



# **CASTLEMAINE ART MUSEUM**

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ANNUAL REPORT 2018-2019



## Anonymous Benefactors



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Report Published 18 December 2019

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## Acknowledgement of Country

The Castlemaine Art Museum acknowledges that we are on Jaara country. We pay respect to the elders past, present and emerging of the Dja Dja Warrung nation and extend that respect to other Aboriginal and Torres Strait Islander people.

**FRONT COVER** Betty Kuntiwa Pumani, *Antara*, 2018, synthetic polymer paint on linen. 2019 Len Fox Painting Award winner PHOTO SUPPLIED

# THE YEAR AT A GLANCE

AS AT 30 JUNE 2019

## TOTAL NET OPERATING SURPLUS

\$110,516

## TOTAL DONATIONS 2018/19 FINANCIAL YEAR

\$226,038

## FACEBOOK FOLLOWERS

6,308

## INSTAGRAM FOLLOWERS

2,440

## MEMBERS

661

- Honorary Life Members: **11**
- Life Members: **103**
- Individual Members: **88**
- Family Members: **93** memberships.  
This equates to over **186** members.
- Concession Members: **223**
- Complimentary Members: **47**
- Education & Community Members: **1**
- Corporate Members: **2**

## NEW MEMBERSHIPS TAKEN OUT IN 2018/19

103

## VISITORS

9,573

## PRIVATE TOUR VISITORS

196

## YEARS CAM HAS BEEN OPERATIONAL

106

## BOARD DIRECTORS

6

## CAGHM TRUSTEES

2

## CAGHM FOUNDATION CONTRIBUTIONS

\$50,000

## STAFF JULY 2018 – JANUARY 2019

2 PART TIME

## STAFF FEBRUARY – JUNE 2019

1 FULL TIME

1 PART TIME

## VOLUNTEERS

30

## AVERAGE NUMBER OF HOURS SPENT AT CAM BY GALLERY GUIDES PER MONTH

35 HOURS

## FOCAM SUPPORTERS

135

## CAM CONVERSATIONS

9 EVENTS

## LIVING ARTISTS EXHIBITED

54



ABOVE Uncle Rick Nelson Dja Dja Wurrung elder, Welcome to Country.  
PHOTO BEN BLACKET

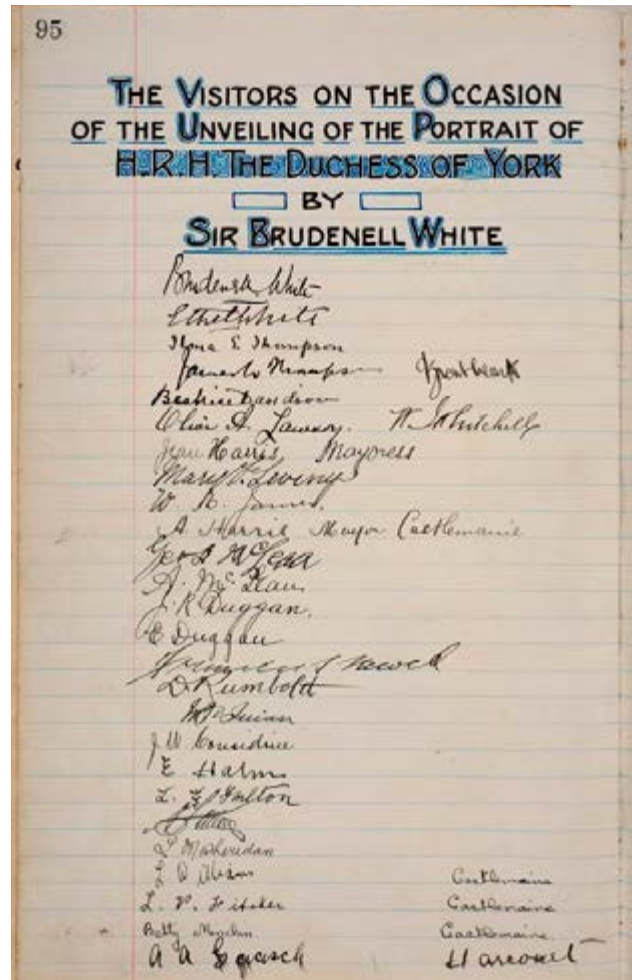
# ABOUT CAM

FOUNDED IN 1913, THE CASTLEMAINE Art Museum (CAM) has a unique permanent collection of Australian art and fascinating historical artefacts reflecting the early history of the district.

The beautiful art deco building, designed by Percy Meldrum, dating from 1931 with several extensions since then, is a work of art itself, with purpose-built galleries. It is one of the finest examples of Art Deco, neo-classical modern architecture in regional Victoria. The National Trust refers to the Castlemaine Art Museum, in its Statement of Significance as *an exceptional building in its intent and execution and is historically important as one of the earliest examples of the 'modern movement' in provincial Victoria.*

Castlemaine Art Museum has one of the most important collections of art in regional Victoria. The permanent collection has a strong emphasis on traditional landscape painting and includes major and significant works from the 19th and 20th Centuries, particularly the Edwardian era. Modern and contemporary artists are also well represented, along with a significant number of Central Victorian artists.

The Museum holds historical items including photographs, costumes, decorative arts and artefacts from the Mount Alexander goldfields district. The Gallery and Museum is fully accredited by Museums Australia. It is governed by a Board made up of elected and appointed Board Members. State and Local Government support is provided and the Gallery has a strong tradition of support from benefactors, the Victorian and Castlemaine communities, along with artists and patrons.



ABOVE Visitors Book 1931, Castlemaine Art Gallery and Historical Museum  
PHOTO IAN HILL

# CHAIRPERSON'S REPORT

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CRAIG MUTTON, *Chairperson*

I AM VERY PLEASED TO present to our members and stakeholders the Castlemaine Art Museum's 2018/19 Annual Report.

As CAM resolutely emerges from our significant Rescue following the closure in 2017, we continue the important Recovery phase, establishing a baseline to enable a significant Revitalisation of our great gallery.

In 2018/19 CAM has again reported a respectable surplus of \$110,516, achieved through tight cost

management, as well as the steady fundraising throughout the year. Whilst we now maintain a cash holding of \$549,703, we must remain vigilant and effective in pursuing sustainability and a fully functioning art museum into the future.

The past year has seen the Board focus heavily on key Audience Engagement research, development of a 3 year Strategic and Business Plan, as well as minor repairs to the fabric of the building. Our Strategic and Business Plans have grown from this research (summarised on page 11), in addition to bold thinking on behalf of the CAM Board and



**ABOVE** CAM Board members. Left to right; Craig Mutton, Jacqueline Millner, Liz Tromans, Michael Rigg, Mark Sheppard. Chris McAuliffe not present.  
PHOTO BEN BLACKET

staff. We will be launching our Strategic Plan shortly and look forward to hearing how our members will help in the ongoing Recovery & emerging Revitalisation of our gallery.

A significant decision by the Board, and a key step in the Recovery of CAM, was the Appointment of Naomi Cass as Director CAM Renewal. Naomi's extensive experience and endless enthusiasm has seen the gallery stage major new exhibitions in 2019.

Castlemaine State Festival exhibitions curated by the La Trobe Art Institute, saw 4 exciting new projects, including the Eucalypt prize winner which was installed on our forecourt (see page 17). In 2019 CAM again held the biennial Len Fox Prize. We were honoured to have Geoffrey Smith, Chairman Sotheby's Australia judge the prize. Betty Kuntiwa Pumani won the 3rd Len Fox Prize and her work is an outstanding addition to our Collection.

In addition to wonderful new exhibitions, building improvements were achieved including restoration of gallery signs and floors, painting gallery walls, donor signage, and cleaning of our beautiful glass ceilings, ensuring that this wonderful Art Deco building has regained some of her former glory.

Our major cataloguing project, made possible through support of the Albert & Barbara Tucker Foundation and Sotheby's Australia, as well as a recently achieved grant from Creative Victoria, will see the cataloguing and photography of over 75% of the art collection and 10% of the museum collection by 2020. We have made the Collection searchable and viewable on our website. During the year a team of enthusiastic volunteers has also catalogued our extensive research library, and again this has been made accessible through our website.

Any mention of donors cannot fail to recognise the incredible support CAM has received from our anonymous benefactors, who came to us through Sotheby's Australia. We have enjoyed our second year of funding from these

generous donors. We hope we will be able to continue that incredible relationship well into the future.

A key desire of our anonymous benefactors has been to ensure CAM is open and welcoming, and in the long run, to inspire other donors to come forward and contribute to CAM's Renewal. We have received a number of project grants from Creative Victoria and the National Library of Australia for the coming year and donations from private individuals, Christine Bell and the Bardas Foundation. In addition, we have developed the CAMpaign Catalogue, a document designed to accompany our Strategic Plan that succinctly articulates a suite of enticing projects for potential investment by donors.

Many thanks to my Board colleagues for their dedicated support and hard work. Board members volunteer hundreds of hours of their own time, contributing skills and knowledge, from good governance through to collections management. During the year we've seen the retirement of Bryon Cunningham and Andrew Pickles and welcomed Mark Sheppard and Michael Rigg to the Board. I would like to thank Bryon and Andrew for their many years of excellent service to CAM, and to welcome Mark and Michael to the Board.

On behalf of the Board, I would like to thank CAM's committed staff, Elizabeth Retallick and Naomi Cass. I particularly thank Lauren Matthews for her splendid contribution to CAM and wish her well in her new pursuits. CAM volunteers—from the Guides and FOCAM Committee through to those who assist with Collections—provide critical support for the organisation and are listed on page 9.

To our members, we look forward to welcoming you to the gallery again soon – enjoy the fantastic exhibitions and upcoming public programs, and best wishes for the coming festive season.

# CAM RENEWAL

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CAM RENEWAL HAS BEEN FOCUSSED on reopening with minor building improvements; new exhibitions; increasing our skilled volunteers; engaging the community to contribute to minor improvements namely, to give tangible evidence that CAM is *back in town*. This has been a tremendous effort by CAM Trustees, Board, volunteers and small staff, for which I am grateful.

Motivating our artistic program is an approach outlined in our forthcoming Strategic Plan regarding the integration of fine art, decorative arts and museum collections—bringing the art of the past and present together in illuminating ways.

Welcoming the Jarra people and other Aboriginal and Torres Strait Islander artists is a priority as well as making our Indigenous collections accessible. We were delighted to announce a partnership with [Nalderun](#) and the Bardas Foundation, to appoint Daikota Nelson emerging Dja Dja Wurrung artist as Jarra Curatorial intern.

With great exhibitions and public programs, Castlemaine State Festival brought CAM to life in March. Kent Wilson and Travis Hodgson curated fabulous exhibitions by Eliza-Jane Gilchrist; Lyndell Brown & Charles

Green, Hayley Millar-Baker and James Tylor as well as Kylie Stillman's Commission. With relish we look forward to working with Castlemaine State Festival again in 2021.

The Len Fox Painting Award received a record number of entries presented across two galleries. Of the finalists, 13 were from Central Victoria; two other Victorian regional; 23 Melbourne; one each from South Australia, WA and Tasmania; five New South Wales; two Queensland, two Indigenous and more than half were women artists. The opening was attended by 300 people where award judge, Geoffrey Smith announced the acquisitive award, a magnificent work by Betty Kuntiwa Pumani. With support from Sotheby's Australia the People's Choice Award kept visitors engaged with 900 people voting.

I acknowledge our major supporters and donors listed on page 41, in particular our anonymous benefactors who share our vision for a welcoming, high functioning regional gallery. I thank the local community including Louise Smith and Lyndall McLure for their assistance.

I am excited and hopeful for the future of this outstanding organisation, not only our nationally significant collections and majestic galleries, but the astonishing creative community that sustains CAM.

In the long run I see a universally accessible, secure, climate-controlled building, one that welcomes visitors, cares for and interprets our collections, and acknowledges traditional owners of the land, as well as exhibiting a wide range of local and national artists including First Nations artists. Further, an important role of the contemporary museum is to present accessible relevant educational and public programs, enhancing the visitor's engagement.

However, we must temper our enthusiasm and work steadily to bring the building to today's museum standards and the organisation to a point of sustainability. While our resources are constrained, the CAM Board, Trustees, staff and volunteers' skill and enthusiasm is remarkable.



**ABOVE** Craig Mutton (CAM Chair), Naomi Cass (Director CAM Renewal), Kent Wilson (Senior Curator, La Trobe Art Institute) and Glyn Roberts (Director Castlemaine State Festival) PHOTO ADRIAN THIA



# CASTLEMAINE ART MUSEUM BOARD OF DIRECTORS

AS AT 30 JUNE 2019



## Mr Craig MUTTON (Chairperson)

**Qualifications** BComp (Monash), Master of Project Management (RMIT), MBA (MBS)

**Experience** Extensive executive management career, with deep skills in strategy, transformation leadership, and stakeholder engagement. Director on the Board of the Hepburn Health Service, and Chair of its Audit & Risk Committee.

