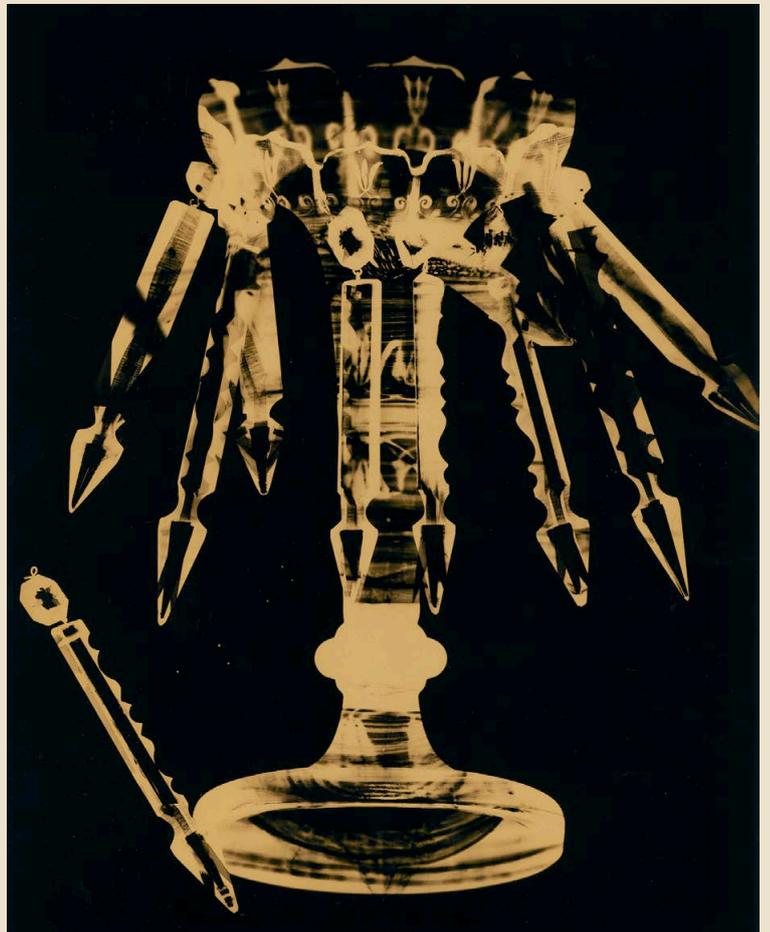


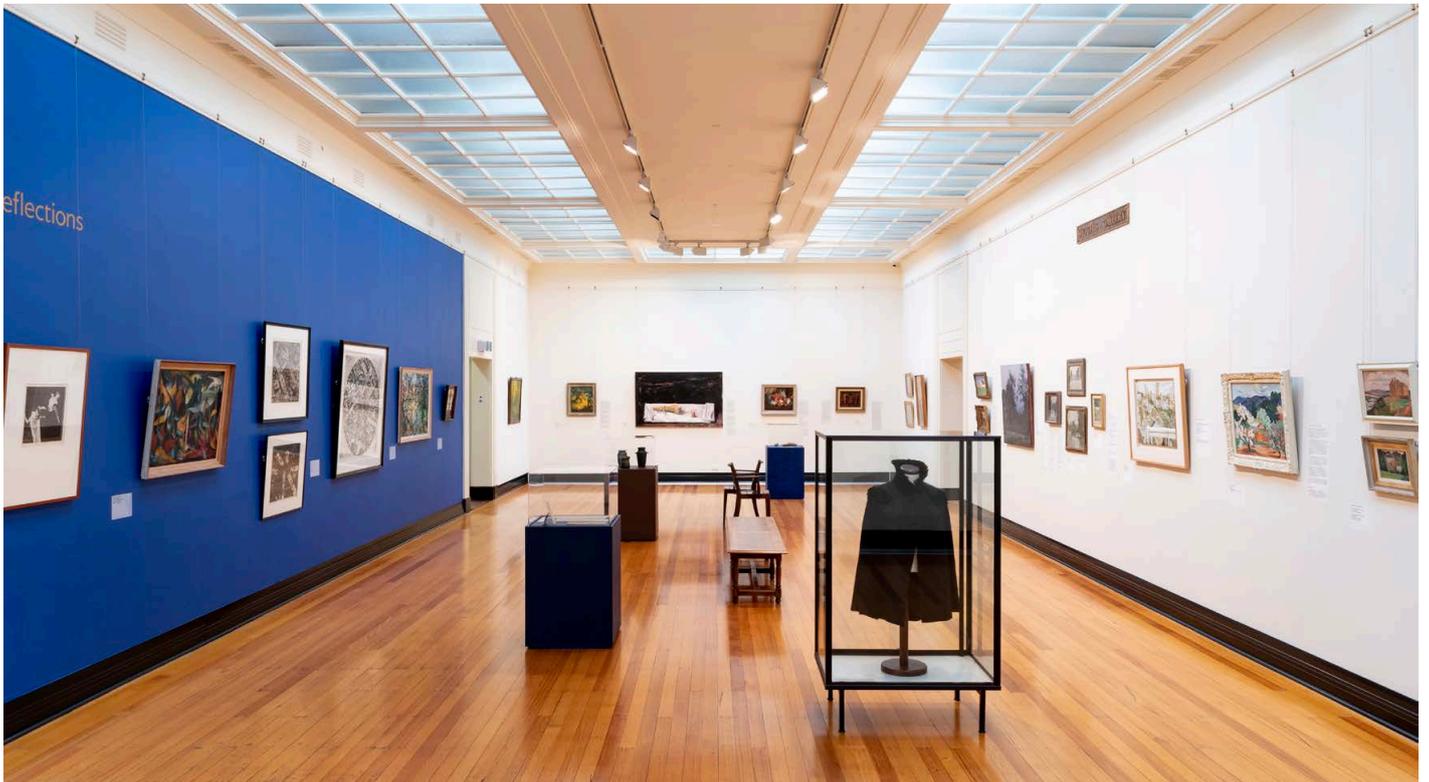
**Castlemaine
Art Museum**

Annual Report
2022–2023





Cover Image: Jane Brown, *To be looked at [from the other side of the glass]*, 2022, orotone photograph. Courtesy of the artist.



Installation view, *Reflections on the Castlemaine Art Museum Collection*, 2023, Castlemaine Art Museum. Image: James McArdle.

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; country graced by box ironbark forests and granite boulders, grasslands and flowing waters supporting a variety of wildlife which we must all care for, honour and value. 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.



James Henry, *Aunty Kerri Douglas and Jacinta Douglas at Mount Tarrengower [Dharran Gauwa], Dja Dja Wurrung Country*, 2021, colour photograph. From the series *18 Families*, commissioned by Castlemaine Art Museum.

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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 Wurrung and extend that respect to other Aboriginal and Torres Strait Islander people.

The year at a glance

AS AT 30 JUNE 2023

TOTAL NET OPERATING RESULT

\$(2,362)

VISITORS

12,826

VOLUNTEERS

40

TOTAL DONATIONS 2022/23
FINANCIAL YEAR

\$170,173

DAYS OPEN

205

FOCAM SUPPORTERS

88

INDIVIDUAL DONORS

107

YEARS CAM HAS BEEN
OPERATIONAL

110

EXHIBITIONS

21

FACEBOOK FOLLOWERS

7,636

BOARD DIRECTORS

7

EVENTS AND PUBLIC PROGRAMS

37

INSTAGRAM FOLLOWERS

5,832

CAGHM FOUNDATION TRUSTEES

3

INSTAGRAM TAKEOVERS

4

NEW EMAIL SUBSCRIBERS

1,114

STAFF 2022/23

2.6 FTE

REFLECTIONS PUBLISHED

12

MEMBERS

328

LIVING ARTISTS EXHIBITED

35

NEW MEMBERSHIPS TAKEN
OUT IN 2022/23

62

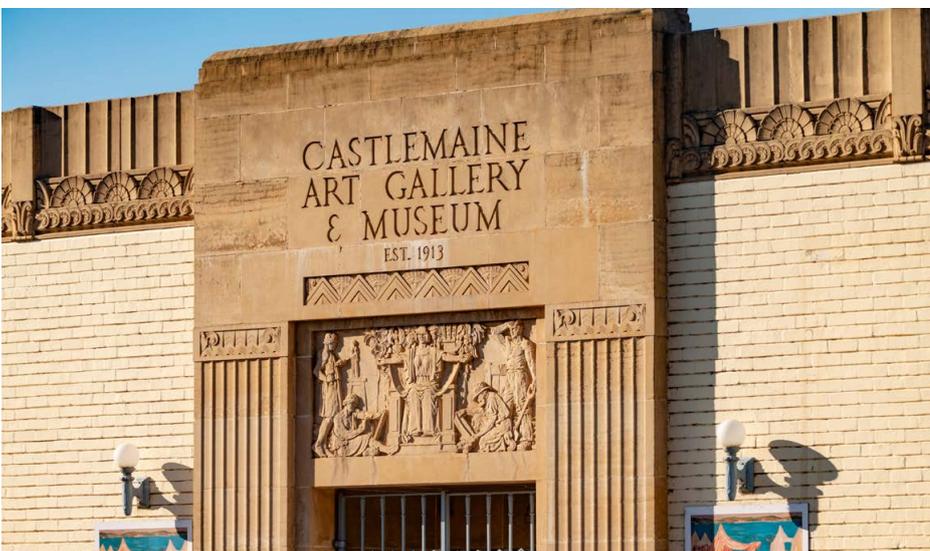
About CAM

Located on Dja Dja Wurrung Country in the foothills of Liyanganyuk Banyul, Castlemaine Art Museum is a leading regional institution in the sphere of bold curation, bringing art and objects from the past and present into multilayered conversations, creating a dynamic, inclusive platform for new voices, community connections, reflections and ideas.

Unique in the Australian cultural landscape, the Museum was founded in 1913 through community subscription and located within a heritage-listed building since 1931. Designed by Percy Meldrum in the Art Deco, neo-classical 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, including the Shellwork slippers (La Perouse); costumes; porcelain; and relics of the gold mining era, including significant material culture associated with Chinese migration.

CAM is committed to providing professional exhibition and development opportunities for artists on Dja Dja Wurrung Country across Central Victoria and holds a distinctive position in representing and championing living artists of this region. CAM is recognised for bringing together artists and communities from the local region and beyond, creating a lively arts institution of national relevance.



Castlemaine Art Museum Facade, 2023. Image: James McArdle.

Governance

Castlemaine Art Museum (CAM) is a not-for-profit company limited by guarantee whose primary function is to collect, preserve and display works of art and 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.



John Dermer, *Ceramic Bottle*, salt-glazed ceramic bottle. Castlemaine Art Museum Collection.
Image: Ian Hill.

Chair's Report

Helen Symon KC

CHAIRPERSON

I am pleased to present Castlemaine Art Museum's 2022–23 Annual Report to our members and stakeholders.

