycles in 2017, resulting in the successful appointment and training of 84 new volunteers across Visitor Services, Education and Gardens.
4.3 MEMBERSHIP

In 2017 new memberships at Heide generated $124,116, representing a 21% increase on 2016. We attracted 2,888 individual members by the end of 2017 (noting there were multiple cardholders in some subscription categories), which represented a 29% increase on 2016. In November 2017, Heide began offering two-year and three-year membership options, which have proved popular.

Heide members enjoyed a range of benefits including:

• Free admission to exhibitions;
• Discounts on programs;
• Discounts in the Heide Store;
• Discounts at Café Heide; and
• Discounts at partner organisations: the Australian Centre for the Moving Image, The Robin Boyd Foundation and Lido Cinemas.

Exclusive private viewing events for members were staged for each major Heide exhibition in 2017.

4.4 VENUE HIRE

The Heide grounds offer a picturesque setting for events, weddings, filming and photography and picnics. Venue hire is arranged directly by the museum, or through Café Heide when a catering component is required.

In 2017 venue hire generated $62,293, a 23% increase on 2016.

This included hiring fees related to the popular Heide Makers’ Market, a collaboration between the museum and the Rose St Artists’ Market which commenced in 2016. Operating in Heide’s sculpture park on the second Saturday of each month from spring through autumn, the market offers a diverse range of handcrafted goods with a focus on art, design and local makers.

4.5 CAFÉ HEIDE

Through 2017, Café Heide was licenced to the Orletto group.

Café Heide provided catering support for a range of Heide events in 2017, including exhibition openings, public programs and education programs.
5. FACILITIES

5.1 MAINTENANCE

During 2017 Heide undertook the following major maintenance projects:

• Replacement of the deteriorated timber in the walkway to the Sidney Myer Education Centre, with galvanised channeling; and

• Continued upgrades to the museum’s air-conditioning system, including reconfiguring the systems controls to make power savings and simplify the system for easier fault diagnosis.

A lack of stormwater infrastructure across the site continued to be a problem in 2017, following heavy summer storms, resulting in damage to the lower carpark and walkways. Discussions continued with Creative Victoria to develop a longer-term solution to this problem.

Replacement of the twelve-year-old humidifiers linked to the air-conditioning system was another project identified as a priority in 2017.

In 2017, we investigated the best options for accessing high speed internet. It is expected that Heide will be connected to the National Broadband Network some time in 2018.

Maintaining Heide’s buildings and grounds to ensure compliance with stringent international museum environmental conditions continued to be costly and time consuming through 2017, given the complexity of the site. Heide greatly appreciates the funding support of Creative Victoria in meeting this challenge.

5.2 GARDENS AND GROUNDS

In 2017, Melbourne’s mean maximum temperatures were above average, coupled with slightly below average rainfall. Although April was the wettest since 2001, the start to winter was the second driest on record, with a damaging frost early in July. Spring rainfall totals were also drier than average, with a record-breaking mini heatwave at the end of November. Heavy rain in early December—totaling 117.5 mm at Heide—flooded the Birrarung Lawn, the Wild Wood & Cow Paddock, and caused major damage to the garden path network.

2017 projects in the gardens and grounds included the rehabilitation of the Helen MacPherson Smith Garden and the replacement of the Works Yard east and south fences. Additionally, mobile planter boxes designed by artists were installed in the Café Heide courtyard. Plant material from the gardens was supplied for development by Spacecraft of retail product exclusive to Heide and for botanical installations at Heide’s annual fundraising dinner in 2017.

The artists’ gardens at Heide featured in the 2017 publication Native: Art and Design with Australian Plant by Kate Herd & Jela Ivanovic-Waters. Heide’s kitchen gardens were featured in ‘The Gardenettes’ web series and an article in The Weekly Review.

Gardens staff continued to supply Café Heide with fresh, seasonal produce from the kitchen gardens. They also delivered public talks and tours, including the Head Gardener’s Riparian Woodland Restoration tour for Sustainable Gardening Australia. Heide also hosted two gardener internships for an Associate Degree in Urban Horticulture with Rachel Jackson, and a Bachelor of Agriculture with Jemma Stefanou.

The essential, monthly arboricultural and Sculpture Park turf visits by Recovery Tree Services and Programmed Property Services continued in 2017 with financial assistance from Creative Victoria.

Heide thanks the volunteers who supported maintenance of its gardens and grounds in 2017: Emily Albion, Mahlani Anastasiou, Janne Bonnett, Maria Irene Brandani, Paige Collinson, Alice Crowe, Thomas De Aizpurua, Sue Hay, Megan Hallowes, Pasquale Marinetti, Sharon McMahon, Nicholas Melaluka, Nicole Milella, Tahlia Pearce-Butcher, Olga Retsepolgou, Edward Robinson, Jemma Stefanou, Margaret Stirkul, Laurie Swiss and Georgina Whish-Wilson.
6. MARKETING & COMMUNICATIONS

6.1 REACH AND HIGHLIGHTS

Heide Marketing and Communications staff are responsible for promoting the organisation, its exhibitions and programs effectively through targeted messaging across a range of paid, earned and owned media.

In 2017, 583 media mentions reached 40 million people, representing a combined advertising value of $3.7 million.

2017 marketing highlights included:

- Integrated marketing campaigns for the major Heide exhibitions Charles Blackman: Schoolgirls, Call of the Avant-Garde: Constructivism and Australian Art and Jenny Watson: The Fabric of Fantasy;
- Celebrating the centenary of Sidney Nolan’s birth, including by promoting a virtual reality experience in Heide I—which featured on the front page of The Age newspaper in April;
- Design and delivery of ‘The People’s Panel’ brand awareness campaign, with M&C Saatchi inviting people to share their opinions about artworks through interactive digital panels installed in the Heide galleries, and in Adshel spaces in high traffic areas of Melbourne’s CBD. The campaign won Best Creative Execution at the 2017 Outdoor Media Association (Q3) awards; and
- Developing a digital wayfinding guide [app] to help visitors navigate and understand the site and its history.

6.2 PARTNERSHIPS


6.3 DIGITAL

In 2017, the Heide website continued to be a key source of information for visitors with 332,000 sessions (an increase of 21% from 2016), 228,000 users (and increase of 22%) and 879,000 page views (an increase of 17%). $151,000 in revenue was generated through the website via ticketing, programs, store, memberships and donations. The Heide website received a High Commendation for Best Institution Website in the 2017 Museums Australasia Multimedia and Publication Awards.

Social media channels played an increasingly important role at the museum through 2017:

- Facebook page likes: 20,400 (increase from 2016 +13%)
- Instagram followers: 37,000 (increase from 2016 +48%)
- Video views: 36,000
- eNews subscribers: 11,574
- Search engine marketing impressions: 856,000

[21 The People’s Panel campaign, August 2017]
[22 The Age front page, 22 April 2017]
6.4 PUBLICATIONS

Curator: Kendrah Morgan
Title: Charles Blackman: Schoolgirls
Description: Paperback, 80 pages; Essays by Kendrah Morgan and Chris Wallace-Crabbe
Print run: 1,000 +500 reprint
RRP: $29.95

Curators: Sue Cramer and Lesley Harding
Title: Call of the Avant-Garde: Constructivism and Australian Art
Description: Hardback, 164 pages with 24 texts by external scholars including Lucina Ward, Elena Taylor, Ian McLean, and Ann Stephen
Print run: 1,250
RRP: $29.95

Guest Curator: Mark Fraser
Title: Nolan at the Newsagent
Description: 17 page online catalogue
Readership: 850 reads, 2,704 impressions

In 2017, Heide’s graphic designer Ramona Hamilton-Lindsay was shortlisted for the inaugural Cornish Family Prize for Art and Design Publishing (part of the Melbourne Art Book Fair), for her contribution to the 2016 publication Alex Selenitsch: Life/Text.
Heide Park & Art Gallery (trading as Heide Museum of Modern Art) is a company limited by guarantee, governed by the Corporations Act 2001 [Cth].

It is a not-for-profit entity formed in 1981 for the purposes of operating and managing the assets of Heide, which were purchased by the State Government on behalf of the people of Victoria.