Board member since 2016.

**Special Responsibilities** Chair; Finance and Risk subcommittee; Governance subcommittee



## Dr Chris McAULIFFE

**Qualifications** BA Hons (U of Melb), MA (U of Melb), PhD (Harvard)

**Experience** Currently, Sir William Dobell Chair, Centre for Art History and Theory, School of Art & Design, ANU. Previously, Director, Ian Potter Museum of Art, the University of Melbourne, 2000–13. Lecturer in Contemporary Art, the University of Melbourne, 1991–2000. Visiting Professor of Australian Studies, Harvard University, 2011–12. A member of management committees and boards at Arts Project Australia, Linden Contemporary Art space, City of Melbourne, City of Port Phillip, National Gallery of Victoria, Samstag Museum University of South Australia, MacRobertson Girls High School.

Board member since 2016.

**Special Responsibilities** Deputy Chair; Collections and Acquisitions subcommittee; Fundraising subcommittee



## Mr Mark SHEPPARD

**Qualifications** BEng (Chemical), MPhil (Economics)

**Experience** An experienced finance professional with broad international experience. Currently President and Director of a US financial technology startup. Formerly Managing Director NAB and Head of the Financial Solutions Group and prior to that, Head of Structured Capital Asia Pacific at ABN AMRO and various similar roles at The Chase Manhattan Bank since 1986. Prior to that a chemical engineer working for Fluor Corporation mostly in the oil industry.

Board member since September 2018. Previously member of the Castlemaine Art Gallery and Historical Museum Revenue Committee and volunteer.

**Board Experience** Director of numerous Australian subsidiary companies of ABN AMRO Bank NV.

Board member since 2018.

**Special Responsibilities** Treasurer; Chair, Finance and Risk subcommittee; Fundraising subcommittee

## CASTLEMAINE ART MUSEUM BOARD OF DIRECTORS Cont'd



### Ms Liz TROMANS

**Qualifications** GAICD, Masters of Commercial Law (Uni of Melbourne); Grad Dip of Legal Practice – Admitted to practice in the Supreme Court of Victoria, Juris Doctor (Uni of Melbourne); Grad Dip in Applied Finance (FINSIA); Bachelor of Economics (Uni of Adelaide)  
Professional memberships: Australian Society of CPAs; Law Institute of Victoria, Taxation Institute, CTA, Australian Corporate Counsel

**Board Experience** Camcare Incorporated (Nov 2012–current) (Board Secretary); Chair, Governance Committee; Former Chair, Social Enterprise Working Group; Former member of the Finance, Audit and Risk Management Committee; HICAPS Pty Ltd (2004–2010) Director and Chairman; Victorian State Council, Taxation Institute (1999–2009), Member; Australian Taxation Office Large Business Advisory Group (2010); Relationship Services Pty Ltd (2004–2010), Director.

**Experience** A trusted governance professional with local and international blue-chip company experience and Not-for-Profit director experience. Senior management roles in Australia Post and NAB (Head of Taxation, Australia); professional practice experience at Corrs Chambers Westgarth and Coopers & Lybrand; ATO.

Board member since 2017

**Special Responsibilities** Secretary; Chair, Finance and Risk subcommittee (until December 2018); Governance Committee



### Dr Jacqueline MILLNER

**Qualifications** PhD, MA, BVA, BA, LLB + member of AICA (International Art Critics Association), CAA (College Arts Association) and AAANZ (Art Association of Australia and NZ)

**Experience** Currently Associate Professor, Visual Arts, School of Humanities & Social Sciences, La Trobe University; Associate Professor, Art History and Theory, Faculty of Sydney College of the Arts, University of Sydney, 2010–2017; Associate Dean of Research and Learning and Teaching, Faculty of Sydney College of the Arts, University of Sydney, 2012–2016; freelance art writer; member of art journal editorial committees including AAANZ Journal of Art, eyeline magazine, RealTime, Broadsheet, 1994–2018; member of boards of arts organisations Artspace and Australian Centre for Photography, 1993–2000.

Board member since 2018

**Special Responsibilities** Collections and Acquisitions subcommittee



### Mr Michael RIGG

**Qualifications** Master of Contemporary Art Melbourne University, Graduate Diploma in Visual Art, VCA, Melbourne University, Advanced Diploma in Visual Art NMIT, B. Architecture [Hons], Melbourne University, Registered Domestic Builder [Victoria]

**Experience** Established the Design & Construct Company of Urban Spaces in 1981 and registered as both Builder and Architect. The Company specialised in building restoration, Custom Housing and domestic alterations for 28 years. Over this period the Company won 12 Master Builder Awards for their projects. President, Master Builders Association Victoria 2000–2002. Board Member of Master Builders Association Inc. (National Board) 2002–2004. Chairman of National Housing Council 2003/4 .State Representative for Master Builders Association on National Housing Council.2003–7. Director, Urban Spaces Pty. Ltd 1981–2016 Awarded Life Membership to the Master Builders Association 2005.

Treasurer of FOCAM since 2017.

**Special Responsibilities** Chair, Building committee, Fundraising subcommittee

# CAM PEOPLE

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## Staff

Naomi Cass, *Director, CAM Renewal* (from February)

Elizabeth Retallick, *Front of House*

Lauren Matthews, *Front of House & Special Projects*

Daikota Nelson, *Jarra Curatorial intern*

## Consultants/Contractors

Loralee Luckett, *Financial Services*

Laura Stedman, *Curatorial Services*

Richard Poole, *Cleaner*

## Board of Directors Support

Lauren Matthews

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## VOLUNTEERS

### Volunteer Guides

Winifred Belmont

Libby English

Karen Holland

Margaret McCreedy

Sarah Norris

Trish Pilley

Robyn Ralton

Phillip Siggins

Colleen Smith

Judith Staudte

Jennifer Taylor

Barbara Wayn

Chris Wheat

### Museum and Collections

Diane Frape-Linton

### Events

Sue Cappy

Liz Matthews

Ashley Nicholls

Sue Picot

Trish Pilley

Jennifer Taylor

### Library

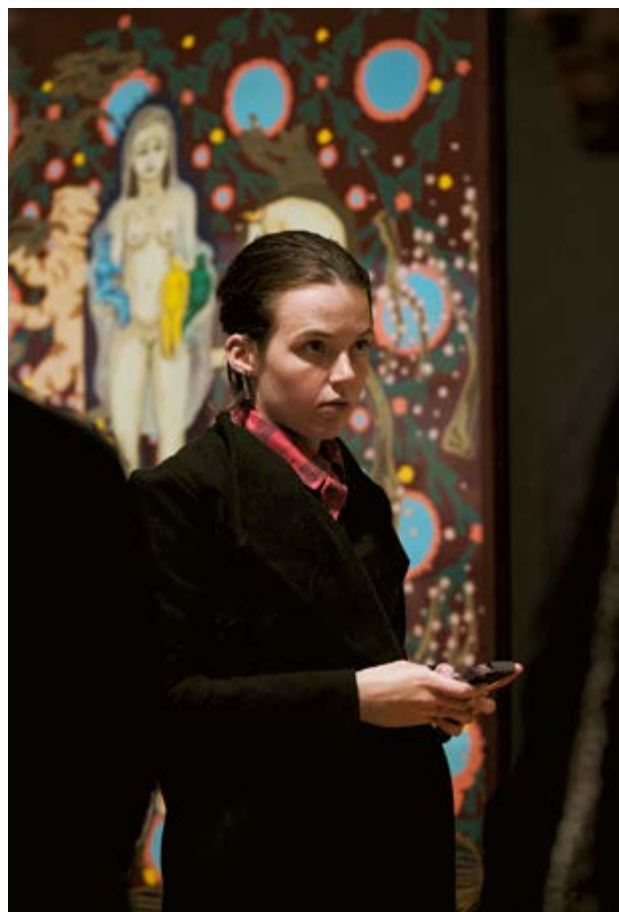
Karen Holland

Damian Kelly

Libby English

### Projects

Peter Struthers (from March)



ABOVE Visitor enjoying the Len Fox Prize. PHOTO BEN BLACKET

### Grant Writing

Mandy Leveratt

### Handywork

Jen Diver

Adam Ford

Alison Gibbs

Rob Shaw

Gray Smith

### Honorary Conservator

Deb Peart

### Interns

Margaret Barclay, *University of Melbourne*

Emily Donahue, *La Trobe University*

Rosemary Howarth, *University of Melbourne*

# CAM FUNDRAISING

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**A**CROSS THE GALLERY AND MUSEUM sector in Australia, fundraising is a challenging and competitive task. The most recent national data (Australian Bureau of Statistics 2009) showed that 66% of museum revenue came from government sources. In the 2018–19 operating year, 49% of CAM's revenue came from state and local government. Project grants, bequests, donations and sponsorships account for remaining fundraising across the sector, with national tally being 23% of revenue. In the 2018–19 operating year, 39% of CAM's revenue came from these categories. So that's a mixed result; general fundraising is healthy but we could increase pursuit of government funding.

CAM is indebted to our anonymous benefactors for enabling us to keep CAM doors open this year.

Donations are strong and assisting CAM to present programs. Membership subscriptions do this also; they are a distinctive and heartening 'grass roots' vote of support for CAM. Grants from government, philanthropy and FOCAM are supporting 'value add' activities such as audience engagement, exhibitions and online content. But we need to build bequests and sponsorships, not just as a revenue source but because they represent community and local business faith in the long-term viability of CAM.

Above all, in a very competitive funding environment, we need to systematically and continuously pursue all kinds of fundraising to achieve stability and confidence in our operations across successive years. In 2018–19, our fundraising committee developed essential tools for sustained annual fundraising. These include a case for support and a campaign catalogue that match costed fundraising goals with sources of support. The latter are identified systematically in terms of their interests, capacity, and annual funding programs. In simple terms, these plans represent a 'menu' of CAM's targets against fundraising opportunities can be consistently matched

and assessed. Fundraising is linked to the overall business plan, annual budget and operational plan, so that it is approached as a continual operation, becoming a rolling, multi-year process rather than a succession of one-off activities.



**ABOVE** Visitors at the Len Fox Opening. PHOTO BEN BLACKET

# IN LISTENING MODE: PATTERNMAKERS REPORT

C ASTLEMAINE ART MUSEUM WAS AWARDED a Full House grant from Creative Victoria to explore audience participation, engagement and development, with these funds we engaged research agency Patternmakers. The local community stepped up to contribute to the research, through key stakeholder interviews, focus groups, surveys and two interpretation workshops, with over 400 people participating.

## KEY FINDINGS OF THE REPORT

- CAM has a loyal audience ready to engage with new exhibitions
- Some people in the community feel that CAM isn't for them
  - Some respondents feel that CAM's activities are 'traditional' and aimed at older generations.
- Many feel there could be more exhibitions and more variety
- People want to see variety in the types of art presented and the modes of engagement, such as exhibitions, workshops, talks, performances and festivals.
- Well-known Australian artists and local artists are broadly popular
- Public programs are critical to support creativity in the community
- CAM's museum collection needs significant reworking
- Diverse communications channels are needed to reach everyone
- Marketing and communication are critical, and currently not everyone feels like they are informed
- Restructuring membership may help grow engagement
- CAM must reinvent itself into a multi-purpose space

**BELOW** Artists Hayley Millar-Baker & James Tylor speaking about their exhibition. IMAGE COURTESY OF LA TROBE ART INSTITUTE.





■ ABOVE Lloyd Rees, *Morton Bay Fig Tree*, 1933, pencil on paper. Gift of June Davies 1993 PHOTO IAN HILL

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## PRIORITY OPPORTUNITIES IDENTIFIED

- Audience development planning
- Programming that appeals to a broad cross-section of the community, such as live music and artists talks in the gallery spaces with the view to becoming a multi-purpose gallery.
- Programming aimed at specific audiences, including different age groups, and offering a variety of modes of engagement.
- Offer creative opportunities, including guest curators and community curation models. It could also program events in the evenings, for example 'CAM up late.'
- Engage the community in programming by creating partnerships with local businesses, galleries or

individuals. CAM could form creative partnerships with other regional and metro art galleries in Victoria.

- Enhance communication and marketing, for example by communicating with non- members, capturing emails from visitors, cross marketing campaigns, advertising in the local newspaper, and on the local radio
- Broaden membership

CAM is grateful for funds from Creative Victoria and for community participation towards the Report, which has shaped our thinking and approach to the forthcoming Castlemaine Art Museum Strategic Plan 2019–2022, to be launched in December 2019.

# CAM MUSEUM

KACEY SINCLAIR, *PhD Candidate in History, La Trobe University*

ON 22 JANUARY 1856, AN extraordinary event in Australia's history occurred. On this day in the thriving gold rush town of Castlemaine, two women took to the polls and cast their votes in a democratic election.

Two days later, Melbourne newspaper *The Argus* unwittingly granted one of them posterity, writing "two women voted – one, the famous Mrs. Fanny Finch". Fanny Finch was a London-born businesswoman of African racial heritage, a single mother of four and one of the first known women to cast a vote in an Australian election.