This year, with the leadership and experience Naomi Cass brings to the role of Gallery Director, CAM has continued to build its reputation as a modern regional gallery. I note in particular, the two significant exhibitions presented in partnership as part of the Castlemaine State Festival: *David Rosetzky: Air to Atmosphere* and *For the Love of Song: David Frazer with Kelly, Walker, Cave, Lowe and Waits*. They attracted a wide range of visitors from both the local and the wider Victorian community, and beyond. Each was accompanied by a variety of engaging artist talks and programs, attracting further visitors. I have been very pleased to attend a number of exhibition openings at CAM this year. CAM openings attract growing numbers of people who greatly enjoy gathering to celebrate CAM's artistic offerings. An unsolicited donation of \$50,000 from a new donor is a ringing endorsement of CAM's vibrant and inclusive program.



Terrace Projection Opening, 2022, Castlemaine Art Museum. Image: Diana Domonkos.

On the financial front, members will note a significant reduction in CAM's operating deficit – from (\$118,029) in 2021–22 to (2,362) in 2022–23. This result is, in no small measure, due to those who stepped up to the challenge of CAM's precarious financial position and donated generously. I thank every one of you. Your contribution made a difference.

Without in any way diminishing others' contributions, I might single out the 56 individuals, families and businesses who responded to our *100 for \$1,000 Campaign*, launched at the AGM in November 2022, as well as the Friends of Castlemaine Art Museum (FOCAM) who steadfastly provide CAM with funds, mainly through their FOCAM Conversations. CAM continues to receive significant operational funding from Creative Victoria and support from Mount Alexander Shire Council (MASC).

Despite these successes and your support, CAM continues to have an ongoing structural operational funding shortfall. The significant

boost to CAM's funds provided by the Australian Government's Restart Investment to Sustain and Expand (RISE) Fund, post the pandemic, has now come to an end. The Board has, again, found it necessary to declare a material uncertainty as to CAM's ability to continue to trade. Thanks to the support of our donors, the Board now expects to be able to continue to the end of 2023-2024; but not with certainty beyond. We continue to work hard to identify sources of further funding and to build a sustainable financial model for CAM. I thank our State member, Maree Edwards MP, MLA for Bendigo West, for her unfailing support of and encouragement of our endeavours. The fact remains, however, that at this stage CAM cannot proceed with the infrastructure investment of \$6,000,000 announced in the 2022-23 State Budget which funds a 3 year project.



Artist Talk with David Frazer, 2023, Castlemaine Art Museum. Image: James McArdle.

Last but by no means least, I thank all those who have assured CAM's successes this year:

- our management team, Naomi Cass and Sarina Meuleman who, quite simply, work miracles with very limited resources;
- our front of house staff, Guides and volunteers. CAM is blessed by the calibre and the dedication of all those who work together to provide an outstanding experience for every visitor;
- my Board colleagues for their enthusiasm and tireless work for the future of CAM;
- the CAGHM Foundation Trustees, George Milford, Bill Maltby and Emma Busowsky, owners of the Museum building and collection which it is CAM's job to "bring to life". I particularly acknowledge the Trustees' participation this year in discussions for CAM's future and for joining with us in renewing structures for the most effective management of the building and the collection. I am pleased to include, as an appendix to this Annual Report, the Trustees' CAGHM Foundation update.

Director's Report

Naomi Cass

GALLERY DIRECTOR

ON DJA DJA WURRUNG COUNTRY

In this remarkable building with its renowned collections, CAM welcomed visitors to a broad range of gallery and museum experiences. Inspired by our founding mothers, CAM presented art from the region and beyond, so the 'local community does not have to travel to a capital city to see great art'. Exhibiting local art is easy to do in Central Victoria due to the quality and diversity of the local arts community and indeed the legacy of historical collecting practices that leaves Castlemaine with significant art and social history collections. CAM is unique in having access to and embracing its social history collection throughout the art galleries. Here lies CAM's strength: to place historical and contemporary art in thematic and broader contexts. After all art has always been made within a milieu including other art forms, as well as the issues of the day.



CAM Shop, 2023, Castlemaine Art Museum. Image: Like Butter.

ON ENTERING CAM

CAM cares for the collection, and through its changing program of exhibitions and events gives reason for local community and visitors to the region to visit and return. The visitor experience is important for CAM. This year it has been enhanced through a partnership with the exceptional local design and fabrication business, Like Butter, who have reimaged CAM's retail space with support from Mount Alexander Shire Council (MASC). The CAM Shop features the work of local First Nations and other makers, ensuring this is a unique local retail experience.

ON VIEW

Exhibitions reach into the collections and out into the world in different ways. The community expects to view – and visitors are thrilled to see – the historical collection. In response to community feedback, we endeavour to refresh the Whitchell Gallery on an annual basis, with a thematic exhibition celebrating well known collection works in new ways.

In *There's a certain Slant of light* curator Jenny Long took inspiration from the attention artists give to representing the rising or falling of light. Inspired also by the Emily Dickinson poem of the same name, Long included highly regarded works from the collection as well as living artists.

As delicate works should be periodically rested, Long curates sub-exhibitions within the overall theme. These sub-exhibitions cast new light on the collection and bring new visitors to the region. In a suite of new works, Jane Brown presented a delightful response to *There's a certain Slant of light* including a selection of her hand printed photographs through *orotone* and *gelatin silver* photographs. Brown was particularly inspired by the history of local photographer Adolphus Verey (1862–1933). As part of this exhibition CAM presented a seminar with local and national experts entitled *Brought to Light: Darkrooms to glasshouses, the enduring presence of photography*.



Artist Talk with Jane Brown, 2023, Castlemaine Art Museum. Image: James McArdle.

CAM exhibitions also celebrate lesser-known works in the collection, often by women artists. And where the theme takes us, we include much valued items from the social history and decorative arts collection. All art has many stories to tell.

Orbit exhibitions feature the work of living local artists, usually in solo exhibitions in the beautiful Sinclair Gallery. Many of these responded to place, such as a local prison, and the cusp between local towns and bush, as well as imagined landscapes grounded in the Central Victorian environment, through exploring many artforms from camera-less photography, landscape painting and monumental sculptural ceramics.

CAM exhibits artists in their early career through to renowned, established artists. Internationally recognised weaver Liz Williamson, hailing originally from Carisbrook, presented her collaborative project, a UNSW Galleries touring show, which was beautifully paired with a selection of CAM's Fred Williams works on paper.

Commissioned by CAM, over the last two years acclaimed artist David Rosetzky has been gently and tenaciously seeking out engagement with local LGBTQIA+ community to participate in his monumental interdisciplinary project, *Air to Atmosphere*. From actively participating as subjects of photography and video, through to many aspects of the exhibition and accompanying publication, this was a truly collaborative local project. One participant reported to me that when standing in a local shop, on being recognised as a participant in *Air to Atmosphere*, a member of the community commented, "I love the exhibition and will forever see my town in a new light". To each participant I acknowledge their commitment and courage. To our partners, the Australian Government's RISE Fund, Australia Council for the Arts, Sonntag Press, and more, we express our gratitude. And to David Rosetzky for his incisive and brave project, for the glorious exhibition achieved across four galleries, we marvel in the capacity for art to make a difference and we thank David.

ON BROADER ENGAGEMENT AND LOOKING BEYOND

Exhibiting artists presented informal floor talks, not only providing professional development for artists, but an important opportunity for the public to personally engage with artists. From book launches and art sessions in the gallery, to seminars and the Art Book Fair, presented in partnership with the National Gallery of Victoria, there have been myriad ways to experience art and ideas at CAM.



CAM Art Book Fair, in partnership with NGV Melbourne Art Book Fair, 2023. Image: James McArdle.

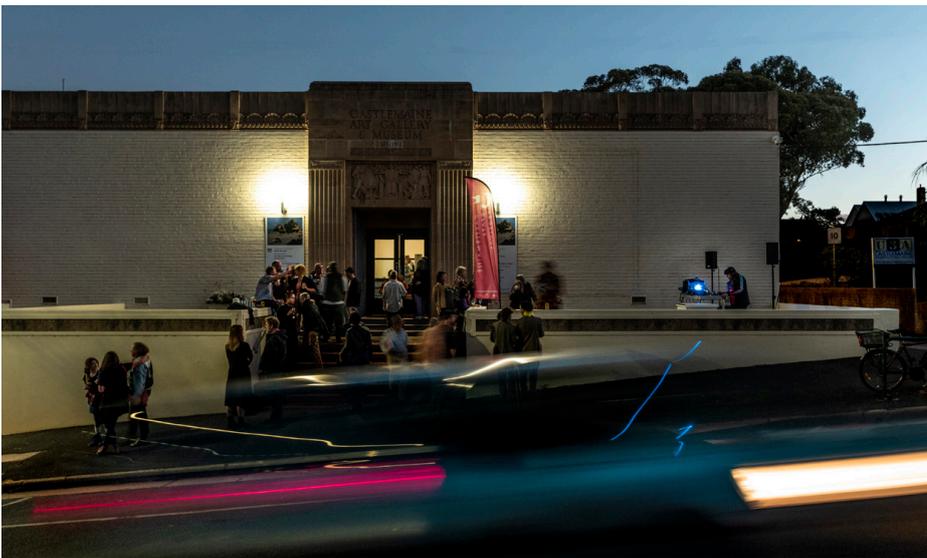
CAM's Terrace Projections on the exterior façade every evening of the year belong both in the exhibition program and as way of CAM reaching out into the community. Supported by the Australian Government's RISE Fund, this program has presented commissioned video and still projections that engage with social issues through the medium of art.

ON FUNDRAISING AND PARTNERSHIPS

CAM fundraising was remarkably successful for such a small organisation and I particularly thank the Fundraising Group. CAM launched a number of initiatives this year, from the *100 for \$1,000 Campaign* to its now annual *CAM Commissions* Fundraiser. We are delighted that the inaugural limited edition fundraising commissions responding to the museum's façade were by Zoe Amor, David Frazer and Melinda Harper.

Partnerships are pivotal to CAM's programming and this year we partnered with the National Library of Australia for a Significance Assessment of the Social History Collection undertaken by Dr Sophie Couchman; the National Gallery of Victoria's Melbourne Art Book Fair; Castlemaine State Festival; and the Besen Family Foundation. CAM continued to realise its remarkable exhibition and Terrace Projection program supported by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative, which extends across two years of programming. Local businesses Boomtown Wine and Love Shack Brewing Company have demonstrated their strong support of CAM through ongoing major sponsorship.

Critical operational support has been provided through Creative Victoria and Mount Alexander Shire Council; with notable support for exhibitions from Friends of Castlemaine Art Museum and Rotary Club of Castlemaine. We are grateful for each and every partnership.



David Rosetzky Exhibition Opening, 2023, Castlemaine Art Museum. Image: James McArdle.

ON CAM PEOPLE

Heartfelt acknowledgement is given to the CAGHM Foundation Trustees; CAM Board; staff; consultants; exhibiting artists; guides; volunteers; donors; partners and sponsors; and Friends of Castlemaine Art Museum – each listed throughout this Annual Report. With a very small staff and restrained funds, what CAM achieves rests upon a remarkable web of inspired and talented contributors, only possible in a regional setting of this commitment and calibre.