The company’s objectives and purposes are outlined in its constitution and these 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 2017:

Helen Alter
Justin Bown
Janine Burke
Ken Cato AO
Stephen Charles AO QC
Joan Clemenger AO
Christine Collingwood
Jennifer Darbyshire
John Downer AM
Jeff Floyd
Kerry Gardner AM
Jono Gelfand
Alison Inglis
Kate Jenkins
Craig Kimberley OAM
Julia King AM
John Lee
Tom Lowenstein OAM
Sarah McKay
Ian McRae AO
Bryce Menzies
Mark Newman
Tom Quirk
Michael Roux
Ken Ryan AM
Steven Skala AO
Dr Nancy Underhill
David Walsh
Terry Wu
Sharni Zoch
7.2 BOARD OF DIRECTORS
The Heide Board of Directors works to safeguard stakeholder interests, to optimise operational viability and provide sound asset management.

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

The Board of Directors is responsible for approving goals and directions, organisational strategic plans and performance targets.

The Board of Directors ensures that appropriate policies, procedures and systems are in place to manage risk, optimise business performance and maintain high standards of ethical behaviour and legal compliance.

The Corporations Act requires Directors to disclose any conflicts of interest and to generally abstain from participating in any discussion or voting on matters in which they have a material personal interest. A Director who believes he or she may have a conflict of interest or material personal interest in a matter is required to disclose the matter in accordance with Corporations Act requirements.

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

The Board of Directors has delegated the responsibility for the museum’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 goals set by the Board of Directors.

The Board of Directors met six times in 2017.
At the end of 2017, the Heide Board of Directors comprised the following members:
Steven Skala AO (Chairman)
Justin Bown (until June 2017)
Kate Jenkins (government appointment)
Jono Gelfand
John Lee (government appointment)
Nancy Underhill
Terry Wu
Sharni Zoch

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

In 2017, the following committees operated:
• Governance and Human Resources Committee;
• Finance, Audit and Risk Management Committee;
• Development Committee;
• Investment Committee; and
• Heritage Committee.

7.4 ANNUAL GENERAL MEETINGS
The Annual General Meeting is an important opportunity for the Board of Directors of Heide to communicate with Company Members. A representative of Heide’s auditor, Saward Dawson, is invited to be available to answer questions about the audit preparation and content of the audit report. The Chairman and the Director & CEO deliver presentations on the Company’s performance over the year and answer questions.

The 2017 Annual General Meeting was held on Thursday 27 April.
7.5 HEIDE DIRECTORS AND EXECUTIVE

Steven Skala AO (Chairman)

Mr Steven Skala AO joined the Board in January 2016 and was appointed Chairman.

Steven is a banker and company director, and previously practiced law for many years. He is Vice Chairman, Australia of Deutsche Bank AG, Chairman of the Clean Energy Finance Corporation (CEFC), Chairman of BlueChilli Technologies Pty. Ltd., Deputy Chairman of the General Sir John Monash Foundation and a Director of the Centre for Independent Studies. A former Chairman of both the Australian Centre for Contemporary Art (ACCA) and Film Australia, Steven also has been a Director of the Australian Ballet, the Australian Exhibitions Touring Agency and the Walter & Eliza Hall Institute of Medical Research. He retired in 2015 from the Board of the Australian Broadcasting Corporation where he served for 10 years.

A Member of the International Council of the Museum of Modern Art (MoMA) in New York since 2003, Steven was appointed an Officer of the Order of Australia for his service to the arts, education, business and commerce in 2010.

Justin Bown (Director; to June 2017)

Mr Justin Bown joined the Board in June 2012. He is founder and director of Pinnacle Group Australia, a consulting firm that provides strategy and people development services. Prior to this, Justin worked with the Boston Consulting Group and Nous Group in Australia and abroad. Previous board experience includes working as a senior manager and executive board member with an Australian not-for-profit organisation.

Justin holds a Master of Business Administration from Melbourne Business School. He also holds a Bachelor of Arts (Hons) from the University of Melbourne and is a registered psychologist (organisational psychology).

Jono Gelfand (Director)

Mr Jono Gelfand joined the Board in December 2011.

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

Kate Jenkins (Director)

Ms Kate Jenkins joined the Board in April 2013. Kate is the Federal Sex Discrimination Commissioner, and is also on the Board of Carlton Football Club. From 2013 to 2016 Kate was the Victorian Equal Opportunity and Human Rights Commissioner.

Prior to 2013, Kate was the lead partner of Herbert Smith Freehills’ Australian equal opportunity law practice and an experienced employment lawyer and educator. Kate holds honours degrees in Law and Arts.

John Lee (Director)

Mr John Lee joined the Board in April 2013.

John is a Registered Architect and a Fellow of the Australian Institute of Architects. John has been a Director of the Melbourne office of McGlashan Everist Architects since 1986 and has been responsible for the practice winning numerous architectural awards—the Royal Australian Institute of Architects President’s Award, two National Architecture Awards and multiple Victorian Architecture Awards.

John is a regular awards juror and member of the Association of Consulting Architects Australia, Learning Environments Australasia and the Deakin University School of Architecture and Built Environment Education Advisory Board.
7.5 Heide Directors and Executive

Terry Wu (Director)
Dr Terry Wu joined the Board in April 2013. Terry is a specialist plastic, reconstructive and aesthetic surgeon. He is a member of the Australian Society of Plastic Surgeons, the American Society of Plastic Surgeons, the Australasian Society of Aesthetic Plastic Surgeons, and a Fellow of the Royal Australasian College of Surgeons. Terry is a consultant specialist at Peter MacCallum Cancer Centre, Box Hill Hospital, and Monash Health. Terry served for ten years as the Supervisor of Training for plastic surgery at Peter MacCallum Cancer Centre.

Terry is a keen supporter and collector of contemporary Australian art. He is a Board Member at the Australian Centre for the Moving Image and the National Association of Visual Arts, and supports institutions and events including the Biennale of Sydney and the Australian Pavilion in Venice.

In 2014 Terry established John Street Studios to provide quality affordable studio spaces for artists in inner-city Melbourne.

Nancy Underhill (Director)
Dr Nancy Underhill joined the Board in January 2016. Nancy is an author, curator and art historian. Educated at Bryn Mawr College, Pennsylvania and the Courtauld Institute, London, she was Foundation Head of Art History and inaugural Director of the University Art Museum with the University of Queensland.

She has served on the Visual Arts Board of the Australia Council, chaired the Art Association of Australia and the Museums Association of Australia, been a Visiting Fellow at the Humanities Research Centre at ANU, and at the Centre of Australian Studies, Kings College, London.


Nancy currently is Deputy to Lisa Gasteen AO at the Lisa Gasteen National Opera School, Brisbane.

Sharni Zoch (Director)
Ms Sharni Zoch joined the Board in April 2013. Sharni is a partner in KPMG’s Risk Consulting practice. She has over twenty years’ audit and risk management experience, working in corporate and Big 4 professional services environments with large, multi-national clients.

Sharni has worked in Melbourne, New York, London and Asia. She has a Bachelor of Commerce from the University of Melbourne and is a Chartered Accountant.

Natasha Cica (Director & Chief Executive Officer from April 2017 to April 2018)
Dr Natasha Cica joined Heide Museum of Modern Art in April 2017 as Director & CEO.

In 2014, Natasha founded Kapacity.org, which works globally to help leaders, teams and organisations deliver effective and sustainable change. Previously she was the Director of the Inglis Clark Centre, University of Tasmania.

In 2013 she was recognised by the Australian Financial Review and Westpac Banking Group as one of Australia’s 100 Women of Influence, in the category of innovation. She was an inaugural recipient of a Sidney Myer Creative Fellowship in 2011.

Natasha holds a doctorate in Law from the University of Cambridge, a Master of Arts from King’s College London, and a Bachelor of Law (Hons) from the Australian National University.

Linda Michael (Acting Director and CEO until April 2017; Deputy Director, Senior Curator until June 2017)
Linda Michael joined Heide Museum of Modern Art in November 2008 as Deputy Director and Senior Curator. She was Acting Director & CEO from December 2016 to April 2017.

Her previous positions include Senior Curator, Monash University Museum of Art, Melbourne, and Senior Curator, Museum of Contemporary Art, Sydney.

Linda has a Bachelor of Arts (Hons) and a Postgraduate Diploma (Editing and Publishing).
Lesley Harding (Senior Curator, Head of Exhibitions, from July 2017)

Lesley Harding joined Heide Museum of Modern Art in 2005 as Curator.

Her previous roles include Senior Curator, Arts Centre Melbourne and Curator, National Art School, Sydney.

Lesley has a Bachelor of Arts (Hons), a Master of Arts (Art History), and a Postgraduate Diploma (Art Curatorship and Museum Management) all from the University of Melbourne.