Suffrage law history in Victoria is complex and the Municipal Institutions Act of 1854 is no exception. While the Act granted suffrage to ratepaying "persons", the female rate-payer's vote was at the discretion of the 'assessors' (local male rate-payers). Across Victoria a dozen women

cast their votes during these first round of elections and their votes were counted. However, contrary to neighbouring trends, the assessors at Castlemaine ruled "(the women) had no right to vote". The record divulges no additional details.

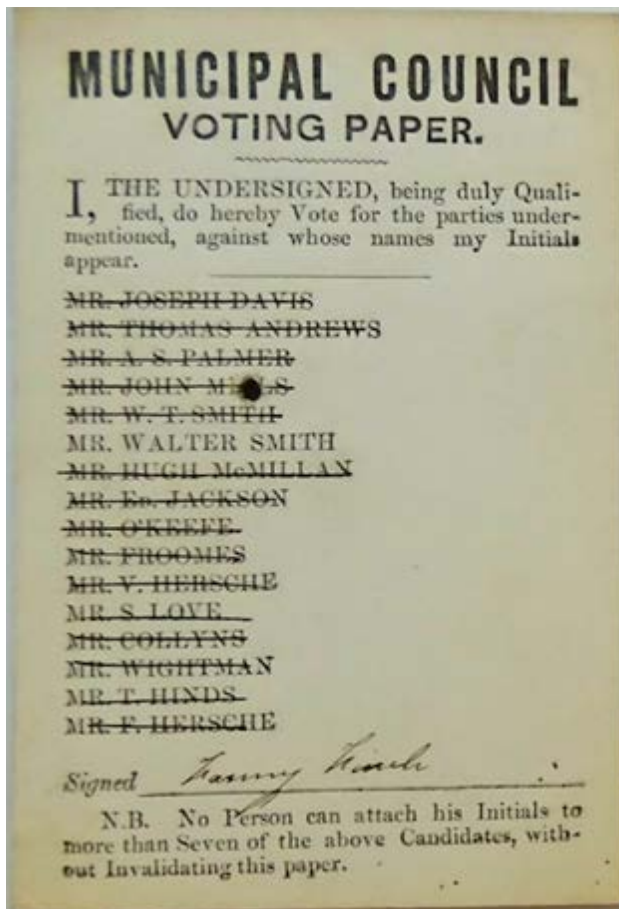
Frances Finch was born Frances Combe in London in 1815. At eight-weeks-old she was accepted to the London Foundling Hospital. There she received protection from the Poor Laws, an otherwise inaccessible education and access to an apprenticeship scheme in "household duties". Moreover, the Hospital sought to make industrious and dignified British civilians out of their pupils. Perhaps it is for this reason that Fanny understood both her parents to be free people of African racial heritage (although the British Empire did not free slaves unconditionally until 1838.)

By 1837, a 22-year-old Fanny was a proud, literate, educated, and experienced domestic servant. In that year she was approved a labourer's free passage to the new colony of South Australia.

In Adelaide, Fanny was a valued employee of Julia Wyatt, an author, artist, and wife of the surgeon and first Protector of Aborigines, Dr. William Wyatt. Shortly after her arrival she married a sailor, Joseph Finch, and started a family. By 1850, for reasons unknown, Fanny had left her husband and with her four children in tow, she made her way to Victoria (then the Port Phillip District). Fortuitously, Fanny arrived in the colony 12 months before the start of the Victorian gold rush. She was remembered by one early pioneer, Gus Yandell, to be the first woman to arrive on the diggings. By early 1852 she was operating a restaurant and lodging house on the Forest Creek goldfields, alongside approximately 25,000 gold digging men and a handful of women.

Fanny was a successful businesswoman, known to dress in bright blue silk with her black hair adorned in artificial flowers. Strong and robust, with an even larger personality she was not one to shy away from attempting to remedy injustice when she saw it – be it with her words, her cooking or her fists. Evidently, she possessed visibility and power.

Fanny refused to founder beneath the weight of a white, Anglo-male world that denied women full societal inclusion and very few rights. Women were not legally



ABOVE Fanny Finch's 1856 voting card, Castlemaine Historical Museum

permitted the vote at any level of government, nor were they legally permitted rights to their property - including their children. As a woman of colour occupying space and claiming freedoms in a white man's world, assaults on Fanny were not uncommon, yet she refused to give up and cited her reasons as for her children and the education of her daughters. Her voting card held at

Castlemaine Art Museum is a material record of this local woman's bravery, and staunch determination.

<http://theconversation.com/hidden-women-of-history-australias-first-known-female-voter-the-famous-mrs-fanny-finch-112962>



**ABOVE** Elsie M Clark, *Lamp*, c1930-1950, enamelware and metal. Castlemaine Historical Museum PHOTO IAN HILL



# GOVERNANCE

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## Governance Structure

THE CASTLEMAINE ART MUSEUM IS a company limited by guarantee and a permanent establishment administered in the public interest whose primary function is to collect, preserve, and display works of art and to present their history and background for the pleasure and education of the public.

CAM was registered as a company limited by guarantee under the Corporations Act 2001 on 14 July 2016. It is also registered as a not-for-profit association under the Australian Charities and Not-for-Profits Commission Act 2012.

CAM has a Board of Directors comprising up to 5 elected directors and up to 4 appointed directors.

CAM's incorporation occurred following the recommendations of a review in 2015 funded by Creative Victoria. This review found that to develop a sustainable future, engage better with audiences, and have greater positive impact in the community, the Committee of the Castlemaine Art Gallery and Historic Museum (CAGHM), an unincorporated association that operated the Castlemaine Art Gallery and Museum (Gallery) at the time, needed to develop its governance, strategic direction, and operations.

At a Special General Meeting on 17 November 2015, the members of CAGHM endorsed the transition of its functions to a company limited by guarantee.

Following its incorporation, CAM became the sole member of CAGHM. The 5 elected members of the CAM Board are also members of the CAGHM Committee.

The Castlemaine Art Gallery and Historical Museum Foundation (the Foundation) is a trust created in 1929 under a Deed of Trust. There are currently two individual trustees, George Milford and William Maltby (Trustees), who hold the assets of the Foundation on trust for the Gallery.

The Trustees hold land, buildings, collections and intellectual property in trust for the purposes of CAGHM for the benefit of the members of the Gallery. The Trustees also administer particular funds for the same purposes in relation to the same land, buildings, collections and museum. The terms of the trust place the Trustees at the direction and control of CAGHM's Committee.

## Trustees report

GEORGE MILFORD AND BILL MALTBY

The Trustees met with representatives of Castlemaine Art Museum (CAM) on many occasions during the year under review. The development, by CAM, of a comprehensive business plan relating to the delivery of the Len Fox Painting Award 2019-2025 was welcomed by the Trustees. This Award, funded by the Len & Mona Fox Bequest administered by the Trustees, has been a well-received, major feature of the 'recovery phase' of CAM's operations.



ABOVE Clifford Last, *Family group*, 1958, Limed Pine. Gift of Subscribers, 1958 PHOTO IAN HILL

Dialogue between the Trustees and CAM has also focussed on the custody, conservation, utilisation and valuation of the collection. The Trustees acknowledge the vast amount of work required to capture the works in a new electronic ('Vernon') catalogue. This has involved a comprehensive audit of collection. These steps will pave the way for a much-overdue valuation of the collection. It is intended to document the expectations and roles of the parties in a services agreement.

The Trustees have been working with the Board towards the goal - as expressed by the Director, CAM Renewal, - that "*a public space for art must be accessible, safe, welcoming, exciting, pleasing and sustainable into the future.*" An exhaustive Building Condition Report has been compiled. Repair and maintenance works have been undertaken or are planned and, with the blessing of Heritage Victoria, a refurbishment has commenced. This program of works has involved countless hours of effort by the personnel involved.

During the year under review the Trustees and the Board have worked together to draw up a Lease of the Lyttleton Street Art Gallery and Museum. The intention of the lease has been to define responsibilities between the parties and to maintain equity in all dealings as between the occupiers of the Lyttleton St museum and the Hunter St. heritage place. Both rental agreements are in the nature of a 'peppercorn lease'.

On 26th July 2019 the Foundation and CAM Ltd entered into a formal lease, as foreshadowed above. Having drawn up and assessed a comprehensive condition report on the Art Museum premises the Trustees are confident that responsibilities falling to the Foundation under the Lease are capable of being funded by the Foundation either on its own account or by means of grants from government or philanthropic entities.

On 4th June and again on 2nd July 2019, after a long period of stable investment returns for depositors, the Reserve Bank of Australia moved to reduce interest rates. This has flowed on into the forecast of earnings of the Foundation for the year 2019/2020. In this context,

the Foundation has limited choices; to seek out other sources of income, cut costs or to spend capital/corpus. This is a sobering prospect for an entity which has had a great reliance on investment income. The potential to switch from interest-bearing to growth assets is extremely limited for entities operating under the Trustee Act. It is expected that investment income from shares held by the Foundation is not likely to fall.

It may also be postulated that the related monetary policy of infrastructure spending by the Government seeking to stimulate the economy may occasion a major upgrade to the Art Museum in the manner essayed by the Matrix Group in its Report of February 2018. There is a compelling case for such a redevelopment and extension of Castlemaine Art Museum.

There is considerable stakeholder support for the redesign of the front entry of the Art Museum to provide for universal access as well as enhancing security and implementing acceptable conservation standards. This will be a major project. The combined efforts of CAM, its subscribers and the Foundation to bring it about will benefit the institution.



ABOVE Bill Maltby, Geoffrey Smith, George Milford, Craig Mutton, Naomi Cass PHOTO BEN BLACKETT

# EXHIBITIONS

## CASTLEMAINE STATE FESTIVAL

### **KYLIE STILLMAN, *Eucalypt***

Commissioned and created with assistance of Eucalypt Australia, La Trobe Art Institute and Castlemaine State Festival.

*Eucalypt* is a stack of recycled plastic HDPE sheeting that form on one side a solid and impenetrable wall and on the other side reveal the negative form of an iconic eucalypt silhouette. The form that is removed from the material, and the resultant shadow lines and revealed textures, create the pretense of a tree that is in fact not there at all.

### **ELIZA-JANE GILCHRIST, *I Wonder What Goes On In There***

Eliza-Jane Gilchrist built cardboard sculptures based on the built and natural environment and took them into four Castlemaine kindergartens. The children were asked 'What goes on in there?'

They were encouraged to invent what goes on in these buildings and to draw pictures of the activities as though we are looking through windows. Their stories

were recorded and a 13 minute soundtrack plays from each sculpture.

### **HAYLEY MILLAR-BAKER & JAMES TYLOR**

Hayley is a Gunditjmara woman from Victoria who makes use of her grandfather's old photos and paperwork as well as photos she has taken herself on and off country. She uses digital technology to cut up and layer the photos, creating new images that cross over times and culture.

James (Possum) was born in Mildura and experiments with photography to explore history and culture. He has also learned to craft cultural objects in order to understand the past.

This exhibition brings attention to violent, often untold histories.

Hayley and James' work helps us understand how Indigenous and colonial histories have overlapped and how they continue to intertwine today.

### **LYNDELL BROWN & CHARLES GREEN, *100 Years Of Turbulence***

Lyndell and Charles have worked together as one artist for almost thirty years. They use lots of different materials on



**ABOVE** Lyndell Brown & Charles Green, *100 Years of Turbulence*. PHOTOGRAPH IAN HILL



**ABOVE** Stephen Lees *South Arm* 2019 Winner of the Sotheby's Australia People's Choice Award, Len Fox Painting Prize 2019 IMAGE SUPPLIED

paper, produce oil paintings on linen, make photographs and even paint over transparent digital prints.

*100 Years of Turbulence* is a huge photographic panorama that links photographs taken across 100 years of catastrophic history. The artists have constructed a visual countdown of chaos, trouble, war and what follows, from 1918 to 2018. This artwork acts as a kind of atlas of conflict; it links one terrible event to the next.

The work is made up of old photographs, historical snapshots and drawings that seem to be randomly scattered, but when seen altogether they tell the story of global conflict over the years.

### **LEN FOX PAINTING PRIZE**

The Len Fox Painting Award is a biennial acquisitive prize and is awarded to a living Australian artist to commemorate the life and work of Emmanuel Phillips Fox, the Uncle of Len Fox, partner of benefactor Mona Fox.

A record number of entries were received for this year's prize. From the pool of 190 works, 48 finalists were selected.

Betty Kuntiwa Pumani was announced the winner of the 2019 Len Fox Painting Award by judge Geoffrey Smith, Chairman of Sotheby's Australia, for her entry *Antara 2018*.

Sotheby's Australia generously sponsored the People's Choice Award.

Tasmanian artist, Stephen Lees won the People's Choice with his artwork, *South Arm 2019*.