During this year, previous CAM Chair, Craig Mutton (2016–2023) and Secretary, Liz Tromans (2017–2023) retired, each having served two terms on the Board. It is to their suite of skills, commitment and tenacity that CAM is ambitious and active to date, for which we extend absolute gratitude.

CAM also acknowledges the departure of renowned First Nations artist and educator Tiriki Onus (2020–2023). We thank Tiriki for his continuing engagement in developing protocols for the exhibition of CAM's significant First Nations collection. Shane Tregellis (2021–2022) stepped down as Treasurer, following his tireless and adept work on CAM financials. Simeon Kronenberg (2022–2023) also stepped down from the Board and remains on the Collections and Exhibitions Committee. We welcome new Board members, Sarah Liversidge, Treasurer and Kieren Naish, Secretary.

Critical to CAM's robust and lively presence, I thank CAM Chair, Helen Symon KC; General Manager, Sarina Meuleman; Honorary Curator, Jenny Long; Honorary Conservator, Deb Peart; and the remarkable Front of House team, Anna Schwann and Sarah Frazer, and CAM Guides.

ON CAM VISITORS

Once again, it is to our community of physical and virtual visitors that we acknowledge and celebrate – for bringing that most important component of a thriving cultural organisation – a critically engaged audience.



Artist Talk with Zoe Amor, 2022, Castlemaine Art Museum.

I believe we have such a gem at Castlemaine Art Museum and I want to encourage you all to take a friend or family member to visit. It is such a perfect thing to do on such grey days. The works are so exquisitely hung and worth coming back to view more than once. It's free!

INSTAGRAM COMMENT

Always a pleasure to visit Castlemaine Art Museum on a rainy (again!) afternoon. As well as having a beautiful permanent collection their temporary shows are finely judged. Two standouts from today's visit are Jane Brown's wonderful display of objects and photographs, 'There's a certain Slant of light', and Liz Williamson's 'Weaving Eucalypts Project'. So lucky to have such wonderful cultural institutions in regional Victoria.

INSTAGRAM COMMENT

A big thank you to the CAM team for a fantastic Art Book Fair! What a lovely weekend of artist talks, sharing and chatting to creatives and meeting so many artists and visitors!

STALLHOLDER RESPONSE TO CAM ART BOOK FAIR 2023

Loved this museum! Thoughtfully curated and very conscious of its locality, featuring many local artists and artists who otherwise had a connection with Castlemaine. A highlight of our trip to Castlemaine.

GOOGLE REVIEW

Exhibitions July 2022 to June 2023

Continuing from 2021–22

FROM THE LAND

Foyer and Mckillop Gallery

Opened November 2019

Curated with Daikota Nelson, Jaara Intern

PETER TYNDALL: SINCLAIR+GALLERY

Sinclair Gallery

16 December 2021 to 24 July 2022

TERRACE PROJECTION: MICHAEL CORRIDORE, ANGRY BLACK SNAKE

Terrace Projection

4 February 2022 to 24 July 2022

THERE'S A CERTAIN SLANT OF LIGHT

Whitchell Gallery

5 March 2022 to 6 August 2023

REFLECTIONS ON THE CASTLEMAINE ART MUSEUM COLLECTION

Higgins Gallery

23 June 2022 to 12 March 2023



Installation view, *There's a certain Slant of light*, 2023, Castlemaine Art Museum. Image: James McArdle.



Installation view, *Orbit: Gabrielle Martin - Through the Long Grass*, 2022, Castlemaine Art Museum. Image: Ian Hill.

Orbit: Gabrielle Martin - Through the Long Grass

SINCLAIR GALLERY

28 JULY 2022 TO 4 SEPTEMBER 2022

Gabrielle Martin paints the landscape near her home in the Goldfields town of Malmsbury. This land was reshaped in the 19th Century by civic rail and water projects, and grazing that serviced the goldmining industry. There are parallels between this landscape and the orchards and paddocks on the outer fringes of Melbourne when she was growing up in the 1970s. Wild fruit trees, weathered pines and dry fields of grass are common to both, as well as endemic gorse, blackberries and briar rose that resist the best efforts at control. Watching children playing in the long grass unlocks memories of her own childhood play.

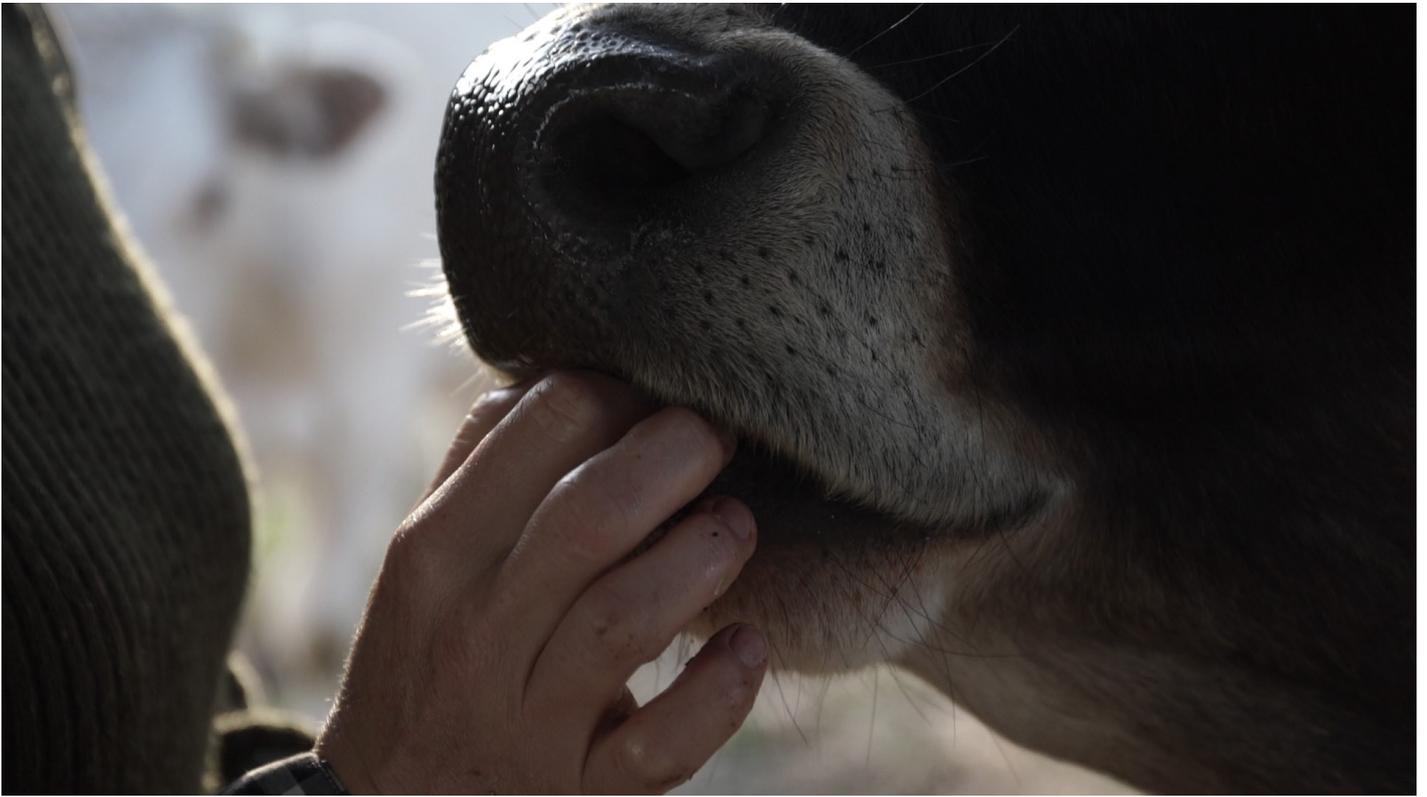
As children we inhabit landscapes around us imaginatively as well as physically, and as we leave childhood these landscapes inhabit us.

Martin develops her paintings in the studio from sketches done on site. This process allows for a distancing from the literal, which frees her to seek visual expression for feelings, as first perceptions are transformed by memory and imagination.

Sometimes her images include figures. These are inspired by the children around her, but they also exist as an entry point into a poetic space, which is as much an inner as an outer landscape.

SUPPORTERS

Besen Family Foundation



Zoe Scoglio, *Agri-Cultures*, 2022, video still. Courtesy of the artist.

Terrace Projection: Zoe Scoglio, *Agri-Cultures*

TERRACE

29 JULY 2022 TO 16 OCTOBER 2022

During the cold dark nights of winter, the Castlemaine Art Museum façade is illuminated with video from the summer and autumnal days at Gung Hoe Growers and the Harcourt Organic Farming Co-op.

Agri-Cultures is a commissioned video work by local artist Zoe Scoglio in dialogue with local small-scale farmers Gung Hoe growers in response to the theme 'Industry'. Focusing on the manual labours and tactile relations, this is a visual portrait of the daily regenerative holistic practices and emergent cultures at the Harcourt Organic Farming Co-op.

As a volunteer at Gung Hoe Growers, this commission was an opportunity for Zoe Scoglio to enter more deeply into conversation and to further learn from and attend to the practices of daily care-full cultivation. Scoglio witnessed their regenerative, reciprocal and holistic approach, and the continuum between caring for the cultures within our guts, within the soils and within our social spheres.

This work attends to the metabolic flows of energy between stomach and soil, that nourish life in both a material and immaterial way. It also considers the workers and the community who produce the food to include the sun, rain and micro-biomes.

SUPPORTERS

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative



Mark Dober, *Country road, with house and telephone pole (Yapeen)* (detail), 2022, oil on board, 40 x 50 cm. Courtesy of the artist.

Orbit: Mark Dober - The Edge of Town

SINCLAIR GALLERY

8 SEPTEMBER 2022 TO 16 OCTOBER 2022

In keeping with his practice of making paintings and drawings in the landscape, Mark Dober has made work specifically for this show at the edge of Castlemaine and its surrounds.

