

# LIN DEN NEW ART



ANNUAL REPORT > 2020





COVER IMAGE > Visitors at Jacqui Stockdale's exhibition *The Long Shot*, 2020. Photograph: Theresa Harrison Photography.

IMAGE > Portrait of Robert Fielding with his work from his exhibition *Routes / Roots*, 2020. Photograph: Theresa Harrison Photography.

# CONTENT

Artist's Thank You	4
About Us	6
Chairperson's Report	8
Director's Report	12
Funder's Thank You	16
Development Report	19
Linden Contemporaries Events	20
Linden Contemporaries' Thank You	22
Donor's Thank You	24
Curator's Report	26
2020 Main Spaces Exhibitions	30
2020 Linden Projects Space Exhibitions	37
Community Engagement Report	41
2020 Events	44
Arts Industry Placement Program	52
Volunteer Report	55
Volunteer Thank You	56
Communication Report	58
Board	62
Staff	64
Audited Financial Accounts	66



## THANK YOU TO OUR EXHIBITING ARTISTS

### *Main Space*



### **LINDEN POSTCARD SHOW 2019-20 WINNERS**

> MARK HOPPER > CHARMAINE & JAKSON  
KVALIC > SAMANTHA MOSES > ROBERT FENTON  
> GREG QUINTON > BIANCA HARRINGTON >  
**MY MOTHER'S KEEPERS** > KARLA DICKENS >  
**ROUTES / ROOTS** > ROBERT FIELDING >  
**THE LONG SHOT** > JACQUI STOCKDALE >  
**LINDEN POSTCARD SHOW 30TH BIRTHDAY  
CELEBRATION** > ABDUL ABDULLAH > PENNY  
BYRNE > WILLIAM EICHOLTZ > SARAH CROWEST  
> ROBERT FENTON > PRUDENCE FLINT > JOSH  
FOLEY > ANNA HOYLE > HELEN JOHNSON >  
MICHAEL KLUGE > ROB MCHAFFIE > SCOTT  
MILES > JENNIFER MILLS > GRANT NIMMO

> GREG PENN > KENNY PITTOCK > LOUISE  
RIPPERT > HEDY RITTERMAN > VALERIE SPARKS  
> RICHARD STRINGER > STEFFIE WALLACE >  
**LINDEN POSTCARD SHOW 2020-21 WINNERS**  
> JENNY-ANNE JETT > MICHAEL KLUGE >  
GABRIELLE BATES > MARK HOPPER > KENT  
MORRIS > SUSAN MORRIS > RUTH HELLEMA >  
BRYCE ASTON

### *Linden Project Space*



**COALESCENCE** > ANNETTE CHANG > KATE  
WALLACE > NANOU DUPUIS > NAOMI NICHOLS  
> POLLY HOLLYOAK > SARAH RANDALL >  
**ENCOUNTER** > JONATHAN KIM > **REFLECT &  
REJOICE** > THEATREWORKS



# ABOUT US

Linden's mission is to support brave new art by mid-career artists and engage visitors through inspiring, thought provoking exhibitions of their new work. We will achieve this by:

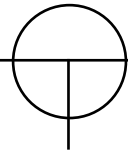
- > Supporting the creation and exhibition of courageous new art by mid-career artists
- > Exhibiting new works that inspire, provoke and contribute to conversations and debate
- > Offering a welcoming space where artists, enthusiasts and the community come together in a stunning site of historical and cultural importance
- > Building upon a proud heritage of enriching the cultural fabric of St Kilda and Melbourne
- > Advancing artists' careers through mentoring, connections and exposure.



IMAGE > Linden New Art. Photograph: Mathieu Vendeville.



# CHAIRPERSON'S REPORT



2020 was a year of both challenge and achievement for Linden.

The announcement of lockdowns at short notice resulted in the cancellation or postponement of events and the loss of our physical audience for exhibitions that had been programmed many months in advance. Even delivering and hanging works was a logistical challenge during Melbourne's sustained lockdown.

Many Arts organisations were hit hard and struggled to survive through 2020. I am pleased to report that Linden has emerged from the year in a sustainable financial position and was not forced to make difficult decisions facing many of our peers. I would like to acknowledge the support of the Commonwealth Government through Job Keeper, the State Government through Creative Victoria and Business Victoria and the City of Port Phillip, our major government funder, for vital financial assistance through the many challenges created by the COVID-19 pandemic.

Our small team, under the leadership of Director, Melinda Martin, responded quickly and effectively to rapidly changing circumstances and found new ways of engaging our existing audiences and creating new connections online. Many of these initiatives will become a permanent feature for Linden. Our 30th *Linden Postcard Show* saw

record sales and a reconnection with Linden alumni who have gone on to forge significant careers.

Through the hard work and dedication of previous and current Board members and our small, dynamic team, we were very pleased to secure a new, long term funding agreement and lease of our wonderful gallery with the City of Port Phillip. The Linden Board thanks the Council staff and Councillors for this support which will guide our work in the local community for the next ten years. This support provides us with the security and confidence to support new initiatives and projects as Linden continues to connect audiences with contemporary art and the artists who create it.

I am grateful for the opportunity to have served on the Board for six years and the last 12 months of my term as Chair. I would like to thank Owen Craven, my Deputy Chair, former Treasurer Phillip Richards, Paul Duldig as Acting Treasurer, together with my fellow Board members, for their support and commitment to Linden.

Finally, I would like to thank our enormously hard working, resilient and formidable team under Melinda Martin's inspiring leadership. I am confident that Linden is well positioned to continue to connect the community with contemporary art in new and thought-provoking ways.



IMAGE > Linden New Art Chairperson, Jeremy Blackshaw, at the opening of the *Linden Postcard Show 30th Birthday Celebration*, 2020. Photograph: Theresa Harrison Photography.

Through the hard work and dedication of the previous and current Board members and team, we proudly negotiated a new funding agreement and lease with the City of Port Phillip during Melbourne's long second COVID-19 lockdown. We thank the Council staff and Councillors for this support which will guide our work in the community for the next ten years. This support provides us with the security and confidence to support new initiatives and projects. We also received additional support from Creative Victoria and Business Victoria to help us adapt to the changing environment we continue to work within.

**Jeremy Blackshaw**  
**Chairperson**  
**May 2021**







IMAGE > Karla Dickens, *My Mother's Keeper*, 2020 [installation detail]. Photograph: Theresa Harrison Photography.

## BOARD MOVEMENTS

Phillip Richards resigned from the Board and role of Treasurer in October 2020 and fellow Board member Paul Duldig stepped into the role as Acting Treasurer role from October as we began the recruitment process for a replacement Board member.

In 2020, we welcomed the following new Board members:

- > Ann Byrne
- > Arvind Vasani
- > Mayor of the City of Port Phillip Cr Louise Crawford as our City of Port Phillip representative.

## BOARD MEETING ATTENDANCE

Name	Eligible to attend	Meetings attended
Jeremy Blackshaw	8	8
David Brand	8	8
Ann Byrne	6	6
Owen Craven	8	8
Cr Louise Crawford	1	1
Paul Duldig	8	8
Catherine Easton	4	4
Phillip Richards	7	6
Deborah Stahle	4	4
Scott Thomson	8	7
Arvind Vasani	6	6
Biheng Zhang	6	6

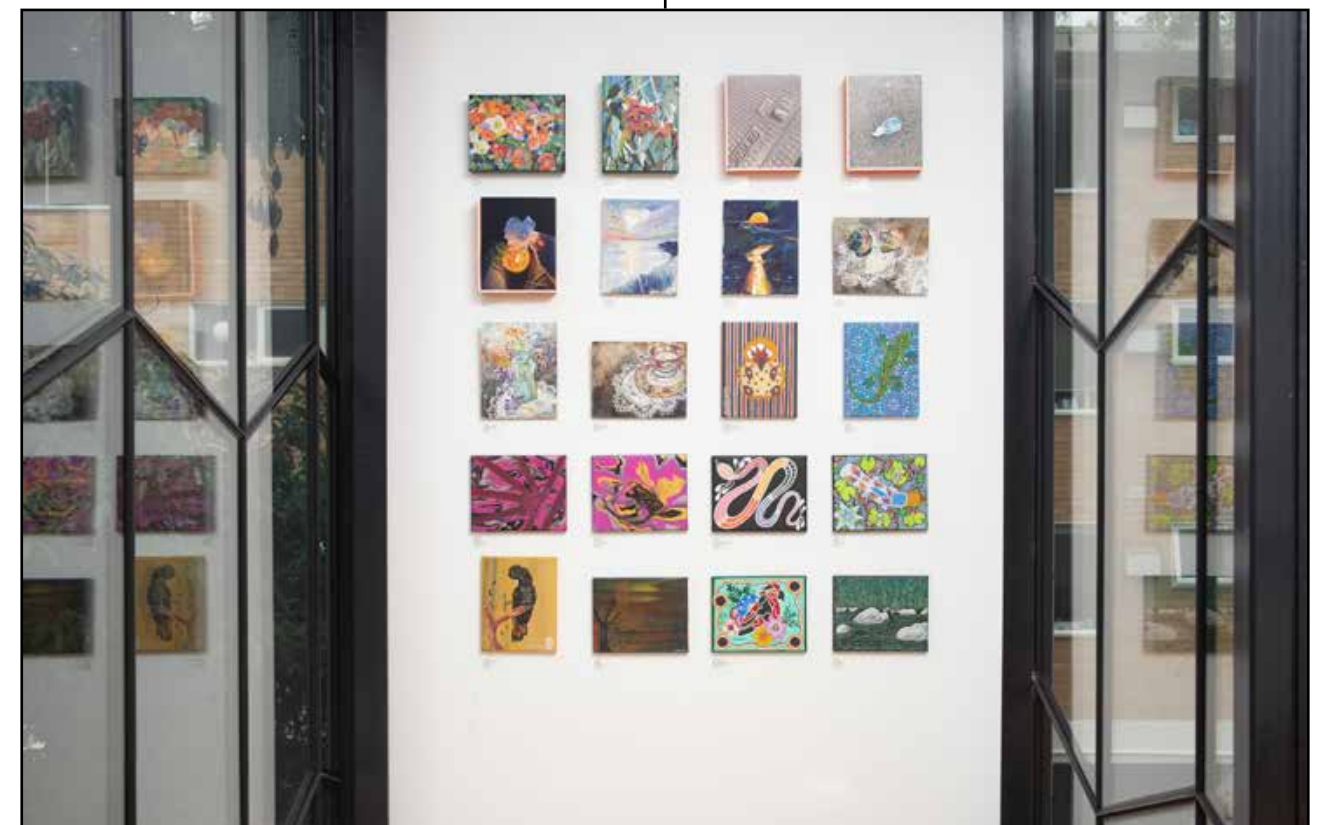
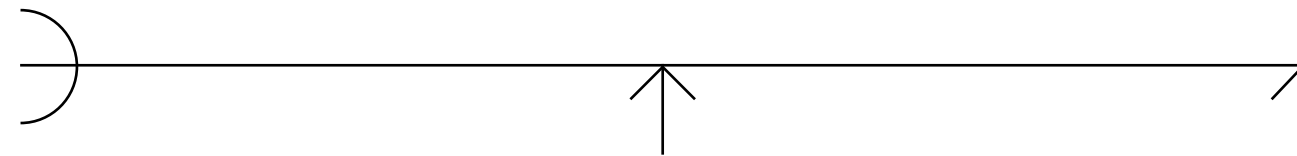


IMAGE > *Linden Postcard Show 2020-21*. Photograph: Theresa Harrison Photography.



# DIRECTOR'S REPORT



2020 is a year that many of us will remember for a very long time. As I look back now, much of it seems a blur and it feels hard to pin-point the many challenging experiences of the year. March seemed to extend for a very long time.

The year started with a bang as we presented the exhibitions by leading mid-career artists Karla Dickens, Robert Fielding and Jacqui Stockdale. We thank these artists for their support as we navigated opening and closing the gallery to the public more than once during their exhibitions. We are delighted that artworks from these exhibitions was purchased by both public and private collections in Australia and overseas. Several pieces from Robert Fielding's exhibition *Routes / Roots* were selected to be included in a major international exhibition featuring artists from the APY lands at the Musee des beaux arts de Rennes in Brittany in October.

2020 saw the Linden team juggle, adapt and re-schedule our exhibition and event plans program more times than we can actually remember. In the end, the gallery was open to the public for just over 3 months of the year and our audience has had to adapt to a new way of visiting to see art in real life by booking and maintaining social distancing. In 2020, we welcomed just over 4,000 visitors into the gallery, however, many more of engaged with us digitally with over 160,000 website page views through reading our e-newsletters, attending virtual events and participating in free online activities.

Welcoming people back to the gallery to celebrate the 30th birthday of the iconic *Linden Postcard Show* was a positive experience for the Linden team and the exhibition resulted in

a 300% increase in sales. We celebrated the Linden Postcard Show's 30th Birthday and invited back a selection of artists who were previous winners – it was delightful to share new work and hear their stories. Thank you for continuing to make great work and for being generous members of our Linden alumni.

2020 allowed Linden to experiment and play with new ways of working and we continued our work with Morris Hargreaves McIntyre as we implemented their approach to communicating with our visitors and audience. We are really proud of our many achievements - as we live streamed events from our homes and worked hard to connect our community of supporters to art and provide them context around the world which we were all navigating at the time.

The feedback from those who read and shared content from our bi-monthly e-newsletters with friends and family has been overwhelmingly positive – so we thank you for trusting us to provide you with context, activities for your children and recommending our approach to others. Many of you took the time to write and thank us as the content that touched you and helped you make sense of the new world, we were all experiencing simultaneously.

Our thanks to the artists who contributed their tips for survival in isolation, the volunteers who shared their experiences around COVID-19 from across the globe and the many individuals and organisations who reached out to say thank you and congratulations! It encouraged us to continue – and in the difficult days of Melbourne's second long lockdown it was such a boost.



IMAGE > Hedy Ritterman in her studio, 2020. Photograph: Theresa Harrison Photography.





Linden regularly surveys our visitors to gain a better understanding of their experience of visiting Linden and we are delighted that on average, 84% of visitors are very satisfied by their visit to Linden. We also gained a better picture of the demographics of our audience and these indicate that on average:

- > 84% of our visitors would recommend a visit to Linden to family, friends or colleagues
- > 54% of our visitors came to Linden for the first time in 2020 and 51% were repeat visitors
- > 42% reside in the City of Port Phillip and a further 27% live in Metropolitan Melbourne, less than 1% visited from Regional Victoria and 10% overseas (in the early part of the year).
- > 47% of our visitors come from a Culturally and Linguistically Diverse communities; 33% are people with Disabilities and 18% consider themselves seniors
- > 17% are Mature, 22% are Baby Boomers, 22% Generation X, 4% Generation Y and 8% are Generation Z, and most are women (58%).