# COLLECTION MANAGEMENT

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Dr CHRIS McAULIFFE, *Chair, Collections and Acquisitions subcommittee*

COLLECTION MANAGEMENT IS A FUNDAMENTAL responsibility for an art museum. In cultural, historical and financial terms, CAM's collections are its most significant asset. More than that, the collections are a community asset, representing heritage and values, while supporting education, tourism and adding significantly to the amenity of the region.

Collections housed at CAM include:

- Art works; including paintings, works on paper, sculpture, ceramics, photographs
- Historical items; including objects, artefacts, furniture, publications, documents, costume
- Corporate records; including correspondence, minutes, visitor books, photographs, building plans, operational records
- Study and research materials; including books, exhibition catalogues, journals, artist files, historical photographs, slides and transparencies

The collections are held in trust by the Trustees of the Castlemaine Art Gallery and Historical Museum Foundation. The custody and management of the collection is undertaken by CAM.

On an annual basis ensuring the appropriate custody of the collections encompasses:

- Infrastructure: ensuring a structurally-sound, secure and well-maintained building, equipped with environmental controls, security measures and monitoring, fire services and cleaning
- Policy and procedure: Internal documents ensuring good governance, sound planning and compliance with legal, ethical and museum sector standards. Such policies include: code of ethics, collection management, acquisition, exhibition, risk management, conservation and disaster plan. These policies and practices to be overseen by Board through a delegated committee.
- Annual operational activities: A systematic annual and multi-year address to tasks (daily, cyclical, annual) underpinning the above. Typically these will include

regular monitoring and reporting, maintenance, insurance, budget and resources, staff and volunteer work plans, external service providers

- Resources: Securing and managing the resources necessary to deliver all of the above, typically including money (grants, donations, self-generated revenue), equipment (tools, consumables, software), personnel (professional staff, consultants, volunteers)

The cost of these activities appear across multiple sections of CAM's annual budget, often accounting for a significant proportion of line items, especially service provision and utilities. In broad terms, over \$100,000 of such annual expenditure supports collection management. In addition, in the 2018-19 operating year, over \$60,000 of additional expenditure was directly devoted to collection management (primarily cataloguing, photography, website and administration). Significantly, our volunteers (several of whom work at CAM on a weekly basis) have contributed hundreds of hours of unpaid work, bringing years of high-level museum sector experience to CAM.

Collection management activities in 2018-19 included:

- Collection management consultant. Monthly reporting on collection status, storage conditions, strategic advice on conservation. Recruitment and induction of volunteers focussed on conservation records and researching a sustainable model of environmental control.
- Collection audit: approx. 64% of art collection sighted, photographed and location logged in electronic catalogue. Identification and location of backlog of uncatalogued art works for future cataloguing. 100% of historical collection catalogued, with records migrated to new Vernon software.
- Collection photography: 64% of art collection photographed. A test sample of historical collection and corporate record items photographed. Funding for further digitisation in 2019-20 secured, with a focus on historical collections and corporate records.
- Website: Restoration of collection search facility to website, with incorporation of higher quality digital images. Implementation of new Vernon website module linking electronic catalogue to website (to go



■ ABOVE Percy Watson, *Décor*, 1958, oil on hardboard. Purchased 2005 PHOTO IAN HILL

live in 2019-20). Ongoing copyright research to allow greater access to images on line.

- Art storage: A thorough cleaning of all storage areas. Rearrangement of storage systems for more secure and efficient storage. Update of location records in electronic catalogue.
- Library: Cataloguing and re-ordering of shelved collection. Receipt and cataloguing of major book donation. Identification, sorting, removal of duplicate copies. Review of artist files to support planning of digitisation.
- Service providers: Weekly cleaning. Monthly pest control inspections. Ongoing treatment of termite

infestation. Ongoing liaison with climate control provider achieving optimal seasonal settings. Restoration of damaged CCTV security system.

It is with the generous and focussed support from the Albert & Barbara Tucker Foundation; the guidance of Boardmember, Chris McAuliffe and Laura Stedman, consultant Collections Manager (see article page 40), the skilled photography of Ian Hill and dedicated regular volunteers, Diane Frape-Linton and Deb Peart and other volunteers from time to time, that CAM is able to undertake state of the art collections management within constrained circumstances. On behalf of the community, CAM acknowledges this effective team.

# CAM FINANCES

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## Treasurer's Report

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MARK SHEPPARD, *Treasurer*

THE FINANCIAL YEAR UNDER CONSIDERATION can be described as one of consolidation with the beginnings of new growth. While revenue was \$511k, down from a budgeted \$645k, expenses were very well controlled at \$401k well under the \$671k budgeted. This led to a surplus of \$110k (financial statements figure) compared to a budgeted deficit of \$55k.

This result was achieved despite new growth initiatives which included the hiring of Ms. Naomi Cass as our new Director of Renewal; major progress with the Vernon Collection Management System, funded by the Albert & Barbara Tucker Foundation; CAM's participation in the

Castlemaine State Festival and the Len Fox exhibition and Prize. CAM finished the year with net assets of \$388k.

The issue of whether CAM is a viable going concern has receded but, like most arts organisations, its future viability remains very reliant on its income from donors. In 2018/19 these included Creative Victoria, Mount Alexander Shire Council, the Sotheby's-sourced anonymous donor, the CAGHM Foundation, the Mona Fox Bequest, the Albert & Barbara Tucker Foundation and FOCAM. We thank them all very much for their wonderful support. The significance of these donations can be seen by the fact that they constituted over 90% of CAM's income. Consequently, seen from a purely financial viewpoint, it is crucial that CAM remains relevant to our existing donors and works towards becoming a high priority to potential major donors.

**BELOW** Installation photograph of Eliza Jane Gilchrist *I Wonder What Goes On In There*, 2019 IMAGE COURTESY OF LA TROBE ART INSTITUTE





■ ABOVE Alan Sumner, *George Bell sketching at Balook*, 1946, oil on canvas mounted on composition board. J. R. Hartley Bequest Fund 1983 PHOTO IAN HILL

The Board believes that this importance rests on two main factors:

- The artistic offering of CAM through its fine collection and excellent program of exhibitions now being developed by Naomi and;
- CAM's engagement with its audience

As consequence, CAM now needs, in a modestly ambitious way, to go beyond consolidation to allow Naomi to display and conserve the collection and run the exhibitions that keep CAM alive. This is, of course, CAM's reason to be. Furthermore, from the viewpoint of a Treasurer, it also demonstrates CAM's vibrancy, which is crucial to retaining and attracting the donor funding which sustains CAM.

Similarly, while the revenue from the membership is not large, it is highly valued as it constitutes proof

of CAM's engagement with its audience. Every dollar collected in member subscriptions and donations, along with the audience engagement these represent, effectively determines the support CAM receives from its major donors by some unknown multiplier. I do not know what that multiplier is, but I am sure that if we did not have CAM's strong membership base, (supplemented, I hope, by many new members) it would be very difficult to retain the support of our existing major donors and virtually impossible to secure new ones.

Finally, I would like to thank our bookkeeper, Loralee Luckett of Lead Advisory Group for her diligent work and her patience in assisting me in my first year as CAM's Honorary Treasurer.



## Finance & Audit Report

Castlemaine Art Museum

ABN: 21 613 667 664

Financial Statements

For the year ended 30 June 2019

### Directors

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

Craig Anthony Mutton (Chair)  
Christopher McAuliffe (Deputy Chair)  
Mark Sheppard (Hon. Treasurer) *Appointed September 2018*  
Elizabeth Tromans (Hon. Secretary)  
Jacqueline Millner  
Michael Rigg *Appointed November 2018*  
Byron Willis Cunningham *Resigned December 2018*  
Andrew Richard Pickles *Resigned November 2018*

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

### Company Secretary

The company secretary is Elizabeth Tromans, who was appointed to the position 13 December 2018. Elizabeth is a trusted governance professional with local and international blue-chip company experience and Not-for-Profit director experience.

### Principal Activities

The principal activity of the company during the course of the period was operating the Castlemaine Art Gallery and Historical Museum.

### Significant Changes

No significant changes in the company's state of activities occurred during the period ended 30 June 2019.

### Operating Result

The net result of the Castlemaine Art Museum is:

30 June 2019	30 June 2018
\$	\$
110,516	443,078

### After Balance Date Events

No matters or circumstances have arisen since the end of the financial year which affected or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company, in future years.

### Future Developments

No matters or circumstances are expected to develop in the future which may significantly affect the operations of the company, the results of those operations or the state of affairs of the company, in future years.

### Environmental Issues

The entity's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or of a state or territory.

### Indemnification and Insurance of Directors and Officers

The company has indemnified all Directors in respect of liabilities to other persons (other than the company or related body corporate) that may arise from their position as Directors of the company except where the liability arises out of conduct involving the lack of good faith.

Disclosure of the nature of the liability and the amount of the premium is prohibited by the confidentiality clause of the contract of insurance. The company has not provided any insurance for an auditor of the company or a related body corporate.

### Proceedings on Behalf of the Entity

No person has applied for leave of Court to bring proceedings on behalf of the entity or intervene in any proceedings to which the entity is a party for the purpose of taking responsibility on behalf of the entity for all or any part of those proceedings.

The company was not a party to any such proceedings during the year.

### Information on Directors

#### Craig Anthony MUTTON

**Qualifications** BComp (CompSci), Master of Project Management, MBA.

**Experience** Extensive executive management career, with deep skills in strategy, transformation leadership, and stakeholder engagement. Also a Board member, and Chair of the Audit & Risk Committee at Hepburn Health Service.

**Special Responsibilities** Chair; Finance and Risk subcommittee; Governance subcommittee

#### Christopher McAULIFFE

**Qualifications** BA Hons (U of Melb), MA (U of Melb), PhD (Harvard).

**Experience** Currently, Sir William Dobell Chair, Centre for Art History and Theory, School of Art & Design, ANU. Previously, Director, Ian Potter Museum of Art, the University of Melbourne,

2000–13. Lecturer in Contemporary Art, the University of Melbourne, 1991–2000. Visiting Professor of Australian Studies, Harvard University, 2011–12. A member of management committees and boards at Arts Project Australia, Linden Contemporary Art space, City of Melbourne, City of Port Phillip, National Gallery of Victoria, Samstag Museum University of South Australia, MacRobertson Girls High School.

**Special Responsibilities** Deputy Chair; Collections and Acquisitions subcommittee; Fundraising subcommittee

### Mark SHEPPARD

**Qualifications** BEng (Chemical), MPhil (Economics).

**Experience** An experienced finance professional with broad international experience. Currently President and Director of a US financial technology startup. Also the Regional Director of BlueMount Capital Melbourne. Formerly Managing Director of NAB and Head of the Financial Solutions Group and prior to that, Head of Structured Capital Asia Pacific at ABN AMRO and various similar roles at The Chase Manhattan Bank since 1986. Experience as a Director of numerous Australian subsidiary companies of ABN AMRO Bank NV.

**Special Responsibilities** Treasurer; Chair, Finance and Risk subcommittee; Fundraising subcommittee

### Elizabeth TROMANS

**Qualifications** GAICD, Masters of Commercial Law (Uni of Melbourne); Grad Dip of Legal Practice - Admitted to practice in the Supreme Court of Victoria, Juris Doctor (Uni of Melbourne); Grad Dip in Applied Finance (FINSIA); Bachelor of Economics (Uni of Adelaide). Professional memberships: Australian Society of CPAs; Law Institute of Victoria, Taxation Institute, CTA, Australian Corporate Counsel.

**Experience** Board Experience: Camcare Incorporated (2012–2018) (Board Secretary); Chair, Governance Committee; Former Chair, Social Enterprise Working Group; Former member of the Finance, Audit and Risk Management Committee; HICAPS Pty Ltd (2004–2010) Director and Chairman; Victorian State Council, Taxation Institute (1999–2009), Relationship Services Pty Ltd (2004–2010), Director. Experience: A trusted governance professional with local and international blue-chip company experience and Not-for-Profit director experience. Senior management roles in Australia Post (current employer) and NAB (formerly Head of Taxation, Australia); professional practice experience at Corrs Chambers Westgarth and Coopers & Lybrand; ATO (various positions).

**Special Responsibilities** Secretary; Chair, Finance and Risk subcommittee (until December 2018); Governance Committee

### Jacqueline MILLNER

**Qualifications** PhD (University of Sydney); MA (University of Sydney); Bachelor of Visual Arts (University of Sydney); Bachelor of Laws/Bachelor of Arts, University of NSW; Professional Memberships: Australia and New Zealand Art Association; College Arts Association (USA); AICA, international Art Critic Association (France).

**Experience** Currently Associate Professor of Visual Arts and Deputy Head of School of Humanities and Social Sciences, La Trobe University. Previously Associate Professor of Art History and Theory and Associate Dean Faculty of Sydney College of the Arts, University of Sydney. Extensive academic management

experience and arts boards memberships, including of the Australian Centre for Photography, Sydney and Artspace Contemporary Visual Arts Centre, Sydney.