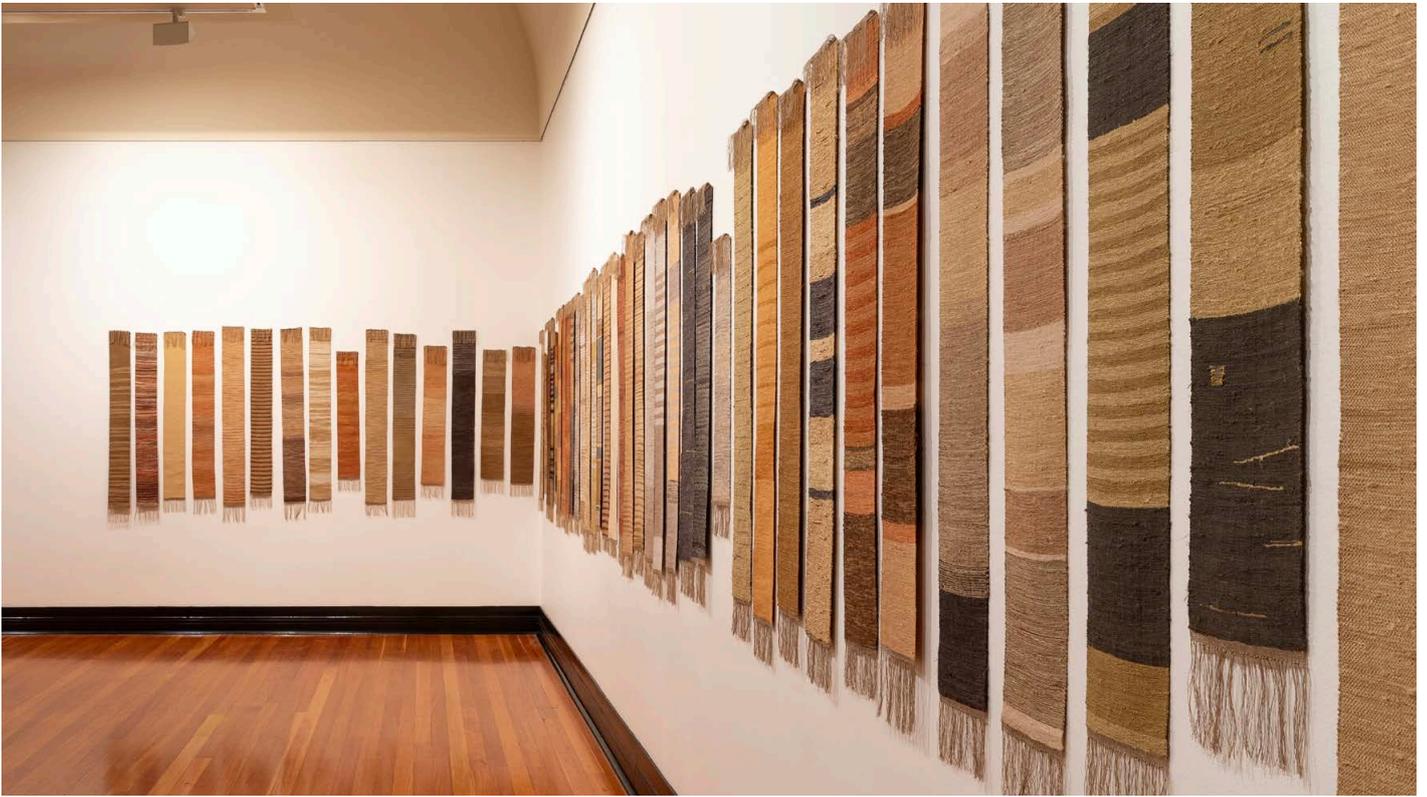
Subjects include houses by country roads or railway tracks, a church nestled among trees at Chewton, a path winding its way along Forest Creek, and poplars in a pastoral setting. Light and space, the near and the far, the bucolic and the strange, make their appearance in ways which convey contrasting and ambiguous moods.

Above all, Mark's work conveys a direct and lively response to landscape, one grounded in observation.

SUPPORTERS

Besen Family Foundation

Mount Alexander Shire Council Events Grants Program



Installation view, *Liz Williamson: Weaving Eucalypts Project*, 2023, Castlemaine Art Museum. Image: James McArdle.

Liz Williamson: Weaving Eucalypts Project

STONEMAN GALLERY

15 SEPTEMBER 2022 TO 12 FEBRUARY 2023

This collaborative project by Australian weaver Liz Williamson explores local colour, cultural connections, and shared weaving traditions. It extends from Williamson's research into experiments with Australian natural dye plants and unique colours extracted from locally sourced plants.

The project features 100 panels woven by Williamson with fabric dyed by 60 collaborators with over 50 eucalypts species identified and sourced from over 50 locations.

In 2020, Williamson began inviting colleagues in Australia and India to colour silk fabric with eucalyptus leaves collected locally. Once received in her studio, the fabric was stripped and woven into panels referencing the traditions of woven rag rugs and 'making do' where 'new' items are made from old or readily available materials. In this project, the fabric is new while the colour is readily available in eucalyptus leaves, bark, and twigs. The woven panels reflect place and location while the process has created a unique community of practitioners.

Since 2021, the project has expanded to connect with more colleagues in Australia and India as well as other countries touched by the Indian Ocean – Bangladesh, Indonesia, Malaysia, Pakistan, Sri Lanka, South Africa, and Thailand

A UNSW Galleries Touring Exhibition

SUPPORTERS

UNSW Galleries



Zoe Amor, *Architecture of a Dream - Study for Iceberg Graveyard, Antarctica* (detail), 2015, gouache, 15 x 30 cm. Courtesy of the artist.

Orbit: Zoe Amor - Architecture of a dream

SINCLAIR GALLERY

20 OCTOBER 2022 TO 20 NOVEMBER 2022

"Informed by a deep appreciation for the natural world and how diverse forms of life might peacefully coexist; my ongoing project *Architecture of a dream* is a mothership for visionary compositions and meditations on culturally and ecologically significant microcosms.

From the studio and on loan from private collections; drawings, paintings, mono-prints and works in process from the *Antarctica*, *Black Earth* and *Biome* series give imagination to evolving scientific and cultural perspectives on diverse forms of life in the soil, waters, space, our bodies and the various spheres of the Earth.

Drawn from the deep reservoir of the conscious and unconscious mind, *Architecture of a dream* is also about love – of life affirming ways of being in the world and making them real." – Zoe Amor

SUPPORTERS

Besen Family Foundation

Friends of Castlemaine Art Museum (FOCAM)



Installation view, *There's a certain Slant of light with Jane Brown, 2023*, Castlemaine Art Museum. Image: James McArdle.

There's a certain Slant of light with Jane Brown

WHITCHELL GALLERY

20 OCTOBER 2022 TO 6 AUGUST 2023

There's a certain Slant of light takes a darker turn with the inclusion of an exciting new body of works by celebrated contemporary photographer Jane Brown. The mysterious interplay of light on greenhouse plants, and refracted through mirrors, antique glass and windows are the subjects of these extraordinary new works – each meticulously hand-printed on paper, tin or glass.

As though paying homage to drawing with light, Jane Brown presents us with a history lesson of photographic techniques and processes – photograms; internegatives; wet plate; silver gelatin and orotones.

The work also draws inspiration from items in the Castlemaine Art Museum collection including Victorian lustreware (the crystal prisms a reminder of Isaac Newton's experiments with refracted light), as well as the little-known history of local portrait photographer A. D. Verey, whose glass-plate negatives were repurposed into greenhouses around the Castlemaine and Ballarat area.

Presented as part of the exhibition *There's a certain Slant of light*.

Exhibition Curator: Jenny Long

SUPPORTERS

Musthave Vintage



Leonie Van Eyk and Tenzin Marius, *I'll Be Me*, 2022, video still. Courtesy of the artist.

Terrace Projection: I'll Be Me

TERRACE

29 JULY 2022 TO 16 OCTOBER 2022

I'll Be Me is a presentation of new filmmaking voices: Aleka Adam, Cosmo Adams, Tenzin Castleman, Billy Lister, Theo Mellick-Cooper and Ari McCord who, armed with the tools of self-reliance, have created their own stories to be projected onto CAM's façade. Six young members of the Castlemaine community have taken a chance to learn new skills and invest time and energy into exploring what matters to them. Two award-winning local bike riders Angus Melville and Flynn Culph also make an unusual appearance in the projection.

Working over a two month period with local filmmaker, Leonie Van Eyk, the challenge was raw and real. Not only were these young artists pushed to question themselves, but to acquire new ways in which to tell their story, through learning how to manage a camera, working collaboratively and to learn and yet question film genres.

Through their eyes we see flickering moments of vulnerability and empowerment as they welcome us in, to experience their worlds. These silent filmic expressions are short tales of how to be brave in the face of discrimination, isolation, to stand strong in decision, to engage and survive within a conservative adult world. These filmic glimpses show the makers breaking free from rules, taking risks, and setting down new ways for the world to adjust to youth. These projections radiate with the energy of potential. For them, their journey has just begun.

SUPPORTERS

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative



Installation view, *Orbit: Dean Smith - Between Dawn and Dusk*, 2023, Castlemaine Art Museum.

Orbit: Dean Smith - Between Dawn and Dusk

SINCLAIR GALLERY

24 NOVEMBER 2022 TO 29 JANUARY 2023

"I have lived in Central Victoria, and many other places across Australia and New Zealand, always within easy reach of a forest. I'm currently exploring the forests in the Latrobe Valley. With each visit my observations evolve, shift and fixate.

My latest focus has been on 'bodies' in the forest and the exchange/communications they have within the forest system through sounds, smell, stomata and space – squat bodied lyrebirds, tall tree bodies, mossy mounds of earth, pods and animal bodies. Psychological aspects of my visits also come into play – the effect of the dark and damp, quiet dewy dawns, a sudden flash of a deer, walking on a slippery log over a black stream, the reassuring glints of light through tree canopies.

In my Ceramic work I have tried to convey an exchange and curiosity between the ceramic body and the observer. These forms have been wheel-worked and hand built using coarse stoneware and porcelain combined with high-fire glazes and enamels." – Dean Smith

SUPPORTERS

Besen Family Foundation



Piper Albrecht, From the series *Lviv Oblast*, 2022, photograph. Courtesy of the artist.

Summer Terrace Projection: Piper Albrecht, *Lviv Oblast*

TERRACE

23 DECEMBER 2022 TO 2 FEBRUARY 2023

"These images tell a story about the juxtaposition of life going on in a city amidst constant reminders of war. My photos are not about war-torn Ukraine, but a snippet of life in the city furthest from the front which is, nonetheless, deeply affected by the war.

With an analogue camera, shooting on 35mm Kodak Portra 160 and 400 film, these images are recent, shot in May and August 2022, yet still reminiscent of conflicts decades ago. This series grapples with the conflicts and social issues we have brought with us into the future.

Wherever you look in Lviv Oblast there are street performers, bustling cafes, Ukrainian flags, posters, banners and ribbons, with crowds singing along to songs of the resistance. The mood is lively, but with a worried tension underpinning daily life. There is a heightened military presence, bordered windows, protected monuments, sandbags and air raid sirens. In the 4 weeks I spent in the Ukraine, 5 missiles landed in Lviv Oblast, less than 80km from the European Union. But life in the city goes on amidst these perils.

This series offers insight into Lviv Oblast – a busy city with cosy cafes and streets like any other, alongside vivid reminders of war." – Piper Albrecht

SUPPORTERS

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative



Installation view, *Orbit: Tara Gilbee - Ellipses*, 2023, Castlemaine Art Museum. Image: James McArdle.

Orbit: Tara Gilbee - Ellipses

SINCLAIR GALLERY

2 FEBRUARY 2023 TO 19 MARCH 2023

"*Ellipses* describes both the subject and material process of my work.