We continued to gather data on the visitor experience in the local area to gain a deeper understanding of their experience when engaging with the arts. We are proud to note that Linden can be either a space for quiet contemplation or the starting point for social engagement - now more than ever we see the importance that the arts play in connecting people to their community and contributing to overall health and wellbeing.

- > 85% of visitors found the experience provided an aesthetic experience, giving them a sense of joy, beauty & wonder
- > 38% of visitors found they had been provided new understanding and perspectives on art

IMAGE > Melinda Martin at the opening of Kara Dickens, Robert Fielding and Jacqui Stockdale's exhibitions. Photograph: Theresa Harrison Photography

- > 75% of visitors felt that the gallery provided a strong additional to the cultural life of the city
- > 52% of visitors found that the experience increased their social connection to others and 77% of all visitors to the Linden Postcards Show in 2020 indicated that their overall health and well-being had benefitted.
- > 46% of visitors found the experience provided them with new ways of thinking & understanding
- > 13% found they gained new knowledge and insights by visiting the gallery and appreciating the ideas explored by the artists on show
- > 22% of visitors had a coffee or meal with friends/family as part of the visit and contributed over \$6,315 to the local economy as a result
- > 27% of visitors shared a meal with friends or family and contributed \$37,987 to the local economy
- > 25% of visitors walked along the beach or nearby gardens
- > 2% visited other galleries or museums in the area
- > 4% visited the local shops following a trip to the gallery.

Linden continued to measure the work that we do with artists to gain a deeper understanding of the impact our work has on the careers and lives of the artists exhibiting at Linden. The results indicate that:

- > 92% had an extremely positive experience exhibiting at Linden, 100% would recommend working with Linden to another artist or curator and 100% felt that staff assisted them to present a strong exhibition
- > 64% found the exhibition enhanced their sense of cultural identity and belonging
- > 100% found the exhibition enhanced their existing skills that would be important for their future creative lives
- > 100% found the exhibition developed new ways of thinking and understanding
- > 70% found the exhibition stimulated their creativity
- > 50% found the exhibition helped them explore new knowledge or ideas.



We are also grateful to our fabulous installation team Fran Sharpe and Tom Sullivan. Thank you also to Theresa Harrison for her continued installation and social photography. During the year we had some staff changes as Sebastian Haeusler resigned from his role as Gallery Administrator and our Volunteer Officer was able to step up into this role and we thank Chloe Hazelwood for taking up this opportunity. We welcomed graduates from the Arts Industry Placement Program - Ada Coxall into the role of Volunteer Officer and Claire Niere into the role of Gallery Assistant (a position supported by Creative Victoria).

I'd like to thank the many artists whose shows we postponed in 2020 for working with us to reschedule dates and programs - we appreciate your flexibility in working with us and are delighted to see what you bring to the gallery to share with our audiences.

All of this could not have been achieved without the team of people who stepped up time and time again in very challenging circumstances to present bespoke communication and events from our studies, bedrooms and dining room tables.

My thanks to the entire team for their hard work and dedication - in the years to come I know we will look back and remember all that we achieved. We are probably the only team in Australia, possibly the world, who has had a zoom meeting interrupted by a goat and a rooster!

My thanks to the Linden Board who have provided the organisation with incredible support and guidance throughout the year as we worked together to navigate the uncertainty for the organisation.

We look forward to 2021 and presenting more great art and experiences for you our audience.

**Melinda Martin**  
**Director**  
**May 2021**

IMAGE > Zoom meeting with Quaid the rooster. Photograph: Jasmin McNeill.



# THANK YOU TO OUR FUNDERS

*We are incredibly grateful to*



**KEY FUNDER** > CITY OF PORT PHILLIP  
**GOVERNMENT SUPPORTERS** > CREATIVE  
VICTORIA > BUSINESS VICTORIA > VIC HEALTH  
> **PHILANTHROPIC SUPPORTERS** > HELEN  
MACPHERSON SMITH TRUST > ROBERT SALZER  
FOUNDATION > TELSTRA FOUNDATION >  
**EDUCATION PARTNERS** > THE UNIVERSITY OF  
MELBOURNE > MELBOURNE BUSINESS SCHOOL  
> **CORPORATE SUPPORTERS** > MATSO'S >  
MINTER ELLISON > PUNT ROAD > STONE &  
WOOD > ZILLA & BROOK

> **LINDEN POSTCARD SHOW PARTNERS** >  
ELWOOD COMMUNITY BANK > MELBOURNE  
SOUTH ROTARY > MARTIN FOLEY MP –  
MEMBER FOR ALBERT PART > ECKERSLEY'S  
ART & CRAFT > SCOUT HOME GOODS > THIS  
WEEK IN ST KILDA. > **PROJECT PARTNERS** >  
NATIONAL GALLERY OF VICTORIA > AUSTRALIA  
COUNCIL FOR THE ARTS > MIMILI MAKU >  
BLACKART PROJECTS > KANDOS SCHOOL OF  
CULTURAL ADAPTATION > ANDREW BAKER  
ART DEALER > THIS WEEK IN ST KILDA >  
HELPMANN ACADEMY > AUSTRALIAN HERITAGE  
FESTIVAL > MELBOURNE FASHION FESTIVAL  
> PHOTO 2020 > CULTURAL DIVERSITY  
WEEK > INTERNATIONAL WOMEN'S DAY >  
RECONCILIATION WEEK > THE ESPLANADE  
HOTEL > ST KILDA FILM FESTIVAL > CITY  
OF PORT PHILLIP LIBRARY SERVICES  
> ALTERNATING CURRENT ARTSPACE >  
BLINDESIDE > THE ART ROOM



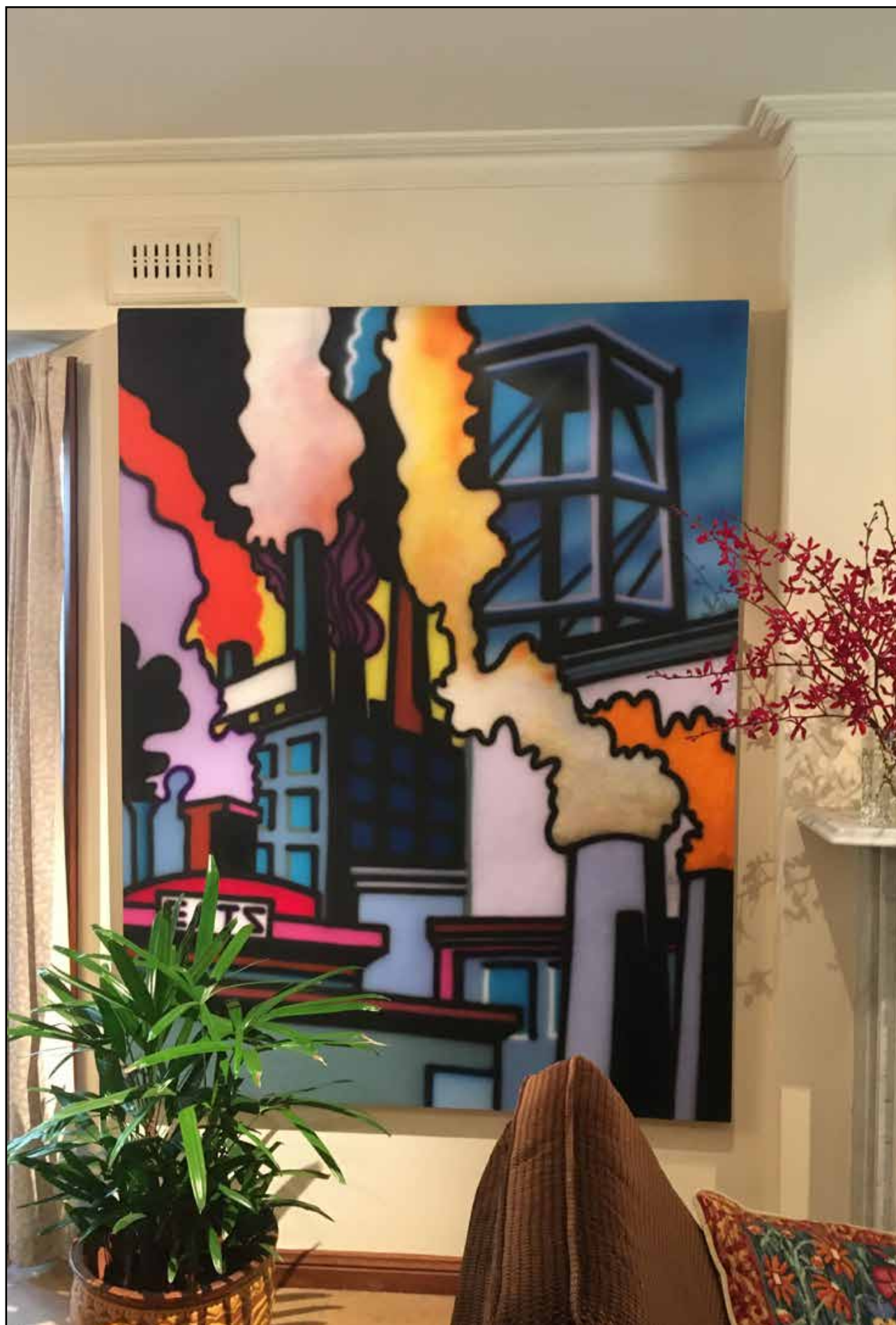
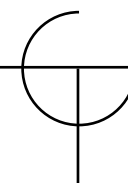


IMAGE > Linden Contemporaries event at the home of Norman and Robin Rosenblatt, March 2020. Photograph: Melinda Martin.

# DEVELOPMENT REPORT



The fundraising landscape certainly shifted in 2020. In a flurry of quick response grants to the impacts of the pandemic on organisations, Linden was able to secure additional funding to support our core operations. Linden received \$38,624 from Creative Victoria's Strategic Investment Stage 2 funding round which enabled us to upgrade our technical capacity to develop and deliver our online content, as well as train our staff to be able to professionally develop their skills in this field. It also provided the opportunity to employ a part time employee to help cover the extra duties involved in a safe reopening to the public and most importantly, it also provided funds to deliver resilience training for the whole team, ensuring their health and well-being were paramount.

We also secured \$5,000 from the City of Port Phillip's Community Strengthening Grant round which enabled us to develop our multilingual online content. Exhibition content and virtual introductions to Linden were translated into Russian, Mandarin and Spanish. Thank you to our wonderful volunteers who helped us to develop this content.

Vic Health also came on board and provided \$9,116 to enable families from the local community to access children's activities using QR codes found throughout their local area on poster campaigns. The funds also provided fees for artists to create the activities, as well as providing the actual art packs to create the activities, distributed to disadvantaged families in the City of Port Phillip.

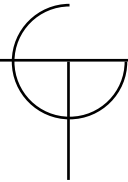
We are also grateful to the Helen McPherson Smith Trust and the Robert Salzer Foundation, both of whom had funded activities to take place in 2020. Their understanding and support helped us navigate the changing program delivery models and we look forward to continuing to work with them to deliver the programs in 2021.

In a year of uncertainty and changing personal circumstance, we were touched by the continued support of our loyal donors. You contributed over \$26,000 in 2020 and we thank each and every one of you and look forward to welcoming you back to Linden in 2021.

**Lyn Johnson**  
**Development Manager**  
**May 2021**



# LINDEN CONTEMPORARIES EVENTS



The Linden Contemporaries program started 2020 with a wonderful afternoon at the home of Norman and Robin Rosenblatt. Norman and Robin shared their stories of living with their art collection and the wine, conversation and appreciation of art flowed. Suddenly we were in lockdown and we had to adapt to a new way of presenting the program.

We tested the water with two virtual tours of private collections and found our audience were just as keen to keep visiting the homes, even if they couldn't do it in person. Our sincere thanks to Paul Banks, Nick Perkins, Geoffrey Conaghan, Melinda Martin, Arthur and Susie Roe, Charles and Leah Justin and Bi Zhang for opening their homes virtually.

With the impact of the COVID lockdown in Melbourne, the remainder of our 2020 program was put hold. Despite this, we still had new members signing up during lockdown. We are grateful to Geoffrey Conaghan, our Linden Contemporaries Ambassador, who continued to support and promote the program in 2020.

Melinda and I are excited by the prospect of returning to visiting artist's studios and exploring private collections and our kitty is overflowing with events for 2021. We can't wait to welcome everyone back to pick up from where we left off.

## THE HOME OF NORMAN AND ROBIN ROSENBLATT

### LINDEN CONTEMPORARIES MEMBERS HOMES VIRTUALLY

**Paul Banks & Nick Perkins, Geoffrey Conaghan & Mathew Erbs, Melinda Martin and Biheng Zhang**

### STORYLINES AND SONGLINES

**The private collection of Arthur and Susie Roe exhibition at the Justin Art House Museum.**



IMAGE > Linden Contemporaries members at the home of Norman and Robin Rosenblatt. Photograph: Lyn Johnson.



IMAGE > Arthur Roe at Storylines and Songlines exhibition of his collection at the Justin Art House Museum. Photograph: Lyn Johnson.



