

CASTLEMAINE ART MUSEUM (CAM)

Annual Report 24—25



CASTLEMAINE ART MUSEUM

On Dja Dja Wurrung Country

14 Lyttleton Street (PO Box 248)
Castlemaine VIC 3450

(03) 5472 2292

info@castlemaineartmuseum.org.au

castlemaineartmuseum.org.au

Report first published

20 SEPTEMBER 2025

this version published

31 OCTOBER 2025

ACN 613 667 664 | ABN 21 613 667 664

Report design — Gavin Krasner — Storyland



CREATIVE
VICTORIA



Acknowledgement of Country

Castlemaine Art Museum is located in the foothills of Liyanganyuk Banyul.

The Jaara people of the Dja Dja Wurrung are the Custodians of the land and waters on which we live and work. Jaara culture is ancient, living and dynamic with a powerful connection to this Country dating back tens of thousands of years. We pay our respects to the Elders past, present and emerging. We extend these same sentiments to all Aboriginal and Torres Strait Islander First Nations peoples.

Table of contents

6	The year at a glance
7	About CAM
8	Governance
13	Chair's Report
14	Exhibitions and Engagement July 2024 to June 2025
18	Donations to the CAM collection
20	Treasurer's Report
23	Finance & Audit Report
47	Castlemaine Art Gallery & Historical Museum Foundation
48	Friends of Castlemaine Art Museum Inc.
50	CAM People CAM Partners
52	Guiding at CAM
53	CAM Life Members
54	CAM Supporters

*Image right: Kunmanara (Nellie) Coulthard (1947-2025)
Tjuntala Ngurangka Country with wattle (Acacia Murrayana) (detail) 2024
Acquired as the winner of the 2024 Len Fox Painting Award
Courtesy The Estate of the Artist, Iwantja Arts and Alcaston Gallery*



The year at a glance



About CAM

Located on Dja Dja Wurrung Country in the foothills of Liyanganyuk Banyul, Castlemaine Art Museum was founded in 1913 through community subscription and in 1931 was relocated to a purpose-built, now heritage-listed building.

Designed by Percy Meldrum in the Egyptian Revival Art Deco style, the building itself is "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" (National Trust Statement of Significance).

The Museum has been sustained through community effort and held in community affection for over one hundred years. The Museum houses a nationally significant and unique collection of Australian artworks, including important First Nations cultural material from across Australia and a collection of historical artefacts reflecting the early history of the region. Its permanent art collection is recognised as one of the most important in regional Victoria, with strong emphasis on traditional landscape painting and works by women artists. The Museum's holdings of Tonal Realism paintings are of national significance. More recent modern and contemporary artists are also represented, along with a significant number of Central Victorian artists.



The social history collection includes photographs, costumes, decorative arts and artefacts that provide an insight into Indigenous and colonial histories, costumes; porcelain; and relics of the gold mining era, incorporating significant material culture associated with Chinese migration.

CAM commits to providing professional exhibition and development opportunities for artists on Dja Dja Wurrung Country across Central Victoria and is distinctive in representing and championing living artists of this region. CAM is a lively arts institution achieving national recognition by bringing together artists and communities from the local region and beyond.



—
Image Top Right: Louis Buvelot
Mt Elephant from Emu Creek 1879, detail of frame
Gift of Miss N McKellar, 1974
Photo Ian Hill

—
Image Left: Unknown Maker from La Perouse (possibly Timbery family)
Shellwork baby shoes. c.1950s
Gift of Miss Clemens, Estate of Mr Van Heurck
Photo Ian Hill

Governance

Castlemaine Art Museum (CAM) is a not-for-profit company limited by guarantee, the primary function of which is to collect, preserve and display works of art to present their history and background for the enrichment of the community.

CAM was registered as a company limited by guarantee under the Corporations Act 2001 on 14 July 2016. It is a Deductible Gift Recipient and registered 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.

Prior to CAM's incorporation, the Museum was operated by the Castlemaine Art Gallery and Historic Museum (CAGHM), an unincorporated association. CAGHM Trustees hold the Museum land, building and collections, as well as funds donated to CAGHM, under trusts established by CAGHM in 1929 and 1997. The current CAGHM Trustees are George Milford, William Maltby and Emma Busowsky.

BOARD MEMBERS

Mark Sheppard (Chair)

Qualifications: BEng (Chemical), MPhil (Economics)

Board Experience: Former director of numerous Australian subsidiary companies of ABN AMRO Bank NV.

Experience: An experienced finance professional with broad international experience. Formerly president and director of a US financial technology start-up. Prior to that, Managing Director and Head of the Financial Solutions Group at National Australia Bank, Head of Structured Capital Asia Pacific at ABN AMRO NV, and similar roles at The Chase Manhattan Bank since 1986.

Elected Board member since 2022. Previously Board member from 2018-2020. Previously member of the Castlemaine Art Gallery and Historical Museum Revenue Committee.

LIVES ON DJA DJA WURRUNG COUNTRY

Kieren Naish (Hon. Secretary)

Qualifications: BCom, LLB (Hons) (Melb)

Experience: Since 2005, a barrister specialising in commercial disputes, with a particular focus on construction and engineering litigation. Previously a solicitor at Mallesons Stephen Jaques and an associate at the Supreme Court of Victoria.

APPOINTED BOARD MEMBER SINCE 2023.
LIVES ON WADAWURRUNG COUNTRY

Amelia Jones (Hon. Treasurer)

Qualifications: Master of Business (Arts and Cultural Management), Deakin University; Bachelor of Illustration (Visual Arts), Melbourne Polytechnic

Experience: Amelia Jones (they/them) is an arts and cultural management professional with experience across regional and metropolitan Victoria, spanning public galleries, performing arts centres, community spaces and major cultural infrastructure. Amelia currently leads the commercial and visitor experience remit at Ballarat's Cultural Venues, overseeing commercial development and operations at Her Majesty's Theatre, Civic Hall and The Mining Exchange. With a focus on financial sustainability, audience development, and inclusive programming, Amelia's work supports the long-term viability of public cultural assets and brings a strong regional and community lens to arts leadership, governance, and social policy.

Board experience: Melbourne Queer Film Festival; the Baw Baw Shire Council's Arts and Culture Advisory Committee.

APPOINTED BOARD MEMBER SINCE 2025
LIVES ON WADAWURRUNG COUNTRY

Jane Amanda Jean

Qualifications: Bsc Architecture (Queens Uni. Belfast, N Ireland) Grad. Dip. Architecture, (Uni. Of Cambridge, England), M of Philosophy, Asian Art and Architecture (Uni. of Sydney, Australia).

Experience: Amanda Jean is a licensed architect, a sole practitioner. She specializes in cultural heritage and building conservation, focusing on the central goldfields of Victoria. Amanda has worked with national, state and local governments and community organisations on projects such as Buda House and Garden, Castlemaine Art Museum, Ulumbarra Theatre (Bendigo), Central Goldfields Art Gallery redevelopment.

ELECTED BOARD MEMBER SINCE 2020.
LIVES ON DJA DJA WURRUNG COUNTRY

Melinda Harper

Experience: Melinda Harper is one of Australia's leading Abstract painters. She has exhibited throughout Australia and overseas, working with many artists and curators over the last 30 years, and was actively involved in an artist run space, Store 5 in Melbourne in the 1990s. In 2015 Melinda had a survey exhibition at Heide Museum of Modern Art. In 2021, she presented 'Melinda Harper in Conversation with the Collection' at CAM.

Melinda currently works at Castlemaine Health as an Aboriginal Project Officer. Here, she works with the local Aboriginal community to ensure Cultural Safety in the hospital and to identify the health needs of the community. She is also involved in a social enterprise catering service called Murnong Mummas that was set up by Nalderun, employing Aboriginal people in this area.

ELECTED BOARD MEMBER SINCE 2021.
LIVES ON DJA DJA WURRUNG COUNTRY

David Hurlston

Qualifications: Bachelor of Arts, Fine Art (RMIT University), Art Curatorial Studies (University of Melbourne)

Board Experience: Onsite Assessment Panel Member of Museums Australia's 'Museum Accreditation Program' (1997–2001); Chair of the Maribyrnong Public Art Advisory Panel (2001–2006); Member of the Stonnington Art Advisory Panel (2014–2016); Advisory Panel Member for the RMIT Design Archives (2016–2020); and a Director on the NETS Victoria Board (2008–2022).

Experience: Before his retirement as the NGV's Senior Curator of Australian Art in 2022, David Hurlston worked in a range of positions for the Gallery over a period of 30 years. His previous roles include Curator, Australian Art Exhibitions (2002–2007), Program Coordinator (1999–2002) and Access Gallery Curator (1993–1999). He also developed the concept for NGV Studio, a contemporary exhibition space at NGV Australia, and from 2011 until 2015 coordinated the exhibition program.

ELECTED BOARD MEMBER SINCE 2023.
LIVES ON DJA DJA WURRUNG , TAUNGURUNG
AND WURUNDJERI COUNTRY

Katrina Place (formerly Dernelley)

Qualifications: B.Arts(IntDes)(Hons) RMIT, PGDip. ArchBldgP(ArchHist&Cons) M.Arch Melb, PhD LTU.

Board Experience: Committee of Management, Buda Historic Home and Garden, 2017.

Experience: Katrina has more than 20 years' experience in the history, heritage and design industries. She has worked for government, private practice, academia and community organisations, including Heritage Victoria, Lovell Chen, Context, RBA Architects + Conservation Consultants and the University of Melbourne. While at Heritage Victoria, Katrina managed assessments and provided advice for heritage places including CAM, Bendigo Art Gallery, the Art Gallery of Ballarat and the Central Goldfields Art Gallery, Maryborough. Katrina's Masters research focused on the Arts and Crafts movement in Victoria and her doctoral research focused on women, home and colonisation on the central Victoria goldfields. She provided expert advice for the tentative World Heritage Listing of the Victorian Goldfields. Katrina is Principal, Regional Heritage, at RBA Architects + Conservation Consultants and works at the University of Melbourne in Estate Planning Heritage.