The photographic apparatus and employed processes embody the idea of disturbance or 'peripherality', the elliptical framing, with blurred and out of focus sections and sharp striations of light breaking through the camera and frame. Historic sites are represented as psychological 'grey zones' and connected to contemporary carceral complexes as places of deep trouble. The works offer metaphysical registrations of muted and marginal spaces.

The artworks – emerging from a two year site-specific project undertaken at the Old Gaol in Bendigo and recent site visits to local gaols in Central Victoria – emphasise the subjective nature not only of imaging/imagining spaces but also the experience and registration of time.

Here I mark my own evolving perceptions of colonial spaces, the history of incarceration and notions of the temporal, by capturing the same site over time or equinoxes. The porthole perspective offered by pinhole photographic methods invoke the idea of the imperfect view that memory and history offer." – Tara Gilbee

SUPPORTERS

Besen Family Foundation



Jesse Boylan, *At the end of the day*, 2023, video still. Courtesy of the artist.

Terrace Projection: Jesse Boylan, *At the end of the day*

TERRACE

3 FEBRUARY 2023 TO 19 MARCH 2023

At the end of the day is a new video work by artist Jesse Boylan who asked staff working in Dhelkaya Health (Castlemaine Health), as well as residents of Penhall Hostel (Aged Care), about what they think goes unseen in their daily lives and work.

In a kind of 'behind the scenes' set up, Boylan has created a series of silent video portraits, where participants were asked to simply look into the camera's lens, providing space for snippets of interviews to be overlaid as text, in an attempt to bridge the gap between what we might *think* and what we actually *know* about those who either work within the hospital system, or live out their days in one of Castlemaine's aged care facilities.

Care is a much-used term, easy to say but harder to define.

SUPPORTERS

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative



Installation view, *For the Love of Song: David Frazer with Kelly, Walker, Cave, Lowe and Waits, 2023*, Castlemaine Art Museum. Image: James McArdle.

For the Love of Song: David Frazer with Kelly, Walker, Cave, Lowe and Waits

SINCLAIR GALLERY

24 MARCH 2023 TO 25 JUNE 2023

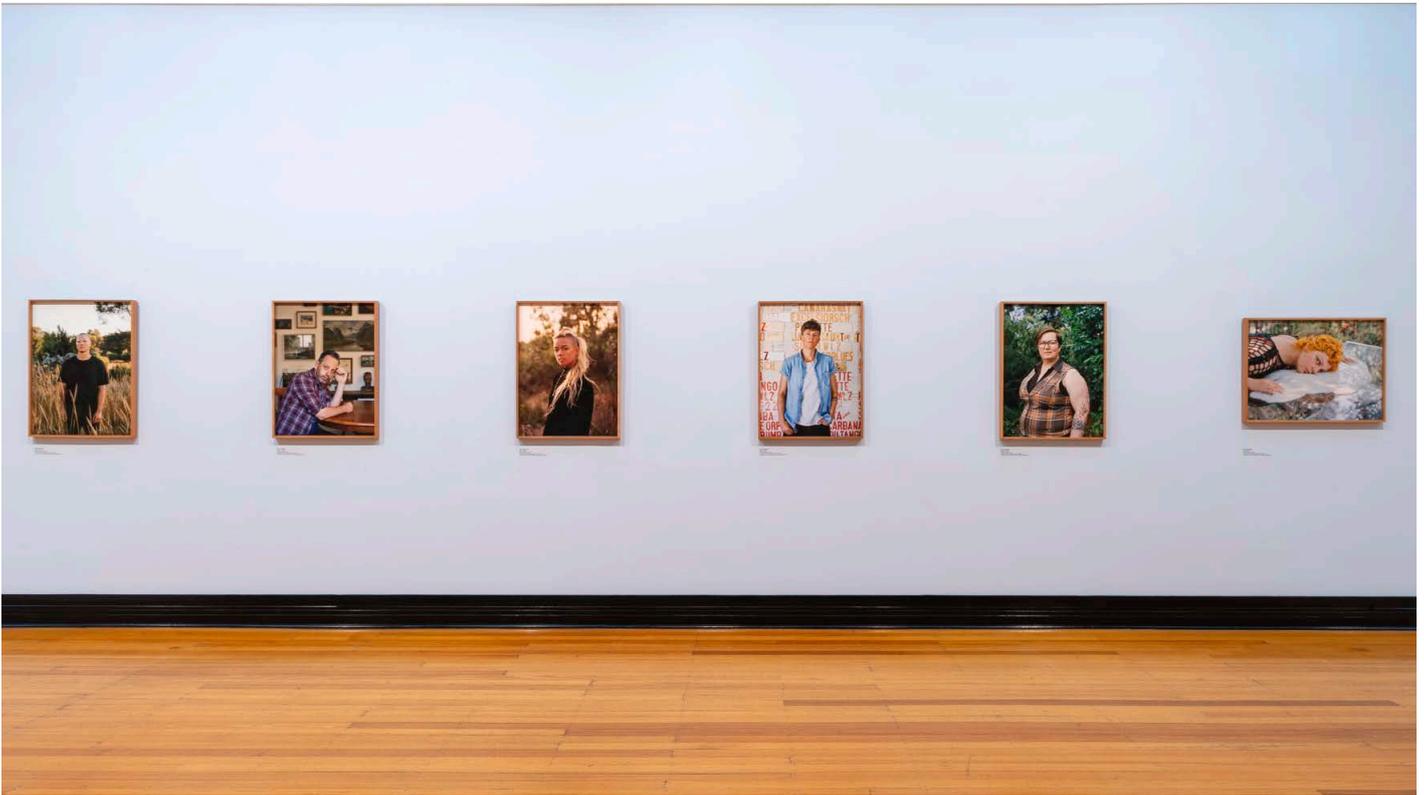
Castlemaine Art Museum's beautiful heritage-listed Sinclair Gallery comes alive with a passionate and unique collaboration between renowned printmaker and local artist David Frazer and some of the most iconic Australian and International songwriters of a generation: Paul Kelly (Aus); Don Walker (Aus); Nick Cave (Aus/UK); Nick Lowe (UK) and Tom Waits (USA).

Two great artforms entwine – image-making and song writing – together they reach into our hearts in profound ways. Frazer's most recent collaboration with Tom Waits is a world premiere.

CAM presents Frazer's handmade books and prints, lit from the sky above. *For the Love of Song* includes handmade illustrated books, endorsed and signed by the recording artists, as well as a huge suite of linocuts, broadsheets (images from the book), and Frazer's magnificent wood blocks, works of art in themselves.

SUPPORTERS

Castlemaine State Festival
Rotary Club of Castlemaine
Tint Design



Installation view, *David Rosetzky, Air to Atmosphere, 2023, Castlemaine Art Museum. Image: James McArdle.*

David Rosetzky, *Air to Atmosphere*

HIGGINS, BENEFACTORS, STONEMAN GALLERIES

24 MARCH 2023 TO 3 SEPTEMBER 2023

David Rosetzky, *Air to Atmosphere* is an interdisciplinary project made in collaboration with members of the LGBTQIA+ community on Dja Dja Wurrung Country in Central Victoria. Stemming from a series of in-depth conversations Rosetzky initiated with participants, the project unfolds through photography, video, choreography, performance, songwriting, poetry, publishing and social encounter – exploring the diversity, trauma, resilience, and pride of the local LGBTQIA+ community.

These elements are brought together for the first time in a major exhibition commissioned by Castlemaine Art Museum and presented as part of the 2023 Castlemaine State Festival. At the exhibition's core is a two-channel video installation – in which participants share honest, detailed accounts of their lives and perform choreographed movements devised by Jo Lloyd to a song written by local music collective &so – and a suite of colour photographic portraits, offering insights into and representations of LGBTQIA+ experience in a regional setting.

SUPPORTERS

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative

Australia Council for the Arts

Victorian Government's Pride Events and Festivals Fund 2022-23

Bendigo Art Gallery

Castlemaine State Festival

Haymes Paint

Pidgeon Ward

Sonntag Press

Tint Design



David Rosetzky, *Air to Atmosphere*, 2023, still from two channel video installation, colour, sound. Courtesy of the artist and Sutton Gallery, Melbourne.

Terrace Projection: David Rosetzky, *Air to Atmosphere*

TERRACE

24 MARCH 2023 TO 14 JUNE 2023

David Rosetzky, *Air to Atmosphere* is an interdisciplinary project made in collaboration with members of the LGBTQIA+ community on Dja Dja Wurrung Country in Central Victoria, commissioned by Castlemaine Art Museum. As part of the major exhibition throughout the gallery, a unique section of Rosetzky's video work, *Air to Atmosphere*, is projected onto the museum's façade every evening at dusk.

In the projected video, *Air to Atmosphere*, participants perform choreographed movements devised by Jo Lloyd to a song written by local music collective &so, shot on the streets of Castlemaine. Lyrics from &so's original song 'Deep Kissing Under Siege' were drawn from the participants' interviews, as well as sections from a sonnet by Terence Jaensch, reflecting the cross-pollination that occurred throughout the project.

SUPPORTERS

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative

Australia Council for the Arts

Victorian Government's Pride Events and Festivals Fund 2022-23

Bendigo Art Gallery

Castlemaine State Festival

Haymes Paint

Pidgeon Ward

Sonntag Press

Tint Design



Mitch Nivalis, *Equal the Contest*, 2023, video still. Courtesy of the artist.