## THANK YOU TO OUR LINDEN CONTEMPORARIES



ANONYMOUS X 2 > PAUL BANKS > TODD  
BEAVIS > JEREMY & CAROLINE BLACKSHAW  
> CHRIS & STEVE BOHAN > ANN BYRNE >  
GEOFFREY CONAGHAN & MATHEW ERBS >  
ANDREW COOK > VIVIENNE CORCORAN >  
ALEX & CORINA COSMA > OWEN CRAVEN &  
SEAN GALLAGHER > JEREMY CUTTS > ROBERT  
LEE DAVIS & ED GLEESON > TRISH DELVES >  
CATHERINE & BRUCE EASTON > GINA FISKE >  
SUE FOLEY > DAVID HAGGER > MARIANNE HAY  
> BARBARA HEILEMANN & W. KIRBY CLARK  
> JANE HEMSTRITCH > DAMIEN HODGKINSON  
> LYN JOHNSON > CHARLES & LEAH JUSTIN >

ROD MACNEIL & MIKE JOSEPHSON > MELINDA  
MARTIN > ANNE MCGRADIE WRIGHT > SUSIE  
NATHAN > NICK PERKINS > DONNA & STEVE  
PETSINIS > KATRINA & JONATHAN RAYMOND >  
PHILLIP RICHARDS > STEVEN RICHARDSON >  
ARTHUR & SUSIE ROE > NORMAN ROSENBLATT  
> ANNE ROSS > DEBORAH & PETER STAHL >  
SCOTT THOMSON & MAGNO BARROS > LYNDIA  
TURNBULL > BIHENG ZHANG & MARK GEMMOLA



## THANK YOU TO OUR DONORS

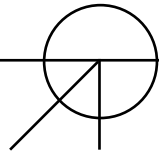


ANONYMOUS > NICHOLAS ALLEN & HELEN  
NICOLAY > PAUL BANKS & NICK PERKINS >  
TERENCE BEER > KIM BENSON > JEREMY &  
CAROLINE BLACKSHAW > CHRIS BOHAN >  
ZOE BURTON > ANN BYRNE > GEOFFREY  
CONAGHAN & MATHEW ERBS > DELMA  
CUMMINGS > OWEN CRAVEN & SEAN  
GALLAGHER > SHEILA DANIELS > PAUL DULDIG  
> CATHERINE EASTON > SUE FOLEY > JEAN  
HISCOCK > DAMIEN HODGKINSON > ALISON  
INGLIS > LUCY JAMES > LEIGH JOHNS OAM >  
LYN JOHNSON > CARIN LAVERY > MIM LOWE  
> SIM LUTTIN > PAMELA MACKLIN > MELINDA

MARTIN > CAROLYN MENZIES > CATHERINE  
MOORE > MAKOKA OKUBO > SALLY PATERSON  
> JAN REID > HEDY RITTERMAN > SANDRA  
POWELL > SUE ROFF > NORMAN ROSENBLATT  
> ROBERT ROWLAND > JULIE ANNE SHIELS >  
DEBORAH STAHL > KATE STEWART > KYLIE  
STILLMAN > LUCINDA STRAHAN > CRYSTAL  
STUBBS > KELLY SULLIVAN > ANN TAYLOR  
> ELIZABETH WALLACE > NEIL WALLACE >  
ROSEMARY WALLS > CLAIRE WATSON >  
BIHENG ZHANG & MARK GEMMOLA



# CURATOR'S REPORT



This year brought an unprecedented expansion of the way that our audience experiences our exhibitions. Though our exhibition schedule was greatly impacted by the extended periods of lockdown, resulting in the closure of the gallery, we responded by providing an array of new curated online content, to engage our audience in very different ways. Overall, this year provided the opportunity to reassess the way we present exhibitions and to develop extended content that we will continue to use into the future. The ongoing challenges of developing and installing exhibitions during the pandemic, have allowed us to become more flexible, agile and resilient as a team.

The year began with the *Linden Postcard Show 2019-20*. With over 1,200 artworks included, the exhibition design was inspired by the colour spectrum, with works grouped by colour creating a continuous tonal shift that led visitors through the spaces. This exhibition was met with the usual enthusiasm of the local community and the artists involved.

Following this, we presented solo exhibitions of new work by three of Australia's leading contemporary artists, Karla Dickens, Robert Fielding and Jacqui Stockdale. Karla Dickens' exhibition, *My Mother's Keeper*, featured a film and a series of new photographs produced through a collaboration between the artist and writer Bruce Pascoe.

Initiated by the Kandos School of Cultural Adaptation, the work focused on the urgent need for us to protect and conserve the land and our environment.

Robert Fielding is a contemporary artist of Pakistani, Afghan, Western Arrente and Yankunytjatjara descent, who lives in Mimili Community in the remote Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Fielding's exhibition, titled *Routes / Roots*, presented in collaboration with Mimili Maku Arts and Blackartprojects, included traditional objects made from wood and camel hair, along with bronze sculptures, two series of photographs and lightboxes. The work contrasted ancient traditions with contemporary life in the Mimili community.

Jacqui Stockdale presented an exhibition titled *The Long Shot*, which extended Stockdale's long-held fascination with early colonial times in Australia. Including photographs, sculptures, and an immersive installation piece. The exhibition was based on extensive research into Victoria's history. Stockdale presented a new version of Ned Kelly's family history, with a focus on the experiences of Kelly's mother, Ellen.

These exhibitions were open for three weeks before the gallery had to be closed for Victoria's first lockdown. Whilst adhering to the strict guidelines set for accessing



IMAGE > Guests at the opening of Karla Dickens, Robert Fielding and Jacqui Stockdale's exhibitions. Photograph: Theresa Harrison Photography.

the gallery, we were fortunate to be able to produce 360-degree virtual tours of the exhibitions, which were presented on our website. The three artists were generous in providing additional digital content such as videos and audio tracks, as well as participating in extra artist talks and online events. We created as many opportunities as possible to showcase the work of these artists online, whilst the gallery was closed.

The exhibition dates were also extended until 30 August to make up for the time lost. This meant that other shows had to be pushed back into 2021. These included solo exhibitions by Vipoo Srivilasa, Natasha Bieniek, Ruth Höflich, Ash Keating, Troy Emery and Nicholas Folland. We are grateful to these artists for their persistence and understanding.



Rounding out the year, following much uncertainty, we were proud and relieved to be able to present the *Linden Postcard Show 2020-21*. The usual entry conditions, delivery process and installation plan were all changed to meet the demands of social distancing and other pandemic requirements. All artworks had to be posted to the gallery and works on paper had to be framed. We installed the show with half of the usual crew. Artworks were hung according to the numbers they are assigned, which follow the alphabetical order of the artists' names. This proved to be the most efficient way to arrange the show, making the installation quicker and easier and providing administrative clarity. The exhibition was received with enormous gratitude by the artists and visitors alike who saw it as joyful reminder that creativity had flourished despite the hardships faced throughout the year.

2020 marked thirty years of the *Linden Postcard Show*. A special selection of artwork by past Postcard Show artists was presented in Gallery 1. The *30th Birthday Celebration* exhibition featured artworks by Abdul Abdullah, Penny Byrne, William Eicholtz, Sarah CrowEST, Robert Fenton, Prudence Flint, Josh Foley, Anna Hoyle, Helen Johnson, Michael Kluge, Robert McHaffie, Scott Miles, Jennifer Mills, Grant Nimmo, Greg Penn, Kenny Pittock, Louise Rippert, Hedy Ritterman, Valerie Sparks, Richard Stringer and Steffie Wallace.

In the Linden Projects Space, the year began with a group show of work by the Board of Directors at Alternating Current Art Space, titled *Coalescence*. A diverse array of sculpture and painting demonstrated the group's natural affinity for collaboration. The next exhibition was a solo show of sculptural work by Adelaide-based artist Jonathan Kim, titled *Encounter*. As a recipient of the Linden New Art Award at the Helpmann Academy Graduate Exhibition, Kim was awarded the opportunity to show his work in the Linden Projects Space for his first solo exhibition in Melbourne. Next came an exhibition

that celebrated forty years of theatrical productions from our neighbours at Theatre Works. The show included posters, flyers and photographs from each decade.

Government representatives, arts industry professionals and local businesses were generous in their support throughout the year. They include:

- > Alison Inglis and Guy Morrow from the University of Melbourne for their support of the Arts Industry Placement Program.
- > Jane MacFarlane, CEO, Helpmann Academy for her support of Jonathan Kim's exhibition *Encounter* in the Linden Projects Space.
- > Ryan Johnston, Director of Buxton Cotemporary, who opened the three solo exhibitions by Karla Dickens, Robert Fielding and Jacqui Stockdale.
- > Ignition Immersive for providing the 360 tour of the exhibitions by Karla Dickens, Robert Fielding and Jacqui Stockdale.
- > Charlotte Day, Director, Monash University Museum of Art, and Simon Gregg, Director, Gippsland Art Gallery for judging the *Linden Postcard Show 2020-21*.
- > Jon Baxter, Owen Hammond, Mark Hopper, Kelly Sullivan, Debbie Symons, Geoffrey Conaghan, Catherine Easton, Leigh Johns OAM, Amelia Ward, Sim Luttin, Kent Morris for contributing to the online opening of the *Linden Postcard Show 2020-21*.

**Juliette Hanson**  
**Curator**  
**May 2021**

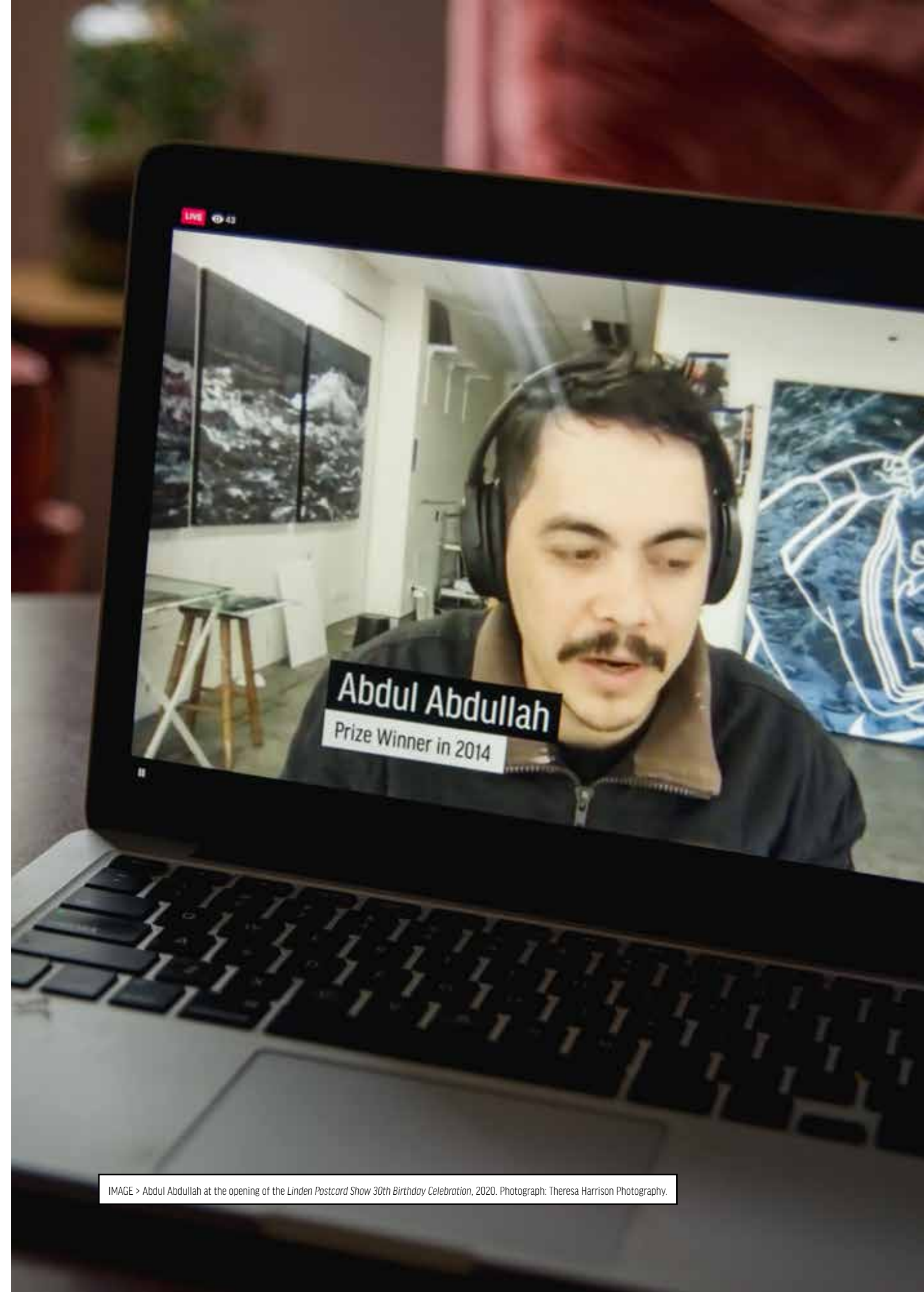


IMAGE > Abdul Abdullah at the opening of the *Linden Postcard Show 30th Birthday Celebration*, 2020. Photograph: Theresa Harrison Photography.



# LINDEN POSTCARD SHOW 2019-20

23.11.2019 > 09.02.2020

*Loved the "postcard" concept, the inclusivity & diversity that allowed. I'd never before exhibited any of my own photographs, never believing they were for anyone but myself, thinking I was not creative. Putting myself, my photographs out there with your show, has proven to have been a wonderful & pivotal experience. Selling two works was even more surreal.*

Anonymous



IMAGE > Linden Postcard Show 2018-19 [installation view]. Photograph: Theresa Harrison Photography.

# KARLA DICKENS > MY MOTHER'S KEEPER

22.02.2020 > 30.08.2020

*For Dickens asking a man to play the role of Mother Nature was a way of saying that men need to take on a more mothering role, to be respectful of women and acknowledge a shared responsibility to a Mother. Pascoe was happy to take on that role.*

*The Mother has been a recurring anchor in Dickens' practice for decades – revealing a kind of spiritual/cultural Ecofeminism... In this work Pascoe is the Mother and the Mother is him and the traumatised landscape mirrors the trauma of Indigenous Australians.*

Kevin Wilson, "Karla Dickens",  
Artist Profile, Issue 49, 2020



IMAGE > Karla Dickens, My Mother's Keeper [installation view], 2020. Photograph: Theresa Harrison Photography.

# ROBERT FIELDING > ROUTES / ROOTS

22.02.2020 > 30.08.2020

*You've done an amazing job at creating online content - we've enjoyed following your postings & newsletters, and - of course - the 360 tour! I have shared this tour with Robert's contacts at Australia Council for the Arts and they were most impressed :) Anna Wattler, Manager, Mimili Maku Arts, 26.05.20*

*Upon entry, there is a mesmerising grid of carved plywood, showing lines of movement that read like infinite trajectories. It is formally exciting. It is also series. Fielding, with an eye that's poetic and political, interrogates colonial mythology, questioning who owns cultural knowledge and sacred artefacts. Building from research at the south Australian Museum, Fielding recently reconnected with objects from the Mimili community since the beginning of colonisation...*

Tiarney Miekus "Robert Fielding Routes / Roots",  
Around the Galleries, *The Age*, 17 July 2020



IMAGE > Robert Fielding, *Routes / Roots* [installation view], 2020. Photograph: Theresa Harrison Photography.

# JACQUI STOCKDALE > THE LONG SHOT

22.02.2020 > 30.08.2020

*Stockdale says she wants her art to help fill in the gaps of the sanitised, hero-worshipping history she was taught at school. To examine what we've ignored and what we're not ready for...There was abuse and disease and death, most of unheroic, unmemorialised. There was conflict and distrust between the Europeans, the Chinese and the Indigenous people in the background and margins of the story.*

Nick Miller "The Ned Kelly legend as you  
have never seen it", *The Age*, 21 February 2020.



IMAGE > Jacqui Stockdale, *The Long Shot* [installation view], 2020. Photograph: Theresa Harrison Photography.