APPOINTED BOARD MEMBER SINCE 2025.
LIVES ON DJA DJA WURRUNG COUNTRY

Dr Stewart Gill OAM

Qualifications: Masters, The University of Edinburgh; Masters, University of Toronto; PhD University of Guelph.

Experience: Stewart Gill until recently was Master of Queen's College within the University of Melbourne. He has also served as Warden of Ridley College (1996-2000) and Dean and Deputy Warden of Trinity College (2000-2004) at the University of Melbourne and Principal of Emmanuel College (2005-2016) at The University of Queensland and an adjunct-Professor in the School of Historical and Philosophical Inquiry. He has published articles and books in Australian, Canadian and Scottish History. Stewart is a Fellow of the Royal Historical Society and a Fellow of the Queensland Academy of Arts and Sciences. He is a Member of the Australian Institute of Company Directors and has been the director of several not-for-profits. He is currently Ambassador for the Association of Commonwealth Universities in Australia and a Senior Fellow within the School of Historical and Philosophical Studies at the University of Melbourne. In 2016 he was awarded an OAM in the Queen's Birthday Honours for his contribution to tertiary education and the wider community.

APPOINTED BOARD MEMBER SINCE 2025
LIVES ON DJA DJA WURRUNG COUNTRY

Dr Gerard D Condon AM

Qualifications: BDSc (Melb) LDS (Vic) MDSc (Melb) FICD FADI FPFA

Experience: President, Friends of Castlemaine Art Museum Inc, 2020 – 2024, current committee member. Gerard Condon has lengthy private and governmental Board experience. Before retirement, he was a Member of the Dental Board of Australia, and was President of the Dental Practice Board of Victoria, the Australian Dental Council, and Australian Dental Association (Victorian Branch). He was also an Examiner for the Australian Dental Council, Melbourne Dental School and LaTrobe University, as well as conducting a Private Dental Practice and teaching at Melbourne University.

Gerard Condon was an early member of the Chewton Domain Society in the 1990s, and currently has involvement with the Castlemaine State Festival.

APPOINTED BOARD MEMBER SINCE 2025.
LIVES ON DJA DJA WURRUNG COUNTRY



George Milford (Trustee)

Fellow, CPA Australia, life-long local resident, retired Financial Controller, trustee/treasurer of several not-for-profit entities. Milford was Mount Alexander Shire Citizen of the Year in 2010. As a practising historian, he was honoured with the Ray Tonkin Heritage Volunteer Award by the Heritage Council of Victoria in 2018 for a lifetime of service to the heritage of Harcourt and the goldfields.

HON TREASURER OF CASTLEMAINE ART GALLERY & HISTORICAL MUSEUM 1971-2014, PRESIDENT 1985/86, APPOINTED TRUSTEE 1984.

William Maltby (Trustee)

Maltby is a Justice of the Peace, a life-long resident, current Deputy Mayor of Mount Alexander Shire Council and principal of Maltby Property. Maltby was Mayor of the City of Castlemaine in 1986 and has served as Captain of the Castlemaine Fire Brigade. He is a member of the Volunteer Fire Brigades Victoria and holds the National Medal and the National Emergency Medal.

COMMITTEE MEMBER OF CASTLEMAINE ART GALLERY & HISTORICAL MUSEUM 1986-2016, APPOINTED TRUSTEE 2002.

Emma Busowsky (Trustee)

Curator and writer Emma Busowsky specialises in Australian art, exhibitions, collections and museums. Currently employed as Senior Curator at Bendigo Art Gallery, Emma was Curator at Castlemaine Art Museum from 2016 to 2017, and has worked in Australian galleries and museums since 2003.

LIVES ON DJA DJA WURRUNG COUNTRY

*Image above: Dorothy Braund
Couples at the beach 1986
Gift of the artist 2010*



*Image: Polly Hurry
Cochrane Street, St John's Wood, London 1925
Gift of Mrs Avis Standen 2005
Photo Ian Hill*

Chair's Report

The 2024–2025 year has been an eventful year which has had its challenges.

CAM had several very successful exhibitions such as the inventive *Framed, A Modern Turn, Sir Les Thornton: CAM's First Blockbuster* and *Everything is Holy* (our first jewellery exhibition). These CAM exhibitions were the subject of very positive major articles in the national press on two occasions.

The Everything is Holy, A Modern Turn and Micky Allen's *The Power of Delicacy* exhibitions were an excellent finale for our Museum Director of seven years, Naomi Cass, who resigned in June 2025. Naomi's tenure was marked by the realisation of her vision for CAM as one of the very few galleries that integrates its artistic offering with a deep historical perspective, often derived from our large museum collection dating from the 19th century. This integration has given CAM a differentiated and unique artistic offering. We thank Naomi for her passionate and dedicated service which was to CAM's great benefit.

Our Chair, Helen Symon resigned on 17 December 2024 after two years of dedicated work. We are very grateful for the huge effort she made for CAM over her tenure. The Chief Operating Officer (COO), Ella Hughes left us shortly afterwards. On 30 June 2025 our Board member Treasurer Sarah Liversidge also departed after another long and dedicated stint. Again, we thank her for her excellent service.

The work of running the gallery then fell to the remaining staff of Anna Schwann and Yvonne Tang who stepped up magnificently, as did the volunteer contingent and the Board. Fortunately, the Board was supplemented by four new members in May and July 2025 and all, now nine members, have contributed mightily – well beyond any normal expectation of a non-executive unremunerated board member.

While all our volunteers provide wonderful service, Julie Skate requires special mention and thanks and Jenny Long has provided a huge commitment of time as very valued curator as has our Board member Melinda Harper.

Besides the challenge of covering regular operational work, CAM, in partnership with the CAGHM Trustees (Trustees) as building owners and under the project management of MASC, began work on the management of our \$6million upgrade project which is now at the stage where the architects have been selected, and final scoping of the project is about to begin. In this, Board member Mandy Jean deserves special recognition for her many hours of input into that process.

To address these challenges on 29 June the new enlarged Board conducted a very productive strategy day curated by Regina Hill. At this it was decided that we would urgently recruit a new COO. In 2026, we expect to begin recruiting a new Artistic Director. From this, a new strategic plan was drafted by our new Board member Dr Stewart Gill. The now completed recruitment process for our new COO Leslie Gurusinghe was also very professionally implemented by our new Board member Amelia Jones. Leslie will start on 18 November.

At every step, our governance was managed by our Board member Kieran Naish despite his own heavy work schedule provided professional and timely input, so often delivered in the dead of night.

CAM only exists by dint of the support of the Victorian community in the form of Creative Victoria and patrons from all over the State and the Central Victorian community in particular the Trustees (who provide CAM with access to the building and to its collection), Mount Alexander Shire Council, the Friends of CAM (FOCAM), patrons and very importantly our members and audience who repeatedly prove the relevance of CAM's offering to them.

In summary, CAM has managed, through the remarkable joint efforts of all those mentioned above, to navigate the recent challenges and has emerged resurgent looking forward to 2026–27 and the opening of our new upgraded building in 2027.



Mark Sheppard
Chair

Exhibitions and Engagement

July 2024–June 2025

2024 LEN FOX PAINTING AWARD

Higgins, Benefactors and Stoneman Galleries
27 September 2024–2 March 2025

2024 Len Fox finalists:

Adrian Jurra Tjungurrayi, Alice Wormald, Amanda Johnson, Amber Wallis, Angie de Latour, Anne Wallace, Anthea Kemp, Anthony Pelchen, Bill Sampson, Carla Tucker, Chow Banana, Dale Cox, David Moore, Deborah Walker, Dena Kahan, Eleanor Louise Butt, Elizabeth Nelson, Ella Dunn, Emily Ferretti, Emma Coulter, Gabrielle Martin, Geordie Gem Williamson, Grant Nimmo, Helen McInnis, Jacqui Stockdale, Jacquie Meng, Jo Davenport, Joel Arthur, Jonathan Nichols, Judith Van Heeren, Julia Ciccarone, Karan Hayman, Kate McKenzie Lewis, Kate Tucker, Katherine Hattam, Kevin Chin, Kir Larwill, Kunmunara Coulthard, Lori Pensini, Lorna Quinn, Mark Dober, Mark Rodda, Mary Tonkin, Michelle Zuccolo, Moya McKenna, Nadine Christensen, Naomi Hobson, Rhett D'Costa, Robert Fielding, Sid Pattni, Stephen Bush, Stephen Pleban, Tai Snaith, Wendy Stavrianos, Wendy Teakel, Zoe Amor.

Winner: Kunmunara Coulthard.

People's Choice Award: Julia Ciccarone.

Judges: Emma Busowsky and John Wolseley.

The Len Fox Painting Award is funded through a bequest from Mona Fox, managed by the Castlemaine Art Gallery and Historical Museum Trust (CAGHM Trust). Supported by IAS Fine Art Logistics.

Associated Events

Artist in Conversation: Moya McKenna
Saturday 26 October 2024.

Artist in Conversation: Judith Van Heeren
Saturday 30 November 2024.

Artist in Conversation: Angie de Latour
Saturday 14 December 2024.

Len Fox Drawing Sessions: colour outside the lines
Saturday 22 February 2025.



*Image: Len Fox Painting Award Opening
Maree Edwards and Martin Paton
Photo James McArdle*

*Image top right: Installation shot Les Thornton exhibition
Photo James McArdle*



MOONDANCE: CERAMICS AND PAINTINGS FROM THE COLLECTION

Sinclair Gallery

31 October 2024–16 March 2025

Presenting ceramics by Gary Bish, David Bradshaw, Colin Browne, Len Castle, Joanna Constantinidis, Lindy Cresswell, Johanna De Maine, John Dermer, Phyll Dunn, Patricia Englund, Ann Geroe, Victor Greenaway, Victoria Howlett, Peter Laycock, Col Levy, Peter Rushforth, Shigeo Shiga, Mitsuo Shoji, Peter Travis, Kirk Winter. Paintings by John Brack, Russell Drysdale, Leonard French, Robert Grieve, Roger Kemp, Godfrey Miller, Clifton Pugh and Dawn Sime..

Associate Events

Glaze Party with Prue Venables
9 February 2025.

Moondance Minis - Moon Clay workshop
22 February 2025.