Kendrah Morgan (Senior Curator, Head of Collections, from July 2017)

Kendrah Morgan joined Heide Museum of Modern Art as Assistant Curator in 2003 and was Curator from July 2004 to July 2017.

Her previous positions include Assistant Curator, New Zealand and International Art, Auckland Art Gallery Toi o Tamaki, New Zealand and Assistant Director, The Lane Gallery, Auckland.

Kendrah has a Bachelor of Arts (Art History, First Class Hons) and a Master of Arts (Art History) degrees from the University of Auckland.

Tim Sligo (Chief Operating Officer, from August 2017)


His previous roles include Senior Manager at PricewaterhouseCoopers, Business Analyst at News Limited, COO at News Life Media, and Treasurer at Chippendale Creative Precinct.

Tim has a Bachelor of Commerce degree from the University of Melbourne.

Barb Taylor (Development Director, appointed November 2017, commenced January 2018)


Her previous roles include Fundraising Manager at Justice Connect, Fundraising and Marketing Manager at Ardock Youth Foundation, and Director of Development at Waterford Kamhlaba United World College of Southern Africa in Swaziland. She has held fundraising roles at the University of the Arts, London, Somerset House and the Courtauld Institute of Art.

Barb has a Bachelor of Arts degree from the University of Melbourne.

Anouska Phizacklea (Business, Finance & Human Resources Manager, until June 2017)

Anouska joined Heide Museum of Modern Art in November 2015. Her previous roles include Finance & Operations Manager at the Australian Centre for Contemporary Art (ACCA).

Anouska has also held positions in art research, collection valuations, logistics and administration in commercial galleries and auctions houses in the UK and Australia.
7.6 HEIDE MUSEUM OF MODERN ART STAFF

As at 31 December 2017, Heide employed the following staff:

- **Director & CEO**
  - Natasha Cica

- **Senior Curator, Head of Exhibitions**
  - Lesley Harding

- **Senior Curator, Head of Collections**
  - Kendrah Morgan

- **Chief Operating Officer**
  - Tim Sligo

- **Development Director**
  - Barb Taylor (appointed November 2017)

- **Curator**
  - Sue Cramer

- **Registrar**
  - Jennifer Ross

- **Collections Manager**
  - Svetlana Matovski

- **Exhibitions Manager**
  - Julia Powles

- **Office Manager and EA to the Director & CEO**
  - Diane de Mascarel (appointed November 2017)

- **Marketing & Communications Manager**
  - Sue Curwood

- **Marketing & Communications Coordinator**
  - Claire Miovich

- **Graphic Designer**
  - Ramona Hamilton-Lindsay

- **Public Programs Manager**
  - Bernadette Alibrando

- **Education Manager**
  - Carly Grace

- **Project Manager**
  - Brigid Cara

- **Retail Manager & Buyer**
  - Monica McKean

- **Events & Membership Coordinator**
  - Kasey Lack

- **Facilities Manager**
  - Paul Galassi

- **Head Gardener & Caretaker**
  - Dugald Noyes

- **Gardeners**
  - David Murphy
  - Katie Grace

- **Visitor Services and Volunteer Program Manager**
  - Alice Dickins

- **Senior Visitor Services Officers**
  - Lili Belle Birchall
  - Michelle Hambur

- **Visitor Services Officers**
  - Karen Adams
  - Karen Hinde
  - Eliza Jung
  - Seren Little
  - Mara Lythgo
  - Nola Orr
  - Jennifer Papas
  - Kevin Pearson
  - Penny Peckham
  - Jessica Pitcher
  - Sophie Prince
  - Jake Treacy

- **Education and Public Programs Officers**
  - Fiona Cabassi
  - Melanie Hartigan
7.7 HEIDE MUSEUM OF MODERN ART HONORARY APPOINTMENTS

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

**Fellows**
- Georges Mora (1913–1992) 1989
- Maria Prendergast OAM 1990
- Ballieu Myer AC 1992
- Loti Smorgon AO (1919–2013) 1993
- Victor Smorgon AC (1913–2009) 1993
- Barrett Reid AM (1926–1995) 1994
- Tom Quirk 1995
- Maudie Palmer AO 1997
- Stephen Charles AO QC 1998
- Christine Collingwood 1999
- Albert Tucker AO (1914–1999) 2000
- Tom Lowenstein OAM 2002
- William J. Forrest AM 2005
- John Gollings AM 2006
- Inge King AM (1915–2016) 2006
- Mirka Mora 2008
- David Walsh 2009
- Craig Kimberley OAM 2010
- Connie Kimberley 2010

Lady Nolan (1926–2016) 2011
Mark Newman 2012
Hyeon-Joo Newman 2012
Joan Clemenger AO 2013
Richard Haese 2014
John Downer AM 2015
Rose Downer 2015
Charles Blackman OBE 2017
Barbara Blackman AO 2017
7.8 HEIDE VOLUNTEERS

Heather Adam
Jessie Adams
Maria Albert Thanaraj
Emily Albion
Mahlani Anastasiou
Anthea Andrews
Jan Andrews
Ana Maria Antunes
Ebru Apaydin Yazici
Gila Arab
Aphroditi Athanasopoulos
Christina Atkinson
Nicola Aylward
Alessandra Azzone
Louis Balis
Korey Barbousas
Emma Barnes
Andrea Baxter
Lula Black
Nicola Blumenthal
Janne Bonnett
Kylie Bowden
Katy Bowman
Ellen Bradley
Maria Irene Brandani
Andrew Bretherton
Jude Bridges-Tull
Jessica Brodie
Lauren Brown
Samantha Brown
Lizzie Brown
Elyssia Bugg
Alessandra Burato
Rosemary Burdett
Samantha Burton
Michelle Caithness
Stephanie Carroll
Anjana Chakravorty
Ron Chapman
Min [Yun Min] Chen
Lisa Cheung
Caterina Chng
Marie Christodulaki
Emily Churchill
Jane Clark
Ruth Clifford
Gill Coleman
Mary Collings
Paige Collinson
Neil Coverdale
Alice Crowe
Lyne Curtis
Gay Cuthbert
Chiara Dalla Costa
Catherine Dattner
Judy Davies
Barbara Davies
Beryl Davis
Thomas De Aizpurua
Laura De Neele
Madelief Debeij
Adrian Del-Re
Ronald Deschamps
Siena Di Domenico
Ann Dickey
Sandra Dimitrijevic
Mary-Liz Dore
Tanis Douglas
Miranda Downie
Matthew Ducaz
Elizabeth Dufty
Sandra Dunne
Sue [Susan] East
Helen Efthimiou
Anna El Samad
Safa El Samad
Jan Eldred
Erin Ellis
Janette Ellis
Hosna Eqbal
Andy [Andrea] Esnouf
Sharon Evans
Marianthi Fadakis
Tony Fagioli
Susan Fahey
Imogen Fairweather
Rachel Farrington
Judy Ferguson
Kayla Flett
Melanie Flynn
Clare Flynn
Anthony Fong
Bianca Fox
Elena Fragapane
Denise Frawley
Eliza Freeman
Gabrielle Ganasalingam
Taryn Gater
Ruth Gazzola
Bill Gillies
Lena Glass
Eva Gory
Lucy [Lucinda] Gow
Heather Grafton
Bev Gray
Tom Greenaway
Melinda Haldane
Maria Halkias
Megan Hallowes
Lynne Halls
Elle Hanson
Inga Harper
Cathy Harrison
Diane Haskings
Sue Hay
Melissa Healy
Tara Heffernan
Amy Hersch
Reham Heshmat
Melinda Hilton
Samantha Holcombe
Heather Howes
Judith Hughes
Allan Innocent
Penny [Penelope] Jackson
Ali Jafari
Cristal Johnson
Chloe Jones
Rachel Jones
Eliza Jung
Lynette Kalms
Diesel [Yukyung] Kang
Hana Karas
Reetika Khanna
Anita King
Lucinda Knight
William Kogoi
Jan Kozak
Isobel Lake
Christine Lavender
Natalie Lawson
Nicola Lay
Carolyn Leach-Paholski
Heather Lee
Christina Lemonis
Elena Leong
Carla Leske
Keith Lessel-Young
Nini Li
Artemis Lialios
Swe Lie Lim
Jenny Louey
Susan Lowe
Mark Lowrey
Mark Lythgo
Frank Maas
Catherine Mahoney
Charlotte March
Joanne Marchese
Pat [Pasquale] Marinelli
Patricia Martin
Ivan Masic
Brenda Mason
Cynthia McAfee
Kerri McConchie
Michael McCosker
Janine McGuinness
Fiona McIntosh
Kathy [Katherine] McKenzie
Zara McKenzie
Anne McLachlan
Margaret McRobbie
Nicholas Melaluka
Faye Meldrum
Katherine Meredith
Irene Messer
Nicole Milea
Adriana Milevoj
Judy Milne-Pott
Sepideh Minagar
Mahdi Mirzaei
Jeremy Mitchell
Dominique Montalto
Philippa Murdoch
Helen Murray
Michelle Nicholson
Jill Nicol
Lesley Nisbet
Emma Nixon
Katja Novakovic
Philippa O’Brien
Jodie O’Keefe
Neil Olsson-Young
Pauline O’Shannessy-Dowling
Laurie Paine
Tim Panaretos
Maria Panettieri
Murray Pearce
Tahia Pearce-Butcher
Cynthia Pereira
Marina Perkovich
Daniele Pezzi
Dianne Phillips
Annamaria Plescia
Roslyn Prato
Cathy Price
Sophie Prince
Stephanie Pucinisch
Svetlana Raab
Priyanka Rajendra
Nasrin Rasoulzadeh
Harriet Reed
Vivienne Reed
Jude Reilly
Olga Rezepoglou
Jo-Ellen Robilliard
Edward Robinson
Kara Rodski
Silvana Romeo
Sandra Roorda
Lauren Ryan
Maryam Safinia
Man [Shahimon] Said
Adrianna Saloumidis
Kym Salt
Nadija Saluwadana
Jessemyn Schippers
Alana Seal
Ane [Adriane] Septianingrum
Meg Sheehan
Jan Shrimpton
Megan Smart
Veronica Smith
Jessica Solty
Katie Stackhouse
Julie Stagg
Virginia Staggs
Kirbi Stamp
Jemma Stefanou
Stuart Steinfort
Ann-Katrin Sterling
Helen Stewart
Margaret Stirkel
Lynne Stockdale
Elisa Stone
Bryony Stringer
Laurie Swiss
Joan Syme
Victor Tang
Winnie Tang
Louise Tate
Maria Teresa Tavares Costa
Elise Thogersen
Helen Thomas
Deborah Thompson
Emma Thomson
Ying Tian
Genevieve Trail
Heather Trotter
Hsin Hui Tsai
Gina [Gerogia] Tsarouhas
Margaret Van de Walle
Bianca Varbaro
Johnathan Vyssaritis
Jenni Walker
Kate Wallace
Lorraine Wallis
Megg Walstab
Garry Walters
Mary Waters
Kathryn Watty
Cynthia Wells
Lola Wenn
Saskia Wetter
Georgia Whish-Wilson
Tiffany Willenberg
Emma Williams
Heika Williams
Ella Willow-Chambers
Bec Wisby
Wendy Wong
Benice Woolley
Anne Wynn
Wenyiing Yao
Barbara Yuncken
Ying Zhang
Winnie Zhu
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DIRECTORS’ REPORT
The Directors present this report on Heide Park & Art Gallery [the company] for the financial year ended 31 December 2017.