**Special Responsibilities** Member of the Collections and Acquisitions subcommittee.

### Michael RIGG

**Qualifications** Master of Contemporary Art (Melbourne University), Graduate Diploma in Visual Art (Victorian College of the Arts, Melbourne University), Advanced Diploma in Visual Art (NMIT), Bachelor of Architecture (Honours) (Melbourne University), Registered Domestic Builder (Victoria).

**Experience** Established the Design & Construct Company of Urban Spaces in 1981 and registered as both Builder and Architect. The Company specialised in building restoration, Custom Housing and domestic alterations for 28 years. Over this period the Company won 12 Master Builder Awards for their projects. President, Master Builders Association Victoria 2000-2002. Board Member of Master Builders Association Inc. (National Board) 2002-2004. Chairman of National Housing Council 2003/4. State Representative for Master Builders Association on National Housing Council 2003-7. Director, Urban Spaces Pty. Ltd 1981 -2016. Awarded Life Membership to the Master Builders Association 2005. Treasurer of FOCAM since 2017.

**Special Responsibilities** Chair, Building committee, Fundraising subcommittee

### Bryon Willis CUNNINGHAM

**Qualifications** Exhibition Designer specialising in the concept design, interpretation of content and realisation of public and private exhibitions in museums and galleries

**Experience** 30+ years in making and building of new museum exhibitions in major public institutions in Australia and Overseas. Creative Director for the development of new museums and galleries from concept through developed design to contract administration, installation and

**Special Responsibilities** Chair of Project Control Group for the Regional Development Victoria CAM Business Case Development project.

### Andrew Richard PICKLES

**Qualifications** B.A. (Monash) LL.B (Monash) LL.M (Monash).

**Experience** Head of litigation team, Robertson Hyetts Solicitors. Admitted to practice in 1982. Involvement in corporate governance in non-profit organisations including advising the Bendigo Art Gallery and Foundation and Trustees. A former president of the Bendigo Law Association. Mediation accreditation from Bond University, and an arbiter under the Local Government Act. Also on a local football committee, and a board member of Sun RFCS, a rural financial counselling service based in Mildura and Bendigo. Previously member of Castlemaine Art Gallery and Historical Museum Committee of Management prior to incorporation, elected 2014.

**Special Responsibilities** Member of Finance and Risk subcommittee, Honorary Secretary until December 2018

## Meetings of Directors

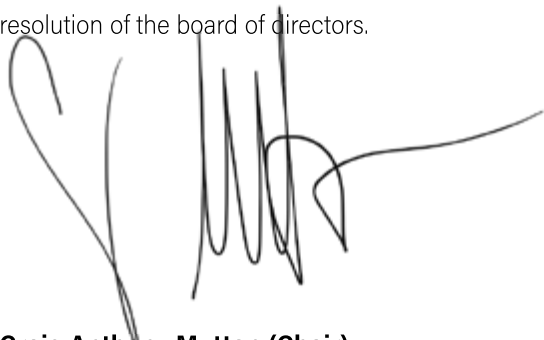
The number of Directors meetings attended by each of the Directors of the company during the year were:

	Director's Meetings	
	Number eligible to attend	Number attended
Craig Anthony Mutton	10	9
Christopher McAuliffe	10	9
Mark Sheppard ( <i>Appointed September 2018</i> )	8	8
Elizabeth Tromans	10	10
Jacqueline Millner	10	8
Michael Rigg ( <i>Appointed November 2018</i> )	6	6
Bryon Willis Cunningham ( <i>Resigned December 2018</i> )	5	5
Andrew Richard Pickles ( <i>Resigned November 2018</i> )	4	3

## Auditor's Independence Declaration

The lead auditor's independence declaration for the year ending 30 June 2019 has been received and can be found on page 6 of the financial reports.

The directors' report is signed in accordance with a resolution of the board of directors.



**Craig Anthony Mutton (Chair)**

Dated this 19th day of September 2019

## Lead auditor's independence declaration under *section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012* to the directors of Castlemaine Art Museum

As lead auditor for the audit of Castlemaine Art Museum for the year ended 30 June 2019, I declare that, to the best of my knowledge and belief, there have been:

- i) no contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit and
- ii) no contraventions of any applicable code of professional conduct in relation to the audit.



**Andrew Frewin Stewart**  
61 Bull Street, Bendigo Vic 3550  
Dated this 19<sup>th</sup> day of September 2019



**Joshua Griffin**  
Lead Auditor

### Statement of Profit or Loss and Other Comprehensive Income

For the Year Ended 30 June 2019

		2019	2018
	Notes	\$	\$
Revenue	2	510,843	757,329
Cost of sales	3	(20,643)	(14,472)
Employee benefits expense		(118,848)	(99,034)
Exhibition costs		(11,022)	(7,625)
Occupancy costs		(50,205)	(47,776)
Repairs and maintenance		(15,909)	(6,321)
General administration expenses		(183,700)	(139,023)
<b>Surplus before income tax</b>		<b>110,516</b>	<b>443,078</b>
Income tax expense	1c	-	-
<b>Surplus after income tax</b>		<b>110,516</b>	<b>443,078</b>
<b>Total comprehensive income attributable to members of the entity</b>		<b>110,516</b>	<b>443,078</b>

The above Statement of Profit or Loss and Other Comprehensive Income should be read in conjunction with the accompanying notes.

## Statement of Financial Position

As at 30 June 2019

		2019	2018
	Notes	\$	\$
<b>Current assets</b>			
Cash and cash equivalents	4	549,703	365,976
Trade and other receivables	5	32,750	-
Inventory	6	11,106	26,380
<b>Total current assets</b>		<b>593,559</b>	<b>392,356</b>
<b>Total assets</b>		<b>593,559</b>	<b>392,356</b>
<b>Current liabilities</b>			
Trade and other payables	7	195,458	110,488
Employee entitlements	8	6,217	1,993
<b>Total current liabilities</b>		<b>201,675</b>	<b>112,481</b>
<b>Non-current liabilities</b>			
Employee entitlements	8	3,562	2,069
<b>Total non-current liabilities</b>		<b>3,562</b>	<b>2,069</b>
<b>Total liabilities</b>		<b>205,237</b>	<b>114,550</b>
<b>Net assets</b>		<b>388,322</b>	<b>277,806</b>
<b>Equity</b>			
Accumulated surplus		388,322	277,806
<b>Total equity</b>		<b>388,322</b>	<b>277,806</b>

The above Statement of Financial Position should be read in conjunction with the accompanying notes.

## Statement of Changes in Equity

For the Year Ended 30 June 2019

	Accumulated Surplus	Total Equity
	\$	\$
<b>Balance at 30 June 2017</b>	<b>(165,272)</b>	<b>(165,272)</b>
Surplus attributed to the entity	443,078	443,078
Other comprehensive income for the year	-	-
<b>Balance at 30 June 2018</b>	<b>277,806</b>	<b>277,806</b>
Surplus attributed to the entity	110,516	110,516
Other comprehensive income for the year	-	-
<b>Balance at 30 June 2019</b>	<b>388,322</b>	<b>388,322</b>

## Statement of Cash flows

For the Year Ended 30 June 2019

		2019	2018
	Notes	\$	\$
<b>Cash flows from operating activities</b>			
Receipts from membership fees, bequests and government funding		531,494	602,086
Interest received		2,844	-
Cash paid to suppliers		(389,361)	(473,502)
<b>Net cash used in operating activities</b>	9	<b>144,977</b>	<b>128,584</b>
<b>Cash flows from financing activities</b>			
Contributions received from Castlemaine Art Gallery and Historical Museum Foundation		38,750	160,000
<b>Net cash provided by financing activities</b>		<b>38,750</b>	<b>160,000</b>
<b>Net increase in cash held</b>		<b>183,727</b>	<b>288,584</b>
Cash and cash equivalents at the beginning of the period		365,976	77,392
<b>Cash and cash equivalents at the end of the financial year</b>	4	<b>549,703</b>	<b>365,976</b>

The above Statement of Cash flows should be read in conjunction with the accompanying notes.

## Notes to the Financial Statements

### FOR THE YEAR ENDING 30 JUNE 2019

#### **NOTE 1** Summary of Significant Accounting Policies

The financial statements were authorised for issue on 19th September 2019 by the directors of the company.

#### BASIS OF PREPARATION

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users dependent on general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

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* and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs unless otherwise stated in the notes. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise. The amounts presented in the financial statements have been rounded to the nearest dollar.

#### **(a) Going concern**

The net assets of the company as at 30 June 2019 were \$388,322 and the surplus made for the year was \$110,516.

In addition:	\$
Total assets were:	593,559
Total liabilities were:	205,237
Operating cash flows were:	144,977

The company's business activities, together with the factors likely to affect its future development, performance and position are set out in the directors' report on pages 23 to 26. The financial position of the company, its cash flows, liquidity position and borrowing facilities are described in the financial statements.

Revenue decreased by \$246,486 in comparison to the prior period. This can be partly attributed to the decrease in the donation from the Castlemaine Art Gallery and Historical Museum from \$160k in the prior year to \$40k

in the current year. In 2017 the company also received an anonymous donation of \$250,000, \$125,000 of this was recorded as revenue in the 2017 year, with the remaining \$125,000 recorded during the 2018 year.

Along with the decrease in revenue, the company also recorded an increase in expenses of approximately \$86,076 in comparison to the prior period. An increase of \$47,221 in salaries and wages was incurred due to the appointment of the Gallery Manager in January 2019. The Gallery also increased spending on consultancy work.

Along with the decrease in revenue as described above, approximately 85% of the company's revenue for the period was derived from grants. Going forward, further funding after this period is uncertain and dependent on the level of support and engagement from the community as a whole, Creative Victoria and Mount Alexander Shire Council.

The company has budgeted for a loss in the 2019/20 financial year, however this deficit will be funded with cash balances held as at 30 June 2019.

The directors have concluded that whilst there is no certainty that the company will be able to continue as a going concern beyond three years without the continued support of donors, including the current anonymous donor, state and local government, the more likely outcome is that this support will continue.

Accordingly, after making enquiries and considering the uncertainties described above, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future.

For these reasons, the directors continue to adopt the going concern basis of accounting in preparing the annual financial statements.

## **(b) Revenue**

Revenue from the sale of memberships is recognised upon receipt. Interest revenue is recognised when earned.

Donations are recognised as revenue when received unless they are designated for a specific purpose, where they are carried forward as prepaid income on the balance sheet.

Non-reciprocal grant revenue is recognised in profit or loss when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before the entity is eligible to receive the

contribution, the recognition of the grant is considered a reciprocal transaction and the grant revenue is recognised in the Statement of Financial Position as a liability until the service has been delivered to the contributor; otherwise the grant is recognised on receipt.

All revenue is stated net of the amount of Goods and Services Tax (GST).

## **(c) Income tax**

No provision for income tax has been raised as the company is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

## **(d) Goods and services tax (GST)**

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable for the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included.

Cash flows are presented in the Cashflow Statement on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

## **(e) Cash and cash equivalents**

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

## **(f) Trade receivables**

Trade and other receivables include amounts due from donors 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.

## **(g) Inventory**

Inventory is measured at the lower of cost and net realisable value.

## **(h) Financial instruments**

The company's financial instruments consist mainly of deposits with banks, receivables and payables.

### ***Recognition, initial measurement and derecognition***

Financial assets and financial liabilities are recognised when the company becomes a party to the contractual provisions of the financial instrument, and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through profit or loss, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

### ***Classification and subsequent measurement of financial assets***

All financial assets are initially measured at fair value adjusted for transaction costs (where applicable). For the purpose of subsequent measurement, financial assets are classified into amortised costs. The company does not utilise hedging instruments.

Classifications are determined by both:

- the company's business model for managing the financial asset
- the contractual cash flow characteristics of the financial asset.

All income and expenses relating to financial assets that are recognised in profit or loss are presented within finance costs, finance income or other financial items, except for impairment of trade receivables, which is presented within other expenses.

Financial assets are measured at amortised cost if the assets meet the following conditions:

- they are held within a business model whose objective is to hold the financial assets and collect its contractual cash flows
- the contractual terms of the financial assets give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding

After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial. The company's cash and cash equivalents and trade and other receivables fall into this category of financial instruments.

### ***Impairment of financial assets***

The company makes use of a simplified approach in accounting for trade and other receivables and records the loss allowance at the amount equal to the expected lifetime credit losses. The company uses its historical experience, external indicators and forward-looking information to calculate the expected credit losses.

### ***Classification and measurement of financial liabilities***

The company's financial liabilities include trade and other payables. Financial liabilities are initially measured at fair value, and, where applicable, adjusted for transaction costs unless the company designated a financial liability at fair value through profit or loss.

Subsequently, financial liabilities are measured at amortised cost using the effective interest method except for financial liabilities designated at fair value through profit or loss, which are carried subsequently at fair value with gains or losses recognised in profit or loss. The company does not utilise derivative financial instruments. All interest-related charges and, if applicable, changes in an instrument's fair value that are reported in profit or loss are included within finance costs or finance income.

### **(i) Trade and other payables**

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amount normally paid within 30 days of recognition of the liability.