SIR LESLIE THORNTON:

CASTLEMAINE ART MUSEUM'S FIRST BLOCKBUSTER

Stoneman and Benefactors Galleries

22 March–31 August 2025

Exhibition supported by an Anonymous Donor

Associated Events

Thornton's Tour de Source
Each Thursday from 22 March - 31 August 2024
20 tours in total including special tours for National Volunteer Week and Arcare Aged Care.

Show and Tell
with Les Thornton and David Murray-Smith
19 April 2025.

Missjonesroses presents: Msguided
3 May 2025.

Light Play: A Hands-On Sculpture Workshop Inspired by Sir Leslie Thornton with Laura Jade
21 June 2025.

Dance Workshop with Heide Barrett
3 June 2025.

EVERYTHING IS HOLY: CONTEMPORARY JEWELLERY

22 March–22 June 2025

Curator Katie Scott

(Director, Gallery Funaki, Melbourne)

Peter Bauhuis, David Bielandier, Helen Britton, Benedikt Fischer, Karl Fritsch, Simryn Gill, Kyoko Hashimoto, Marian Hosking, Kait James, Cara Johnson, Inari Kiuru, Otto Künzli, Manon van Kouswijk, Lore Langendries, Pete McCurley, Juanita McLauchlan, Catherine Truman, Lisa Walker.

Associated Events

Artists Conversation

31 May 2025

A MODERN TURN

Higgins Gallery

16 March–28 September 2025

Ian Armstrong, Yvonne Atkinson, George Bell, Richard Beck, Barbara Brash, Dorothy Braund, Geoffrey Brown, Lina Bryans, Sybil Craig, Grace Crowley, George Duncan, Ian Fairweather, Hugh Frankland, William Frater, Douglas Green, Kate Janeba, Arthur Lindsay, Lionel Lindsay, Godfrey Miller, John Nixon, Marjorie North, Shona Nunan, Margaret Pestell, Margaret Preston, Guelda Pyke, Klytie Pate, Peter Purves-Smith, Elma Roach, Arnold Shore, Wolfgang Sievers, Clive Stephen, Constance Stokes, Alan Sumner, Eric Thake, Albert Tucker, Danila Vassilieff and Marjorie Woolcock.





FRAMED

Whitchell Gallery

2 February 2025–6 February 2026

Co-Curated by Rob Murdoch and Jill Barclay

Artists include: Micky Allan, A M E Bale, Clarice Beckett, Charles Blackman, Penleigh Boyd, Louis Buvelot, Tjikalyi Colin, Peggy Crombie, Lawence Daws, Ian Fairweather, First Nations Makers, John Ford Paterson, Leonard French, Emanuel Phillips Fox, Diena Georgetti, Ina Gregory, Harley Griffiths, Bernard Hall, Polly Hurry, Roger Kemp, Sydney Long, Frederick McCubbin, Max Meldrum, Mortimer Menpes, Godfrey Miller, Girolamo Nerli, Tomislav Nikolic, E Phillips Fox, Margaret Preston, Norma Redpath, Lloyd Rees, Tom Roberts, Unknown makers from Groote Eylandt, Charles Summers, Jeffrey Smart, May Vale, Roland Wakelin, Jake Walker, Doug Watson, Percy Watson, Fred Williams, Walt Withers.

This exhibition was generously supported by the Friends of Castlemaine Art Museum (FOCAM), Chapman & Bailey and Jarman Framing, Conservation Department, National Gallery of Victoria.

OTHER EVENTS

Exploring Scent with artist Anna Schwann
6th July 2024.

What's that Sound?
with sound artist Philip Samartzis
20th July 2024.

Move, Sound, Touch, Play with Live Particle
21st July 2024.

Gallery Performance:
Cello and Guitar Duo, Boyd meets Girl
22 August 2024.

Miniature Worlds:
Crafting Eco-Friendly Fridge Magnets with Moon Girl
27 October 2024.

Contemporary Art on the Road:
Teacher Professional Development with Gertrude, MUMA and VCAA
20 November 2024.

Artist Talk: Return of the Goddess:
Sculptures of Victorian Women by Ruth Lyon
8 March 2025.

Image top right: Jill Barclay and Rob Murdoch, co-curators of the Framed exhibition

Image left: Everything is Holy exhibition opening

Curator Katie Scott on far right

Photo James McArdle

—
Image right: Noel Counihan
Business 1958
Gift of Mary Anne Hartley through the Australian
Government's Cultural Gifts Program, 2024

Donations to the CAM collection

Over the past five years CAM has been the recipient of many generous gifts to the collection. We take this opportunity to thank all our donors and acknowledge that it is through the generosity of such public-spirited supporters that CAM is able to represent the great diversity of our cultural practices both historic and contemporary.

Among some of the highlights are a group of ceramic forms by pioneering Australian potter Milton Moon donated by his son Damon Moon, a c.1929 painting by tonalist artist Clarice Beckett titled *Bathing box* donated by Jill Bathgate and Adrian Jurra Tjungurrayi's painting *Yunala* 2024. This painting was donated with the assistance of Beverly and Anthony Knight following its entry in the 2024 Len Fox Painting Award.

Dr Paul Fox has donated several important items including a rare, glazed terracotta female torso by Christine de Gruchy, a souvenir cup from the 1907 Women's Exhibition and a c.1860 lithograph depicting DjaDja Wurrung people on Fernyhurst Station near the Loddon River. This work has been donated in memory of Mrs Helen Vellacott and has been welcomed into the collection by DjaDja Wurrung elder Uncle Rick Nelson.

CAM also received two works by social realist artist Noel Counihan – a linocut titled *Demonstrator* 1978, gifted by Christine Bell, and the 1958 painting *Business* donated through the Australian Government's Cultural Gifts Program by Mary Anne Hartley.

Business was part of the Exhibition of Contemporary Australian Artists shown in Moscow and Leningrad in 1960. This marked a significant moment in that it was the first exhibition of Australian art to be shown in the former Soviet Union.

DONATIONS 2020–2025

Noel Counihan
Demonstrator 1978
linocut, printed in black ink
ed. 5/10
Gift of Christine Bell, 2020.

Betty Kuntiwa
Pumani
Antara 2018
synthetic polymer paint on linen
Acquired as the winner of the 2020 Len Fox Painting Award.

Damon Moon
Untitled (vase) 2019/20
slip-cast, low-fired stoneware
23 karat goldleaf
Gift of the artist, 2021.

Mahala Hill
Mutated Hive II
ceramic
Acquired under the terms of the Clunes Ceramic Prize, 2022.

Greg Creek
Killing Jar 2021
oil and acrylic on cut canvas
Acquired as the winner of the 2022 Len Fox Painting Award.

Tashara Roberts
Necklace 2019
Fuchsia, gum nut and native sandalwood seed
Gift of the artist, 2021.

Janina Green
Still life (Klytie Pate) 1988
hand-coloured gelatin silver print
Gift of the artist, 2021.

Clarice Beckett
Bathing box c.1929
oil on composition board
Gift of Jill Bathgate, 2022.

Melinda Harper
Homage to the women founders of CAM
embroidered thread, canvas
Gift of the artist, 2022.

Gabrielle Martin
Olive and plum with cypress hedge
2022
oil on board
Gift of the artist, 2022.

Ray Taylor
Spherical form I
raku
Gift of the artist, 2022.



Ray Taylor
Spherical form II
raku
Gift of the artist, 2022.

Bruno Letti
Scanning Country Six 2022
archival inkjet print on Entrata
300 gsm paper
Gift of the artist, 2023.

Presentation claret jug and salver
c.1865 silver
Presented to William Froomes Junior
in 1865 in recognition of his service to
Castlemaine as Chairman of the Council
and as a long serving councillor
Gift of Vicki Froomes, 2023.

Kunmanara (Nellie) Coulthard
Tjuntala Ngurangka Country with wattle
(Acacia Murrayana) 2024
synthetic polymer paint on linen
Acquired as the winner of the 2024
Len Fox Painting Award.

Jonathan Nichols
Figure with three arms
oil on linen
Gift of the artist, 2024.

Adrian Jurra Tjungurrayi
Yunala 2024
synthetic polymer paint on canvas
Donated by Beverly and Anthony
Knight, 2024.

Milton Moon
Group of ceramic forms
stoneware
Gift of Damon Moon through the
Australian Government's Cultural Gifts
Program, 2024

Noel Counihan
Business 1958
oil on board
Gift of Mary Anne Hartley through the
Australian Government's Cultural Gifts
Program, 2024

S T Gill
Forest Creek from the Road to
Castlemaine 1857
hand-coloured lithograph
Gift of Cynthia and David Blanche, 2025.

S T Gill
Market square, Castlemaine 1857
hand-coloured lithograph
Gift of Cynthia and David Blanche, 2025

James Armytage
A Chinese garden in Victoria c.1874
hand-coloured engraving
Gift of Cynthia and David Blanche, 2025.

Christian Waller
The Great Breath
reprint, published March 1978
ed. 490/600
Gift of Trevor and Christine Lloyd, 2025.

Marlene Gilson
William Barak meeting John Batman
synthetic polymer paint on canvas
Nigel Buesst Bequest, 2025.

Leah King-Smith
Untitled #3 1991
from the series Patterns of Connection
c-type print
Nigel Buesst Bequest, 2025.

Reginald Sturges
You Yangs
watercolour
Nigel Buesst Bequest, 2025.

Ada Lone Newman
Porcelain cup
painted ceramic
Gift of Dr Paul Fox, 2025.

Christine de Gruchy
Untitled (female figure)
1935
terracotta with green glaze
Gift of Dr Paul Fox, 2025.

Dorothy Goodfellow Sutherland
Jug c.1940
glazed ceramic
Gift of Dr Paul Fox, 2025.

Edouard Riou
Natives with shield of bark of
eucalyptus c.1860
lithograph (after a photograph by John
Hunter Kerr)
Gift of Dr Paul Fox, 2025

Unknown maker
Souvenir cup from the 1907 Women's
Exhibition c.1907
clear and coloured pressed glass with
inscription
Gift of Dr Paul Fox, 2025.