Directors
The names of each person who has been a Director during the year and to the date of this report are:
Justin Bown [resigned June 2017]
Jono Gelfand
Kate Jenkins
John Lee
Steven Skala AO
Nancy Underhill
Terry Wu
Sharni Zoch
Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

Principal Activities
The principal activities of the company during the financial year were to research and deliver outstanding exhibitions, publications, education and public programs that profiled artists central to Heide’s history and contemporary art practice, and that displayed and interpreted Heide’s nationally significant collection. There have been no significant changes in the nature of these activities during the year.

Short-term objectives
Heide’s short-term objectives are:
• Artistic leadership—as an art museum to further develop its reputation as a leader of standards of excellence, innovation and outreach through presentation of exhibition programs embracing modern and contemporary art drawn from its collection and external sources
• Optimisation of Place—expand on operational integration of Heide’s three discrete exhibition buildings with the sculpture park and gardens and public amenities; through events and programs, present Heide as a whole-of-site, diverse experience for visitors
• Securing the Future—ensure financial, operational and environmental sustainability through asset maintenance and by diversifying sources of income across commercial operations, corporate and private philanthropy
• People Love Heide—expand brand awareness and enhance engagement and communication with staff, volunteers, partners, supporters and the general public.

Long-term objectives
The company’s long-term objectives are:
• Continue to offer an inspiring, educational and thought-provoking experience of modern and contemporary art, architecture, gardens and social history
• Maintain the facilities of a major museum and heritage site through financial, operational and environmental sustainability
• Integrate Heide’s four strategic focus areas with the three public benefit areas of the Victorian Government’s Organisations Investment Program [Artistic and Arts Sector Benefits, Social Benefits, Economic Benefits].

Strategy for achieving short and long-term objectives
To achieve these objectives, the company has adopted the following strategies:
• Present a diverse program of exhibitions that promotes Heide as a major cultural venue
• Develop the Heide Collection and optimise public and education access to acquired art works
• Optimise Heide’s unique story and spaces to increase local, national and international audiences
• Develop financially sustaining partnerships and long-term relationships with the Government to support core operations and asset maintenance
• Maintain strong governance, and compliance with financial and risk management requirements
• Attract and retain quality staff and volunteers committed to offering high standards of customer service to engage a broad, diverse audience.
### Directors’ Profiles

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Qualifications</th>
<th>Special Responsibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Justin Bown</td>
<td>Director, Pinnacle Group Australia</td>
<td>BA (Hons), MBA, Registered Psychologist</td>
<td>Finance, Audit and Risk Management Committee, Governance and Human Resources Committee, Chair: Investment Committee</td>
</tr>
<tr>
<td>(resigned June 2017)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jono Gelfand</td>
<td>COO and Co-owner Ishka Retail Stores</td>
<td>BEcon, EMBA</td>
<td>Chair: Development Committee, Foundation Board</td>
</tr>
<tr>
<td>Kate Jenkins</td>
<td>Federal Sex Discrimination Commissioner</td>
<td>BA (Hons), LLB (Hons), GAICD</td>
<td>Chair: Governance and Human Resources Committee</td>
</tr>
<tr>
<td>John Lee</td>
<td>Director, McGlashan Everist Pty Ltd Architects</td>
<td>B.Arch, Registered Architect Victoria, FRAIA</td>
<td>Heritage Committee</td>
</tr>
<tr>
<td>Name</td>
<td>Qualifications</td>
<td>Special Responsibilities</td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>---------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Steven Skala AO</td>
<td>Vice Chairman Australia, Deutsche Bank AG</td>
<td>Chairman</td>
<td></td>
</tr>
<tr>
<td>Qualifications</td>
<td>BA LLB (Hons), BCL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Responsibilities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nancy Underhill</td>
<td>Deputy Director, Lisa Gasteen Opera School</td>
<td>Governance and Human Resources Committee, Heritage Committee</td>
<td></td>
</tr>
<tr>
<td>Qualifications</td>
<td>BA, MPhil., Phd</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Responsibilities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Terry Wu</td>
<td>Plastic, Reconstructive and Aesthetic Surgeon, Peter MacCallum Cancer Centre</td>
<td>Development Committee, Foundation Board</td>
<td></td>
</tr>
<tr>
<td>Qualifications</td>
<td>MBBS, FRACS (Plast.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Responsibilities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sharni Zoch</td>
<td>Partner, KPMG Australia</td>
<td>Chair: Finance, Audit and Risk Management Committee</td>
<td></td>
</tr>
<tr>
<td>Qualifications</td>
<td>BComm, Chartered Accountant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Responsibilities</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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:

**AGM & Board meetings**

<table>
<thead>
<tr>
<th>Name</th>
<th>Number eligible to attend</th>
<th>Number attended</th>
</tr>
</thead>
<tbody>
<tr>
<td>Justin Bown (resigned June 2017)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Jono Gelfand</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>Kate Jenkins</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>John Lee</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Steven Skala AO</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Nancy Underhill</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Terry Wu</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Sharni Zoch</td>
<td>7</td>
<td>6</td>
</tr>
</tbody>
</table>
Contribution in winding up
The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of $50 each towards meeting any outstanding obligations of the company. At 31 December 2017 the total amount that members of the Company are liable to contribute if the Company wound up is $1,500 (2016: $1,500).

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 as page 54 of this financial report and forms part of the Director’s Report.

Signed in accordance with a resolution of the Directors.

Sharni Zoch
Director

Dated on the 20th day of April 2018

Steven Skala AO
Chairman
AUDITORS’ INDEPENDENCE DECLARATION TO THE DIRECTORS OF HEIDE PARK & ART GALLERY

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2017 there have been no contraventions of applicable code of professional conduct in relation to the audit.