### **(j) Employee provisions**

#### ***Short term employee benefits***

Provision is made for the entity's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service, including salaries, wages, ADOs, annual leave and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled. The entity's obligations for short-term employee benefits such as salaries and wages are recognised as part of current trade and other payables in the Statement of Financial Position.



### **Other long-term employee benefits**

The entity classifies employees' long service leave and annual 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 entity'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. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the terms of the obligations. Any remeasurements for changes in assumptions of obligations for other long-term employee benefits are recognised in profit or loss in the periods in which the changes occur.

The entity's obligations for long-term employee benefits are presented as non-current liabilities in its statement of financial position, except where the entity does not have an unconditional right to defer settlement for at least 12 months after the end of the reporting period, in which case the obligations are presented as current liabilities.

### **(k) Provisions**

Provisions are recognised when the entity 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.

### **(l) Comparative figures**

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

### **(m) Critical accounting estimates and judgements**

The director's evaluate 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 company.



**ABOVE** Photograph attached to the verso (back) of Frank Reynolds, *Gum Trees*, 1923 Gift of the artist 1923 PHOTO IAN HILL

## (n) New accounting standards for application in future periods

New pronouncement	Effective date	Likely impact on initial application
AASB 15: <i>Revenue from Contracts with Customers</i> and AASB 1058: <i>Income of Not-for-profit Entities</i>	1 January 2019	<p>The entity is yet to undertake a detailed assessment of the impact of AASB 15 and AASB 1058. It is anticipated the adoption of AASB 15 may have a material impact on the way the Museum records revenue and grants in advance. The income recognition for each grant will be assessed on a high level basis to determine whether it is enforceable and whether its performance obligations are sufficiently specific. For grant agreements that are not enforceable or the performance obligations are not sufficiently specific, this will result in immediate income recognition under AASB 1058. Income will be deferred under AASB 15 otherwise. The potential impact of the first time adoption under this accounting treatment for the year ending 30 June 2020 may increase or decrease deferred grant funding recognised in the Statement of Financial Position and may cause a corresponding increase or decrease in grant funding revenue recognised in the Statement of Profit or Loss and Other Comprehensive Income depending on whether the enforceability and sufficiently specific criteria are satisfied.</p> <p>Subsequent to year-end, in July 2019, the Museum entered into a lease agreement with the Foundation for the premises it operates from. The lease costs under this arrangement are approximately \$104 per annum in addition to any outgoings. This transaction may meet the definition of a peppercorn lease under AASB 1058 and would be required to be recognised at fair value in the Museum's financial statements. This is because fair value of the right to use asset under the lease under normal commercial terms may be materially higher than the annual lease cost charged under the agreement. Since issuing AASB 1058, the AASB have issued an amending standard that provides temporary relief for not-for-profits in this situation. The amending standard allows not-for-profit entities to initially recognise right of use assets arising from peppercorn leases at either cost or fair value. The Museum may elect to recognise the right of use asset at cost, which may reduce the financial impact of adoption. Additional qualitative and quantitative disclosures will however be required to help users of the Museum's financial statements understand the company's dependence, nature and terms of the leasing</p>
AASB 16: <i>Leases</i>	1 January 2019	<p>The entity is yet to undertake a detailed assessment of the impact of AASB 16. At 30 June 2019 the Museum had no material leasing arrangements in place. However it is anticipated the adoption of AASB 16 may increase the Museum's right-of-use assets and lease liabilities following adoption since a new lease agreement between the Museum and the Foundation was signed in July 2019. This lease agreement, which covers an initial term of five years, includes two five-year renewal options, which, should they be exercised, may extend the terms of the lease agreement to June 2034. The lease costs under this arrangement are approximately \$104 per annum in addition to any outgoings and as such, the adoption of AASB 16 is not expected to materially impact the Museum's right of use assets and financial lease liabilities, assuming the Museum elects to apply the amending standard available to not-for-profit entities as detailed under the AASB 1058 impact assessment.</p>

**NOTE 2** Revenue

	2019	2018
	\$	\$
<b>Revenue from operating activities</b>		
– Creative Victoria Regional Partnerships Grant	110,000	110,000
– Creative Victoria Interim Director Funding	18,976	25,000
– Creative Victoria Full House Grant	36,144	-
– RDV Funding Grant	-	130,000
– Mt Alexander Shire Council Funding	30,580	23,500
– donations and sponsorships	237,287	228,324
– Foundation contributions	38,751	160,000
– membership fees	17,493	20,795
– entrance fees	-	5,355
– fundraising events and concerts	3,432	40,200
– gallery shop sales	12,836	14,155
– other revenue	2,500	-
	<b>507,999</b>	<b>757,329</b>
<b>Non-operating activities</b>		
– interest received	2,844	-
	<b>2,844</b>	-
<b>Total revenue and other income</b>	<b>510,843</b>	<b>757,329</b>



**ABOVE** Louis Buvelot, *Mount Elephant*, 1879, Oil on canvas. Gift of Miss N. McKellar, 1974 PHOTO IAN HILL

**NOTE 3** Expenses

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
<b>Costs of sales</b>		
Opening inventory	26,380	36,682
– purchases	5,369	4,170
Less:		
– closing inventory	(11,106)	(26,380)
<b>Total costs of sales</b>	<b>20,643</b>	<b>14,472</b>

The closing inventory amount includes a total write off of \$11,227 worth of inventory. This write off included \$3,965 worth of stock items that were not sold during the past three years, as well as \$7,262 worth of stock items with an unreasonable amount of stock on hand.

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
<b>Employee benefits expense</b>		
– salaries and wages	100,572	56,881
– superannuation	11,425	7,431
– workcover insurance levy	1,370	782
– staff amenities	318	108
– other staff costs	5,163	4,062
– director - consultant	-	29,770
<b>Total employee benefits expense</b>	<b>118,848</b>	<b>99,034</b>
<b>Auditor remuneration</b>		
Remuneration to the Auditors, Andrew Frewin Stewart for:		
– auditing or reviewing the financial report	<b>11,875</b>	<b>11,875</b>

**NOTE 4** Cash and Cash Equivalents

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
Cash at bank	549,703	365,976

**NOTE 5** Trade and Other Receivables

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
Total trade and other receivables	32,750	-

**NOTE 6** Inventory

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
Stock on hand	11,106	26,380

**NOTE 7** Trade and Other Payables

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
Trade payables	18,517	63,705
Grants in advance	157,879	43,750
BAS payable	19,062	3,033
Total trade and other payables	195,458	110,488

**NOTE 8** Employee Entitlements

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
<i>Current</i>		
Provision for annual leave	6,217	1,993
<i>Non-Current</i>		
Provision for long service leave	3,562	2,069
Total employee entitlements	9,779	4,062

**NOTE 9** Statement of cash flows

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
<i>Reconciliation of surplus after income tax to net cash provided by operating activities</i>		
Operating surplus	110,516	443,078
Foundation contributions classed as financing cash flows	(38,750)	(160,000)
Changes in assets and liabilities:		
– (Increase)/decrease in receivables	(32,750)	1,759
– (Increase)/decrease in other assets	15,274	10,302
– Increase/(decrease) in payables	84,970	(143,333)
– Increase/(decrease) in employee entitlements	5,717	(23,222)
Net cashflows provided by operating activities	144,977	128,584

**NOTE 10** Director and Related Party Disclosures

*The names of directors who have held office during the financial year are:*

Craig Anthony Mutton	Christopher McAuliffe
Mark Sheppard ( <i>Appointed September 2018</i> )	Elizabeth Tromans
Jacqueline Millner	Michael Rigg ( <i>Appointed November 2018</i> )
Bryon Willis Cunningham ( <i>Resigned December 2018</i> )	Andrew Richard Pickles ( <i>Resigned November 2018</i> )

No director or related entity has entered into a material contract with the company. No director's fees have been paid as the positions are held on a voluntary basis.

**NOTE 11** Contingent Liabilities

There were no contingent liabilities at the date of this report to affect the financial statements.

**NOTE 12** Events After the Balance Sheet Date

The Museum entered into a lease agreement with the Foundation on 26 July 2019. The lease is for a term of five years, starting 1 June 2019. The total rent per year is \$104, plus any other outgoings.

**NOTE 13** Registered office/Principal place of business

Registered office	Principal place of business
14 Lyttleton Street Castlemaine VIC 3450	14 Lyttleton Street Castlemaine VIC 3450

**NOTE 14** Members' Guarantee

The company is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$50 towards meeting any outstanding obligations of the entity.

**Directors' Declaration**

The directors of the entity declare that, in the directors' opinion:

1. The financial statements and notes, as set out on pages 1 to 20, are in accordance with the *Australian Charities and Not for Profits Commission Act 2012* and:
  - a. comply with Australian Accounting Standards and the ACNC Regulations 2012; and
  - b. give a true and fair view of the company's financial position as at 30 June 2019 and of its performance for the year ended on that date.
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.



**Craig Anthony Mutton (Chair)**

Dated this 19th day of September 2019

## Independent auditor's report to the members of Castlemaine Art Museum

### REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

**Our opinion**

In our opinion, the financial report of Castlemaine Art Museum being a special purpose financial report, is in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- i. giving a true and fair view of the company's financial position as at 30 June 2019 and of its performance for the year ended on that date; and
- ii. complying with the accounting policies described in Note 1 of the financial report and the *Australian Charities and Not-for-profits Commission Regulations 2013*.

**What we have audited**

Castlemaine Art Museum's (the company) financial report comprises the:

- Statement of financial position as at 30 June 2019
- Statement of profit or loss and other comprehensive income for the year then ended
- Statement of changes in equity for the year then ended
- Statement of cash flows for the year then ended
- Notes comprising a summary of significant accounting policies and other explanatory notes
- The directors' declaration of the entity.

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

**Basis of accounting and restriction on distribution**

Without modifying our opinion, we draw attention to Note 1 to the financial statements, which describes the basis of accounting. The financial report has been

prepared to assist Castlemaine Art Museum to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose.

### **Material uncertainty related to going concern**

Without modifying our opinion, we draw attention to Note 1 in the financial report, which indicates that the company generated a profit of \$110,516 during the year ended 30 June 2019 and, as of that date, the company's current assets exceeded its current liabilities by \$391,884. The matters set forth in Note 1 indicate whilst there is no certainty that the company will be able to continue as a going concern beyond three years without continued support of donors, including the current anonymous donor, state and local government, the more likely outcome is that this support will continue.

### **Independence**

In conducting our audit, we have complied with the independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

### **Directors' responsibility for the financial report**

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with the accounting policies described in Note 1 of the financial report and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine is necessary to

enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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

### **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. Misstatement can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/home.aspx>. This description forms part of our auditor's report.



Andrew Frewin Stewart  
61 Bull Street, Bendigo, 3550  
Dated this 19<sup>th</sup> day of September 2019



Joshua Griffin  
**Lead Auditor**

# CAM GUIDES

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JUDITH STAUDTE, *Guides Training Coordinator*

THIS PAST YEAR HAS BEEN increasingly busy and intellectually satisfying for CAM guides. Initially our two shifts of Saturday guiding consisted of conversing with visitors about aspects of the permanent collection. Interspersed were group visits to other galleries to extend our own knowledge of art and function more closely as a group.

2019 has enabled us to work very differently. With the four exhibitions mounted for the Castlemaine State Festival, our background learning was complemented by participation in artists' floor talks and introducing fellow guides from across Australia to these exhibitions. Several of us attended the biennial national Australian Association of Gallery Guides Organisation conference hosted by Bendigo Art Gallery in March to hone our understanding of the theory and practice of guiding.

The highly successful Len Fox Prize which opened in early June provided further opportunities to have in-depth conversations with the many visitors. CAM visitors continue to arrive from many cities and towns; they are eager to share their own understanding and perspectives about our exhibitions as well as others they have seen recently. It keeps us on our toes.

Over the year periodically we have visited other galleries for their formal tours, enabling further learning and pointers about guiding technique.

In recent months we have extended our guiding hours to include one shift on Sunday afternoons. As we are getting ready to train additional guides during 2020, we anticipate guide availability on other days as well by the end of next year. We continue to offer formal tours to groups who book in advance.

It is our privilege to serve the CAM and wider community.



**ABOVE** School children looking at the Hayley Millar Baker & James Tylor Exhibition. IMAGE COURTESY OF LA TROBE ART INSTITUTE.



## SUE PICOT, *President*

OFFICE BEARERS ELECTED AT THE 2018 AGM were Sue Picot President, Jenny Taylor Vice President, Russell Annear Secretary and Michael Rigg Treasurer with Sue Cappy, Kate Gamble, Trevor Lloyd and Jenny Merkus as committee members. Jenny's resignation led to Christine Lloyd being welcomed as her replacement.

Throughout 2018-19 year, FOCAM has continued to focus on raising funds for CAM through a wide range of activities, including our monthly CAM Conversations with such recognised artists as painters Bill Caldwell, John Wolseley and Godwin Bradbeer, film maker Claire Jaeger and frame maker and restorer Rob Murdoch.