Treasurer's Report

In 2025, the Board continued to refine and implement the business model developed over the past three years. This model aims to balance CAM's strengths with the capacity required to sustain operations in a challenging financial environment. It remains distinct within the regional gallery sector, requiring a carefully structured blend of government support, community fundraising, and commercial activity to meet ongoing needs.

Fundraising once again proved to be essential to CAM's results in 2025. Following the trajectory established in 2023 and 2024, the Board, staff and volunteers worked closely with our community and donor base to secure important gifts and pledges.

Our fundraising revenues have grown significantly over recent years, and these gifts, alongside broader donor engagement, have ensured that CAM could deliver its artistic program while meeting its operating commitments in 2025.

In the 2025 financial year, CAM recorded a surplus of \$29,232, bringing total accumulated funds to \$600,666. While this result is considerably smaller than the reported surplus of \$235,533 achieved in 2024, it nonetheless reflects a year of appropriate financial management and consolidation. CAM continues to hold sufficient cash reserves of \$441,495 to meet working capital requirements, and this cash position assures that the Museum can continue operations and deliver its core activities in 2026.

Total revenue for the year was \$515,091, a reduction from \$753,661 in 2024. This decline reflects the conclusion of significant grant programs, including the Regional Collections Access Program (RCAP) and the RISE Fund, which together contributed over \$230,000 in the prior year.

Total Revenue is broken down in the following ways:

- Donations - \$182,742
(35% total revenue)
- Grants - \$246,089
(48% total revenue)
- Memberships - \$4,709
(1% total revenue)
- Fundraising specific to Art Prizes - \$42,000
(8% total revenue)
- Commercial Revenues \$39,551
(8% total revenue)

Core government funding in 2025 included \$110,000 from Creative Victoria (the final year of its current support cycle) and \$100,000 from Mount Alexander Shire Council, marking the first year of a two-to-four-year funding commitment. Memberships, admissions and shop sales continued to provide modest but steady income.

As Creative Victoria funding operates on a four-year cycle, CAM has lodged a new application in the early months of the 2026 financial year. While this funding is not yet confirmed, it has been included in the 2026 budget development due to its importance to CAM's operations. The Board continues to work closely with Creative Victoria and remains grateful for the ongoing support of the State and Local Government and key agencies such as Creative Victoria.

The Board notes that expenses continue to be well managed, with a total of \$485,859 compared to \$518,158 in 2024. Notable items include:

- Employee Salary & Wages: \$240,850
(47% of total income)
- Exhibitions: \$53,821
(10% of total income)
- Administration: \$94,332
(18% of total income)
- Occupancy: \$51,467
(10% of total income)
- Depreciation of \$45,389
reflecting the full-year effect of capital upgrades made in 2024.

Looking ahead, the Board has approved the 2026 budget, which anticipates a small deficit of around \$7,900. This forecast reflects the reality that CAM's funding environment remains uncertain.

While CAM's reliance on fundraising remains a structural challenge, the organisation has once again demonstrated its resilience. The modest surplus achieved this year, together with the sustained cash reserves and strong community support, provides a solid base for 2026.

On behalf of the Board, we extend sincere thanks to our staff and volunteers, whose dedication ensures the Museum thrives; to our donors and community, whose generosity underpins our sustainability; and to our professional advisers for their ongoing guidance and support.

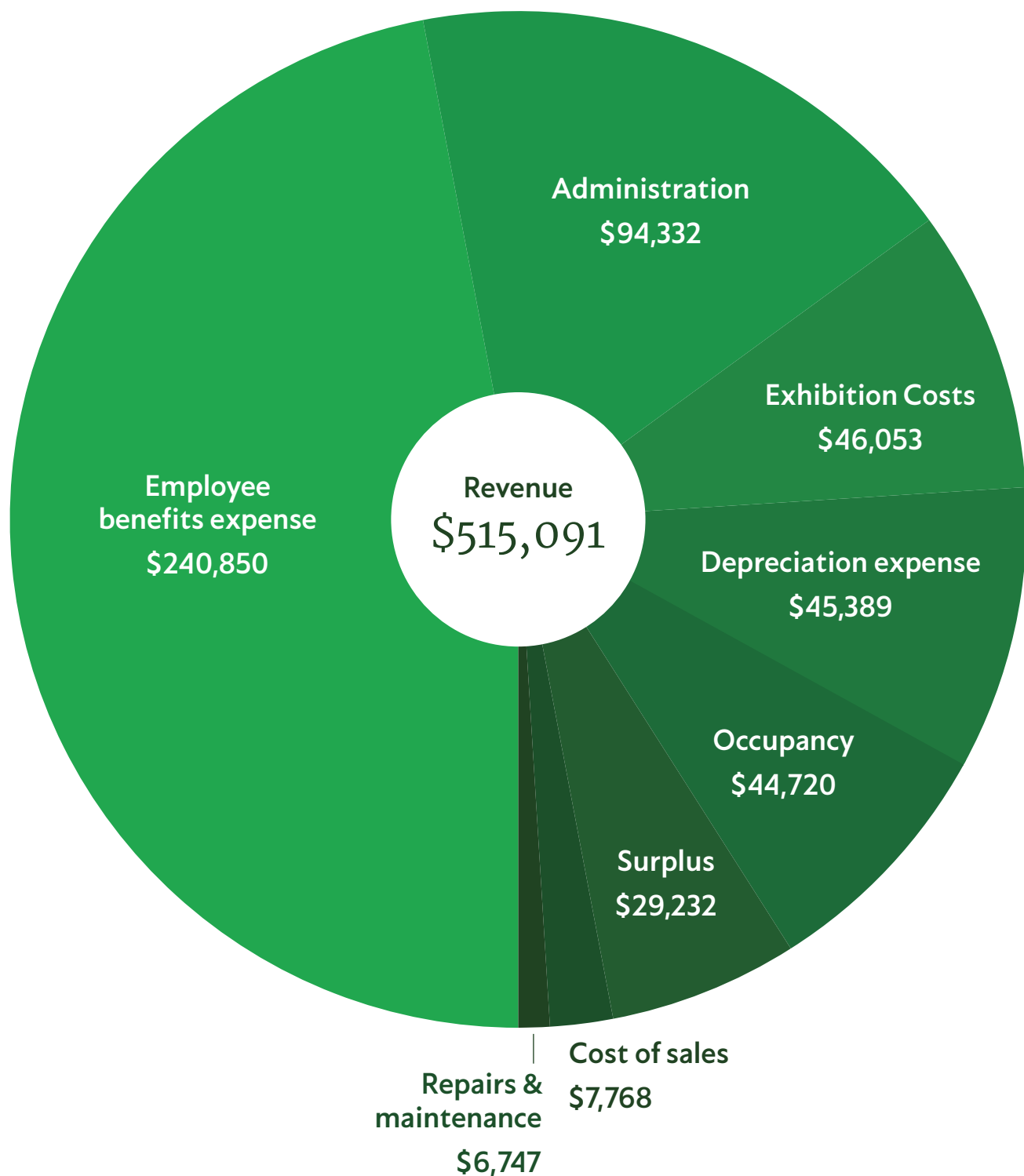
Sarah Liversidge

Hon. Treasurer
– 30 June 2025

Amelia Jones

Hon. Treasurer
– Current

Financial Report snapshot
Profit & loss for year ended 30 June 2025



CASTLEMAINE ART MUSEUM

Financial Report

30 June 2025

Castlemaine Art Museum

Contents

30 June 2025

Directors' report	2
Independence declaration	7
Statement of profit or loss and other comprehensive income	8
Statement of financial position	9
Statement of changes in equity	10
Statement of cash flows	11
Notes to the financial statements	12
Directors' declaration	20
Independent auditor's report to the members of Castlemaine Art Museum	21

**Castlemaine Art Museum
Directors' report
30 June 2025**

Your directors present their report of the Castlemaine Art Museum (the company) for the year ended 30 June 2025.

Directors

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

Mark Sheppard (Chair)
Kieren Naish (Hon. Secretary)
Jane Amanda Jean
Melinda Harper
David Hurlston
Rye Senjen
Dr Stewart Gill (*appointed 12 May 2025*)
Dr Katrina Place (Dernelly) (*appointed 18 May 2025*)
Amelia Jones (Treasurer) (*appointed 20 May 2025*)
Helen Symon KC (Chair) (*resigned 17 December 2024*)
Sarah Liversidge (Hon. Treasurer) (*resigned 30 June 2025*)

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

Principal Activities

The principal activity of the company during the financial year 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 2025.

Operating Result

The net result of the Castlemaine Art Museum is:

2025	2024
\$	\$
29,232	235,533

After Balance Date Events

Subsequent to year end, the company appointed a new Chief Operating Officer, who is scheduled to commence employment on 18 November 2025. This appointment is not expected to have a material impact on the financial statements for the year ended 30 June 2025.

In addition the company has submitted an application to Creative Victoria for a further four-year funding arrangement of \$110,000 per annum. While the board is optimistic about the continuance of this funding, the outcome of the application remains uncertain as at the date of this report. No adjustment has been made in the financial statements for this event.

No other matter or circumstance has arisen since 30 June 2025 that has significantly affected, or may significantly affect the company's operations, the results of those operations, or the company's state of affairs in future financial 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.