Saward Dawson Chartered Accountants

Jeff Tulk
Partner

Blackburn VIC
Dated 20 April 2018
### Operating Activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue from operating activities</td>
<td>5,092,661</td>
<td>4,672,733</td>
</tr>
<tr>
<td>Programming expenses</td>
<td>(468,908)</td>
<td>(401,154)</td>
</tr>
<tr>
<td>Marketing expenses</td>
<td>(964,434)</td>
<td>(750,315)</td>
</tr>
<tr>
<td>Collection expenses</td>
<td>(128,516)</td>
<td>(155,963)</td>
</tr>
<tr>
<td>Commercial operations expenses</td>
<td>(28,568)</td>
<td>(45,729)</td>
</tr>
<tr>
<td>Costs of goods sold</td>
<td>(293,651)</td>
<td>(296,808)</td>
</tr>
<tr>
<td>Repairs and maintenance</td>
<td>(255,996)</td>
<td>(217,706)</td>
</tr>
<tr>
<td>Grounds and gardens</td>
<td>(62,573)</td>
<td>(47,641)</td>
</tr>
<tr>
<td>Utilities</td>
<td>(139,230)</td>
<td>(138,307)</td>
</tr>
<tr>
<td>Insurance</td>
<td>(91,626)</td>
<td>(83,867)</td>
</tr>
<tr>
<td>Depreciation, amortisation and impairment</td>
<td>(198,462)</td>
<td>(393,114)</td>
</tr>
<tr>
<td>Employee benefits expense</td>
<td>(2,138,598)</td>
<td>(2,074,388)</td>
</tr>
<tr>
<td>Other expenses from operating activities</td>
<td>(265,278)</td>
<td>(165,499)</td>
</tr>
<tr>
<td>Total operating expenses</td>
<td>(5,035,840)</td>
<td>(4,770,491)</td>
</tr>
<tr>
<td><strong>Net Surplus (deficit) from operating activities</strong></td>
<td><strong>56,821</strong></td>
<td><strong>(97,758)</strong></td>
</tr>
</tbody>
</table>

### Investing Activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gain on sale of investments</td>
<td>85,987</td>
<td>82,664</td>
</tr>
<tr>
<td>Brokerage costs</td>
<td>(4,010)</td>
<td>(625)</td>
</tr>
<tr>
<td><strong>Net surplus (deficit) from investing activities</strong></td>
<td><strong>81,977</strong></td>
<td><strong>82,039</strong></td>
</tr>
</tbody>
</table>
## Capital activities

<table>
<thead>
<tr>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donated works of art (at market value)</td>
<td>2</td>
<td>963,450</td>
</tr>
<tr>
<td><strong>Net surplus (deficit) from capital activities</strong></td>
<td></td>
<td>963,450</td>
</tr>
</tbody>
</table>

Net surplus for the year from all activities 1,102,248 1,415,415

## Other comprehensive income

Items that may be reclassified subsequently to profit or loss:

<table>
<thead>
<tr>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair value gains/(losses) on available-for-sale financial assets</td>
<td>68,321</td>
<td>74,322</td>
</tr>
<tr>
<td>Revaluation gain/(losses) from Works of Arts</td>
<td>8,714,653</td>
<td>(197,037)</td>
</tr>
<tr>
<td>Revaluation gain/(losses) from Land and Buildings</td>
<td>-</td>
<td>(4,405,234)</td>
</tr>
</tbody>
</table>

Items that have been reclassified subsequently to profit or loss:

<table>
<thead>
<tr>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Realised gain from available-for-sale financial assets</td>
<td>(85,987)</td>
<td>(82,664)</td>
</tr>
</tbody>
</table>

**Total comprehensive income** 9,799,235 (3,195,198)
### STATEMENT OF FINANCIAL POSITION
For the Year Ended 31 December 2017

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>4  687,245</td>
<td>959,853</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>5  851,327</td>
<td>867,832</td>
</tr>
<tr>
<td>Inventories</td>
<td>6  126,068</td>
<td>86,330</td>
</tr>
<tr>
<td>Other current assets</td>
<td>9  173,461</td>
<td>126,172</td>
</tr>
<tr>
<td>Current financial assets</td>
<td>7  89,900</td>
<td>87,524</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT ASSETS</strong></td>
<td>1,928,001</td>
<td>2,127,711</td>
</tr>
<tr>
<td><strong>NON-CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial assets</td>
<td>7  1,067,746</td>
<td>757,681</td>
</tr>
<tr>
<td>Property plant and equipment</td>
<td>8  7,988,869</td>
<td>8,131,223</td>
</tr>
<tr>
<td>Other non-current assets</td>
<td>9  67,434,945</td>
<td>57,749,542</td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT ASSETS</strong></td>
<td>76,491,560</td>
<td>66,638,446</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>78,419,561</td>
<td>68,766,157</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>10  1,269,432</td>
<td>1,370,165</td>
</tr>
<tr>
<td>Borrowings</td>
<td>11  1,843</td>
<td>5,418</td>
</tr>
<tr>
<td>Provisions</td>
<td>12  189,416</td>
<td>221,503</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT LIABILITIES</strong></td>
<td>1,460,691</td>
<td>1,597,086</td>
</tr>
<tr>
<td><strong>NON-CURRENT LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provisions</td>
<td>12  5,089</td>
<td>14,525</td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT LIABILITIES</strong></td>
<td>5,089</td>
<td>14,525</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td>1,465,780</td>
<td>1,611,611</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NET ASSETS</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>76,953,781</td>
<td>67,154,546</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EQUITY</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated surpluses</td>
<td>10,115,957</td>
<td>9,999,669</td>
</tr>
<tr>
<td>Reserves</td>
<td>66,837,824</td>
<td>57,154,877</td>
</tr>
<tr>
<td><strong>TOTAL EQUITY</strong></td>
<td>76,953,781</td>
<td>67,154,546</td>
</tr>
</tbody>
</table>
## STATEMENT OF CHANGES IN EQUITY

For the Year Ended 31 December 2017

<table>
<thead>
<tr>
<th></th>
<th>Accumulated Surplus</th>
<th>Asset Revaluation Reserve</th>
<th>Donated Artworks Reserve</th>
<th>Financial Assets Revaluation Reserve</th>
<th>Equipment Replacement Reserve</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2017</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 2017</td>
<td>9,999,669</td>
<td>30,539,273</td>
<td>26,199,140</td>
<td>299,477</td>
<td>116,987</td>
<td>67,154,546</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>1,102,248</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1,102,248</td>
</tr>
<tr>
<td>Revaluation increment / (decrement)</td>
<td>-</td>
<td>8,714,653</td>
<td>17,666</td>
<td></td>
<td>8,696,987</td>
<td></td>
</tr>
<tr>
<td>Transfers to and from reserves</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donated artworks reserve</td>
<td>(963,450)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Equipment Replacement Reserve</td>
<td>(22,510)</td>
<td></td>
<td></td>
<td></td>
<td>22,510</td>
<td></td>
</tr>
<tr>
<td><strong>Balance at 31 December 2017</strong></td>
<td>10,115,957</td>
<td>39,253,926</td>
<td>27,162,590</td>
<td>281,811</td>
<td>139,497</td>
<td>76,953,781</td>
</tr>
<tr>
<td><strong>2016</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 2016</td>
<td>10,052,375</td>
<td>35,141,544</td>
<td>24,768,006</td>
<td>307,820</td>
<td>80,000</td>
<td>70,349,745</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>1,415,415</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1,415,415</td>
</tr>
<tr>
<td>Revaluation increment / (decrement)</td>
<td>-</td>
<td>(4,602,271)</td>
<td>(8,343)</td>
<td></td>
<td></td>
<td>(4,610,614)</td>
</tr>
<tr>
<td>Transfers to and from reserves</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donated artworks reserve</td>
<td>(1,431,134)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Equipment Replacement Reserve</td>
<td>(36,987)</td>
<td></td>
<td></td>
<td></td>
<td>36,987</td>
<td></td>
</tr>
<tr>
<td><strong>Balance at 31 December 2015</strong></td>
<td>9,999,669</td>
<td>30,539,273</td>
<td>26,199,140</td>
<td>299,477</td>
<td>116,987</td>
<td>67,154,546</td>
</tr>
<tr>
<td>Description</td>
<td>2017</td>
<td>2016</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------------------------</td>
<td>------------</td>
<td>------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash from operating activities:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receipts from customers, donations and sponsorship</td>
<td>2,797,331</td>
<td>1,812,705</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payments to suppliers and employees</td>
<td>(4,460,751)</td>
<td>(3,904,172)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grant receipts</td>
<td>1,639,616</td>
<td>2,264,340</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dividends received</td>
<td>52,521</td>
<td>65,062</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest received</td>
<td>6,418</td>
<td>6,111</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net cash provided by operating activities</strong></td>
<td>35,135</td>
<td>244,046</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash flows from investing activities:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>497,654</td>
<td>208,280</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisition of term deposit</td>
<td>-</td>
<td>(87,524)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisition of property, plant and equipment</td>
<td>(56,108)</td>
<td>(21,932)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisition of other non-current assets</td>
<td>(745,704)</td>
<td>(9,545)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net cash provided by [used in] investing activities</strong></td>
<td>(304,158)</td>
<td>89,279</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash from financing activities:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New short term borrowings drawn/repaid</td>
<td>(3,585)</td>
<td>2,818</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net cash provided by [used in] financing activities</strong></td>
<td>(3,585)</td>
<td>2,818</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net increase (decreases) in cash held</strong></td>
<td>(272,608)</td>
<td>336,143</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash and cash equivalents at beginning of year</strong></td>
<td>959,853</td>
<td>623,710</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash at end of financial year</strong></td>
<td>687,245</td>
<td>959,853</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
9. NOTES TO THE FINANCIAL STATEMENTS

NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a. Basis of Preparation

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

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

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

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

b. Income Tax

No current or deferred income tax assets or liabilities have been raised by the company as it is exempt from income tax under Division 50 of the Income Tax Assessment Act. The company has been endorsed by the Australian Taxation Office as a Charitable Institution and able to access various tax concessions including Income Tax Exemption.

The company is also registered with the Australian Charities and Not-for-profits Commission.

c. Cash and Cash Equivalents

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

d. Inventories

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

e. Property Plant and Equipment

Land and buildings

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

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

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

Leasehold improvements

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

Depreciation

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

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

<table>
<thead>
<tr>
<th>Plant and equipment</th>
<th>20%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Computer Equipment</td>
<td>40%</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>2.5%</td>
</tr>
</tbody>
</table>

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. Fair value is based on the ASX closing market bid value at balance date. Unrealised gains and losses arising from changes in fair value are taken directly to equity.

Loans and receivables

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

The company undertook an independent valuation of the works of art in full as at 31 December 2017. The valuation was conducted by Charles Nodrum Gallery. Further details of the valuation are provided as part of Note 20. 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.
Income. The Directors have determined that where the works of art are owned by the company or provided to the company under an enduring stewardship arrangement, their value should be disclosed as assets of the company. Works of art on loan or provided to the company under a non-enduring stewardship arrangement are not disclosed as assets of the company. Industry standards stipulate that the company must maintain and insure all works of art held.

i. Employee Benefits
Provision is made for the company’s liability for employee benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. Other employee benefits payable later than one year have been measured at present value. The company has accounted for on costs on these provisions. Employer contributions to employee superannuation are charged as expenses when incurred.

j. Deferred Income
Deferred income shown in the accounts will be recognised over the service delivery period based on the percentage of completion method. For further details refer to the revenue recognition policy that follows.

k. Revenue
Donated works of art are recognised as revenue at market value at the time the works are donated.

Government grants are recognised as income as they are earned. Where grants relate to activities not yet undertaken, and there is an obligation to repay those funds if they are not spent for the approved purpose then such funds are recognised as deferred income until such time as the funded activities are undertaken.

Revenue from the sale of goods is recognised upon the delivery of goods to customers.

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

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

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

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

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

I. Goods and Services Tax (GST)
Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

m. Graeme Sturgeon Memorial Trust
The Graeme Sturgeon Memorial Trust is a trust established to promote the creation and appreciation of Australian contemporary sculpture. The trust funds are administered by Heide Park & Art Gallery but are excluded from the financial statements as the funds must be appropriated in accordance with the deed of trust. The financial statements of the trust have not been audited as at 31 December 2017. The unaudited financial statements of the trust disclose net available assets of $1,721 (2016: $1,721).

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

0. Impairment of Assets
At each reporting date, the company reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset’s fair value less costs to sell and value in use or where appropriate depreciated replacement cost, is compared to the asset’s carrying value. Any excess of the asset’s carrying value over its recoverable amount is expensed to the Statement of profit or loss.
p. Critical Accounting Estimates and Judgments

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

Land and building valuation

Heide I land and buildings are held by Heide and classified under Freehold Land and Buildings. Heide II and III are situated on land owned by the State Government and the buildings are classified under Leasehold Improvements. The State Government conducted an independent valuation of Land and Buildings at 5-7 Templestowe Road in November 2016. The valuation method adopted by the Government’s valuer establishes the Fair Value of the property on behalf of Creative Victoria for Financial Reporting purposes and Heide has determined that all Freehold Land, Buildings and Leasehold Improvements are to be revalued in accordance with the report. The Government’s valuation used a market based valuation technique for land and a depreciated replacement cost for buildings.

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

Land is held at fair value as determined by the revaluations. Building and leasehold improvements are held at fair value which has been determined as depreciated replacement cost value and are depreciated at a rate of 2.5%. The current use is considered the highest and best use. There are no other factors that would lead Heide to believe that any of the assets have been significantly impaired.

Works of Art valuations

Heide’s collection of works of art is held at fair value. Purchased works of art are initially carried at cost and subsequently revalued at fair value. Donated works of art are carried at fair value. Works of art are not depreciated at they do not have a finite useful life. Heide’s collection is revalued in accordance with Heide’s collection policy as detailed at Note 20: Fair Value Measurements.

q. New accounting standards for application in future periods

The AASB has issued new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods.

AASB 9: Financial Instruments – applicable to annual reporting periods beginning on or after 1 January 2018.

AASB 15: Revenue from Contracts with Customers – applicable to annual reporting periods beginning on or after 1 January 2019.

AASB 16: Leases – applicable to annual reporting periods beginning on or after 1 January 2019.

AABS 16 has the potential to significantly impact on the operating result of the company, however this is still to be determined as further analysis of the current leasing arrangements is yet to be undertaken.
### NOTE 2: REVENUE

<table>
<thead>
<tr>
<th>Operating activities</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of goods</td>
<td>590,017</td>
<td>531,725</td>
</tr>
<tr>
<td>Admissions</td>
<td>916,767</td>
<td>771,485</td>
</tr>
<tr>
<td>Grants A</td>
<td>1,654,701</td>
<td>1,625,427</td>
</tr>
<tr>
<td>Donations and sponsorship B</td>
<td>1,236,799</td>
<td>1,067,758</td>
</tr>
<tr>
<td>Interest and dividends (a); (b)</td>
<td>69,133</td>
<td>71,173</td>
</tr>
<tr>
<td>Other</td>
<td>625,244</td>
<td>605,165</td>
</tr>
<tr>
<td><strong>Total Revenue from Operating Activities</strong></td>
<td><strong>5,092,661</strong></td>
<td><strong>4,672,733</strong></td>
</tr>
</tbody>
</table>

(a) Dividend revenue from other corporations | 62,715  | 65,062  |
(b) Interest revenue from other persons    | 6,418  | 6,111  |

#### Significant Revenue

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

<table>
<thead>
<tr>
<th>Revenue Items</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donated works of art (at market value) (c)</td>
<td>963,450</td>
<td>1,431,134</td>
</tr>
<tr>
<td>Triennial State Funding A</td>
<td>1,404,660</td>
<td>1,370,400</td>
</tr>
<tr>
<td>VIC State Grants A</td>
<td>204,499</td>
<td>172,811</td>
</tr>
<tr>
<td>Local Government Grants A</td>
<td>36,842</td>
<td>28,858</td>
</tr>
<tr>
<td>Donations and sponsorship (cash) B</td>
<td>529,782</td>
<td>542,761</td>
</tr>
<tr>
<td>Donations and sponsorship (gifts in kind) B</td>
<td>707,017</td>
<td>524,997</td>
</tr>
</tbody>
</table>

(c) Donated works of art are recognised in other comprehensive income
**NOTE 3: SURPLUS FOR THE YEAR**

Surplus / (Deficit) for the year has been determined after:

(a) Expenses from Ordinary Activities

- Depreciation of property, plant and equipment: $53,287, $75,126
- Amortisation of leasehold improvements: $145,175, $317,988
- Rental expense on operating leases: $8,280, $15,872

(b) Revenue and Net Gains

- Net gain on disposal of investments: $(85,987), $(82,664)

**NOTE 4: CASH AND CASH EQUIVALENTS**

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash on hand</td>
<td>7,352</td>
<td>16,605</td>
</tr>
<tr>
<td>Cash at bank</td>
<td>679,893</td>
<td>943,248</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>687,245</td>
<td>959,853</td>
</tr>
</tbody>
</table>

**NOTE 5: TRADE AND OTHER RECEIVABLES**

**CURRENT**

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade receivables</td>
<td>858,327</td>
<td>875,282</td>
</tr>
<tr>
<td>Provision for doubtful debts [a]</td>
<td>(7,000)</td>
<td>(7,450)</td>
</tr>
</tbody>
</table>

Total: $851,327, $867,832

[a] Provision for doubtful debts

Past experience indicates that no impairment allowance is necessary in respect of trade debtors ‘past due 0 – 30 days’. The movement in the provision for doubtful debts has been determined after a review of amounts outstanding at 31 December 2017.