# LINDEN POSTCARD SHOW 30TH BIRTHDAY CELEBRATION

16.10.2020 > 31.01.2021



*Turning 30 is a major milestone, well worth celebrating. So, Linden New Art is throwing an online party to mark three decades of their annual award exhibition, the Linden Postcard Show. Every year since 1990 artists from all over Australia have been invited to send small works that fit a strict size restriction...But the rules have been thrown out the window for the Linden Postcard Show 30th Birthday Celebration which features 21 past winners showing whatever they want.*

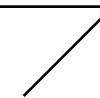
Tracey Clement, "Happy 30th Birthday to the Linden Postcard Show", *Art Almanac*, 5.11.20



IMAGE > *Linden Postcard Show 30th Birthday Celebration* [installation view], 2020. Photograph: Theresa Harrison Photography.

# LINDEN POSTCARD SHOW 2020-21

05.12.20 > 31.01.21



*...the opening weekend has been the most successful ever in the show's 30-year history, partly due to the addition of online sales. This is fantastic news for the artists as it generates income for a part of the community that has been hard hit by COVID-19*

*"Linden New Art Postcard Show breaks opening weekend sales record", *Inner South Leader*, 8.12.21*

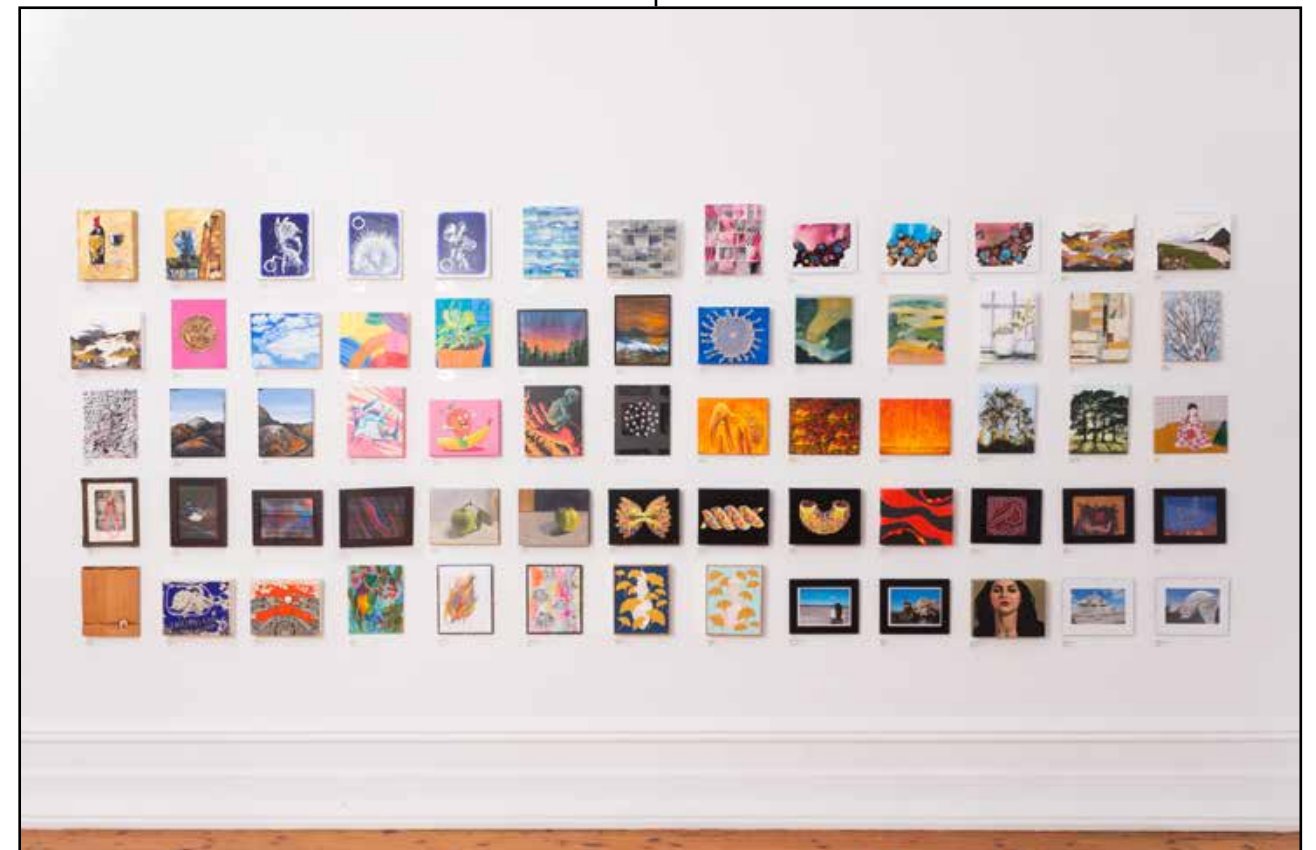


IMAGE > *Linden Postcard Show 2020-21* [installation view], 2020. Photograph: Theresa Harrison Photography.





# ALTERNATING CURRENT ART SPACE > COALESCENCE

28.11.2019 > 19.01.2020

*It's an honour to exhibit in Linden project space as Linden has high respects in the art industry. To work with Linden's friendly and efficient team was a pleasure and helped us to learn how to operate our team.*

*Collaborating on a group exhibition was intense. However, Linden provided everything we needed plus support and encouragement.*

Aternating Current Art Space



IMAGE > Opening of Theatreworks *Reflect & Rejoice*, 2020. Photograph: Mathieu Vendeville.

IMAGE > Alternating Current Art Space, *Coalescence* (installation view), 2019. Image courtesy of the artists & Alternating Current Art Space. Photograph: Mathieu Vendeville.



# JONATHAN KIM > ENCOUNTER

23.01.2020 > 23.02.2020

*It was my first exhibition in Melbourne. I met good people and got good reputations during my show. I was happy with the space of gallery.*

*Jonathan Kim*



IMAGE > Jonathan Kim, *Encounter* [installation view], 2020. Photograph: Mathieu Vendeville.

# THEATREWORKS > REFLECT & REJOICE

27.02.20 > 29.03.20



IMAGE > Theatreworks *Reflect & Rejoice* [installation view], 2020. Photograph: Mathieu Vendeville.



# COMMUNITY ENGAGEMENT REPORT



In 2020, and in response to the global pandemic, Linden's core events programming was streamlined using online engagement strategies. We continued deeper audience research and development of multilingual community access points. We also developed and delivered a dynamic range of public program initiatives delivered principally online that has subsequently enriched our community engagement focus to include online offerings.

## NEW PUBLIC PROGRAMS

- > Snail Mail Project in collaboration with East Gippsland Art Gallery
- > Special events such as Trivia Night and new Virtual openings
- > Bilingual artist talks and exhibition tours in French, Russian, Mandarin, Spanish and Korean, such as Celebrate Australia Day Weekend
- > Isolate with Linden is a comprehensive offering of lockdown activities with a focus on the home and families with children
- > Online Cyber Masquerade with Jacquie Stockdale was the first Meet the Artist event via Zoom, and the 3D Tour and Q&A with Julia deVille.

## NEW AND CONTINUED PARTNERSHIPS

- > Artist Speakeasy partnerships included The Art Room, The Arts Wellbeing Collective and Arts Centre Melbourne
- > Community Wall > A Seaside Meeting Place was an event encouraging people to drop into the gallery and share their stories that connect them to different places in the world
- > Notable Observances on International Women's Day with Carly Findlay
- > Continuing partnerships included Alternating Current Art Space, City of Port Phillip Library Services, CLIMARTE, Melbourne Fringe Festival, National Gallery of Victoria, Sustainable Living Festival.

IMAGE > Guests at the opening of Karla Dickens, Robert Fielding and Jacqui Stockdale's exhibitions. Smoking Ceremony and Welcome to Country presnted by the Boon Wurrung Foundation. Photograph: Theresa Harrison Photography.



## AUDIENCE ENGAGEMENT AND COVID-19

The first half of 2020 was challenging due to the first lockdown, uncertainty in the sector and the closure of the gallery. Linden's core events programming continued to build around four Melbourne audience types in which arts and culture are important parts of their lives. These culture segments are (Expression, Affirmation, Stimulation and Essence). Based on the feedback from Morris Hargreaves McIntyre we developed a bespoke communications plan for the four targeted audience segments to stay connected to us and engage with our digital approach.

The Isolate with Linden program provided stories from artists working in isolation, cooking like an artist and a range of children and adult based art/craft activities, with strong engagement outcomes. Despite the global pandemic, Linden generated a high level of community engagement to support Linden audiences through lockdowns and the complexity of the time.

The second half of the year saw the digital offering developed and refined through the use of the Streamyard virtual platform to deliver Opening Night live streamed events. The ability to switch between live stream, Zoom and Webinar platforms has enabled us to engage audiences with significant reach, as well as small intimate online workshop options. The digital offerings

bode very well for future events, giving Linden the option to host both online and in-person events, which consequently create more access points of engagement with our community.

## MULTI-LINGUAL AUDIENCES

Following the research into audience diversity in 2019 in partnership with Deakin University, Linden continued development of the bilingual talks with exhibiting artists, and bilingual exhibition tours with our multilingual cohort of volunteers. We are continuing to grow our multi-lingual engagement activities through this offering and have made significant headway with our 360-degree virtual exhibition tours. The multilingual virtual tours are an effective way to engage multi-lingual communities online and in-person and is funded by the City of Port Phillip Community Strengthening Grant. By adapting delivery from bilingual exhibition tours to multilingual virtual tours we have continued to remain connected to our audience and community and have a unique offering in the arts sector.

**Linda Studena**  
**Events & Community Engagement Coordinator**  
**May 2021**



IMAGE > Guests at Notable Observances International Women's Day with Carly Findlay. Photograph: Jasmin McNeill.



# EVENTS

## Family & Kids Activities

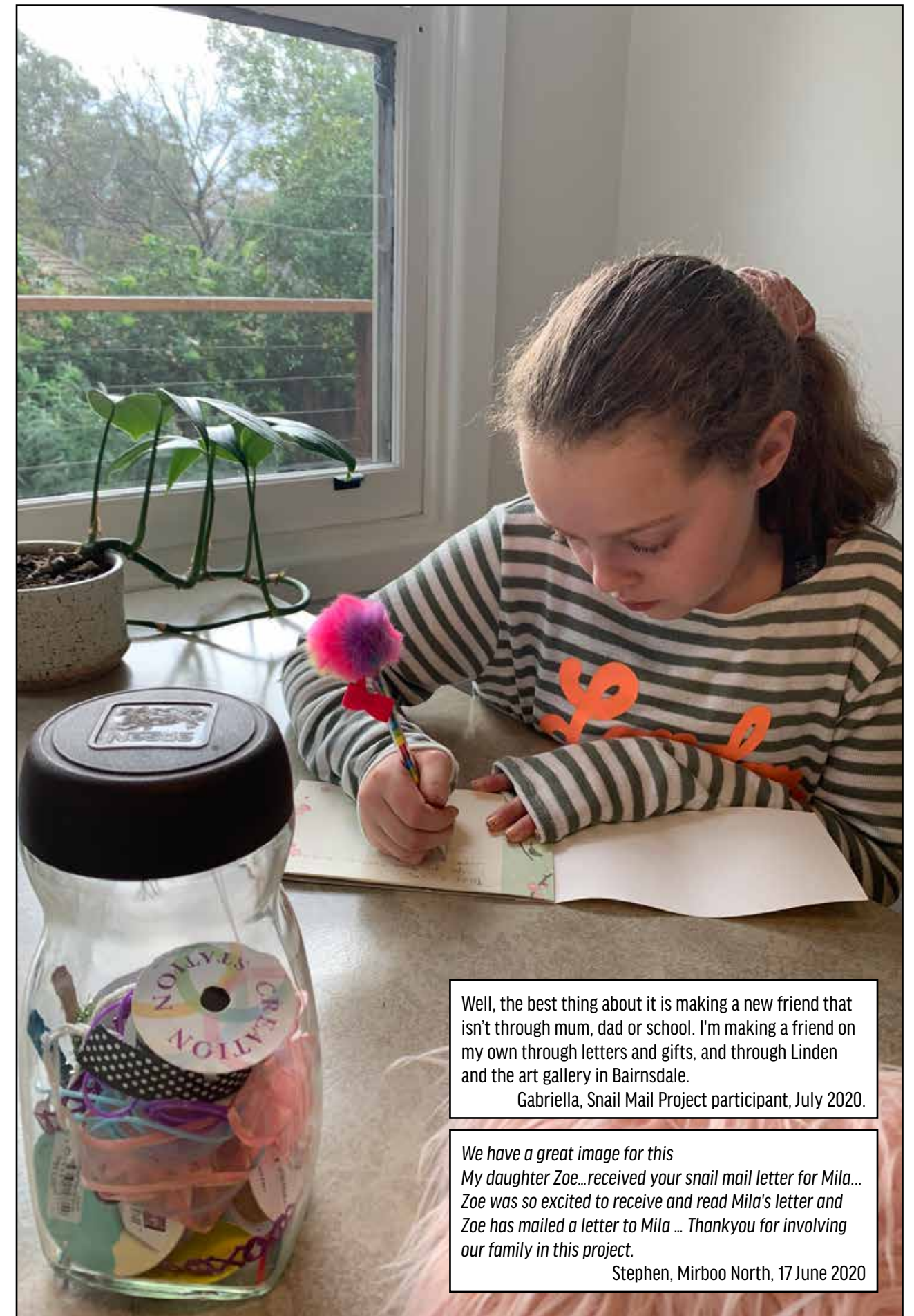
- > Treasure Hunt > Around the World
- > On Holidays at Linden > NGV Kids on Tour 2020
- > On Holidays at Linden > Kelly Horses
- > Kids Activity > Object Art
- > Snail Mail Project
- > Kids Activity > Autumn Flora Sculptures
- > Kids Activity > Found Object Sculptures
- > Kids Activity > Balloon Rockets
- > Kids Activity > Create Your Own Ned Kelly Mask
- > Kids Activity > Night Sky Lanterns
- > Kids Activity > Animal Vision Periscopes
- > Kids Activity > Tessellations
- > Kids Activity > What's on Your Back?
- > Crafternoon for Kids > Time Capsule
- > On Holidays at Linden > Drawing competition
- > On Holidays at Linden > Treasure Hunt



IMAGE > Black horse by Kylie, On Holidays at Linden > Kelly Horses, 2020.



IMAGE > Night Sky Lanterns activity, 2020. Photograph: Clare Leporati.



Well, the best thing about it is making a new friend that isn't through mum, dad or school. I'm making a friend on my own through letters and gifts, and through Linden and the art gallery in Bairnsdale.

Gabriella, Snail Mail Project participant, July 2020.

We have a great image for this  
My daughter Zoe...received your snail mail letter for Mila...  
Zoe was so excited to receive and read Mila's letter and  
Zoe has mailed a letter to Mila ... Thankyou for involving  
our family in this project.

Stephen, Mirboo North, 17 June 2020

IMAGE > Snail Mail Project, 2020. Photograph: Kirsten Matthews.