**Castlemaine Art Museum
Directors' report
30 June 2025**

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 Company

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

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

Information on Directors

- Name:** Mark Sheppard
Qualifications: BEng (Chemical), MPhil (Economics)
Board Experience: Former Director of numerous Australian subsidiary companies of ABN AMRO Bank NV.
Experience: An experienced finance professional with broad international experience. Formerly President and Director of a US financial technology start-up. Prior to that, Managing Director and Head of the Financial Solutions Group at National Australia Bank, Head of Structured Capital Asia Pacific at ABN AMRO NV, and similar roles at The Chase Manhattan Bank since 1986.
Special Responsibilities: Chair (acting from 17 December 2024)
- Name:** Kieren Naish
Qualifications: B Com, LLB (Hons) (Melb)
Experience: Since 2005, a barrister specialising in commercial disputes, with a particular focus on construction and engineering litigation. Previously a solicitor at Mallesons Stephen Jaques and an associate at the Supreme Court of Victoria, he has also lectured in Corporations Law at the University of Melbourne.
Special Responsibilities: Honorary Secretary, Chair of the Governance Committee
- Name:** Jane Amanda Jean
Qualifications: Bsc Architecture (Queens Uni. Belfast, N Ireland) Grad. Dip. Architecture, (Uni. Of Cambridge, England), M of Philosophy, Asian Art and Architecture (Uni. of Sydney, Australia).
Experience: Amanda Jean is a licensed architect, a sole practitioner. She specializes in cultural heritage and building conservation, focusing on the central goldfields of Victoria. Amanda has worked with national, state and local governments and community organisations on projects such as Buda House and Garden, Castlemaine Art Museum, Ulumbarra Theatre, Bendigo, Central Goldfields Art Gallery redevelopment.
- Name:** Melinda Harper
Experience: Melinda Harper is one of Australia's leading Abstract painters. She has exhibited throughout Australia and overseas, working with many artists and curators over the last 30 years, and was actively involved in an artist run space, Store 5 in Melbourne in the 1990's. In 2015 Melinda had a survey exhibition at Heide Museum of Modern Art. In 2021, she presented 'Melinda Harper in Conversation with the Collection' at CAM. Melinda currently works at Castlemaine Health as an Aboriginal Project Officer. Here, she works with the local Aboriginal community to ensure Cultural Safety in the Hospital and to identify the health needs of the community. She is also involved in a social enterprise catering service called Murnong Mummas that was set up by Nalderun, employing Aboriginal people in this area.

Castlemaine Art Museum
Directors' report
30 June 2025

Name: David Hurlston
Qualifications: Bachelor of Arts, Fine Art (RMIT University), Art Curatorial Studies (University of Melbourne), current PhD candidate (University of Melbourne)
Board experience: Onsite Assessment Panel Member of Museums Australia's 'Museum Accreditation Program' (1997–2001); Chair of the Maribyrnong Public Art Advisory Panel (2001–2006); Member of the Stonnington Art Advisory Panel (2014–2016); Advisory Panel Member for the RMIT Design Archives (2016–2020); and a Director on the NETS Victoria Board (2008–2022).
Experience: Prior to his retirement as the NGV's Senior Curator of Australian Art in 2022 David Hurlston worked in a range of positions for the Gallery over a period of 30 years. His previous roles include Curator, Australian Art Exhibitions (2002-2007), Program Coordinator (1999-2002) and Access Gallery Curator (1993-1999). He also developed the concept for NGV Studio, a contemporary exhibition space at NGV Australia, and from 2011 until 2015 coordinated the exhibition program

Name: Rye Senjen
Qualifications: B Sc. (Hons) (Lincoln, NZ), Dip. Asian Languages - Sanskrit (ANU), PhD - Expert Systems/AI (Lincoln, NZ), Ceramics Studies - Dunedin School of Art (NZ)
Experience: Rye is one half of fluxedearth - a collaborative ceramics practice of Rye Senjen and Kirstie Murdoch, based on Dja Dja Wurrung Country in Castlemaine. Before becoming a ceramicist Rye had a corporate career in artificial intelligence, telecommunications strategy and sustainability. She has lead research teams, taught Masters level business ethics and sustainability and has authored reports on environmental issues in the Australian and European Union context.

Name: Dr Stewart Gill OAM (*appointed 12 May 2025*)
Qualification: Masters, The University of Edinburgh; Masters, University of Toronto; PhD University of Guelph.
Experience: Stewart Gill until recently was Master of Queen's College within the University of Melbourne. He has also served as Warden of Ridley College (1996-2000) and Dean and Deputy Warden of Trinity College (2000-2004) at the University of Melbourne and Principal of Emmanuel College (2005-2016) at The University of Queensland and an adjunct-Professor in the School of Historical and Philosophical Inquiry. He has published articles and books in Australian, Canadian and Scottish History. Stewart is a Fellow of the Royal Historical Society and a Fellow of the Queensland Academy of Arts and Sciences. He is a Member of the Australian Institute of Company Directors and has been the director of several not-for-profits. He is currently Ambassador for the Association of Commonwealth Universities in Australia and a Senior Fellow within the School of Historical and Philosophical Studies at the University of Melbourne. In 2016 he was awarded an OAM in the Queen's Birthday Honours for his contribution to tertiary education and the wider community.

Name: Dr Katrina Place (Dernelly) (*appointed 18 May 2025*)
Qualifications: B.Arts(IntDes)(Hons) RMIT, PGDip.ArchBldgP(ArchHist&Cons) M.Arch Melb, PhD LTU. Board Experience: Committee of Management, Buda Historic Home and Garden, 2017.
Experience: Katrina has more than 20 years' experience in the history, heritage and design industries. She has worked for government, private practice, academia and community organisations, including Heritage Victoria, Lovell Chen, Context, RBA Architects + Conservation Consultants and the University of Melbourne. While at Heritage Victoria, Katrina managed assessments and provided advice for heritage places including CAM, Bendigo Art Gallery, the Art Gallery of Ballarat and the Central Goldfields Art Gallery, Maryborough. Katrina's Masters research focused on the Arts and Crafts movement in Victoria and her doctoral research focused on women, home and colonisation on the central Victoria goldfields. She provided expert advice for the tentative World Heritage Listing of the Victorian Goldfields. Katrina works at the University of Melbourne in Estate Planning and Performance (Heritage).

**Castlemaine Art Museum
Directors' report
30 June 2025**

Name: Amelia Jones (*appointed 20 May 2025*)
Qualifications: Master of Business (Arts and Cultural Management), Deakin University; Bachelor of Illustration (Visual Arts), Melbourne Polytechnic
Experience: Amelia Jones (they/them) is an arts and cultural management professional with experience across regional and metropolitan Victoria, spanning public galleries, performing arts centres, community spaces and major cultural infrastructure. Amelia currently leads the commercial and visitor experience remit at Ballarat's Cultural Venues, overseeing commercial development and operations at Her Majesty's Theatre, Civic Hall and The Mining Exchange. With a focus on financial sustainability, audience development, and inclusive programming, Amelia's work supports the long-term viability of public cultural assets and brings a strong regional and community lens to arts leadership, governance, and social policy. Board experience: Melbourne Queer Film Festival; the Baw Baw Shire Council's Arts and Culture Advisory Committee.
Special Responsibilities: Treasurer

Name: Helen Symon KC (*resigned 17 December 2024*)
Qualifications: BA/LLB (Hons)
Experience: Helen Symon KC is one of Australia's most respected tax litigators with a broader commercial and public law practice. Helen has been a member of not-for-profit boards for more than 20 years and brings extensive experience in governance and fundraising, especially in the arts. Helen's board experience includes Victorian Women's Trust, Board Member (1999–2002); Buoyancy Foundation of Victoria, President (1999–2000); The Hunger Project Australia, Chair (2002–2008); Leo Cussen Institute, Chair (2009–2013), Board Member (from 2001); Victorian Bar Ethics Committee, Chair (2013–2016), Member (from 2011); The Australian Art Orchestra, Board Member (2008–2014); Tura New Music, Board Member (2016–2020); Punctum Inc, Chair (2022–2023), Committee Member (from 2016).
Special Responsibilities: Chair

Name: Sarah Liversidge (*resigned 30 June 2025*)
Qualifications: Adv. Dip Accounting, MBA
Professional Memberships: Member Institute of Public Accountants (MIPA FAFA), Institute of Community Directors (MICDA)
Board Experience: Council of Single Mothers and their Children (November 2020–2022; Treasurer); Celebrate Ageing Ltd (Director); Archie Roach Foundation (Director, Company Secretary 2014–2016).
Experience: Highly experienced Accountant & CFO with expertise in the arts, creative industries and NFP Sector with skills in Digital Systems Advisory, Governance, Business Management, Strategic Development, Operations and SME Coaching.
Special Responsibilities: Honorary Treasurer, Public Officer, Chair of Finance and Risk Committee

Meetings of Directors

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

	Directors Meetings Number eligible to attend	Directors Meetings Number attended
Mark Sheppard	10	9
Kieren Naish	10	10
Jane Amanda Jean	10	10
Melinda Harper	10	10
David Hurlston	10	7
Rye Senjen	7	7
Stewart Gill	1	1
Dr Katrina Place (Dernelly)	1	1
Amelia Jones	1	1
Helen Symon KC	6	3
Sarah Liversidge	10	9

**Castlemaine Art Museum
Directors' report
30 June 2025**

Auditor's Independence Declaration

The lead auditor's independence declaration for the year ending 30 June 2025 has been received and can be found on the following page.

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

A handwritten signature in black ink, appearing to read 'M P Sheppard', is written above a horizontal line.

Mark Sheppard
Chair

21 October 2025



Andrew Frewin Stewart
61 Bull Street Bendigo VIC 3550
ABN: 65 684 604 390
afs@afsbendigo.com.au
03 5443 0344

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 2025, 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.

A handwritten signature in black ink, appearing to read 'Andrew Frewin Stewart'.

Andrew Frewin Stewart
61 Bull Street, Bendigo Vic 3550
Dated this 21st day of October 2025

A handwritten signature in black ink, appearing to read 'Joshua Griffin'.