Terrace Projection: Equal the Contest

TERRACE

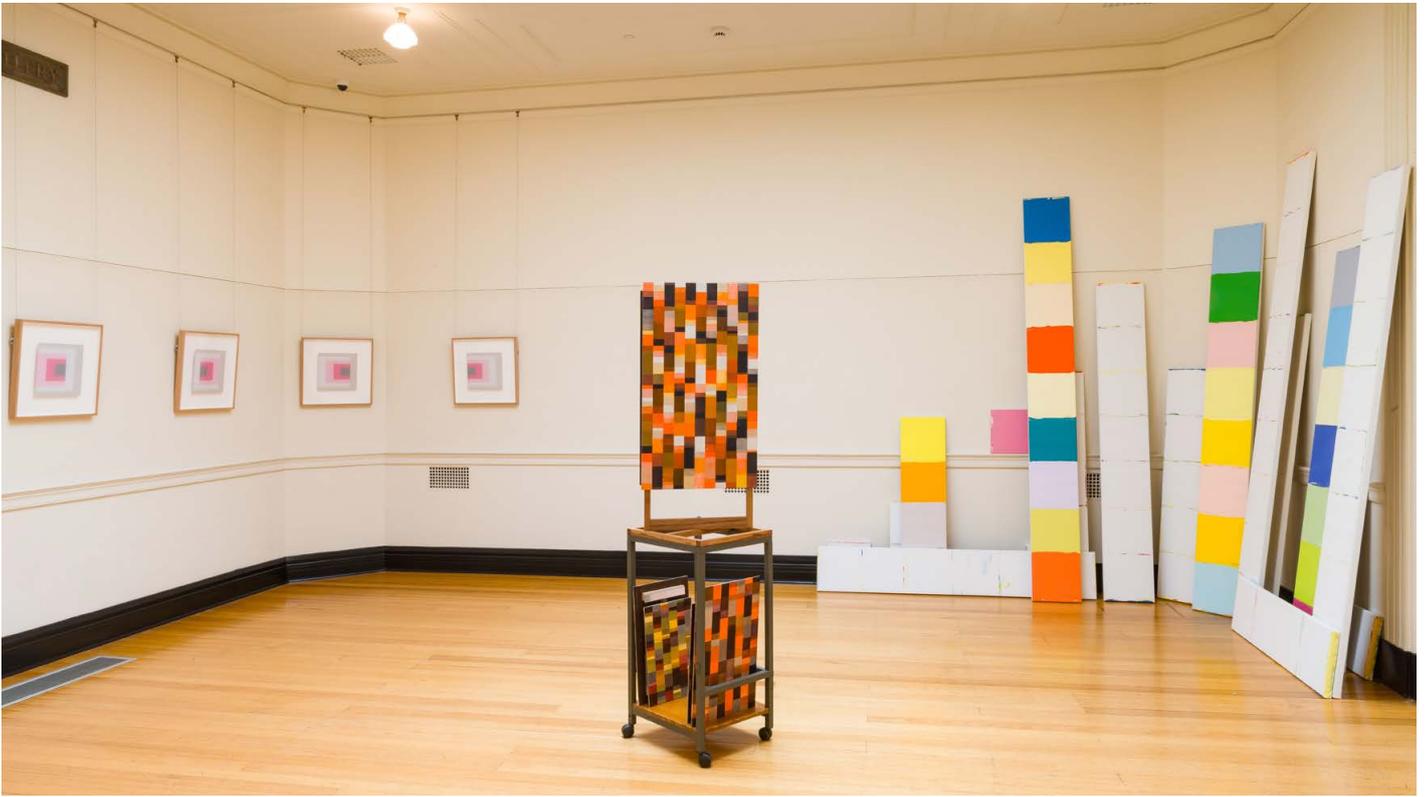
16 JUNE 2023 TO 10 SEPTEMBER 2023

"*Equal the Contest* began as a Master of Photography project that aimed to use image-making to challenge gender roles and stereotypes. As my research progressed, it became a feature documentary film and photobook about my journey learning to play AFL in the Mt Alexander Falcons Women's Sports Club, along with this projection, commissioned by CAM. This projection is part of a larger body of work, also titled *Equal the Contest*."

Close up, genderless stills of our bodies are overlaid with moments of impact from the game, subverting assumptions around who has a right to belong on the football field and what our bodies are capable of. In a celebration of the diversity of players the Falcons have attracted, portraits of each of the 2022 players appear, growing in number as the film progresses." – Mitch Nivalis

SUPPORTERS

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative



Installation view, *Transference: Justin Andrews, Michael Graeve, Melinda Harper, Clayton Tremlett*, 2023, Castlemaine Art Museum. Image: James McArdle.

Transference: Justin Andrews, Michael Graeve, Melinda Harper, Clayton Tremlett

SINCLAIR GALLERY

29 JUNE 2023 TO 3 SEPTEMBER 2023

Transference results from the touch of two surfaces that each leave their respective traces. In this group exhibition, four Castlemaine-based artists, Justin Andrews, Michael Graeve, Melinda Harper and Clayton Tremlett, create new works that experiment with varying methodologies of transference. These artists record the process of transferring colour, shape, gesture and texture – allowing for improvisation, chance and complexities of surface and pattern.

While working across a variety of languages of abstraction, each artist values complexities that appear simple, navigating systematic processes that wield breaks in pattern, and controlled gestures that avoid predictability.

By experiencing the traces of an act of gesture, distanced by the process of transference, one can only ever reconstruct part of its history. Presented in the Art Deco Sinclair Gallery, this exhibition encourages open speculation about what interactions may have given rise to the things we now see – a joyful kind of visual uncertainty.

ARTISTS

Justin Andrews, Michael Graeve, Melinda Harper, Clayton Tremlett

Audience Engagement

PUBLIC PROGRAM ATTENDEES

2,861

EVENTS AND PUBLIC PROGRAMS

37

GALLERY GUIDES

11

DAYS WITH GUIDES OFFERING VISITOR ENGAGEMENT

154

ARTIST TALKS

18

WORKSHOPS

7

PROGRAM HIGHLIGHTS

— CAM Off-Site: An Agri-Cultures Conversation and Workshop with Zoe Scoglio

— Liz Williamson: Hidden in their leaves - eucalypts dye experiments in Australia Lecture

— Gertrude Contemporary Art on the Road with Scotty So

— Conversation Piece Knitting Workshop with Kate Just

— 2023 Castlemaine State Festival Official Launch

— Creating CAM: A herstory in cloth and conversation Workshops

— Gallery Performance: Divisi Chamber Singers presented in partnership with Melbourne Recital Centre

— Photographic Forum - Brought to Light: Darkrooms to glasshouses, the enduring presence of photography

— CAM Art Book Fair presented in partnership with the National Gallery of Victoria Melbourne Art Book Fair



Education Visit with Artist David Frazer, 2023, Castlemaine Art Museum.

I thought the seminar [Brought to Light: Darkrooms to glasshouses, the enduring presence of photography] was terrific but also the whole CAM program built around... the integration of the collection interacting with [living] artists and the seminar was exemplary regional art museum practice.

GAEL NEWTON, ART HISTORIAN AND CURATOR, IN RESPONSE TO
JANE BROWN PHOTOGRAPHIC FORUM: BROUGHT TO LIGHT

After visiting your gallery specifically to see the Liz Williamson exhibition, I feel compelled to write to you to pass on my feelings. This display moved me to tears. So spectacularly beautiful, full of life and emotion.

Congratulations and many thanks for bringing this to Castlemaine. I always enjoy a visit to your gallery when I'm in Castlemaine. I wish you all the best in the future. I'm looking forward to the next time.

EMAIL RESPONSE TO LIZ WILLIAMSON, WEAVING EUCALYPTS
PROJECT

We enjoyed the Zoe Amor and Liz Williamson exhibitions, and the works by Jane Brown were exceptional. Such a great regional gallery that needs more funding. Also a fantastic initiative with local First Nations people, well done.

INSTAGRAM COMMENT

Reflections #84

Nunn on Meeson

Published July 2023

Dora Meeson's *In a Chelsea Garden* (1912) returned to Castlemaine Art Museum in June 2023 following much needed conservation. After a number of cracks were identified in the painting, CAM commenced the *Cracking Appeal* in 2022 to raise funds for its restoration. A sincere thank you to the individual donors who generously supported the *Cracking Appeal* and, in doing so, the endurance of the collection.

In this personal Reflection, painting conservator Catherine Nunn demonstrates the revealing nature of conservation interventions – uncovering the artist behind the painting.



The painting after conservation treatment. Dora Meeson, *In a Chelsea Garden*, 1912, oil on canvas. Gift of the artist, 1922. Castlemaine Art Museum Collection. Image: Catherine Nunn.

CATHERINE NUNN ON THE CONSERVATION OF DORA MEESON

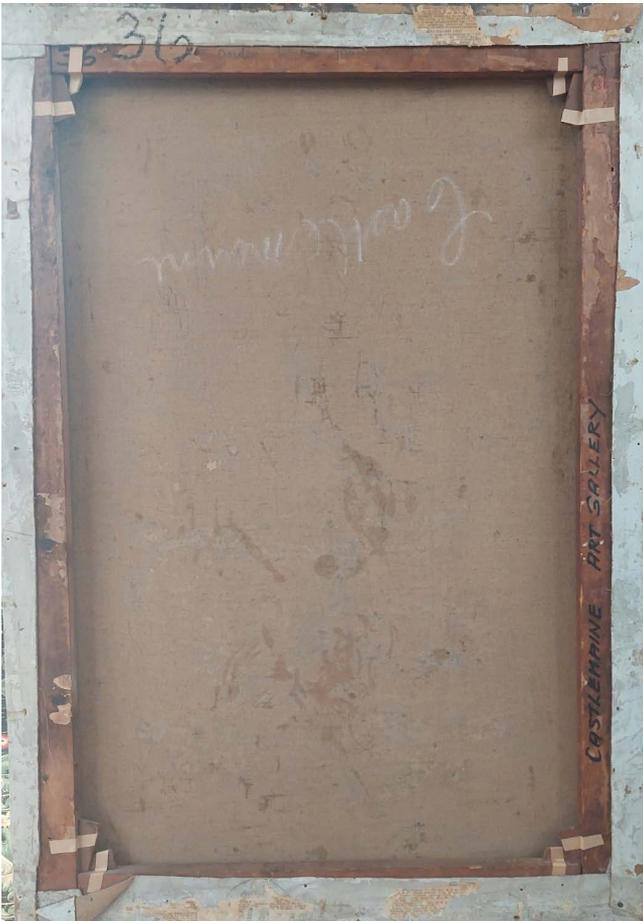
As a painting conservator, I spend time with lots of different artworks. Paintings generally come to me for a few weeks or months, they share my workspace, observe my daily studio rituals, and submit to my conservation ministrations. When their treatment is complete, they return to their custodians. Usually, I maintain a level of professional distance that keeps me from getting too attached to the artworks.

However, when I emailed CAM to report that Dora Meeson's *In a Chelsea Garden* was ready to return to Castlemaine after conservation in my studio, I felt really sad.

I'm still puzzling over why I felt this way. Of course, this is a beautiful and serene painting: an elegant lady gracefully leaning to pick a flower in the verdant tranquillity of a Chelsea garden. Maybe it's just because it's such a lovely painting that I didn't want it to leave? Possibly, but I think there's also something else.

As a conservator, I get to see paintings in ways that aren't possible when they're hanging on the wall in a gallery. It's a privilege of my profession and one of the most exciting parts of being a conservator. When paintings are un-framed for examination and treatment, sometimes unexpected discoveries emerge. These findings deepen our understanding of the artist's work, and I think that's why I became so attached to this piece.

For example, when I removed *In a Chelsea Garden* from the frame for treatment, I could see that the paint layer extends beyond the top edge and wraps around the back of the artwork. This suggests that Meeson originally painted the picture with a longer format; the fence in the background would have extended higher into the picture plane. For some reason, the artist has decided to reduce the height of the painting, perhaps to create a more balanced composition. Noticing these alterations provides insight into an artist's practice and is a part of the 'object biography' of an artwork. It's a material reminder of the thought and hard work that went into making a painting. That good things go through many iterations before the final product is presented to the world.



The reverse of the painting, showing the painting extending around the top edge. Image: Catherine Nunn.

There's also another hidden detail on the back of this painting. On the wooden stretcher (the wooden structure that supports the canvas), I found a pencil inscription, probably written by the artist. The first few words are partially covered by old brown paper, but I could make out:

"[In a Chelsea] Garden by Dora Meeson (Mrs George J Coates)
... Glebe Place, Chelsea, N3"

Dora Meeson lived with her husband, and fellow artist, George Coates at 52 Glebe Place, Chelsea, London. In the inscription, Meeson identifies herself as Mrs George Coates, typical for a married woman of her era. However, research reveals that, unusually for the period, she became the principal breadwinner of her partnership, painting popular subjects to sell, including studies of children, tourist souvenirs and rural scenes [1].