## Meet The Artists

- > Meet the Artists > Linden Postcard Show Prize Winners
- > Meet the Artist > Robert Fielding

## Bi-Lingual Tours

- > Celebrate Australia Day Weekend > Bilingual Exhibition Tours

*It was my first time at Linden, yet I was most charmed by the atmosphere. The exhibition was delightful, as was the tour, I was very impressed. The feedback from my side is frequency of the tours. We covered a small portion of the exhibition on the day - would be great to come back and hear more about the rest. Otherwise, brilliant! Thank you!*

Anonymous, 15.02.20

- > Multilingual Audio Exhibition Introductions
- > Bilingual Artist Talk in Korean > Jonathan Kim



IMAGE > Linden Postcard Show tour in Russian, 2020. Photograph: Jasmin McNeill.

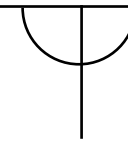


IMAGE > Meet The Artist Robert Fielding, 2020. Photograph: Jasmin McNeill.





IMAGE > Smoking ceremony, 2020. Photograph: Theresa Harrison Photography.



## Notable Observances

> Notable Observances > International Women's Day with Carly Findlay

## Curator's Tours

> Curator Tour > 30th Birthday Celebration of the Linden Postcard Show

## Special events

- > Smoking Ceremony & Welcome to Country
- > Community Wall > A Seaside Meeting Place

*'Se você estiver lendo isso, você será abençoado com muita paz, uiz e mto amor'  
(If you're reading this, you'll be blessed with a lot of peace, and much love )*

Sabrina, Brazil

> 3D Tour and Q&A with Julia deVille

*Thank you, Julia & Linden, wonderfully inspiring work and interview.*

Maria Colaidis, 5 June 2020

*It was fabulous, we kept on being encouraged to ask questions, many of my questions were asked I was so appreciative, Melinda's manner and her whole running of the event was just brilliant, thank you so much. It was a delight to hear such a personal response from Julia with regards to what we asked her, as when you can only read online what she is up to with her various work, you feel so far away, but this was a real treat.*

Karen Taylor, 6 July 2020

*Was great seeing you all! I love her work and you have moderated the session in a lovely manner as always! Would've been so much lovelier in real life but I still enjoyed seeing Julia and revisiting all the emotions stirred by her exhibition. Thank you!*

Corina Cosma, 6 August 2020



- > Cyber Masquerade with Jacqui Stockdale
- > Trivia Night with Linden New Art
- > Volunteer Trivia Night

## Crafternoons

- > Adults Activity > Geometric Designs
- > Adults Activity > Haiku Inspired by Your Favourite Artwork

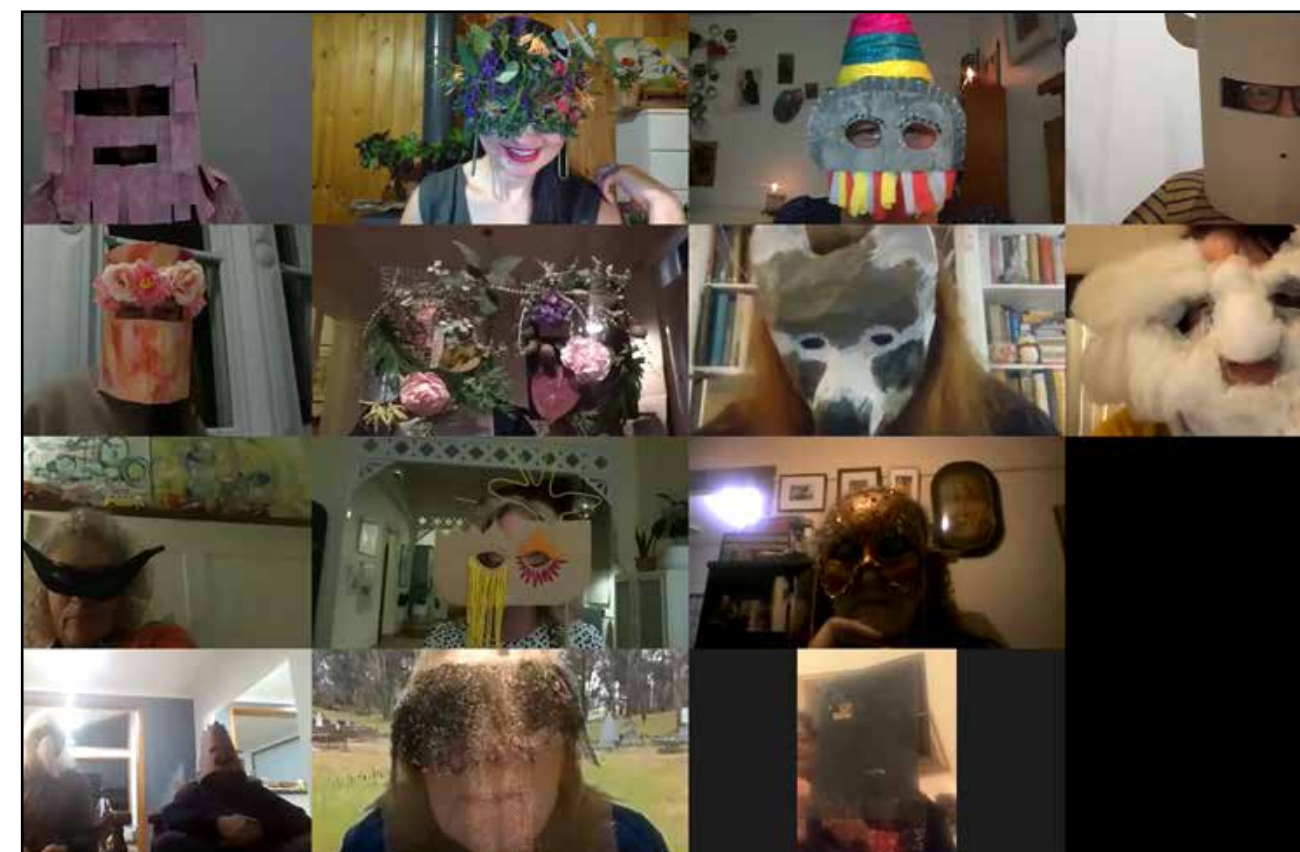


IMAGE > Cyber Masquerade with Jacqui Stockdale, 2020. Photograph: Jasmin McNeill.

## Artist Speakeasy

- > Adults Activity > Geometric Designs
- > Adults Activity > Haiku Inspired by Your Favourite Artwork
- > Artist Speakeasy > Meet the Funding Bodies

*This was a very valuable & informative session for me! As an emerging artist I can now see a pathway forward to grant applications. Thanks to the presenters and organisers!*

Cinda Manins, 04.02.20

- > Artist Speakeasy > Grant Application Writing

*I just wanted to send you a huge 'thank you so very much'. The Grant Writing webinar was so good. So many tips and little bits of information that gave clarity to things I was familiar with in the Grant Writing process, but now have so much more clarity about. I feel like I now have an insider's view of the process which has unlocked key components for me that I was unsure about...*

Kelcie Bryant-Duguid, 23 May 2020

- > Artist Speakeasy > Proposal Writing
- > Artist Speakeasy > Looking After Yourself Through Change & Uncertainty



IMAGE > Artists Speakeasy, Meet the Funding Bodies, 2020. Photograph: Jasmin McNeill.



# ARTS INDUSTRY PLACEMENT PROGRAM

The Arts Industry Placement Program is run in partnership with the University of Melbourne and the Helen MacPherson Smith Trust to deliver a bespoke internship and professional development program to build the skills and knowledge of the next generation of arts managers.

Students from the Master of Arts Management and Master of Art Curatorship courses are selected to participate in this hands-on program where they learn from industry leaders. This year 12 students participated in the program, which was delivered primarily through online sessions. We thank each of the students who took part in the program for their flexibility as we adapted the program during the year.

The program was evaluated by Dr Jody Evans, the Associate Professor of Marketing at the Melbourne Business School.

*"I was trying to get as much practical experience and knowledge in the arts area as possible and Linden, our industry placement program, was one of these great options to do so. So, it was my main reason, to get real experience." "The people we met was the best part of this internship, especially the staff of the gallery and for me, it was especially important because thanks to Melinda and the staff, we could organise exhibition tours in Russian. It was really a great opportunity for me to get more confidence and to feel how it works and, because of all these activities, I started hosting an SBS podcast in Russian about art. So, it was a huge step for me."*

Student evaluation, 2020

## THANK YOU TO OUR GUEST SPEAKERS

TONY ELLWOOD AM DIRECTOR NGV > DAMIEN HODGKINSON  
EXECUTIVE DIRECTOR MELBOURNE INTERNATIONAL  
COMEDY FESTIVAL > DEBRA MORGAN, AESOP FOUNDATION  
> LINDA LUCAS, CREATIVE VICTORIA > SAM LEACH > KYLIE  
STILLMAN > RUTH GORMLEY, CREATIVE VICTORIA > JARRA  
STEEL, CITY OF PORT PHILLIP > ERIN COATES, FREMANTLE  
ARTS CENTRE > FIONA BROOK, ZILLA & BROOK

## THANK YOU TO OUR STUDENTS

ADA COXALL > YIMENG (ANGELA) DENG > ANQI LIN  
> CLARE NIERE > CORAL GUAN > YI JU (FELISA) LAI >  
KIRRILL SEMENOV > SEBASTIAN KAINEY > MINGYUAN  
(SHELLEY) XUE > YUEHENG (VIOLA) LYU > YILIN ZHAO >  
JACQUELIN TSUI



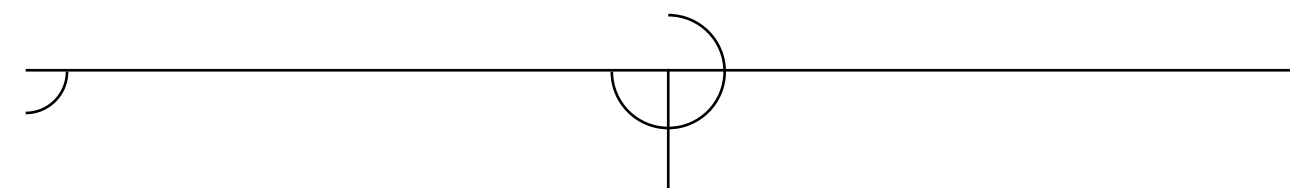
IMAGE > Arts Industry Placement Students, 2019-2020. Photograph: Mathieu Vendeville.





IMAGE > Guests at the opening of Karla Dickens, Robert Fielding and Jacqui Stockdale's exhibitions. Photograph: Theresa Harrison Photography.

# VOLUNTEER REPORT



During 2020 COVID-19 lockdowns, we were presented with the challenge of how to keep a team of 25 volunteers engaged while they were unable to work on-site at Linden New Art, as this is such a valuable professional and social experience for them. The team brainstormed ways to stay virtually connected with our volunteers, and this led to a range of initiatives:

- > Weekly Zoom conversations with volunteers, including sessions with Linden team members to share insights into their roles
- > Encouraging volunteers to share their personal stories of COVID-19 via the gallery's social media channels and fortnightly e-newsletter
- > Asking volunteers to recommend their favourite movies, TV shows, books, podcasts and radio programs and sharing this content on our 'At Home at Linden' web page
- > Drawing on the multiple languages spoken by our volunteers by engaging them to record multilingual 360 tours of our exhibitions - thank you Kirill Semenov, Sujin Jung and Xiaojing Wu
- > Celebrating volunteers by sharing their selfies on our social media channels during National Volunteer Week 2020, and inviting volunteers to a virtual celebration with Linden staff and Board members
- > Facilitating a team of volunteers to write kids' wall labels for the 2020-21 Linden Postcard Show 30th Birthday Celebration - thank you Phoebe McKenzie, Viola Lyu and Yi Ju (Felisa) Lai
- > Coordinating a team of volunteers to deliver a virtual

trivia event during the *Linden Postcard Show 2020-21* - thank you Ada Coxall, Angela Deng and Hilary Kwan

- > Sharing arts sector opportunities via "The Weekly Wrap", a mini e-newsletter
- > Referring volunteers where relevant to mental health support services and staying in touch with university staff to coordinate care and support.

While some volunteers were not able to participate remotely for personal reasons, we successfully retained a core group of 15 volunteers who created digital content to share with our growing audiences. We are incredibly grateful for your enthusiasm and commitment to Linden New Art during a difficult year and look forward to welcoming you back to the gallery in 2021!

**Chloé Hazelwood**  
**May 2021**

# THANK YOU TO OUR VOLUNTEERS



ADA COXALL > ANNA GARCIA  
 > ANNE CEREZO > ANQI LIN (ANGIE) >  
 BRIDIE DUNCAN > CHEN SHI > DAASHAYANI  
 GOVINDASAMY PILLAI > ELSA THORP > GINA  
 DICKSON > HILARY KWAN > JACQUELIN TSUI >  
 JAMES GRANT > JOSÉ MARTINEZ > KATIE GRAY  
 > KIRILL SEMENOV > NICOLE SCHWARTZ >  
 PHOEBE MCKENZIE > SUJIN JUNG > VIOLA LYU  
 > XIAOJING WU > YI JU LAI (FELISA) > YILIN  
 ZHAO > YIMENG DENG (ANGELA) > ZHITING LIU  
 (TRISTA) > ZIHAN WANG.



IMAGE > Linden New Art, Volunteer Week, 2020.



# COMMUNICATION REPORT

How to reconnect, and stay connected while physically distancing at home on forced hiatus from the gallery? 2020 was a year in which communication became a crucial point of contact for the Linden team.

After an impressive first start with exhibitions by Karla Dickens, Robert Fielding and Jacqui Stockdale, the whole team had to work closely together to develop meaningful content for our audiences to engage with.

The Linden website and our 'Isolate with Linden' web page became a digital hub of creativity for visitors. We developed bi-monthly E-newsletters featuring new art and craft activities for kids and adults, wellbeing content, food obsession, links to online gallery content from around the world and tips from artists for surviving isolation. The Linden team and our dedicated volunteers contributed clever, unique and thought-provoking ideas. The response from our audience has been overwhelming, with many warm and encouraging testimonials.

*This first e-newsletter was the best thing I have read all week – it gave me hope. I have been receiving content from galleries around the world that have told me the same thing – they are closed, you gave me context.*

Norman Rosenblatt, 27.03.20

*Hi, I have just had a quick look through 'Art helps us make sense of the world' and wanted to say thank you to the team for doing it tough. I will be able to spend some time reading all the articles, painting etc over the next couple of days/weeks/months.*

Gordon Traill, 27.03.20

*I've really enjoyed this message from Linden - and have passed on the "Cook like an Artist" to several friends! With many thanks and warm wishes to you and your team. You are doing a great job.*

Alison Inglis, 23.04.20

During COVID-19 lockdowns, Linden quickly rose to the challenge of finding the best ways to bring art-related content to our audiences. We created our very own 360 tours of our current shows with kids labels, interview with the artists and multilingual audio tours. Suddenly, the gallery became accessible from anywhere, to anyone!