Alongside all these fascinating talks we ran excursions to the Ballarat Art Gallery to see the impressionist exhibition *Into the Light*; Dr Chris McAuliffe gave a guided tour of the Robert Smithson exhibition in Melbourne; Jeff Makin gave a talk on his exhibition at the Central Goldfields Art Gallery and our final excursion for 2018 was to see the Archibald Exhibition at the Geelong Art Gallery. The final FOCAM activity for 2018 was our annual Christmas Lunch celebration at Mica Grange.

Our CAM Conversations for 2019 included mosaic artist Helen Bodycomb; Michael Rigg who spoke about the grand buildings of Castlemaine and led a walk along Lyttleton Street; an excursion to the Central Goldfields Art Gallery to see *Darkness & Light: Landscapes in Central Victoria* with Mark Dober; printmaker David Frazer and Melbourne-based art restorer and curator, Jacqueline MacNaughtan who spoke about her work for the National

Art Gallery and NGV. We are indebted to all speakers who so willingly gave of their time to support the Castlemaine Art Museum.

In November 2018, a cheque for over \$8000 was presented to Dr Chris McAuliffe, the Board representative. This money was used by the gallery for collections management and cataloguing and for website enhancements that increased the content and library access.

In March 2019, the gallery requested FOCAM to purchase new light stackable chairs. This donation is a tangible achievement by the Friends of which everyone may feel proud.

At the end of the 2018/19 financial year, 135 Friends were approached to pay their annual subscription. We thank all the Friends for their support and hope that they have benefited from the FOCAM activities. We also thank Elizabeth Rettalick, Peter Struthers and Lauren Matthews for their assistance with membership and their ongoing support.

I finally must express my sincere appreciation to the FOCAM Committee members for their support to me and for their fundraising activities that are always undertaken so willingly and effectively. The committee of FOCAM wish to thank Dr Chris McAuliffe, the Board representative to FOCAM, for his willing assistance, to Craig Mutton, Chair and to all the Board members for their support and lastly, to all our generous Friends for their ongoing support. We look forward to our continued positive association over the next financial year.

# PERSPECTIVES ON THE COLLECTION

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LAURA STEDMAN, *Consultant Collection Manager*

THIS YEAR, ON A MONTHLY basis, I have continued to monitor areas of risks to CAM's magnificent collections to ensure their safe maintenance. The collections continue to be stable in their current condition. I have also provided advice on appropriate object handling, exhibition and storage during the recent period of exhibition changeovers.

Whilst CAM has had to decrease its loans and acquisition program, there were some outgoing loans which were critical to facilitate. Particularly the loan of Hugh Ramsay's portrait of *David Mitchell* 1903 and *Untitled (Figure Study)* 1896-1906 to the National Gallery of Australia.

CAM has continued to move forward with the digitisation of the collection and implementation of Vernon CMS which is now fully operational. CAM is also well underway designing the new collections web page which will have advanced features for browsing and searching the collections data.

This year CAM welcomed Deb Peart as a collection conservation volunteer. Deb trained at the Grimwade Centre for Cultural Materials Conservation, Melbourne University, as did Margaret Barclay who has just undertaken her minor thesis with us for the Masters in Cultural Materials Conservation. And long-standing museum volunteer, Diane Linton, has provided invaluable work managing the museum and has also extended her skill set to mastering Vernon CMS.

RICK IASIELLO, *Heritage Officer, Aboriginal Victoria, Department of Premier & Cabinet*

CAM CURATES A SIGNIFICANT COLLECTION of objects that connect with the deep history of Aboriginal and Torres Strait Islander peoples. Included within this collection is the exceptional example of an incised broad shield, possibly of South East Australian provenance, in addition to stone tools, other wooden implements and objects made of fibre. The collection contains objects originating (provenanced) from most Australian states and a number of territorial islands. The collection has been recorded by Aboriginal Victoria of the Department of Premier & Cabinet, resulting in the addition of the collection on the Victorian Aboriginal Heritage Register.

Aboriginal object collections often depict an antiquarian perspective of Aboriginal material culture. Cognisant of this fact, the CAM board and current director are pursuing initiatives to acknowledge and incorporate the involvement of Traditional Owners in the ongoing curation and interpretation of objects that represent a living culture.

# IN PRAISE OF CAM SUPPORTERS

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WE MAKE PARTICULAR ACKNOWLEDGMENT OF the Anonymous Benefactors who have generously enabled CAM to be open to the public.

CAM is grateful to the broad range of funders and donors for both financial and in-kind support.

## Major Funders

- Creative Victoria – Castlemaine Art Museum is supported by the Victorian Government through Creative Victoria
- Anonymous Benefactors
- Albert & Barbara Tucker Foundation
- Castlemaine Art Gallery and Historical Museum Foundation
- Mount Alexander Shire Council

## Program Partners

- Castlemaine State Festival
- La Trobe Art Institute

## Donors

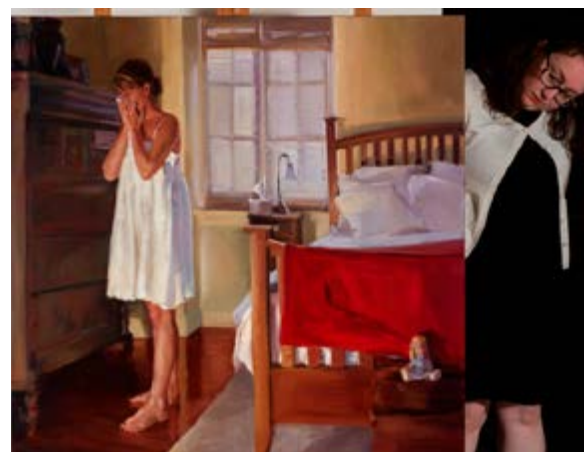
Invaluable support as received from FOCAM, Harold Charles Mitchell; Christine Bell; Sotheby's Australia and The Bardas Foundation.

We gratefully acknowledge 105 individuals and families who made anonymous financial contributions to CAM over the 2018/19 Financial Year. These donations signify the widespread support for the organisation.

We offer gratitude to ShedShaker Brewing for their in-kind support.

We acknowledge each and every person who placed money, no matter how big or small, in the donation box at CAM throughout the year.

All donations to CAM make a critical difference and are respectfully acknowledged.



ABOVE The people behind the collection digitisation project (literally): from left, Chris McAuliffe, Diane Linton, Laura Stedman. BEHIND THE CAMERA: IAN HILL

# CAM FINANCIAL MEMBERS

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AS AT 30TH JUNE 2019

## HONORARY LIFE MEMBERS

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Baillie Mr D	Franklin Mr I	James Mrs R	Perry Miss J
Broadway OAM Mrs P	Frape-Linton Ms D	Milford Mr G	Perry Mr P
Clague Mr G	Frye Mrs S	Nesbit OAM Mr A J	

## LIFE MEMBERS

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Alder Mr D	Downe Ms M	McRae Ms C	Say Mr V
Allen Ms S	Dunne Mrs S	McRae Mr I	Sedgewick Mr A
Archer K	English Ms E	McRae Ms S	Sedgewick Mr C
Ashton Bishop J & Mrs B	Ewing Ms J	McRae Ms W	Sedgewick Mr G
Ashton Miss I	Fink Mr N & Mrs E	McRae Mrs W & Mr D	Sedgewick Mr L
Ashton Mr R	Gardner Mr J	Mitchell Mr H	Seldon Mr G
Aspinall Mrs J	Gaulton Mrs M	Moffatt Mr J G M	Sheppard Mr M
Banks Mr A	Graham Mr J	Moran Mr R	Siggins Mr P
Barlow Mr J	Hansford Mr D & Mrs K	Morgan Ms S	Smith Ms L
Blundell Ms D	Harris Mr G & Mrs G	Munro Miss P	Stafford Mr V
Bowness AO Mr W	Hartley Mr M	Murphy Mr M	Teed Ms E
Brown Ms G	Hayes Mr P	Northen Mr J	Thomas Mr D
Campbell-Pretty Mrs K	Hershon Mrs J	O'Connor Mr M	Thomson Ms D
Capes-Baldwin Dr C Mrs R	Jeffrey Mr D	Olsen Mrs E M	Timpe Mr T
Castlemaine Secondary College	Kay Mr M	Owen Mr J & Mrs K	Tonkin Mr T
Cheah Miss R	King Mr D & Mrs K	Parker The Reverend K W	Toohey Ms N
Coillet Ms M	Knight OAM Mr A & Mrs B	Purves Mr S	Tresidder Mr B & Mrs R
Collins Mr A	Levecke Dr E L	Ramsay Mr S & Mrs A	Wheat Mr C
Cooper Mrs H	McKenzie Mrs J	Rennie Ms L	Willaton Ms A
Corrigan Mr P	Marlay Mr M	Rouse Mr R	Wilson Mr D & Mrs T
Cunningham Mr D & Mrs J	Martin Ms B	Ryles OAM KSJ Chev G & Mrs J OAM	Woodger Dr J
Di Sciascio Mr P	McArdle Mr J		
Doig Ms J	McAuliffe Dr C	Sargood Mrs P	

## SUBSCRIBERS

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<b>A</b>	Baud Mrs D	Bradshaw Ms J	Capp Ms S
Abbinga Mr P	Baxter Ms A	Broadway Mr G	Capper Mr C
Abbott Ms S	Beardall Mr G	Brodie-Hanns Ms J	Cappy Ms S
Adams Ms C	Beasley Mr W & Mrs M	Brosnan Ms A	Cappy Mr V
Affleck Mr C	Beck Ms E	Brownrigg Mr M	Caraher Mr J & Mrs K
Aitken Ms L	Beckwith Ms F	Bryan Ms J	Carbines Ms S
Albers Ms G	Begg Ms J	Buda Historic Home & Garden	Cariad Duff Ms B
Amaterstein Ms L	Belcher Mr R	Bunn Mr G	Carney Mr J
Amor Ms Z	Bellair Ms C	Bunney Mrs J	Carr Ms K
Anderson Mr F	Belmont Ms W	Burge Mr G & Mrs D	Caspi Mr R & Mrs J
Anderson Mr H & Mrs D	Bessant Ms C	Burgermeister Mr D	Castlemaine State Festival
Anderson Ms K	Bisley Mr W & Mrs P	Burgi Ms A	Chapman Mrs E
Angliss Ms D	Blakey Ms H	Burton Ms F	Chomiak Mr G
Annear Mr R & Mrs H	Blanche Mr D & Mrs C	Busowsky Cox Ms E	Clauge Mrs A
Atkinson Ms L	Bodycomb Ms H	Butcher Ms H	Clancy Ms M
Atkinson Ms L	Bosse Ms J		Clark Mr I & Mrs J
	Bottomley Mr M & Mrs C	<b>C</b>	Clarke Mr M
<b>B</b>	Bottomley Mr P & Mrs J	Cafarella Ms J	Close Ms E
Baillie Mrs E	Bowden Mr R	Caffrey Ms D	Close Mr N & Mrs R
Banks Mrs E	Boyd Ms D	Callanan Mr D	Cole Mr P
Barclay Ms J	Boyd Mr H	Cameron Ms R	Cole Ms P
Barkla Ms C	Boyd Mr M	Campbell Mr I & Mrs V	Coligado Ms M
Barnier Mr J & Mrs E	Brack Mrs H	Campbell Ms M	Condon Dr G
Bassett Ms S	Bracken Mr I	Canning Ms C	Connor Ms A

Cooper Mr R & Mrs J  
Cordy Mr T  
Couch Ms D  
Courtis Dr G & Mrs N  
Cowie Mr G  
Crawford Ms J  
Crossroads Town Planning  
Cunningham Mr B & Mrs W  
Curtin Ms P

## D

Dale Ms T  
Dattner Ms K  
Davidson Ms R  
Davidson Ms S  
Davies Ms K  
de Gooijer Dr J  
Dennis Mrs C  
Denniston Ms E  
Denniston Ms M  
Dennithorne Mr J  
Dettmann Ms R  
Dillon Mr B  
Don Ms A  
Donisthorpe Ms S  
Downie Ms B  
Doyle Mr T  
Duigan Ms J  
Duke Mr M & Mrs M  
Dunn QC Mr P & Mrs J  
Dwan Mr P

## E

Eager Ms E  
Eastwood Ms J  
Edquist Ms Z  
Ellyard Ms H  
Espich-Arnold Mr L  
Evans Ms L

## F

Falconer Mr D  
Falkner Ms D  
Ferguson Ms A  
Finger Lee Ms S  
Fisher Mr R  
Forster Ms E  
Foster Mr I  
France Mrs P  
Francis Mr M  
Frazer Mr D  
Freeman Mr L  
Fuzzard Mr D

## G

Gamble Ms K  
Gardner Mr S  
Gibson Mr R  
Giffkins Mr K & Mrs M  
Gilbee Mrs E  
Gilchrist Ms E J  
Gill Dr S & Mrs H  
Gleeson Mr J