Joshua Griffin
Lead Auditor

Castlemaine Art Museum
Statement of profit or loss and other comprehensive income
For the year ended 30 June 2025

	Note	2025 \$	2024 \$
Revenue			
Revenue	3	515,091	753,661
Finance income	3	-	30
		<u>515,091</u>	<u>753,691</u>
Expenses			
Cost of sales	4	(7,768)	(15,170)
Employee benefits expense	4	(240,850)	(297,741)
Exhibition costs	4	(46,053)	(61,611)
Depreciation expense	4	(45,389)	(3,817)
Repairs and maintenance		(6,747)	(6,298)
Occupancy		(44,720)	(43,861)
Administration	4	(94,332)	(89,660)
		<u>(485,859)</u>	<u>(518,158)</u>
Surplus for the year attributable to the members of Castlemaine Art Museum		29,232	235,533
Other comprehensive income for the year		<u>-</u>	<u>-</u>
Total comprehensive income for the year attributable to the members of Castlemaine Art Museum		<u><u>29,232</u></u>	<u><u>235,533</u></u>

240,850	47%		
•	94,332	18%	
•	46,053	9%	
•	45,389	9%	
•	44,720	9%	
•	29,232	6%	240,850
•	7,768	2%	94,332
•	6,747	1%	46,053
			44,720
			29,232
			7,768
			6,747

The above statement of profit or loss and other comprehensive income should be read in conjunction with the accompanying notes

Castlemaine Art Museum
Statement of financial position
As at 30 June 2025

	Note	2025 \$	2024 \$
Assets			
Current assets			
Cash and cash equivalents	5	441,495	472,964
Trade and other receivables	6	20,920	13,351
Inventories		7,876	8,032
Total current assets		<u>470,291</u>	<u>494,347</u>
Non-current assets			
Property, plant and equipment	7	<u>200,164</u>	<u>219,896</u>
Total non-current assets		<u>200,164</u>	<u>219,896</u>
Total assets		<u>670,455</u>	<u>714,243</u>
Liabilities			
Current liabilities			
Trade and other payables	8	32,864	17,974
Grants in advance	9	32,022	98,111
Employee benefits		2,942	17,088
Total current liabilities		<u>67,828</u>	<u>133,173</u>
Non-current liabilities			
Employee benefits		<u>1,961</u>	<u>9,636</u>
Total non-current liabilities		<u>1,961</u>	<u>9,636</u>
Total liabilities		<u>69,789</u>	<u>142,809</u>
Net assets		<u>600,666</u>	<u>571,434</u>
Equity			
Accumulated surplus		<u>600,666</u>	<u>571,434</u>
Total equity		<u>600,666</u>	<u>571,434</u>

The above statement of financial position should be read in conjunction with the accompanying notes

Castlemaine Art Museum
Statement of changes in equity
For the year ended 30 June 2025

	Accumulated surplus \$	Total equity \$
Balance at 1 July 2023	335,901	335,901
Surplus for the year	235,533	235,533
Other comprehensive income for the year	-	-
Total comprehensive income for the year	235,533	235,533
Balance at 30 June 2024	571,434	571,434
	Accumulated surplus \$	Total equity \$
Balance at 1 July 2024	571,434	571,434
Surplus for the year	29,232	29,232
Other comprehensive income for the year	-	-
Total comprehensive income for the year	29,232	29,232
Balance at 30 June 2025	600,666	600,666

The above statement of changes in equity should be read in conjunction with the accompanying notes

Castlemaine Art Museum
Statement of cash flows
For the year ended 30 June 2025

	Note	2025 \$	2024 \$
Cash flows from operating activities			
Receipts from membership fees, bequests and government funding		468,099	740,310
Cash paid to suppliers and employees		(473,911)	(623,438)
Interest received		-	30
		<u>-</u>	<u>30</u>
Net cash from/(used in) operating activities	10	<u>(5,812)</u>	<u>116,902</u>
Cash flows from investing activities			
Payments for property, plant and equipment	7	<u>(25,657)</u>	<u>(214,557)</u>
Net cash used in investing activities		<u>(25,657)</u>	<u>(214,557)</u>
Net decrease in cash and cash equivalents		(31,469)	(97,655)
Cash and cash equivalents at the beginning of the financial year		<u>472,964</u>	<u>570,619</u>
Cash and cash equivalents at the end of the financial year	5	<u><u>441,495</u></u>	<u><u>472,964</u></u>

The above statement of cash flows should be read in conjunction with the accompanying notes

Note 1. Material accounting policy information

The accounting policies that are material to the company are set out either in the respective notes or below. The accounting policies adopted are consistent with those of the previous financial year, unless otherwise stated.

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 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.

Statement of compliance

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* with the exception of AASB 15 *Revenue from Contracts with Customers*, AASB 16 *Leases* and AASB 1058 *Income of Not-for-profit Entities* 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.

Going concern

At 30 June 2025 the company recorded a surplus of \$29,232, bringing accumulated surplus/net assets to \$600,666.

The company has also recorded operating cash outflows of \$5,812 for the current year and holds a sufficient cash balance of \$441,495 which will support the company's operations and meets its day to day working capital requirements.

The board have prepared detailed budgets and cash flow forecasts to June 2026 which forecasts a deficit of \$7,902, this is a conservative budget using estimates of current trading conditions for the company and has been prepared to assist in building capacity.

During the past 24 months CAM has undertaken substantial work to establish a business model, including a staffing restructure, which leverages existing strengths and develops the organisational capacity required to ensure continuation and a financially stable future.

However, given the reliance of CAM on the continuation of Government funding, which is expected but not certain, and of non-Government fundraising, which is also expected but not certain, the directors believe that there is some uncertainty about the viability of the company in the long term.

Nevertheless, at 30 June 2025 the company has achieved a surplus for the year and holds sufficient resources to meet its obligations within the next 12 months. Accordingly, the financial statements have been prepared on a going concern basis. The directors will continue to monitor the financial position and performance in light of changes in support for the company.

Economic dependence

Over the next year, the company's operations will continue to be supported by State and local government funding - \$110,000 from the Creative Organisations Creative Enterprises Program and \$100,000 from Mount Alexander Shire Council. The remainder of the company's operational budget will be met through donations.

Adoption of new and revised accounting standards

The company has adopted all of the new or amended Accounting Standards and Interpretations issued by the AASB that are mandatory for the current financial year.

Note 1. Material accounting policy information (continued)

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.

Subsequently, financial liabilities are measured at amortised cost using the effective interest method. 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.

Note 2. Critical accounting estimates and judgements

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal the related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities (refer to the respective notes) within the next financial year are discussed below.

Estimation of useful lives of assets

The company determines the estimated useful lives and related depreciation and amortisation charges for its property, plant and equipment and finite life intangible assets. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation and amortisation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

Employee benefits provision

The liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

Note 3. Revenue

	2025	2024
	\$	\$
Revenue		
Donations and sponsorships	182,742	269,269
Creative Victoria Creative Enterprises Program	110,000	110,000
Regional Collections Access Program	36,089	204,759
RISE Grant	-	34,159
Other Grants	-	28,682
Mt Alexander Shire Council Funding	100,000	31,035
Print Prize donation funds	12,000	27,240
Len Fox Award	30,000	-
Membership fees	4,709	7,352
Entrance fees	15,789	18,189
CAM Commissions fundraiser	2,494	602
Gallery shop sales	20,669	20,213
Other revenue	599	2,161
	<u>515,091</u>	<u>753,661</u>
Finance income		
Interest received	<u>-</u>	<u>30</u>
	<u><u>515,091</u></u>	<u><u>753,691</u></u>

Accounting policy for 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 grants in advance in the Statement of Financial Position.

Note 3. Revenue (continued)

Non-reciprocal grant revenue is recognised in the Statement of Profit or Loss and Other Comprehensive Income 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).

Note 4. Expenses

	2025	2024
	\$	\$
Cost of sales		
Opening inventory	8,032	12,091
Purchases	4,311	4,995
Closing inventory	<u>(7,876)</u>	<u>(8,032)</u>
	<u>4,467</u>	<u>9,054</u>
Installation	<u>3,301</u>	<u>6,116</u>
Total cost of sales	<u><u>7,768</u></u>	<u><u>15,170</u></u>
	2025	2024
	\$	\$
Employee benefits expense		
Salaries and wages	210,910	266,240
Superannuation	24,758	28,193
Workcover insurance levy	4,300	2,258
Staff amenities and training	<u>882</u>	<u>1,050</u>
	<u>240,850</u>	<u>297,741</u>
	2025	2024
	\$	\$
Exhibition costs		
Contractors - artists	13,688	29,174
Contractors - other	21,059	25,451
Other exhibition costs	<u>11,306</u>	<u>6,986</u>
	<u><u>46,053</u></u>	<u><u>61,611</u></u>

Castlemaine Art Museum
Notes to the financial statements
30 June 2025

Note 4. Expenses (continued)

	2025	2024
	\$	\$
Administration		
Consultancy and professional fees	30,365	28,363
Insurance	19,597	19,189
Computer and IT expenses	6,188	10,097
Telephone and internet	3,311	3,674
Cleaning	9,095	8,518
Conservation costs	4,150	8,197
Bank charges	2,623	1,854
Other administration expenses	19,003	9,768
	<u>94,332</u>	<u>89,660</u>
	2025	2024
	\$	\$
Depreciation		
Plant and equipment	45,389	3,817
	2025	2024
	\$	\$
Auditor remuneration		
<i>Remuneration to the auditors, Andrew Frewin Stewart for:</i>		
Auditing of the financial statements	14,970	11,385
<i>Other services</i>		
Financial statement preparation	1,260	1,260
	<u>16,230</u>	<u>12,645</u>

Note 5. Cash and cash equivalents

	2025	2024
	\$	\$
<i>Current assets</i>		
Cash at bank	441,495	472,964

Bank overdraft

The company has an approved overdraft limit of \$20,000 available, which is currently not utilised.

Note 6. Trade and other receivables

	2025	2024
	\$	\$
<i>Current assets</i>		
Trade receivables	20,743	13,351
BAS receivable	177	-
	<u>20,920</u>	<u>13,351</u>

Note 6. Trade and other receivables (continued)

Accounting policy for trade and other 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.

Other receivables are recognised at amortised cost, less any allowance for expected credit losses.

Note 7. Property, plant and equipment

	2025	2024
	\$	\$
<i>Non-current assets</i>		
Plant and equipment - at cost	263,106	237,449
Less: Accumulated depreciation	<u>(62,942)</u>	<u>(17,553)</u>
	<u><u>200,164</u></u>	<u><u>219,896</u></u>

Reconciliations

Reconciliations of the written down values at the beginning and end of the current and previous financial year are set out below:

	Plant and equipment	Total
	\$	\$
Balance at 1 July 2023	9,156	9,156
Additions	214,557	214,557
Depreciation expense	<u>(3,817)</u>	<u>(3,817)</u>
Balance at 30 June 2024	219,896	219,896
Additions	25,657	25,657
Depreciation expense	<u>(45,389)</u>	<u>(45,389)</u>
Balance at 30 June 2025	<u><u>200,164</u></u>	<u><u>200,164</u></u>

Accounting policy for property, plant and equipment

Each class of property, plant and equipment is carried at cost or fair value as indicated less, where applicable, any accumulated impairment losses.