In 2020, we broke new ground with our very first live-streamed events, with resounding success. We were grateful for the expertise shared by international colleagues Charlie Miller at the Denver Center for the Performing Arts and Kelly O'Connell at Museum of Contemporary Art in Denver. We created video interviews with artists, art collectors, 3D curator tours, and jumped into the live chat on Facebook and YouTube to interact directly with our audience members. Unlike many other arts organisations, Linden has continued to present all of our exhibition openings and events live; streaming them on Facebook and YouTube.

Linden's social media channels, particularly Instagram, were hugely successful. Over the whole of 2020, we increased our audience by 51.8%. The *Linden Postcard Show* has always been a benchmark of Linden communications. Our online strategy has focused on activating our loyal following of local artists and community members by liking, following and commenting on their posts, and ensuring Linden continues to be represented as an accessible and friendly gallery. The work we have undertaken with Morris Hargreaves McIntyre's Culture Segments, targeting the 'Expression' segment to increase and improve online engagement, has been incredibly effective despite the constraints of being in lockdown.

**Mathieu Vendeville**  
Design & Marketing Coordinator  
May 2021

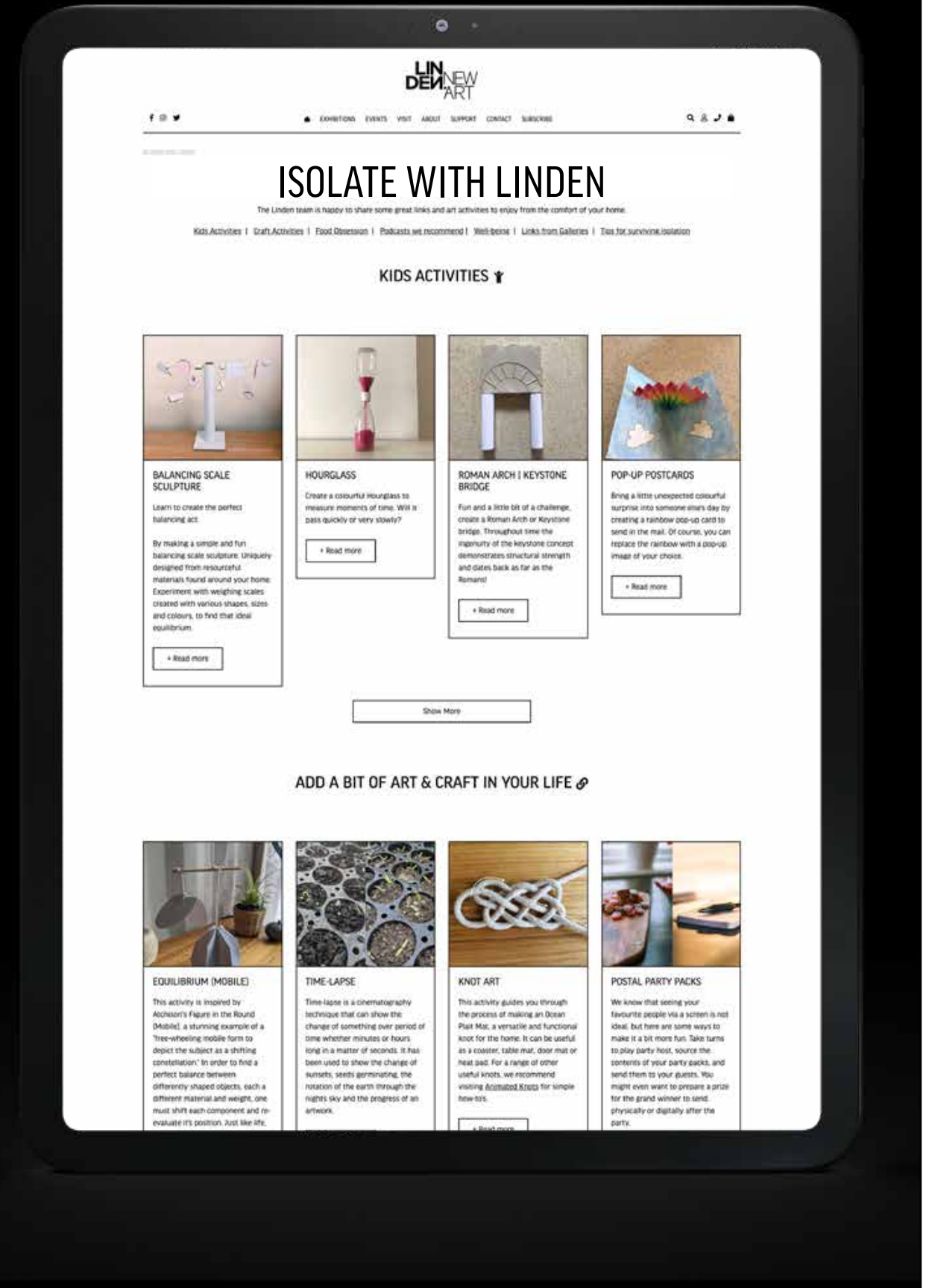


IMAGE > Linden New Art calendar September-October 2019. Design > Mathieu Vendeville.



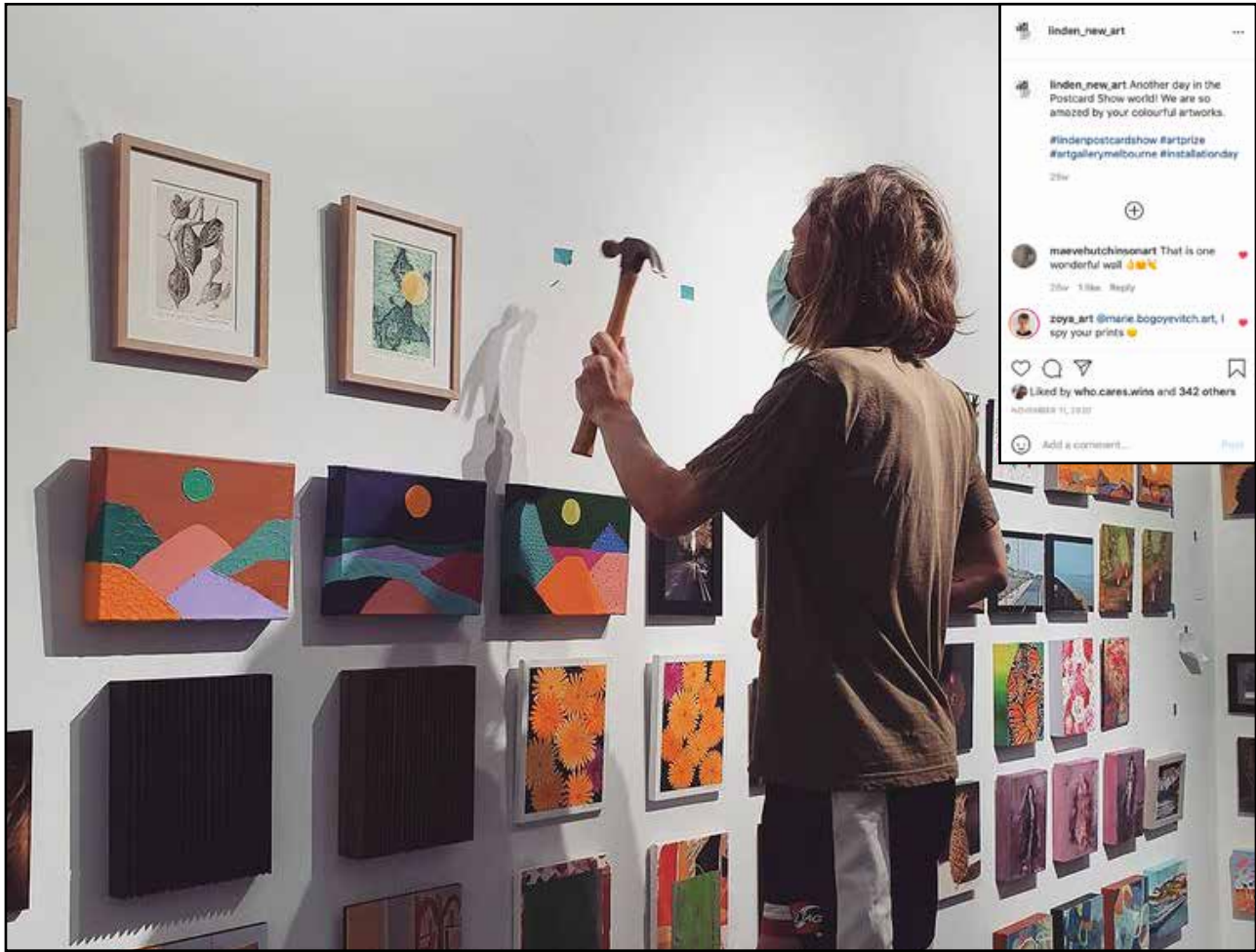


IMAGE > Linden Postcard Show 2020-21 installation, 2019. Photograph: Mathieu Vendeville.



IMAGE > Opening of the Linden Postcard Show 30th Birthday Celebration, 2020. Photograph: Theresa Harrison Photography.

## MEDIA COVERAGE & VALUE

EXHIBITION	NO. MEDIA COVERAGE	VALUE	PR VALUE
Linden Postcard Show 2019-20	2	\$230.00	\$921.00
Karla Dickens, Robert Fielding, Jacqui Stockdale	49	\$510,388	\$2,041,554
Linden Postcard Show 30th Brithday Celebration & Linden Postcard Show 2020-21	56	\$37,120	\$148,480
TOTAL	107	\$546,738	\$2,190,955

## ONLINE & SOCIAL ENGAGEMENT

EXHIBITION	WEBSITE SESSIONS	PAGE VIEWS	FACEBOOK FOLLOWERS
Linden Postcard Show 2019-20	5,200	12,241	3,601 > Facebook fans 1,131 > Twitter followers 4,611 > Instagram followers
Karla Dickens, Robert Fielding, Jacqui Stockdale	19,583	42,197	3,815 > Facebook fans 1,131 > Twitter followers 5,702 > Instagram followers
Linden Postcard Show 30th Brithday Celebration & Linden Postcard Show 2020-21	10,263	49,184	4,917 > Facebook fans 1,143 > Twitter followers 6,669 > Instagram followers
TOTAL	61,284	160,974	



# BOARD



## CATHERINE EASTON

> **Chairperson until May 2020**

Catherine has extensive senior leadership experience of operational teams, organisational change management and strategic programs of work. Catherine is Executive General Manager Performance & Integration at Uniting Vic/Tas. Catherine has completed Leadership Victoria's Folio Community Leadership Program and holds a Master of Strategic Foresight from Swinburne University and Bachelor of Business Administration from RMIT. Catherine is a previous President of Arts Project Australia Inc and Non-Executive Director of Petit Grand Kaboom Ltd (Little Big Shots International Film Festival for Kids). She is currently a member of Arts Project Australia's Policy and Planning Sub-Committee, Women's Property Initiatives Nominations Committee and a Mentor at Fitted for Work. Catherine is a Graduate of the Australian Institute of Company Directors, Innovations in Governance executive program at Harvard Kennedy School and has attended the Cranlana Executive Colloquium. Catherine joined the Board of Linden in December 2013 and was appointed Deputy Chair in May 2014 and Chair in May 2019.

## JEREMY BLACKSHAW

> **Deputy Chairperson until May 2020 and Chairperson from May 2020**

Jeremy is the International Managing Partner at Minter Ellison and a member of the Firm's Executive Leadership Team. Formerly head of the Firm's mergers and acquisitions business unit, he has an extensive corporate practice, advising in multiple jurisdictions across a range of industry sectors including energy, health, infrastructure, consumer brands and financial services. Jeremy is a director of the Victorian Chamber of

Commerce & Industry. He has lectured in Takeovers Law and is a regular presenter on legal issues. Jeremy joined the Board of Linden in February 2015 and was appointed to the role of Chairperson in May 2020.

## OWEN CRAVEN

> **Deputy Chairperson from May 2020**

Owen is Director of New Business and a Senior Curator with global public art and design firm, UAP. Owen leads the New Business Team in Australia and works closely with artists and commissioning bodies as they create artworks in response to specific projects and places. He has extensive experience in the visual arts sector and understands the importance of working through the creative process collaboratively in order to help artists realise their creative vision. Immediately prior to joining UAP, he was the Editor of Artist Profile and Art Almanac magazines. Owen joined the Board of Linden in April 2018 and was appointed to the role of Deputy Chairperson in May 2020.

## PHILLIP RICHARDS

> **Treasurer until October 2020**

Phillip is the Director and Financial Advisor of Endorphin Wealth Management, a Melbourne based financial advice company that he established in 2014 with the intention of providing clients with unbiased financial advice. He has an extensive background in the banking sector, where he achieved the position of Senior Financial Planner with ANZ & Westpac. He holds a Bachelor of Commerce (financial planning and accounting), a Diploma of Financial Services and a Masters' of Business Administration (MBA). Phillip has been passionate about art from a young age and appreciates it in all forms. He joined the Board of Linden in October 2018 and was appointed to the role of Treasurer in May 2019.

## PAUL DULDIG

> **Acting Treasurer from October 2020**

Paul is Chief Operating Officer at The Australian National University. A graduate of Columbia University New York, The University of Adelaide and the Australian Institute of Company Directors, Paul has extensive experience in leadership, governance, service delivery and change management. He also has studied Art History at Masters level and is developing an emerging visual art practice. His responsibilities at the ANU include oversight of the Drill Hall Gallery and the public art on campus. Paul is also a board member of Art Monthly Australasia and a past board member of the Australian Dance Theatre.

## DAVID BRAND

David is an architect and teaches Architectural History & Design at the University of Melbourne. He has lived in St Kilda since the early 1980s and has collected artworks from Linden since its early days. He believes that Linden has a very special place in St Kilda and that it makes a unique contribution to the vibrancy of the whole city. David has served as a City of Port Phillip Councillor for ten of the last twenty years and joined the Board of Linden in December 2016. He has recently retired from Council.

## ANN BYRNE

Ann brings to Linden a passion for its work and experience as a director. Until 2013 she worked in the finance sector particularly in the management of superannuation funds as well as advocacy around the need for effective management of environmental, social and governance investment risk to achieve long term sustainable performance. Ann Byrne has board experience with private companies, not for profit organisations and international organisations. This experience ranges from airports, forestry, theatre companies, aid and development and investment management. She is currently a Director of Oxfam Australia, LUCRF Super and ECPAT International. Ann is also a long term resident of the City of Port Phillip.