Gleeson Mr J  
Goldsworthy Ms S  
Goodchild-Cuffley Ms J  
Gordon Ms A  
Gough Mr C  
Goulding Ms L  
Graeve Mr M  
Graham Ms D  
Grant Mr B  
Gratton Mr A & Mrs L  
Gray Mr G & Mrs R  
Green Prof C & Dr L  
Griffin Ms L  
Griffin Ms M  
Griffiths Mr S  
Grumont Mr S & Mrs P  
Guille Mr D & Mrs B

## H

Hadden Mr R  
Hamel-Green Mr M  
Hamilton Ms A  
Hamilton Mrs D  
Hannon Mr G  
Hansen Mr B & Mrs L  
Harboe-Ree Ms C  
Harding Mr P & Mrs S  
Harkin Mr M & Mrs V  
Harman Ms V  
Harper Ms M  
Harrison Ms G  
Haslam Mr N  
Haylett Mr R  
Hayman Ms K  
Heath Mr T  
Heaysman Mr B  
Hedigan Ms A  
Henderson Ms C  
Henty Mr T  
Heydon Mr B  
Hilton Ms J  
Hiscock Mr P & Mrs Y  
Holland Mr J  
Holland Ms K  
Hollis Mr R  
Hollis Mrs S  
Holst Ms H  
Holt Ms S  
Hooke Ms HR  
Hooper Ms C  
Howson Mr M  
Hutcheson Ms M

## I

Ingersoll Ms C  
Instone Ms L  
Ireland Ms R  
Irving Ms H  
Isaacs Mr A & Mrs P

## J

Jacka Mr H  
James Ms N

Janssen Mr W  
Jarrick Mr S & Mrs D  
Jarosinska Ms M  
Jensen Mr R & Mrs L  
Jodell Ms W  
John Ms K  
Johnson Mr D  
Jones Ms A  
Jones Mr I & Mrs L  
Jordan Ms B  
Jovic Ms N  
Joyce Ms R

## K

Kane Mr T  
Kaptein Ms H  
Kaptein Ms S  
Kay Ms V  
Kelly Mr D & Mrs L  
Kelly-Norris Ms V  
Kemp Mr M  
Keyser Mr B  
Kidd Ms M  
Kuhle Mr T

## L

Lacy Mr B & Mrs K  
Lagzdin Mr E  
Lancaster-Turner Ms J  
Landman Ms K  
Larwill Ms K  
Lavender Ms L  
Le Plastrier Ms L  
Ledwich Ms J  
Lee Mr M  
Lehmann Dr C  
Lehmann Dr J  
Lenneberg Ms C  
Lesser Mr M  
Leveratt Ms M  
Lewis Mr F & Mrs R  
Liebmann Ms A  
Littlewood Mr D  
Lloyd Mr T & Mrs C  
Lucas Ms V  
Lulham Mr I  
Lyons Ms G  
Lyons Mrs M

## M

McCready Ms M  
McCue Ms C  
McDowall Mr A & Mrs C  
McGauchie Ms F  
McGibbon Mr M  
McGrail Ms M  
McGraw Ms A  
McIntyre Ms K  
McKellar Mrs C  
McKenry Ms R  
McKenzie Ms L  
McLellan Dr D  
McNeill Ms H

McPhail Mr R  
McShane Mr I  
Macfarlane Ms M  
Machin Ms B  
Maher Mr G  
Mahony Mr C & Mrs K  
Makin Mr J  
Maloney Mr N  
Maltby Mr W  
Marlow Ms P  
Martin Ms D  
Martin Mr T & Mrs J  
Marriot Ms J  
Matthews Ms L  
Mayes Ms J  
Merkus Ms J  
Michielin Mr D  
Migdoll Ms T  
Milford Mrs J  
Millner Ms J  
Milton Mr B & Mrs K  
Mitchell Mr B  
Mitchell Mr H  
Mitchell Ms N  
Moloney Mr T  
Moore Mr J & Mrs G  
Morgan Mr P  
Morris Ms E  
Morris Mr P  
Mow-Yoffee Ms L  
Munro Ms J  
Murdoch Ms L  
Murdoch Mr R  
Murphy Dr B  
Murphy Mrs P  
Mutton Mr C

## N

Naughton Ms T  
Neal Mr T  
Neath Mrs R & Mr P  
Neilson Ms C  
Neilson Ms J  
Newell Ms F  
Nieman Mr J  
Noble Ms H  
Norris Ms M  
Norris Ms S  
Norris Ms S  
Nutting Ms S

## O

O'Bryan Ms D  
O'Gallagher Ms E  
O'Haire Mr P  
O'Hanlon Mr M  
O'Neil Mr W  
O'Shaughnessy Ms S  
O'Toole Mr L & Mrs M  
O'Toole Ms L  
Ograzden Mr A  
Oley Ms E  
Orr Mr C  
Orr Ms F

**P**

Palmer Mr A & Mrs C  
 Park Ms E  
 Parker Ms K  
 Parkes Ms J  
 Pasqualini Ms A  
 Patrick Mr I  
 Penlidis Mr J  
 Penzak Mr M  
 Peters Ms J  
 Petrusma Ms D  
 Pettifer Ms D  
 Pickles Mr A  
 Picot Ms S  
 Pilgrim Ms C  
 Pilley Ms T  
 Pleban Mr S  
 Pocucha Ms V  
 Pollock Mr K  
 Pollock Ms M  
 Porteous Mr R  
 Posetti Ms G  
 Prielipp Ms E

**Q****R**

Radford Mr A & Mrs A  
 Ralston Ms J  
 Ralton Ms R  
 Ratliff Ms D  
 Redlich Mr J  
 Renfree Ms J  
 Rigg Mr M  
 Robbins Mr C  
 Roberts Mrs J  
 Robertson Ms D  
 Robertson Ms L  
 Robertson Hyetts Solicitors  
 Robins Mr M & Mrs P  
 Robinson Mrs E  
 Robertson Mr T  
 Robertson Dr V  
 Rogers Mr J & Mrs G  
 Rose Mr D  
 Ross Ms A  
 Rouch Ms E

Rubin Mr V  
 Rudolph Mr J & Mrs B  
 Rusden Ms J

**S**

Sadgrove Ms E  
 Sammons Mr JP  
 Sampson Dr B  
 Sanders Ms J  
 Saunders Mr A  
 Savage Dr J  
 Scaife Ms M  
 Scoglio Mr J & Mrs J  
 Scott Mr R & Mrs M  
 Scott Ms S  
 Selby-Smith Ms J  
 Sharkey Mr M  
 Shortall Mr J & Mrs F  
 Silver Dr D  
 Simmonds Ms J  
 Sinclair Ms K  
 Singleton Mr B  
 Skillington Ms K  
 Skinner Ms B  
 Skinner Ms S  
 Slattery Mr B & Mrs D  
 Smith Ms A  
 Smith Ms C  
 Smith Mr G  
 Smith Mr S  
 Smith Ms S  
 Smith Ms S  
 Snowman Mr C  
 Sorensen Mr J  
 Sorensen Ms R  
 South Mr F & Mrs J  
 Starr Ms J  
 Staudte Ms J  
 Stavrianos Ms W  
 Stewart Mr D  
 Stewart Mr J & Mrs R  
 Stone Mr A  
 Stooke Ms K  
 Strang Mr P  
 Strange Ms B  
 Strugnell Ms E  
 Struthers Mr P

Swanton Ms K  
 Sye Ms A  
 Symon Ms H

**T**

Taffe Mr M & Mrs M  
 Tait Mr N & Mrs C  
 Tallis Foundation  
 Tardy Mr G  
 Taubman Ms M  
 Taylor Ms C  
 Taylor Mrs J  
 Taylor Mr W & Mrs J  
 Teed Mrs A  
 Telford Ms A  
 Teltscher Ms S  
 Tester Mr S & Mrs M  
 Thia Mr A  
 Thomas Ms D  
 Thompson Mr J  
 Thompson Mr R  
 Thompson Mr M & Mrs M  
 Thomson Mr P  
 Topp Mr J  
 Tozer Mr J & Mrs B  
 Tracey Mr C & Mrs J  
 Tremlett Mr C  
 Trett Mr R  
 Trickey Mr D  
 Trickey Mr L  
 Tromans Ms L  
 Turnbull Mr J & Mrs J  
 Turner Mr D  
 Turner Dr P & Mrs R  
 Tweed Ms A  
 Tyndall Mr P

**U****V**

Vaistutis Ms J  
 Van Eyk Mrs M  
 Van Rompaey Mr C & Dr S  
 Vaughan Ms L  
 Venables Ms P  
 Vendargon Ms J  
 Verberne Ms M

Vigus Rev A & Mrs J

**W**

Wakefield Ms C  
 Wakeham Mr M  
 Walker Mr D & Mrs F  
 Walker Ms S  
 Wallis Mr R  
 Walsh Mr K  
 Ward Mrs A  
 Ward Ms E  
 Warracke Ms J  
 Watson Mr J  
 Waterhouse Mr J  
 Watters Ms H  
 Wayn Ms B  
 Webb Mr K  
 Weerts Mr C  
 Wells Ms R  
 Welsh Mr I  
 Westendore Mr E  
 Whelan Ms D  
 White Mr I  
 White Ms S  
 Williams Ms M  
 Williams Mr S  
 Williamson Mr R  
 Willman Mr C  
 Wolfe Mr M  
 Wright Ms M  
 Wyldbore Ms J

**X****Y**

Yeoward Ms R  
 Young Mr D

**Z**

Ziles Ms L

# BECOME INVOLVED

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## Become a member

Membership is one of the best ways to be involved, informed and support Castlemaine Art Museum. CAM relies on the support of our generous donors and members to enable us to keep the gallery operational.

If you are already a member, why not consider becoming a Life Member.

Concession \$30

Individual \$36

Family \$69

Life Member \$1,000

Educational and Community Groups \$88

Corporate Member \$500

Youth Member (U18) Free

Member benefits:

Discounts on all programs so you can experience more CAM, more often

10% Discount at the CAM Gallery Shop

Exclusive invitations to functions, talks, tours and workshops and other after hours events

Exclusive use of our A.G. Lloyd Stephenson Research Library, by appointment

## Join or renew your membership today

By phone: Please call (03) 5472 2292

Renew by EFT to: BSB 063 509 Account 0080 0215.

Please include your name in the description.

Online: <https://www.castlemainegallery.com/membership/>

In Person: CAM, 14 Lyttleton Street, Castlemaine VIC 3450.  
Thursday – Sunday 12–5pm.

## Make a gift or bequest

Did you know that you can make a one-off or recurring gift to Castlemaine Art Museum? All you have to do is visit our website <https://www.castlemainegallery.com/calling-for-donations/> and download the Make A Gift form.

You can also request a form to be mailed to you or make a donation in person at Castlemaine Art Museum, 14 Lyttleton Street, Castlemaine 3450 or contact us on 03 5472 2292 or [frontofhouse@castlemainegallery.com](mailto:frontofhouse@castlemainegallery.com).

You may also choose to leave a bequest to CAM in your Will. **Please note that all donations over \$2 to CAM are tax deductible.**

## Follow CAM on Social Media

**Website:** [www.castlemainegallery.com](http://www.castlemainegallery.com)

**Facebook:** <https://www.facebook.com/CastlemaineArtMuseum/>

**Instagram:** <https://www.instagram.com/castlemaineartmuseum/>

**To receive free invitations and newsletters sign up [here](#)**

**To explore volunteering at CAM contact:**  
[frontofhouse@castlemainegallery.com](mailto:frontofhouse@castlemainegallery.com)



**ABOVE** Visitors enjoying the Len Fox Prize. Ash Keatings' artwork in the background. PHOTO BEN BLACKETT

# CONTACT OR VISIT CAM

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## Opening times

Monday	CLOSED
Tuesday	CLOSED
Wednesday	CLOSED
Thursday	12.00pm to 5.00pm
Friday	12.00pm to 5.00pm
Saturday	12.00pm to 5.00pm
Sunday	12.00pm to 5.00pm

Please contact the CAM staff for more information about programs, accessing the Library or booking a tour on (03) 5472 2292.

## Guided Tours

Every Saturday, from 12pm to 5.00pm and Sunday 2pm to 5pm. Our guides are available to show and discuss the collection on display

Lectures and special tours by appointment

Contact [info@castlemainegallery.com](mailto:info@castlemainegallery.com)

or call (03) 5472 2292.

## Free admission to CAM

Admission to the gallery and the historical museum is free. Entry to temporary exhibitions may have an entry fee.



**ABOVE** Unknown Maker *The Crocodile-Man Gumangan and the Plover Birik-Birik Oepelli* c1948 ochres on bark. Sinclair Acquisition Fund, 1995  
PHOTO IAN HILL

**BACK COVER** School children visiting CAM during Castlemaine State Festival 2019 IMAGE COURTESY OF LA TROBE ART INSTITUTE.



CASTLEMAINE  
ART GALLERY  
& MUSEUM

EST. 1913