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2017</td>
<td>(7,450)</td>
<td>(7,450)</td>
</tr>
<tr>
<td>Net decrease to doubtful debts</td>
<td>450</td>
<td>-</td>
</tr>
<tr>
<td><strong>Balance at 31 December 2017</strong></td>
<td>(7,000)</td>
<td>(7,450)</td>
</tr>
</tbody>
</table>
### NOTE 6: INVENTORIES

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goods for resale - at cost</td>
<td>126,068</td>
<td>86,330</td>
</tr>
</tbody>
</table>

### NOTE 7: FINANCIAL ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Available-for-sale Financial Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity investments - ASX listed entities</td>
<td>1,067,746</td>
<td>757,681</td>
</tr>
</tbody>
</table>

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

**Current Financial Assets**

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Term deposit</td>
<td>89,900</td>
<td>87,524</td>
</tr>
</tbody>
</table>

The Heide Café Performance Bond is held in Trust and has been invested in a term deposit that expires within a year.
### Note 8: Property Plant and Equipment

#### Land and Buildings

*Freehold land at fair value*

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent valuation - 2016</td>
<td>2,950,000</td>
<td>2,950,000</td>
</tr>
<tr>
<td>Total land</td>
<td>2,950,000</td>
<td>2,950,000</td>
</tr>
</tbody>
</table>

*Buildings at fair value*

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent valuation - 2016</td>
<td>449,000</td>
<td>449,000</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(10,357)</td>
<td>-</td>
</tr>
<tr>
<td>Total buildings</td>
<td>438,643</td>
<td>449,000</td>
</tr>
</tbody>
</table>

#### Plant and Equipment

*Plant and equipment*

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>At cost</td>
<td>1,574,640</td>
<td>1,518,532</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(1,466,239)</td>
<td>(1,393,309)</td>
</tr>
<tr>
<td>Total plant and equipment</td>
<td>108,401</td>
<td>125,223</td>
</tr>
</tbody>
</table>

*Computer software*

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>At cost</td>
<td>21,654</td>
<td>21,654</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(21,654)</td>
<td>(21,654)</td>
</tr>
<tr>
<td>Total computer software</td>
<td>(0)</td>
<td>635</td>
</tr>
</tbody>
</table>

#### Leasehold improvements

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent valuation in 2016</td>
<td>4,607,000</td>
<td>4,607,000</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(115,175)</td>
<td>-</td>
</tr>
<tr>
<td>Total leasehold improvements</td>
<td>4,491,825</td>
<td>4,607,000</td>
</tr>
</tbody>
</table>

**Total property, plant and equipment**

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7,988,869</td>
<td>8,131,223</td>
</tr>
</tbody>
</table>
### NOTE 8: PROPERTY PLANT AND EQUIPMENT (cont)

#### Movements in Carrying Amounts

<table>
<thead>
<tr>
<th></th>
<th>Freehold land $</th>
<th>Buildings $</th>
<th>Plant and equipment $</th>
<th>Computer software $</th>
<th>Leasehold improvements $</th>
<th>Total $</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at the beginning of year</td>
<td>2,950,000</td>
<td>449,000</td>
<td>125,223</td>
<td>-</td>
<td>4,607,000</td>
<td>8,131,223</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>-</td>
<td>56,108</td>
<td>-</td>
<td>-</td>
<td>56,108</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>-</td>
<td>(10,357)</td>
<td>(72,930)</td>
<td>-</td>
<td>(115,175)</td>
<td>(198,462)</td>
</tr>
<tr>
<td>Revaluation increment/(decrement)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transfers</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Carrying amount at the end of year</td>
<td>2,950,000</td>
<td>438,643</td>
<td>108,401</td>
<td>-</td>
<td>4,491,825</td>
<td>7,988,869</td>
</tr>
</tbody>
</table>
NOTE 9: OTHER ASSETS

9. Notes to the Financial Statements

2017  2016

$     $     

Current
Prepayments  69,807  46,258
Accrued income  103,654  79,914
  173,461  126,172

Non-Current
Works of art  67,434,945  57,749,542
  67,434,945  57,749,542

Directors’ basis of valuation:
At independent valuation - 31 December 2017  67,434,945  56,505,901
Donations received based on independent valuation  1,234,096
Acquisition at cost  9,545
  67,434,945  57,749,542

In addition to the works of art owned by the company or subject to enduring stewardship arrangement disclosed above, the value of works of art on long-term loan to the company or subject to non-enduring stewardship arrangements total $7,129,900 which has not been recorded as an asset of the company.

NOTE 10: TRADE AND OTHER PAYABLES

2017  2016

$     $     

Current
Unsecured liabilities
Trade payables  373,869  435,451
Other payables
  - Deferred income  722,964  730,542
  - Other payables (GST)  44,251  69,628
  - Employee accruals  40,824  47,020
Café Heide Performance Bond (held in Trust)  87,524  87,524
  1,269,432  1,370,165

(ii) On 22 November 2016, Café Vue assigned the café lease to new operators. The Café is now managed by Orletto Holdings operating as Café Heide. The Café Heide performance bond is held in trust and refundable at the expiration of the café agreement or if the terms of the lease agreement are contravened in accordance with the contract.
NOTE 11: BORROWINGS

Current
Credit card amounts payable  1,843  5,418

NOTE 12: PROVISIONS

2017  2016
$    $  
Opening balance at 1 January 2017  236,028  286,482
Additional provisions raised during the year  65,121  124,402
Amounts used  (106,644)  (174,856)
Balance at 31 December 2017  194,505  236,028

Analysis of Total Provisions

Current  189,416  221,503
Non-Current  5,089  14,525

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

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Operating Lease Commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-cancellable operating leases contracted for but not capitalised in the financial statements</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payable—minimum lease payments:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• not later than 12 months</td>
<td>8,280</td>
<td>8,280</td>
</tr>
<tr>
<td>• later than 12 months but not later than five years</td>
<td>22,080</td>
<td>30,360</td>
</tr>
<tr>
<td>• greater than five years</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>30,360</td>
<td>38,640</td>
</tr>
</tbody>
</table>

The 2017 operating lease balance relates to a photocopier and 3 laser printers (contract expires September 2021).

### NOTE 14: RESERVES

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Asset Revaluation Reserve</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Records revaluations of non-current assets</td>
<td>39,253,926</td>
<td>30,539,273</td>
</tr>
<tr>
<td>b. Donated Artworks Reserve</td>
<td></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td>27,162,590</td>
<td>26,199,140</td>
</tr>
<tr>
<td>c. Financial Asset Revaluation Reserve</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Records the unrealised gain on financial investments</td>
<td>281,811</td>
<td>299,477</td>
</tr>
<tr>
<td>d. Equipment Replacement Reserve</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Represents the joint contribution of the company and licenced operator of the Café Operator (Orietto Holdings trading as Café Heide) to fund replacement of café equipment.</td>
<td>139,497</td>
<td>116,987</td>
</tr>
</tbody>
</table>
The company is dependent upon the ongoing receipt of State and Local Government grants and community and philanthropic donations to ensure the ongoing continuance of its exhibition, education and public programs. At the date of this report management has no reason to believe that this financial support will not continue.

NOTE 15: ECONOMIC DEPENDENCE

NOTE 16: RELATED PARTIES

a. Key Management Personnel

Following an organisational restructure in 2017, key management personnel are determined to be the Board of Directors, Director/Chief Executive Officer, Chief Operating Officer, two Senior Curators and the Development Director. In 2016 key management personnel were determined to be the Board of Directors, Director/Chief Executive Officer, Deputy Director and the Business, Finance & HR Manager.

b. Transactions with Key Management Personnel

i. Loans to Directors

During 2017, there were no new or existing loans to directors.

ii. Compensation for Key Management Personnel

Directors of the Company have not been remunerated for the financial year.