She and her husband were active in the suffragette movement and through her work she attempted to break down the social barriers that limited women artists to domestic subjects. She is well known for her paintings of the Thames River and the traditionally masculine subject of docks and cargo ships, documenting the industrial and insalubrious environment of working wharves (not considered a suitable place for a Chelsea lady). While the inscription on the back of *In a Chelsea Garden* identifies her as 'Mrs George Coates', her career reflects an independent and emancipated woman.



The reverse of the painting, showing the painting extending around the top edge. Image: Catherine Nunn.

The conservation of *In a Chelsea Garden* involved carefully cleaning the paint surface to remove accumulated dirt and grime. The paint is thick and juicy, with many peaks of impasto that create little ledges that are perfect for catching dust!

One area of paint was cracked into sharp shards that were vulnerable to being snapped-off. I used a solvent-vapour softening technique to gradually relax this thick, brittle paint.

Finally, I 'inpainted' some small paint losses and returned the painting to the frame. *In a Chelsea Garden* is now clean and conserved, ready to be enjoyed by CAM visitors once again, but (sadly for me) no longer in my studio.

CATHERINE NUNN

July 2023

REFERENCES

1. Scott, Myra, <https://www.daa.org.au/bio/dora-meeson-coates/biography/> [accessed 5 June 2023].

CATHERINE NUNN

Catherine Nunn is an independent painting conservator and undertakes treatments for galleries, museums and private collectors. She is also completing a PhD in Conservation and Art History at the University of Melbourne. Originally trained in conservation at the University of Canberra (1998), she also completed an advanced internship at the Hamilton Kerr Institute, University of Cambridge (2003-5), and a MA (by research) (Melbourne) (2011). Her doctoral research focuses on materiality and Australian artists in France in the late nineteenth and early twentieth centuries and is supported by an Australian Government Research Training Scholarship and supervised by Dr Nicole Tse, Dr Alison Inglis and Dr Petronella Nel. She has published in conservation journals and exhibition catalogues, and lectured for the Masters program at the Grimwade Centre, University of Melbourne. Previously, she worked as a painting conservator at the Victoria and Albert Museum, the Auckland Art Gallery and in private conservation studios in London on Old Master paintings.

Tonight, just after sunset, I parked outside the Castlemaine Art Museum and viewed their Terrace Projection: I'll Be Me. Extraordinary. I watched it four times and loved it. I sat in my car just after sunset and it was like being at a Drive In movie. Go along and see this brilliant event – yet another example of CAM reaching out to and supporting this regional community.

SOCIAL MEDIA RESPONSE TO TERRACE PROJECTION: I'LL BE ME

CAM is definitely one of the best galleries in Australia, with wonderful special exhibitions among the permanent residents. Love going there, and will be back soon.

FACEBOOK COMMENT

Being invited to exhibit in the *Orbit* series was like no other. Firstly, to acknowledge that the artists of this region have hoped for decades that something like this could be initiated at CAM, so well done for making it a reality for Central Victorian artists to showcase and share their work. Highlights for me range from the personal studio visits to hands on curatorial inspiration and expertise, having specialists hang and de-install the show... and conversations with the volunteers and guides – all in all it was truly wonderful.

ARTIST ZOE AMOR IN RESPONSE TO HER EXHIBITION AT CAM

Treasurer's Report

Sarah Liversidge
HON. TREASURER

I am very pleased to have joined the CAM Board in December 2023 and to be presenting this report for the financial year 2022–23.

The 2023 financial reports show a small deficit of -\$2,362, which represents an improvement on our expected forecast result, and a material increase on the prior year. This is due predominantly to increased revenues from fundraising and commercial operations and a small, measured increase to operational costs.

CAM's accumulated net equity as at 30 June 2023 is \$335,901. Cash and cash equivalents at the end of the 2023 financial year are \$570,619 which includes \$197,881 of grant funds to be carried forward into 2024.

Despite best efforts to improve the overall financial position of CAM in 2023, CAM Directors once again disclose a material uncertainty that casts doubt upon CAM's ability to continue as a going concern beyond mid-2024.

We continue to initiate measures to positively impact CAM's financial health. To this effect the approved 2023–24 Budget has been developed with great care and austerity which will enable CAM to continue operating, at the same minimal staffing, and to allow time to develop forthcoming opportunities.

Moreover, we continue to appeal to our key stakeholders for support through donations, development of grant opportunities, and to strengthen our relationships with local business through in-kind support.

CAM's Board and Management remain dedicated to the continued negotiation, advocacy and work required for long term financial sustainability of CAM but the fact remains that we require a significant increase in operational funding for the organisation to continue beyond mid-2024.

I would like to sincerely thank Sarina Meuleman and Naomi Cass for their tireless commitment to ensuring CAM's survival. In the face of challenging financial circumstances they continue to deliver a thriving and world class program and engagement opportunities for CAM. I applaud their resilience, dedication and diligence.

I would also like to thank our small team of advisors. We are very fortunate to be supported by Lorelee Lockett and the Lead Advisory team who ensure our records are compliant and always in excellent order. Thanks also go to our Auditors, Joshua Griffin and Gemma Roberts of AFS Group, for their care, consideration and longstanding relationship with CAM.



Wood carving, Chinese carved wooden plaque with bird and floral design and characters of red, gold and green, 84 x 139 cm. Castlemaine Art Museum.

Finance & Audit Report

Your directors present their report of the Castlemaine Art Museum (the company) for the year ended 30 June 2023.

DIRECTORS

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

Helen Symon KC (Chair from 22 December 2022) (Deputy Chair until 22 December 2022)

Mark Sheppard (Deputy Chair from 22 December 2022) (Appointed 24 November 2022)

Kieren Naish (Hon. Secretary from 22 June 2023) (Appointed 22 June 2023)

Sarah Liversidge (Hon. Treasurer from 22 December 2022) (Appointed 22 December 2022)

Jane Amanda Jean

Melinda Harper

Simeon Kronenberg (Appointed 24 November 2022)

Elizabeth Tromans (Hon. Secretary until 24 May 2023) (*Term ended 24 May 2023)

Craig Anthony Mutton (Chair until 22 December 2022) (*Term ended 25 February 2023)

Shane Tregillis (Hon. Treasurer until 28 November 2022) (Resigned 28 November 2022)

Tiriki Onus (Term ended 20 May 2023)

Chris McAuliffe (Resigned 1 July 2022)

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 Kieren Naish, who was appointed to the position 22 June 2023. Kieren is a barrister specialising in commercial disputes, with a particular focus on construction and engineering litigation.

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 2023.

OPERATING RESULT

30 JUNE 2023

\$(2,362)

30 JUNE 2022

\$(118,029)

OPERATING RESULT CONTINUED

While Castlemaine Art Museum has been successful in achieving funding for exhibitions, dedicated activities and specific building restoration funds, the funding for core operations has not kept pace with Castlemaine Art Museum activities. Castlemaine Art Museum acknowledges continued operational funding support from Creative Victoria and Mount Alexander Shire Council.

Castlemaine Art Museum have continued to carefully manage day-to-day operational costs, with total expenditure decreasing by \$48,110 in comparison to the prior year. A drop in expenses, combined with an increase in revenue of \$67,557 (mainly attributed to an increase in donations), resulted in an improved operating deficit of \$2,362 in the current year (\$118,029 in the prior financial year). Despite the improved operating result, disclosure surrounding Castlemaine Art Museum's ability to continue as a going concern can be found at Note 1.

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 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

Helen Symon KC (Appointed 25 February 2022)

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–Current), Committee Member (from 2016).

SPECIAL RESPONSIBILITIES

Chair (from 22 December 2022), Deputy Chair (until 22 December 2022), Member of Finance and Risk Committee.

Mark Sheppard (Appointed 24 November 2022)

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

Deputy Chair (from 24 November 2022) Member of Finance and Risk Committee.

Kieren Naish (Appointed 22 June 2023)

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.

SPECIAL RESPONSIBILITIES

Honorary Secretary (from 22 June 2023), Member of Finance and Risk Committee.

Information on Directors (continued)

Sarah Liversidge (Appointed 22 December 2022)

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 (from 22 December 2022), Public Officer, Chair of Finance and Risk Committee.

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.

SPECIAL RESPONSIBILITIES

Member of Finance and Risk Committee.

Melinda Harper (Appointed 25 November 2021)

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, Murnong Mummas, set up by Nalderun, employing Aboriginal people in this area.

Information on Directors (continued)

Simeon Kronenberg (Appointed 24 November 2022)

QUALIFICATIONS

BA (Monash), Dip Ed. (La Trobe), MA, Fine Arts/Tourism (Monash), MA Research, Contemporary American Gay Poetry (University of Sydney), Current, PhD, Anthony Lawrence and Images of the Father (University of Queensland).

EXPERIENCE

Simeon Kronenberg is known across the visual arts and museum sectors in Australia, having worked as Director, Museums Australia and as director of leading private galleries, including Anna Schwartz Gallery (Carriageworks, Sydney) and Sherman Galleries (Sydney). He is experienced working in senior administrative roles and as curator, writer and advocate across the visual arts sector. He is also experienced as a published author, reviewer and critic in contemporary poetry.

Elizabeth Tromans (Term ended 24 May 2023)

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 (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

Honorary Secretary (until 24 May 2023), Public Officer (until 24 May 2023), Chair of Governance Committee, Member of Finance and Risk Committee (until 24 May 2023).

Information on Directors (continued)

Craig Anthony Mutton (Term ended 25 February 2023)

QUALIFICATIONS

BComp (CompSci), Master of Project Management, MBA

EXPERIENCE

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

SPECIAL RESPONSIBILITIES

Chair (until 22 December 2022), Member of Finance and Risk Committee.

Shane Tregillis (Resigned 28 November 2022)

QUALIFICATIONS

Bachelor of Laws, Bachelor of Commerce, Masters of Commerce (UniMelb)

EXPERIENCE

Over 30 years of experience in senior executive roles in capital markets regulation, market conduct supervision and dispute resolution. Roles include: Chief Ombudsman of the Financial Ombudsman Service Australia (FOS) (2011-2018), Commissioner at the Australian Securities and Investments Commission (ASIC)(2010-2011), Deputy Managing Director (Market Conduct) at Monetary Authority of Singapore (MAS) (2004-2010). Shane is a Board member of Superannuation Consumers Australia and a program director of the Toronto Centre for Global Leadership in Financial Supervision for its annual Singapore regional securities regulator program.

SPECIAL RESPONSIBILITIES

Honorary Treasurer (until 28 November 2022), Chair of Finance and Risk Committee (until 28 November 2022).