## SCOTT THOMPSON

Scott is a Partner at Forge Communications. His career has spanned four continents, advising clients in the public, private and not-for-profit sectors. His work is focused on building trust, protecting reputations and achieving specific reputational and operational outcomes. Scott is also a crisis & risk management practitioner who has worked on high-profile situations involving cyber-crime, executive crimes and misdemeanours, activist protests, regulatory investigations, environmental emergencies and health and safety incidents. He joined the Board in February 2019.

## ARVIND VASAN

Arvind Vasan is a General Manager of Group Strategy & Development at the National Australia Bank (NAB) with over 15 years of strategy development and execution experience across multiple sectors in Australia, Europe & the Middle East. He holds a Master of Business Administration from INSEAD, Bachelor of Engineering & Bachelor of Science degrees from the University of Melbourne and is a graduate of the Australian Institute of Company Directors (AICD). Arvind is also a Director of the Bayside Council Arts Board and a past Director of Blindside Gallery. Arvind is passionate about contemporary art and the support of up-and-coming artists. Arvind joined the Board in May 2020.

## BIHENG ZHANG

Biheng is a fundraising professional with experience in the arts, health, medical research and international development. Drawing on experience in Australia and the UK, Biheng has achieved notable results in securing government and philanthropic grants, corporate partnerships, major giving and community fundraising. She is currently the Director of Philanthropy for Pollinate Group, a social enterprise empowering women in the slums of India and rural Nepal and has previously worked for the National Gallery of Victoria, The Song Room, the Walter and Eliza Hall Institute of Medical Research and Prostate Cancer UK. Biheng joined the Board of Linden in June 2016.



# STAFF



## MELINDA MARTIN

### > Director

Melinda joined the team at Linden as Director in July 2012 with 20 years of arts management experience. She is passionate about connecting audiences to the work of leading contemporary artists and creating conversations that lead to new ways of thinking and understanding the complex world we live in. Prior to joining Linden, Melinda was the Manager of National Programs and Services at the Australia Business Arts Foundation (AbaF) (now Creative Partnerships Australia) and oversaw their professional development and philanthropic programs. Melinda has also worked as the Gallery Manager at Anna Schwartz Gallery, Program Manager at Monash Gallery of Art, Studio Manager for Australian artist John Young and Research Assistant to Dr Chris McAuliffe at the University of Melbourne. She holds a Master of Fine Art & Cinema Studies from The University of Melbourne, a Post-Graduate Certificate in Museum Studies from Deakin University and a Bachelor of Arts (Hons) in Fine Art and Criminology from the University of Melbourne. Melinda has been a member of the Public Galleries Association of Victoria's Board from 2013 to 2018, serving as Vice President of the Board from 2014-16, and previously chaired their fundraising sub-committee from 2017-18.

## LYN JOHNSON

### > Development Manager

Lyn joined the team at Linden New Art in July 2017 and brings over 30 years of experience working in creative industries. Most recently, Lyn was the Deputy Director at McClelland Sculpture Park & Gallery for the past 8 ½ years. Prior to that she was Assistant Director at the Australian Tapestry Workshop and Executive Officer at the Public Galleries Association of Victoria, as well as

holding various art boards positions. Lyn holds a Bachelor of Economics with a Major in Art History, a Post Graduate Diploma in Visual Culture and a Masters in Australian Art (all Monash University). In 2010 she curated the first retrospective of artist John Ford Paterson and continues to enjoy her passion of researching forgotten Australian artists.

## JULIETTE HANSON

### > Curator

Juliette was appointed as the Curator at Linden New Art in May 2017. Juliette's previous position was Senior Curator and Collection Manager at the Jewish Museum of Australia. From 2011 until 2015 Juliette held the roles of Exhibitions Manager and Senior Curator at The Dax Centre. Over the past decade Juliette has worked across a number of commercial and artist-run galleries in Melbourne, as well as maintaining an independent curatorial practice. Juliette holds a Master of Art Curatorship from the University of Melbourne and a Bachelor of Arts (Hons) in Art History and Philosophy from the University of Liverpool (UK).

## JASMIN MCNEILL

### > Events & Community Engagement Coordinator

Jasmin stepped into the role of Events & Community Engagement Coordinator in September 2017. She has experience in various not-for-profit organisations including Melbourne Museum and Camden Arts Centre, London in curatorial projects, public programs, arts education, festivals and publications. Jasmin is a current member of BLINDSIDE Board of Directors and has recent experience as Creative Producer for Mudfest arts festival at The University of Melbourne, Gallery Administrator for Linden New Art, Gallery Assistant for Gippsland Art

Gallery, Treasurer for the Art History Student Society and Sub-editor for .jpg Art Journal. She has completed a Masters' of Art Curatorship at The University of Melbourne and holds a Bachelor of Arts' in Visual Culture from Monash University.

## MATHIEU VENDEVILLE

### > Design & Marketing Coordinator

Mathieu started working at Linden New Art in May 2019. He previously worked as graphic & web designer and communication manager at Alliance Française Melbourne as well as for several Alliance Française organisations in Australia and around the world. Mathieu is also a trained photographer & videographer. He worked as graphic designer in France for cultural institutions such as the Classical Music Academy in Brittany, Artists in Hospitals associations and film festivals. Mathieu studied Art in France at Lille University, as well as graphic design and communication at Rennes Fine Art School in France.

## SEBASTIAN HAEUSLER

### > Gallery Administrator until October 2020.

Sebastian began his position as Gallery Administrator in May 2019. He holds an undergraduate degree in Fine Arts specialising in photography from RMIT University as well as a Masters' of Art Curatorship from the University of Melbourne. Sebastian has a background in arts administration having previously worked in the Arts and Culture department at RMIT University.

## CHLOÉ HAZELWOOD

### > Volunteer Officer (Part Time) until November 2020 & then Gallery Administrator

Chloé joined Linden as the Volunteer Officer in May 2019 with an extensive background in arts-based volunteering. She has curated exhibitions at Verge Gallery, Cold Cuts and RMIT University, and has moderated panels at RMIT University and Schoolhouse Studios. Chloé holds a Master of Arts Management (with Distinction) from RMIT University and was a member of the inaugural 2019 First Site Committee, where she coordinated a dynamic range of public programs and events for students and the wider

community. She also holds a Bachelor of Arts (Art History and Cultural Studies) from the University of Sydney. Chloé is Chair of the Board of Directors at BLINDSIDE.

## HANA VASAK

### > Gallery Administrator (Part Time)

Hana Vasak joined Linden in the role of Gallery Administrator in May 2019. Hana's experience across the arts includes arts administration and education, community engagement, curatorial projects, events, fundraising and front-of-house operations. She has been involved in various arts and cultural organisations and spaces including Footscray Community Arts Centre and the Department of Foreign Affairs Immigration and Trade for the Federal Republic of West Papua. Hana is currently also working as the Front of House Coordinator at the Australian Centre for Contemporary Art and a member of the BLINDSIDE Board acting as Sponsorship coordinator. Hana holds a Master of Arts Management as well as a Bachelor of Fine Arts from RMIT University.

## ADA COXALL

### > Volunteer Officer from November 2020

Ada started off her engagement with Linden New Art as a volunteer, working at openings and helping in the gallery spaces. She was also a member of Linden's Arts Industry Placement Program which works with University of Melbourne Masters students on expanding their experience in working within the arts and cultural sector. She has worked as Linden's Volunteer Officer since November 2020, while also currently finishing her Master of Art Curatorship at the University of Melbourne.

## CLARE NIERE

### > Gallery Assistant from November 2020

Clare was a member of Linden's Arts Industry Placement Program which works with University of Melbourne Masters students on expanding their experience in working within the arts and cultural sector. She has worked as Linden's Gallery Assistant Since November 2020, while also currently finishing her Master of Art Curatorship at the University of Melbourne.

**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**FINANCIAL REPORT**  
FOR THE YEAR ENDED 31 DECEMBER 2020

**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**TABLE OF CONTENTS**

Income and Expenditure Statement

Statement of Financial Position

Statement of Cash Flows

Notes to the Financial Statements

Statement by Members of the Committee

Independent Audit Report



**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**INCOME AND EXPENDITURE STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2020**

	Note	2020 \$	2019 \$
<b>INCOME</b>			
Interest received		1,305	2,997
Other revenue		6,625	2,590
Government subsidies	2	273,934	-
Rent received		12,057	7,404
Grants received	3	604,232	403,284
Donations and sponsorship		92,498	44,203
Philanthropic trusts		109,144	54,700
Merchandising and retail		114,545	80,941
Audience income		30,621	37,556
		<u>1,244,962</u>	<u>633,676</u>
<b>LESS EXPENDITURE</b>			
Accountancy fees		15,870	12,980
Advertising		3,624	30,353
Artist fees and payments		93,898	81,130
Audit fees		450	3,850
Bank charges		7,381	2,061
Catering expenses		2,122	4,098
Computer expenses		9,288	3,114
Consultancy fees		13,058	32,768
Depreciation - office furniture and equipment		4,692	5,436
Depreciation - right of use		111,302	-
Employees entitlements	4	13,770	12,676
Fines		-	420
Gas		495	1,588
Insurance		10,260	11,282
Internet expenses		761	1,127
Leasing charges	5	55,508	208
Legal and filing fees		164	889
Light and power		4,303	5,306
Merchandising		-	946
Minor equipment purchases		1,139	4,469
Photocopier expenses		4,308	8,066
Postage		5,706	4,440
Printing and stationery		7,213	1,873
Program and exhibition production		17,766	7,935
Repairs and maintenance		19	13,314
Salaries and wages		378,508	336,566
Security costs		355	3,592
Staff and board amenities		2,668	730
Subscriptions		1,684	4,363
Superannuation contributions		33,034	31,538
Telephone		3,519	4,289

The accompanying notes form part of these financial statements.

**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**INCOME AND EXPENDITURE STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2020**

	Note	2020 \$	2019 \$
Water charges		-	550
Website and publications		4,845	6,072
Worker's insurance		3,328	3,162
		<u>811,036</u>	<u>641,191</u>
<b>OPERATING SURPLUS/(LOSS)</b>		<b>433,926</b>	<b>(7,515)</b>
<b>Statement of Changes in Members Funds</b>			
Retained Surplus at the beginning of the financial year		45,401	52,916
<b>OPERATING SURPLUS/(LOSS)</b>		<b>433,926</b>	<b>(7,515)</b>
<b>RETAINED SURPLUS/(LOSS) AT THE END OF THE FINANCIAL YEAR</b>		<b>479,327</b>	<b>45,401</b>
<b>TOTAL MEMBERS FUNDS</b>		<b><u>479,327</u></b>	<b><u>45,401</u></b>

The accompanying notes form part of these financial statements.

**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2020**

	Note	2020 \$	2019 \$
<b>CURRENT ASSETS</b>			
Bendigo Cash Management Account		496,443	205,934
Sandhurst Trustees Arts Development Fund Account		117,646	115,950
Bendigo Social Investment Deposit Account		14,105	14,060
Cash on hand		674	674
Sundry debtors		1,430	906
Trade receivables		59,989	36,840
Right of Use Asset		340,000	-
Prepaid expenses		6,727	6,312
		<u>1,037,013</u>	<u>380,676</u>
<b>NON-CURRENT ASSETS</b>			
Right of use asset		2,220,003	-
Plant and equipment	6	844	1,082
		<u>2,220,847</u>	<u>1,082</u>
<b>TOTAL ASSETS</b>		<u>3,257,860</u>	<u>381,758</u>
<b>CURRENT LIABILITIES</b>			
Lease liability		340,000	-
Trade creditors		28,021	45,915
Withholding taxes payable		7,548	7,794
Provision for annual leave		41,888	29,286
Bonds held		4,120	1,638
Prepaid grants		56,124	149,144
Unapplied donations		-	59,317
Good and services tax	7	24,891	13,060
		<u>502,592</u>	<u>306,155</u>
<b>NON-CURRENT LIABILITIES</b>			
Lease liability		2,244,571	-
Provision for long service leave		31,370	30,202
		<u>2,275,941</u>	<u>30,202</u>
<b>TOTAL LIABILITIES</b>		<u>2,778,533</u>	<u>336,356</u>
<b>NET ASSETS</b>		<u>479,327</u>	<u>45,401</u>
<b>MEMBERS' FUNDS</b>			
Retained Surplus/(Loss)		479,327	45,401
<b>TOTAL MEMBERS' FUNDS</b>		<u>479,327</u>	<u>45,401</u>

The accompanying notes form part of these financial statements.

**LINDEN NEW ART INCORPORATED**  
**ABN 84 299 880 930**

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2020**

	Note	2020 \$	2019 \$
<b>Cash flows from operating activities</b>			
Receipts from Government and Sponsors		1,067,646	751,353
Payments to Suppliers and Employees		(772,247)	(593,945)
Interest Received		1,305	2,997
<b>Net cash provided by operating activities</b>	8	<u>296,704</u>	<u>160,405</u>
<b>Cash flows from investing activities</b>			
Purchase of assets		(4,454)	-
<b>Net cash provided by (used in) investing activities</b>		<u>(4,454)</u>	<u>-</u>
Net increase in cash held		292,250	160,405
Cash and cash equivalents at beginning of financial year		336,618	176,213
<b>Cash and cash equivalents at end of financial year</b>	8	<u>628,868</u>	<u>336,618</u>

The accompanying notes form part of these financial statements.



NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

**1 Summary of Significant Accounting Policies**

The financial statements cover Linden New Art Incorporated as an individual entity, incorporated and domiciled in Australia.

The financial statements were authorised for issue on the date of the Statement by the Members of the Committee.

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporation Reform Act 2012 (Vic). The association is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The Committee have prepared the financial statements on the basis that the association is a non-reporting entity because there are no users dependent on general purpose financial statements. The financial statements are therefore special purpose financial statements that have been prepared in order to meet the needs of the member.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the Australian Charities and Not-for-profits Commission Act 2012, the basis of accounting specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101: Presentation of Financial Statements, AASB 107: Cash Flow Statements, AASB 108: Accounting Policies, Changes in Accounting Estimates and Errors, AASB 1031: Materiality and AASB 1054: Australian Additional Disclosures.

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs unless stated otherwise in the notes. The amounts presented in the financial statements have been rounded to the nearest dollar. The association has concluded that the requirements set out in AASB 10 and AASB 128 are not applicable as the initial assessment on its interests in other entities indicated that it does not have any subsidiaries, associates or joint ventures. Hence, the financial statements comply with all the recognition and measurement requirements in Australian Accounting Standards.

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of these financial statements.

**(a) Income Tax**

The association is exempt from income tax expense under provisions of the Income Tax Assessment Act.

**(b) Property, Plant and Equipment**

All property, plant and equipment are initially measured at cost and are depreciated over their useful lives to the Association.