Other key management personnel compensation comprised the following:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short term benefits</td>
<td>482,738</td>
<td>291,688</td>
</tr>
</tbody>
</table>

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

iii. Key Management Personnel

The company’s related parties include its Board of Directors as described below.

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

- Justin Bown [resigned June 2017]
- Kate Jenkins
- Steven Skala AO
- Terry Wu
- Jono Gelfand
- John Lee
- Nancy Underhill
- 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.
NOTE 16: RELATED PARTIES (cont.)

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

<table>
<thead>
<tr>
<th>Key Management</th>
<th>2017 $</th>
<th>2016 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donation (cash)</td>
<td>33,409</td>
<td>10,545</td>
</tr>
<tr>
<td>Donation (in-kind)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Purchase of goods and services</td>
<td>14,864</td>
<td>36,451</td>
</tr>
</tbody>
</table>

NOTE 17: CASH FLOW INFORMATION

Reconciliation of cashflow from operations with surplus for the year

<table>
<thead>
<tr>
<th></th>
<th>2017 $</th>
<th>2016 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net surplus for the year</td>
<td>1,102,248</td>
<td>1,415,415</td>
</tr>
<tr>
<td>Non-cash flows in surplus:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortisation of non-current assets</td>
<td>198,462</td>
<td>393,114</td>
</tr>
<tr>
<td>Loss/(profit) on disposal of investments</td>
<td>(85,987)</td>
<td>(82,664)</td>
</tr>
<tr>
<td>Brokerage costs</td>
<td>4,010</td>
<td>625</td>
</tr>
<tr>
<td>Works of art (donated)</td>
<td>(963,450)</td>
<td>(1,431,134)</td>
</tr>
<tr>
<td>Bad Debts</td>
<td>(7,288)</td>
<td>-</td>
</tr>
<tr>
<td>Changes in assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increase/decrease in trade and term receivables</td>
<td>(7,234)</td>
<td>(224,589)</td>
</tr>
<tr>
<td>Increase/decrease in inventories</td>
<td>(39,738)</td>
<td>15,338</td>
</tr>
<tr>
<td>Increase/decrease in other assets</td>
<td>(23,550)</td>
<td>1,219</td>
</tr>
<tr>
<td>Increase/decrease in trade payables and accruals</td>
<td>(87,041)</td>
<td>113,858</td>
</tr>
<tr>
<td>Increase/decrease in other grants and advance</td>
<td>(13,774)</td>
<td>93,318</td>
</tr>
<tr>
<td>Increase/decrease in provisions</td>
<td>(41,523)</td>
<td>(50,454)</td>
</tr>
<tr>
<td>35,135</td>
<td>244,046</td>
<td></td>
</tr>
</tbody>
</table>
9. Notes to the Financial Statements

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:

<table>
<thead>
<tr>
<th>Financial assets</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>687,245</td>
<td>959,853</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>851,327</td>
<td>867,832</td>
</tr>
<tr>
<td>Term deposit</td>
<td>89,900</td>
<td>87,524</td>
</tr>
<tr>
<td>Available-for-sale financial assets</td>
<td>1,067,746</td>
<td>757,681</td>
</tr>
<tr>
<td></td>
<td>2,696,218</td>
<td>2,672,890</td>
</tr>
</tbody>
</table>

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

**Financial Liabilities**

Financial liabilities at amortised cost

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other payables</td>
<td>414,693</td>
<td>482,471</td>
</tr>
<tr>
<td>Borrowings</td>
<td>1,843</td>
<td>5,418</td>
</tr>
<tr>
<td></td>
<td>416,536</td>
<td>487,889</td>
</tr>
</tbody>
</table>

**Net Fair Values**

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.
Heide receives sponsorship in the form of graphic design, printing, catering, photography and advertising and pro bono legal advice in exchange for promoting the provider as a corporate supporter of the gallery. The value of contra sponsorship included in the financial statements at Note 2 Revenue: Donations and Sponsorship (gifts in kind) is $707,017 (2016: $524,997).

**NOTE 19: CONTRA SPONSORSHIP**

The company has the following assets as set out in the table below that are measured at fair value on a recurring basis after their initial recognition. The Company does not subsequently measure any liabilities at fair value on a recurring basis and has no assets or liabilities that are remeasured at fair value on a non-recurring basis as per AASB 13.

<table>
<thead>
<tr>
<th>Recurring fair value measurements</th>
<th>2017 $</th>
<th>2016 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Available-for-sale financial assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shares in listed corporations</td>
<td>(i) 1,067,746</td>
<td>757,681</td>
</tr>
</tbody>
</table>

| Property, plant and equipment   |        |        |
| Freehold land at fair value     | (ii) 2,950,000 | 2,950,000 |

| Buildings at fair value         |        |        |
| Independent valuation in 2016  | 449,000 | 449,000 |
| Less accumulated depreciation   | (10,357) | -     |
| Total buildings                 | 438,643 | 449,000 |

| Leasehold improvements          |        |        |
| Independent valuation in 2016  | 4,607,000 | 4,607,000 |
| Less accumulated depreciation   | (115,175) | -     |
| Total leasehold improvements    | 4,491,825 | 4,607,000 |

(i) For investments in shares, the fair values have been determined based on closing bid prices at the end of the reporting period.

(ii) For freehold land and buildings, the fair values are based on the State Government’s valuation undertaken in 2016, which used comparable market data for similar properties.
Works of Art

Heide’s collection of works of art is held at fair value. Purchased works of art are initially carried at cost and subsequently revalued at fair value. Donated works of art are carried at fair value. Works of art are not depreciated as they do not have a finite useful life. Heide’s collection is revalued in accordance with Heide’s Collection Policy.

Every three years Heide undertakes a full valuation of the collection. At minimum this entails:

a) All works over $100,000 to be independently valued. Independent valuation may refer to a process of outsourcing all valuation research, documentation and review, to an external party or undertaking research and documentation in-house with an external review of revised valuations.

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

The average inflation rate calculated through the revaluation of this random selection of works is applied across the entire collection, with the exception of those works revalued under point a), or works acquired and valued during the year of valuation.

On an annual basis curatorial staff review any extraordinary issues arising which may reasonably be expected to affect possible impairment or escalation of value of works of art (e.g. damage, change in circumstances of the artist, market fluctuations etc.) and obtain additional valuations to address such circumstances as appropriate.

All works donated within the year are subject to valuation and presented to the Board in an Acquisition Proposal as part of the acquisition process.

Charles Nodrum, an approved valuer under the Cultural Gifts Program, undertook a valuation of the collection as at 31 December 2017 and valued the collection at $67,434,945. In 2017 Heide received donated works of art at a value of $963,450 (2016: $1,431,134). This is reflected in the collection valuation (Note 9 Other Assets).
DIRECTORS’ DECLARATION

In the opinion of the Directors of Heide Park & Art Gallery:

(a) The financial statements and notes of Heide are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:

(i) Giving a true and fair view of its financial position as at 31 December 2017 and of its performance for the financial year ended on that date; and

(ii) Complying with Australian Accounting Standards—Reduced Disclosure Requirements (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Act 2012; and

(b) There are reasonable grounds to believe that Heide will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:

Sharni Zoch
Director

Steven Skala AO
Chairman

Dated the 20th day of April 2018
INDEPENDENT AUDITOR’S REPORT TO THE
MEMBERS OF HEIDE PARK & ART GALLERY

Report on the financial report

Opinion

We have audited the financial report of Heide Park & Art Gallery (the company), which comprises the statement of financial position as at 31 December 2017 and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the directors’ declaration.

In our opinion the financial report of Heide Park & Art Gallery has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

i. giving a true and fair view of the company’s financial position as at 31 December 2017 and of its financial performance for the year then ended; and

ii. complying with Australian Accounting Standards - Reduced Disclosure Requirements and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis for Opinion

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

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

Responsibilities of the Directors for the Financial Report

The Directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the ACNC Act, 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.

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

The Directors are responsible for overseeing the company’s financial reporting process.
INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF HEIDE PARK & ART GALLERY (cont.)

Auditor’s responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors’ use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of the auditor’s report. However, future events or conditions may cause the company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including and significant deficiencies in internal control that we identify during our audit.