Plant and equipment

Plant and equipment is measured on a replacement value basis less accumulated depreciation.

Depreciation is calculated on a straight-line basis to write off the net cost of each item of property, plant and equipment (excluding land) over their expected useful lives as follows:

Plant and equipment	3-7 years
---------------------	-----------

The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date.

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the company. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss.

Castlemaine Art Museum
Notes to the financial statements
30 June 2025

Note 8. Trade and other payables

	2025	2024
	\$	\$
<i>Current liabilities</i>		
Trade payables	11,859	8,996
Superannuation payable	-	67
Accrued payroll liabilities	21,005	8,092
BAS payable	-	819
	<u>32,864</u>	<u>17,974</u>

Note 9. Grants in advance

	2025	2024
	\$	\$
<i>Current liabilities</i>		
Len Fox Award	-	30,000
Regional Access Collections Program Grant	32,022	68,111
	<u>32,022</u>	<u>98,111</u>

Accounting policy for grants in advance

Refer to note 3 for accounting policy.

Note 10. Reconciliation of surplus to net cash from/(used in) operating activities

	2025	2024
	\$	\$
Surplus for the year	29,232	235,533
Adjustments for:		
Depreciation and amortisation	45,389	3,817
Change in operating assets and liabilities:		
Increase in trade and other receivables	(7,569)	(13,351)
Decrease in inventories	156	4,059
Increase/(decrease) in trade and other payables	14,890	(9,151)
Decrease in grants in advance	(66,089)	(99,770)
Decrease in employee benefits	(21,821)	(4,235)
Net cash from/(used in) operating activities	<u>(5,812)</u>	<u>116,902</u>

Note 11. Related party transactions

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

**Castlemaine Art Museum
Directors' declaration
30 June 2025**

In the directors' opinion:

The financial statements and notes are in accordance with the *Australian Charities and Not for Profits Commission Act 2012* and ACNC:

- comply with Australian Accounting Standards to the extent disclosed in note 1 to the financial statements and the *ACNC Regulations 2012*; and
- give a true and fair view of the company's financial position as at 30 June 2025 and of its performance for the year ended on that date in accordance with the accounting policies described in the notes to the financial statements.

In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts and when they become due and payable.

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



Mark Sheppard
Chair

21 October 2025



Andrew Frewin Stewart
61 Bull Street Bendigo VIC 3550
ABN: 65 684 604 390
afs@afsbendigo.com.au
03 5443 0344

Independent auditor's report to the Directors of Castlemaine Art Museum

Report on the audit of the financial statements

Opinion

We have audited the financial report of Castlemaine Art Museum (the company), which comprises:

- Statement of financial position as at 30 June 2025
- 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 company.

In our opinion, the financial report of the company 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 2025 and of its financial 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 2022.

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.

Independence

We are independent of the company in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.



Andrew Frewin Stewart
61 Bull Street Bendigo VIC 3550
ABN: 65 684 604 390
afs@afsbendigo.com.au
03 5443 0344

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 the company 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.

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.

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.



Andrew Frewin Stewart
61 Bull Street Bendigo VIC 3550
ABN: 65 684 604 390
afs@afsbendigo.com.au
03 5443 0344

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- Communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

A handwritten signature in black ink, appearing to read 'Andrew Frewin Stewart', is positioned above the printed name.

Andrew Frewin Stewart
61 Bull Street, Bendigo, 3550
Dated this 21st day of October 2025

A handwritten signature in black ink, appearing to read 'Joshua Griffin', is positioned above the printed name.

Joshua Griffin
Lead Auditor



Image: Frederick McCubbin
 The Stonecrusher c.1912
 Hilda Munckton Bequest 1996, detail of verso of work
 Photo Ian Hill

Castlemaine Art Gallery and Historical Museum Foundation

REVIEW OF OPERATIONS 2024/25

There were several factors which have had a significant effect on operations and prospects of the Foundation during the year.

Planning for the \$6 million upgrade of Castlemaine Art Museum has moved into the intensive stage. This has been due to the positivity shown by Creative Victoria, the willingness of Mount Alexnader Shire Council to undertake administration of the project and the excellent work of the Project Working Group and Project Steering Committee, on which the Trustees have roles. It is pleasing to note that the planning has worked through the development of a governance structure, appointed the project manager, arrived at a prioritized scope of works and devised a comprehensive architect's brief.

Funding for appreciable support for the CAM annual program has started to flow from the receipt of the Aspinall Bequest. The first initiative made possible by this bequest is a contribution towards the Experimental Print Prize. During the year the Foundation also funded the biennial Len Fox Painting Award Interest income was at an all-time high, permitting some one-off conservation costs to be met. However, with public pressure on the authorities to reduce interest rates it is expected that interest income available to the Foundation will diminish in the coming year. The income needs of not-for-profit entities conflict with the burden on home owners as they service large amounts of debt. The Trustees acknowledge that high interest rates are linked to high inflation, but overall, high interest rates have been benefitted the Foundation.

Following the various upgrades carried out in 2023/2024 there were minimal outlays on upkeep of the Art Museum. The roof plumbing remains a concern and, while a thorough specification of needful repairs has been drawn up, it has taken quite some time for the plumber to attend to the work. The Trustees note that the Buda Committee has continued its systematic program of renovations financed by the Copland Foundation.

It is encouraging to learn that Buda has been awarded further funding from the State Government to progress the plans for a custom designed gathering space/archive facility. This will eventually permit repurposing of the Garden Room and, in turn, the restoration and re-opening of additional historic rooms.

Most of the Foundation bequest funds carry the stipulation that the funds, or the earnings therefrom, are to be used to acquire works of art, viz;- The Lois Sheldon Bequest, The Percy Leason Fund, The T C Stewart Bequest, the B T Sinclair Bequest, the Martyn McCabe Bequest and the Joan Aspinall Bequest. The trustees will readily provide funds to CAM Ltd to acquire works of art as per the CAM Ltd Collections Strategy.

Ongoing administration of the bequest funds remains a pre-occupation. The valuation on the Foundation share portfolio appears artificial as the market value at 30 June was based on an unsupportable price/earnings ratio. As expected, this aspect of the foundation's investments has started to reduce in value since 1st July. The atypical P/E ratio also coloured the Trustees choice of investment of the Aspinall Bequest funds.

Approximately \$20,000 expenditure on roof repairs at CAM will be undertaken in the 2025/2026 financial year. The overall value of the share portfolio will reduce, and Interest income is expected to decrease as the Reserve Bank pares back the cash rate.

Friends of Castlemaine Art Museum Inc.

I am pleased to present the annual report for the Friends of Castlemaine Art Museum for the financial year ended June 2025.

At the AGM in December 2024 there were changes to the committee. After four years as President Dr Gerard Condon stepped down from the position. We sincerely thank Gerard for his most valuable contribution and leadership.

The election for the committee resulted in the following positions.

President: Russell Annear

Secretary: Sue McCormick

Treasurer: Hazel Annear

Committee members – Merran Macs, Gabrielle Posetti, Suzie Jackson, Jenny Mercus, Eva Miller, Michael Rigg, Gerard Condon and Max Clarke.

In June we regretfully accepted the resignation of Max Clarke. We would like to thank Max for his involvement and valuable contribution to FOCAM and the gallery. Thank you to all committee members. Your commitment, dedication and hard work is the backbone of the organisation and is greatly appreciated.

The year was very busy and successful. We would like to thank all our guest artist for their support and talks.

Dougall McLelland for his lecture and wonderful dinner which has become an annual event. John Meir for his musical event and generosity in donating 25% of ticket sales to members of FOCAM at his jazz events at the Maurocco bar.

Doug Hansford for inviting us to his carriage museum. Local artists Rob McAffie, Keenan Sutherland, Melissa Proposch, Mark Anstey and Dr Paul Jacobs, and our own committee members Eva Miller, Hazel Annear and Michael Rigg.

We greatly appreciate the contributions they have made to supporting the gallery.

As well an enjoyable and social Christmas lunch was held at Harcourt Valley Vineyards.

Thank you, members, for your generosity and attendance at our events. It is with your support that we have been able to donate \$12,000 to CAM made up of a part payment of \$2000 to ensure the continuation of the Print Prize and \$10,000 for the Framed exhibition.

I would also like to thank Mark Sheppard, the CAM Board and all staff for their co-operation and support. We have developed a close working relationship over the past year which will enable us to continue to support the gallery in the best possible way.

Russell Annear

President FOCAM



Image: Percy Watson.
Deccor 1958, oil on hardboard.
Photo Ian Hill.

CAM People

CAM STAFF

Artistic Director

Naomi Cass (until 23 June 2025)

Chief Operations Officer

Ella Hughes (until 16 May 2025)

Front of House & Prize Administrator

Anna Schwann

Front of House

Yvonne Tang, Libby English

Honorary Curator

Jenny Long

Honorary Conservator

Deb Peart

CONSULTANTS & CONTRACTORS

Loralee Luckett

Financial Services

Richard Poole

Cleaner

Jack Loel

Graphic Designer

VOLUNTEERS

Guides

**Jill Barclay, Winifred Belmont, Libby English,
Su Jamison, Lesley Kitchen, James McArdle,
Anne Perry, Debra Petty, Margaret Rees-Jones,
Barbara Wayn, Chris Wheat.**

CAM Partners

We gratefully acknowledge the significant contributions and support from Federal, State and Local Government, Partners, and Sponsors, who share in our vision for the organisation.

MAJOR PARTNERS



**CREATIVE
VICTORIA**

MAJOR SPONSORS



**Love
Shack**
Brewing Company

LEGAL PARTNER

Corrs Chambers Westgarth

MEDIA PARTNERS

James McArdle Photography

PROGRAM PARTNERS

Boomtown Wine

Castlemaine Mail

Chapman & Bailey

Creative Victoria

Friends of Castlemaine Art Museum (FOCAM)

Harcourt Apples

Like Butter

Love Shack Brewing Company

Mount Alexander Shire Council



—
Image: Murray Griffin.
Stooks and storm 1948
Thomas Hair and Carolione McCreery Bequest Fund, 1948
Photo Ian Hill

Guiding at CAM

2024-25 IN REVIEW

As Castlemaine Art Museum guides, we enjoy opportunities to witness the Museum's vitality up close and to appreciate the commitment behind its varied exhibitions, openings, and events—brought to life by CAM's talented staff and volunteers. It's a privilege to play a part in this creative community, sharing the Museum's rich collections and artistic stories with our visitors.