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

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

In the event the carrying amount of plant and equipment is greater than the recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(d) for details of impairment).

Plant and equipment that have been contributed at no cost, or for nominal cost, are recognised at the fair value of the asset at the date it is acquired.

The depreciable amount of all fixed assets is generally depreciated on a diminishing value basis over the asset's useful life to the association commencing from the time the asset is held ready for use.

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

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 recognised immediately in profit or loss in the period in which they arise. When revalued assets are sold, amounts included in the revaluation surplus relating to that asset are transferred to retained surplus.

**(c) Leases**

The association as lessee

The association adopted AASB 16: Leases retrospectively with the cumulative effect of initially applying AASB 16 recognised at 1 January 2019. In accordance with AASB 16, comparatives were not restated. The association has recognised a lease liability and right-of-use asset for all leases (with the exception of short-term and low-value leases), where the association is the lessee.

At inception of a contract, the association assesses if the contract contains or is a lease under AASB 16: Leases. Where a lease exists, a right-of-use asset and a corresponding lease liability are recognised by the association where the association is a lessee. However, all contracts that are classified as short-term leases (ie lease with remaining lease term of 12 months or less) and leases of low value assets will be recognised as an operating expense on a straight-line basis over the term of the lease.

Initially, the lease liability is measured at the present value of the lease payments still to be paid at commencement date. The lease payments are discounted at the interest rate implicit in the lease. If this rate cannot be readily determined, the association uses the incremental borrowing rate.

The right-of-use assets comprise the initial measurement of the corresponding lease liability as mentioned above, any lease payments made at or before the commencement day as well as any initial direct costs. The subsequent measurement of the right-of-use assets is at cost less accumulated depreciation and impairment losses.

Right-of-use assets are depreciated over the lease term or useful life of the underlying asset whichever is the shortest.

Where a lease transfers ownership of the underlying asset or the cost of the right-of-use asset reflects that the association anticipates to exercise a purchase option, the specific asset is depreciated over the useful life of the underlying asset.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

At the balance date, the association had one lease in place that was considered low value. This lease has not been accounted for under AASB 16.

The association is not party to any leases as a lessor. Arrangements in place are short-term (generally monthly) and would therefore not be considered a lease under AASB 16.

**(d) Financial Instruments**

**Initial recognition and measurement**

Financial assets and financial liabilities are recognised when the association becomes a party to the contractual provisions of the instrument. For financial assets, this is equivalent to the date that the association commits itself to either purchase or sell the asset (ie trade date accounting is adopted). Financial instruments are initially measured at fair value plus transaction costs.

**Classification and subsequent measurement**

*Financial liabilities*

The association's financial liabilities are subsequently measured at amortised cost using the effective interest method.

*Financial assets*

Financial assets are measured at amortised cost;

Measurement is on the basis of two primary criteria:

- the contractual cash flow characteristics of the financial asset; and
- the business model for managing the financial assets.

A financial asset that meets the following conditions is subsequently measured at amortised cost:

- the financial asset is managed solely to collect contractual cash flows; and
- the contractual terms within the financial asset give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding on specified dates.

The association's financial assets are subsequently measured at amortised cost using the effective interest method.

**Derecognition**

Derecognition refers to the removal of a previously recognised financial asset or financial liability from the statement of financial position.

*Derecognition of financial liabilities*

A liability is derecognised when it is extinguished (ie when the obligation in the contract is discharged, cancelled or expires). An exchange of an existing financial liability for a new one with substantially modified terms, or a substantial modification to the terms of a financial liability, is treated as an extinguishment of the existing liability and recognition of a new financial liability.

The difference between the carrying amount of the financial liability derecognised and the consideration paid and payable, including any non-cash assets transferred or liabilities assumed, is recognised in profit or loss.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

*Derecognition of financial assets*

A financial asset is derecognised when the holder's contractual rights to its cash flows expires, or the asset is transferred in such a way that all the risks and rewards of ownership are substantially transferred.

All the following criteria need to be satisfied for the derecognition of a financial asset:

- the right to receive cash flows from the asset has expired or been transferred;
- all risk and rewards of ownership of the asset have been substantially transferred; and
- the association no longer controls the asset (i.e. it has no practical ability to make unilateral decisions to sell the asset to a third party).

On derecognition of a financial asset measured at amortised cost, the difference between the asset's carrying amount and the sum of the consideration received and receivable is recognised in profit or loss.

**Impairment**

The association recognises a loss allowance for expected credit losses on financial assets that are measured at amortised cost.

Expected credit losses are the probability-weighted estimate of credit losses over the expected life of a financial instrument. A credit loss is the difference between all contractual cash flows that are due and all cash flows expected to be received, all discounted at the original effective interest rate of the financial instrument.

At each reporting date, the association recognises the movement in the loss allowance as an impairment gain or loss in the statement of profit or loss and other comprehensive income.

**(e) Impairment of assets**

At the end of each reporting period, the association assesses whether there is any indication that an asset may be impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised immediately in profit or loss.

Where it is not possible to estimate the recoverable amount of an individual asset, the association estimates the recoverable amount of the cash-generating unit to which the asset belongs.

**(f) Accounts Receivables and Other Debtors**

Accounts receivable and other debtors include amounts due from customers and any outstanding grant receipts. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Refer to Note 1(d) for further discussion on the determination of impairment losses.



NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

**(g) Employee Benefits**

**Short-term employee benefits**

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits expected to be settled within one year together with the benefits arising from wages and salaries, annual leave and sick leave which will be settled after one year, have been measured at the amounts expected to be paid when the liability is settled plus any related on-costs. Other employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits. The long service leave provision includes all employees on a probability basis. Contributions are made by the association to an employee superannuation fund and are charged as expenses when incurred.

**Other long-term employee benefits**

The association classifies employees' long service leave entitlements as other long-term employee benefits as they are not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Provision is made for the association's obligation for other long-term employee benefits, which are measured at the present value of the expected future payments to be made to employees.

**(h) Provisions**

Provisions are recognised when the association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

**(i) Cash and Cash Equivalents**

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the statement of financial position.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

**(j) Revenue Recognition**

The association applied AASB 15: Revenue from Contracts with Customers (AASB 15) and AASB 1058: Income of Not-for-Profit Entities (AASB 1058) using the cumulative effective method of initially applying AASB 15 and AASB 1058 as an adjustment to the opening balance of equity at 1 January 2019.

**Operating grants, donations and bequests**

When the association received operating grant revenue, donations or bequests, it assesses whether the contract is enforceable and has sufficiently specific performance obligations in accordance with AASB 15.

When both these conditions are satisfied, the association:

- identifies each performance obligation relating to the grant
- recognises a contract liability for its obligations under the agreement
- recognises revenue as it satisfies its performance obligations.

Where the contract is not enforceable or does not have sufficiently specific performance obligations, the association:

- recognises the asset received in accordance with the recognition requirements of other applicable accounting standards (eg AASB 9, AASB 16, AASB 116 and AASB 138);
- recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer) and
- recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amount.

If a contract liability is recognised as a related amount above, the Association recognises income in profit or loss when or as it satisfies its obligations under the contract.

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

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

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

**(k) 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 (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST component of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

**(l) Comparative Figures**

Where required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

(m) Critical Accounting Estimates and Judgements

The Committee of Management evaluates estimates and judgements incorporated into the financial statements 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 association.

Key Estimates

(i) Impairment

The association assesses impairment at the end of each reporting period by evaluating conditions and events specific to the Association that may be indicative of impairment triggers.

Key Judgements

(i) Performance obligations under AASB 15

To identify a performance obligation under AASB 15, the promise must be sufficiently specific to be able to determine when the obligation is satisfied. Management exercises judgement to determine whether the promise is sufficiently specific by taking into account any conditions specified in the arrangement, explicit or implicit, regarding the promised goods or services. In making this assessment, management includes the nature/ type, cost/ value, quantity and the period of transfer related to the goods or services promised.

(n) New and Amended Accounting Policies Adopted by the association

There have been no new or amended accounting policies adopted by the association with a material or significant effect on the financial statements.

(o) Unexpended grants

The association receives grant monies to fund projects either for contracted periods or time or for specific projects irrespective of the period of time required to complete those projects. It is the policy of the association to treat grant monies as unexpended grants in the statement of financial position where the association is contractually obliged to provide the services in a subsequent financial period to when the grant is received or in the case of specific grants where the project has not been completed.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
<b>2 Government subsidies:</b>		
Cashflow boost	77,184	-
Jobkeeper	186,750	-
Business support grant	10,000	-
	<u>273,934</u>	<u>-</u>
<b>3 Grants received:</b>		
City of Port Phillip - Core	340,011	326,684
City of Port Phillip - Other	10,000	16,600
Arts Victoria	112,556	60,000
City of Port Phillip - rent in kind contribution	141,665	-
	<u>604,232</u>	<u>403,284</u>
<b>4 Employees entitlements:</b>		
Annual leave	12,601	5,410
Long service leave	1,169	7,266
	<u>13,770</u>	<u>12,676</u>
<b>5 Leasing charges:</b>		
Leasing charges	577	208
Finance costs (lease liability)	54,931	-
	<u>55,508</u>	<u>208</u>



**LINDEN NEW ART INCORPORATED**  
ABN 84 299 880 930

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2020**

	2020 \$	2019 \$
<b>6 Plant and equipment:</b>		
Office furniture and equipment	43,909	39,455
Less accumulated depreciation	<u>43,065</u>	<u>38,373</u>
<b>Total plant and equipment</b>	<u>844</u>	<u>1,082</u>
<b>7 Good and services tax:</b>		
GST payable	<u>24,891</u>	<u>13,060</u>

**LINDEN NEW ART INCORPORATED**  
ABN 84 299 880 930

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2020**

	2020 \$	2019 \$
<b>8. CASH FLOW INFORMATION</b>		
<b>(a) Reconciliation of cash</b>		
Cash at the end of financial year as included in the statement of cash flows is reconciled to the related items in the statement of financial position as follows:		
Cash	674	674
Cash at Bank	<u>628,194</u>	<u>335,944</u>
	<u>628,868</u>	<u>336,618</u>
<b>(b) Reconciliation of cash flow from operations with surplus from ordinary activities</b>		
Surplus (Deficit) from ordinary activities	433,926	(7,515)
Non-cash flows in profit:		
Depreciation - Right of use asset	111,302	330
Finance costs (Leases)	54,931	-
Revenue in kind - Leases	(141,665)	-
Depreciation	4,692	-
Changes in assets and liabilities:		
(Increase)/decrease in receivables	(23,673)	1,530
(Increase)/decrease in prepayments and other assets	(415)	2,888
Increase/(decrease) in creditors	(3,827)	31,352
Increase/(decrease) in unapplied donations	(59,317)	119,144
Increase/(decrease) in income and grants in advance	(93,020)	12,676
Increase/(decrease) in provisions	<u>13,770</u>	<u>-</u>
<b>Net cash provided by operating activities</b>	<u>296,704</u>	<u>160,405</u>
<b>(c) Cash and Cash Equivalents</b>		
Within the cash balances above, the Committee of Management has set aside an amount of \$59,317 (2019: \$59,317) for future expenditure. This amount represents donations received in previous years to be spent within the operations of the business, as determined by the Committee of Management.		
<b>9. Events occurring after the balance date</b>		
Since the end of the financial year, the continued impacts of the coronavirus (COVID-19) outbreak as a world pandemic have impacted the business operations. The full impact of this outbreak is not yet known on the operations of the association. The Committee of Management has considered the potential impacts of the pandemic on operations and has implemented a number of actions to deal with its impact on the business. The Committee of Management is satisfied that the pandemic will have no impact on the solvency of the business.		
No other matters or circumstances have arisen between the end of the financial year, and the date of this report, which have directly significantly affected or may significantly affect the operations of the association, the results of those operations or the state of affairs of the association in future financial years.		

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

10. **Contingent assets, contingent liabilities and commitments**  
At year end there are no contingent assets, liabilities or commitments (2019: Nil).
11. **Related parties**  
During the year there were no transactions with related parties of a material nature (2019: Nil).
12. **Association details**  
The registered office and principal place of business of the association:  
26 Acland Street  
St Kilda VIC 3182

STATEMENT BY MEMBERS OF THE COMMITTEE

The committee have determined that the association is not a reporting entity.

The committee have determined that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the committee the financial report:

1. Presents a true and fair view of the financial position of Linden New Art Incorporated as at 31 December 2020 and its performance for the financial year ended on that date, in accordance with the accounting policies described in Note 1 to the financial statements, and the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*, the *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Associations Incorporation Reform Act 2012 (Vic)*.
2. At the date of this statement, there are reasonable grounds to believe that Linden New Art Incorporated will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the committee and is signed for and on behalf of the Committee by:

Chairperson

  
Jeremy Blackshaw

Treasurer

  
Paul Duldig

Dated: 13 May 2021



## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF LINDEN NEW ART INCORPORATED

### Opinion

We have audited the financial report of Linden New Art Incorporated (the Entity), which comprises the statement of financial position as at 31 December 2020, the income and expenditure statement, the statement of changes in members funds and the statement of cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the Statement by Members of the Committee.

In our opinion, the accompanying financial report of the Entity is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* and the *Associations Incorporation Reform Act 2012 (Vic)*, including:

- giving a true and fair view of the Entity's financial position as at 31 December 2020 and of its performance for the year then ended; and
- complying with Australian Accounting Standards to the extent described in Note 1, and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

### Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. 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 Entity in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* (the 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.

### Emphasis of Matter – Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Committee's financial reporting responsibilities under the ACNC Act and the *Associations Incorporation Reform Act 2012 (Vic)*. As a result, the financial report may not be suitable for another purpose.

Our opinion is not modified in respect of this matter.

### Responsibilities of the Committee for the Financial Report

The Members of the Committee of the Entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the *Associations Incorporation Reform Act 2012 (Vic)* and is appropriate to meet the needs of the members. The Committee's responsibility also includes such internal control as the Members of the Committee determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Members of the Committee are responsible for assessing the Entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the Committee either intends to liquidate the entity or to cease operations, or has no realistic alternative but to do so.

## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF LINDEN NEW ART INCORPORATED (cont'd)

### Auditor's Responsibility 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 of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements 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 this 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 for 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 Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Members of the Committee.
- Conclude on the appropriateness of the Committee's 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 Entity'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 our auditor's report. However, future events or conditions may cause the Entity 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.
- Obtain sufficient appropriate audit evidence regarding the financial information and business activities within the Entity to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the audit. We remain solely responsible for our opinion.

We communicate with the Committee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

*Asparq Audit & Assurance Pty Ltd*

Asparq Audit & Assurance Pty Ltd  
ACN 163 796 147

*Jonathan Kyvelidis*  
Jonathan Kyvelidis  
Director

Signed in Melbourne this 14<sup>th</sup> day of May 2021.