Guide Jill Barclay, from her own business experience, played an active role this year in the development of the exhibition Framed, which has proved immensely popular with visitors. Her colleagues attended the 4 February launch of her new book Black, about a lost masterpiece.

Guides' meetings and education sessions were held on Wednesdays for dialogue about our approaches to discussing exhibited works with visitors. In that regard, it was informative to hear from exhibitors in the Len Fox Painting Prize—Moya McKenna, Angie de Latour, Judith van Heeren, Jonathan Nichols and Les Thornton—each of whom brought new insights to inform our guiding.

We undertook excursions: on 12 February to visit the National Gallery of Victoria where a tour with one of their most experienced guides brought understanding of their more formal presentations to larger audiences; on 30 April the State Library gave us entrée to the inner workings of its Conservation Department and showed us some extraordinary objects, including plans for St Paul's Cathedral; and in May we attended 'An Artistic Legacy: A History of the Athenaeum Art Gallery' at the Melbourne Athenaeum Library. We welcomed a large group of Bendigo guides on a very hot 26 February to compare notes on our differing approaches to audiences.

Guides continued assisting staff by taking up some of the workload involved in receiving and returning works in the Len Fox Painting Award over September 2024 and in March 2025, and with proofreading of the annual report in October. James McArdle, after discussion with Gael Newton AM, contributed a Reflection on Mary Meyer. Jill Barclay wrote another on the recently deceased ceramicist Barry Singleton whose work was included in the exquisite Moondance exhibition in the Sinclair Gallery.

On 2 October, we attended the conservation supporters' viewing of the Portrait of Her Royal Highness, Duchess of York, James Quinn after its superb restoration.

In the 2023-2024 period, we were joined by lively recruit Lesley Kitchen, and over the past year we consolidated our contributions to CAM in several key areas:

- * Welcomed visitors, provided orientation to the museum and exhibitions and supported front-of-house operations
- * Assisted at exhibition openings and events through invigilation, hospitality, and visitor engagement
- * Fostered meaningful conversations using CAM's distinctive interpretive style, enriching both visitor and guide understanding
- * Led tailored tours for schools, community groups, and visitors from regional and interstate areas
- * Helped promote exhibitions through photography, online posts, and audio recordings of public programs

Through our roles, we're closely integrated into CAM's operations—acting not just as guides, but as active links between art, artists and audiences. These experiences have deepened our connection to the museum and affirmed art's power to engage, inspire, and educate.

James McArdle

on behalf of the Guides of CAM

CAM Life Members at 30 June 2024

HONORARY LIFE MEMBERS

D & E Bailie
P Broadway OAM
G Clague
D Frape-Linton
S Frye
R James
G Milford
L Muir
P Perry

LIFE MEMBERS

D J Alder
S Allen
K Archer
J & B Ashton Bishop
I Ashton
R Ashton
A Banks
J Barlow
H Blakey
D Blundell
W Bowness AO
G Brown
K Campbell-Pretty
C & R Capes-Baldwin
Castlemaine Secondary
College
R Cheah
G and J Chev
M Coillet
A Collins
H Cooper
P Corrigan
D & J Cunningham
P Di Sciascio
J Doig
M Downe
S Dunne
E English
J Ewing
E Fink
J Gardner
M Gaulton

J Graham
D & K Hansford
G & G Harris
M Hartley
P Hayes
J Hershon
D Jeffrey
M Kay
D & K King
A Knight OAM & B Knight
A Lansley
E L Levecke
H Macfarlane
M Marlay
B Martin
J McArdle
C McAuliffe
D McCaul
J McKenzie
C McRae
I McRae
S McRae
W McRae
W and D McRae
H Mitchell
J G M Moffatt
R Moran
S Morgan
P Munro
M Murphy
J Northen
M O'Connor
J & K Owen
K W Parker
S Picot
S Purves
S & A Ramsay
L Rennie
R Rouse
K S J Ryles OAM
P Sargood
V Say
A Sedgewick
C Sedgewick
G Sedgewick
L Sedgewick
G Seldon
M Sheppard
L Smith
V Stafford
D Stewart
E Teed
D Thomas
D Thomson
T Timpe
T Tonkin
N Toohey
B & R Tresidder
C Wheat
A Willaton
D & T Wilson
J Woodger

CAM Supporters

CAM Supporters enable us to continue delivering a vibrant calendar of exhibitions, artist commissions, inviting and accessible programs for the community, and care for the collection.

Together, CAM Supporters uplift CAM to create a dynamic, inclusive platform for creative agency, new voices, community connection, reflection, and ideas.

2024–2025 SUPPORTERS

We extend our gratitude to the following donors for their engagement and generous support of CAM, as well as those who donate anonymously through cash or tap point contributions during their visit to CAM.

Susan Allen and Tom Timpe	Tony Lewis
Robert Aleer	Sarah Liversidge
Robert Baker	Katrina Logan
Elizabeth Barnier	Peter and Fiona Lukaitis
John Barnier	Helen McInnes
N C Barrett	Christopher Menz
Nigel Buesst Estate	Jenny Merkus
Doreen Burge	Sarina Meulman
Anne Burgi	Paul Morgan
Tom Burrowes	Mary Patterson
Cher Family Foundation	Jean Perry Estate
Mavourneen Cowen	Alison Radford
Brian Cutler	Michael Rigg
Dumina Projects	Jan Savage
Paul Gibbeson	Malcolm Sheldrake
Peter Gill	Mark Sheppard
Stewart Gill	Andrew Sisson
Jane Hudson	Jeff Topp
Stewart Leslie Foundation	Alison Whitten

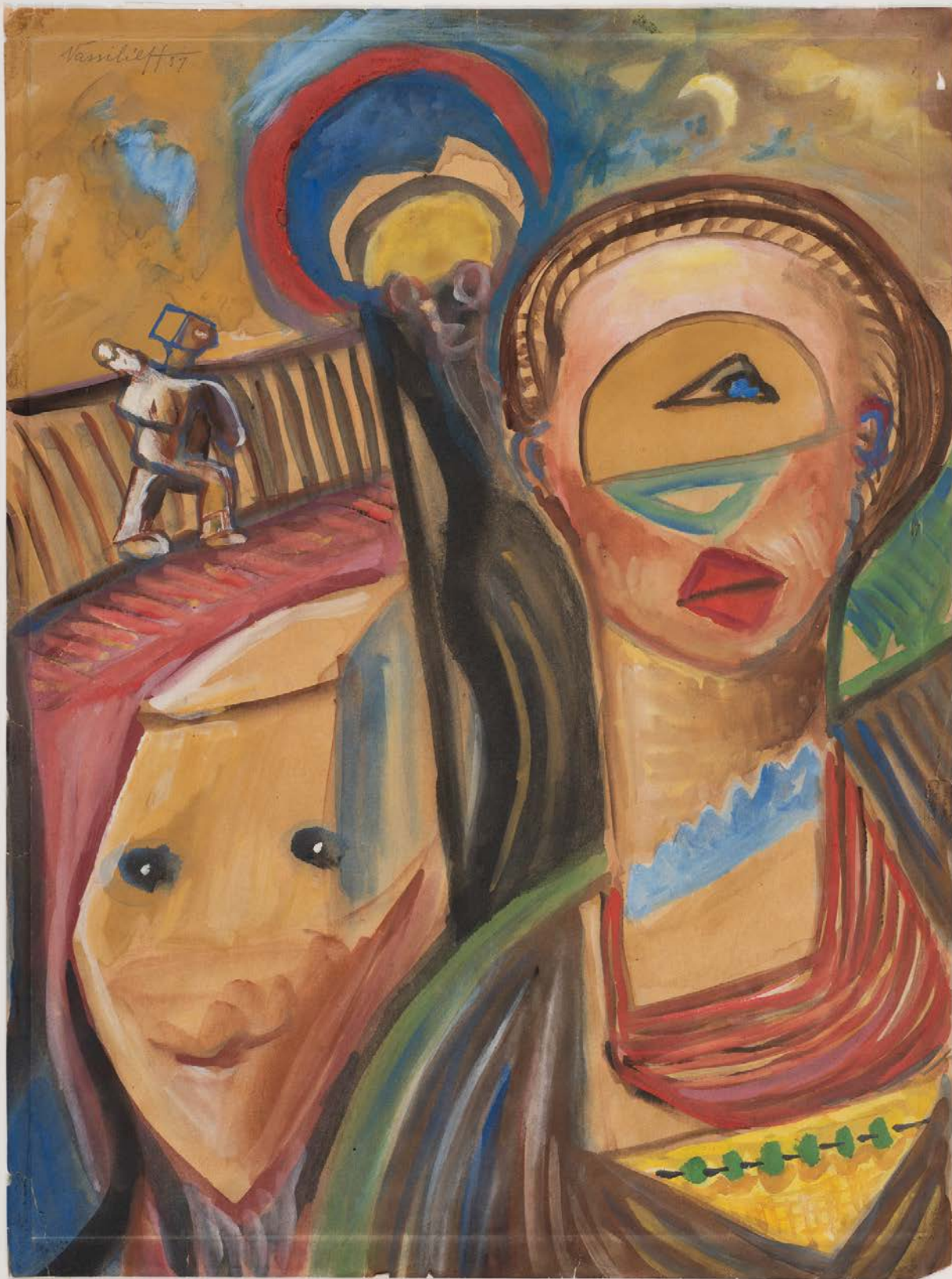
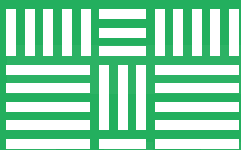


Image: Danila Vassiliev
Going to a fancy dress ball 1957
Gift of anonymous donor 2000



CASTLEMAINE ART MUSEUM

14 Lyttleton St, Castlemaine VIC 3450

T. 03 5472 2292

castlemaineartmuseum.org.au