Tiriki Onus (Term ended 20 May 2023)

QUALIFICATIONS

Bachelor of Music Performance (Melbourne University)

EXPERIENCE

Tiriki Onus is a Yorta Yorta, Dja Dja Wurrung man, Associate Dean Indigenous Development and Head of the Wilin Centre for Indigenous Arts and Cultural Development, University of Melbourne. He is a successful visual artist, curator, performance artist and opera singer. His first operatic role was in the premiere of Deborah Cheetham's Pecan Summer in October 2010, which he reprised in 2011, and 2012 in Melbourne and Perth. Onus grew up in Melbourne and spent ten years as a visual artist, art conservator and exhibition curator before he began singing professionally. He received the Dame Nellie Melba Opera Trust's Harold Blair Opera Scholarship in 2012 and 2013. In 2015 he was the inaugural Hutchinson Indigenous Fellow at the University of Melbourne. Onus is a successful recipient of research grants, conducts academic programs on Yorta Yorta Country, consults widely on arts, cultural and educational matters.

SPECIAL RESPONSIBILITIES

Member of Collections and Exhibitions Committee (until 20 May 2023).

Information on Directors (continued)

Christopher McAuliffe (Resigned 1 July 2022)

QUALIFICATIONS

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

EXPERIENCE

Currently Professor of Art (Practice-led research), School of Art & Design, ANU; consultant to Te Papa Museum, New Zealand; freelance curator. Director, Ian Potter Museum of Art, the University of Melbourne, 2000–13; Lecturer in Contemporary Art, 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 Port Phillip, National Gallery of Victoria, Samstag Museum University of South Australia.

SPECIAL RESPONSIBILITIES

Chair of Collections and Exhibitions Committee (until 1 July 2022).

MEETINGS OF DIRECTORS

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

	Number eligible to attend	Number attended
Helen Symon KC	7	7
Mark Sheppard (Appointed 24 November 2022)	4	4
Kieren Naish (Appointed 22 June 2023)	1	1
Sarah Liversidge (Appointed 22 December 2022)	4	4
Jane Amanda Jean	7	7
Melinda Harper	7	7
Simeon Kronenberg (Appointed 24 November 2022)	4	3
Elizabeth Tromans (Term ended 24 May 2023)	6	6
Craig Mutton (Term ended 25 February 2023)	5	2
Shane Tregillis (Resigned 28 November 2022)	3	3
Tiriki Onus (Term ended 20 May 2023)	6	4
Chris McAuliffe (Resigned 1 July 2022)	0	0

AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration for the year ending 30 June 2023 has been received and can be found on page 63. The directors' report is signed in accordance with a resolution of the board of directors.



HELEN SYMON KC

CHAIR

21 SEPTEMBER 2023

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 2022, 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, 3550
Dated this 21st day of September 2023



JOSHUA GRIFFIN
Lead Auditor

Castlemaine Art Museum Statement of Profit or Loss and Other Comprehensive Income

FOR THE YEAR ENDED 30 JUNE 2023

	Note	2023 \$	2022 \$
Revenue			
Revenue	3	572,349	480,056
Other revenue	3	13,768	40,600
Finance income	3	2,268	172
Total revenue		588,385	520,828
Expenses			
Cost of sales	4	(9,590)	(9,590)
Employee benefits expense	4	(289,442)	(289,670)
Exhibition costs	4	(113,978)	(58,741)
Repairs and maintenance		(5,796)	(64,425)
Occupancy		(33,411)	(33,327)
Administration	4	(136,938)	(183,104)
Total expenses		(590,747)	(638,857)
Deficit before income tax expense		(2,362)	(118,029)
Income tax expense		–	–
Total comprehensive income attributable to the members of Castlemaine Art Museum		(2,362)	(118,029)

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 2023

	Notes	2023 \$	2022 \$
Assets			
Current assets			
Cash and cash equivalents	5	570,619	561,860
Inventories	6	12,091	1,991
Total current assets		582,710	563,851
Non-current assets			
Property, plant and equipment	7	9,156	12,945
Total non-current assets		9,156	12,945
Total assets		591,866	576,796
Liabilities			
Current liabilities			
Trade and other payables	8	27,125	31,340
Grants in advance	9	197,881	191,808
Employee benefits	10	25,234	12,295
Total current liabilities		250,240	235,443
Non-current liabilities			
Employee benefits	10	5,725	3,090
Total non-current liabilities		5,725	3,090
Total liabilities		255,965	238,533
Net assets		335,901	338,263
Equity			
Accumulated surplus		335,901	338,263
Total equity		335,901	338,263

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 2023

	Accumulated surplus \$	Total equity \$
Balance at 1 July 2021	456,292	456,292
Deficit after income tax expense for the year	(118,029)	(118,029)
Other comprehensive income for the year, net of tax	–	–
Total comprehensive income for the year	(118,029)	(118,029)
Balance at 30 June 2022	338,263	338,263
	Accumulated surplus \$	Total equity \$
Balance at 1 July 2022	338,263	338,263
Deficit after income tax expense for the year	(2,362)	(2,362)
Other comprehensive income for the year, net of tax	–	–
Total comprehensive income for the year	(2,362)	(2,362)
Balance at 30 June 2023	335,901	335,901

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

Castlemaine Art Museum Statement of Cash Flows

AS AT 30 JUNE 2023

	Notes	2023 \$	2022 \$
Cash flows from operating activities			
Receipts from membership fees, bequests and government funding		578,422	407,041
Cash paid to suppliers		(571,931)	(725,868)
Interest received		2,268	172
Net cash from/(used in) operating activities	11	8,759	(318,655)
Net increase/(decrease) in cash and cash equivalents		8,759	(318,655)
Cash and cash equivalents at the beginning of the financial year		561,860	880,515
Cash and cash equivalents at the end of the financial year	5	570,619	561,860

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



Attributed to Sitzendorf, *Figurine*, c1900, porcelain. Castlemaine Art Museum Collection.

Castlemaine Art Museum

Notes to the Financial Statements

FOR THE YEAR ENDING 30 JUNE 2023

Note 1. Significant accounting policies

The financial statements were authorised for issue on 21 September 2023 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, 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 2023 the company recorded a deficit of \$2,362, bringing accumulated surplus/net assets to \$335,901. The company has also recorded operating cash flows of \$8,759 for the current year and has budgeted for a deficit in the 2024 financial year of \$240,565. However the company holds a sufficient cash balance of \$570,619 which will support the company's operations and meets its day to day working capital requirements.

The directors continued to actively review the financial and cashflow position of Castlemaine Art Museum. The FY 2023-24 Budget approved by the Board is designed to enable Castlemaine Art Museum to continue operating in 2023-24, maintaining minimal staff levels, while other sources of public and private sector funds are pursued to assure financial sustainability. The FY 2023-24 Budget is based on a forecast deficit of \$240,565 resulting in a projected cash position of \$76,896 as at 30 June 2024. The Board has reviewed contingent obligations arising under staff and other contracts to ensure these would be able to be fully met from the projected cash position at that time.

The directors have concluded that the combination of the circumstances above represents a material uncertainty that casts doubt upon the company's ability to continue as a going concern beyond 2024; that is, that the company may be unable to realise its assets and discharge its liabilities in the normal course of business beyond 2024 in the absence of significant additional revenue from grants, donations or other revenue sources secured by the first half of 2024.

Nevertheless, the directors conclude the company has adequate resources to pay its debts as and when they fall due for the foreseeable future and for these reasons, the directors continue to adopt the going concern basis of accounting in preparing the financial statements.

Note 1. Summary of Significant Accounting Policies (continued)

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*.

IMPAIRMENT OF NON-FINANCIAL ASSETS

Non-financial assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount.

Recoverable amount is the higher of an asset's fair value less costs of disposal and value-in-use. The value-in-use is the present value of the estimated future cash flows relating to the asset using a pre-tax discount rate specific to the asset or cash-generating unit to which the asset belongs. Assets that do not have independent cash flows are grouped together to form a cash-generating unit.

GOODS AND SERVICES TAX (GST) AND OTHER SIMILAR TAXES

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

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.

Note 1. Summary of Significant Accounting Policies (continued)

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.

PROVISIONS

Provisions are recognised when the company 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.

COMPARATIVE FIGURES

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

ECONOMIC DEPENDENCE

Castlemaine Art Museum (CAM) is dependent on the state government for the majority of its revenue used to operate its business. CAM will receive \$110,000 from Creative Victoria over the next three years under the Creative Organisation Creative Enterprises Program. CAM has been unsuccessful in obtaining any additional continued operational funding support in future years.

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.

Recognition, initial measurement and derecognition

As discussed in Note 3, judgements regarding recognition, initial measurement and derecognition of revenue are made by management based on their revenue accounting policy.

Employee benefits provision

As discussed in Note 10, 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	2023	2022
Revenue	\$	\$
Creative Victoria Creative Enterprises Program	110,000	–
Creative Victoria Regional Partnerships Grant	–	110,000
Creative Victoria Infrastructure Program	25,780	–
Government Grants	18,719	–
RISE Grant	157,649	85,942
Mount Alexander Shire Council Funding	31,930	36,034
Heritage Victoria Living Heritage Grant	–	80,000
Donations and sponsorships	170,173	74,049
Print Prize donation funds*	18,000	48,000
Len Fox Award	–	20,000
Membership fees	6,635	8,061
Entrance fees	1,815	11,188
CAM Commissions fundraiser	13,181	–
Gallery shop sales	16,785	5,782
Other revenue	1,682	1,000
	572,349	480,056
Other revenue		
Victoria Government COVID-19 Grant	–	40,600
Stock write up**	13,768	–
	13,768	40,600
Finance income		
Interest received	2,268	172
Total revenue and other income	588,385	520,828

*The Print Prize donation funds received are required to be spent on prizes for the biennial Experimental Print Prize.

**In the 2019 year, a stock write down occurred in order to write down items of stock that management and the board did not believe would sell. However, over the past few years, with changes in management and staff, these slow moving stock items have started to sell at a higher rate. As such, management and the board agreed it was necessary to write up the stock balances to the balance of all stock held as at 30 June 2023.

Accounting policy for revenue recognition

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 in the Statement of Financial Position.

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	2023	2022
Cost of sales	\$	\$
Opening inventory	1,991	4,329
Purchases	5,070	1,650
Stock write up (refer Note 3)	13,768	–
Less:		
Closing inventory	(12,091)	(1,991)
	8,738	3,988
Installation	2,444	5,602
Total cost of sales	11,182	9,590
Employee benefits expense		
Salaries and wages	244,723	262,088
Superannuation	25,706	24,429
Workcover insurance levy	2,706	3,309
Staff amenities	674	1,170
Provision for Annual & Long Service Leave (Expense)	15,633	(1,326)
Total employee benefits expense	289,442	289,670
Exhibition costs		
Contractors - artists	83,595	9,550
Contractors - other	18,405	22,701
Other exhibition costs	11,978	26,490
Total exhibition costs	113,978	58,741
Administration		
Consultancy and professional fees	67,522	109,719
Insurance	18,297	16,900
Computer and IT expenses	13,728	13,414
Depreciation	3,789	6,236
Telephone and internet	5,398	5,636
Cleaning	8,651	8,170
Conservation costs	8,287	9,310
Bank charges	2,354	2,160
Other administration expenses	8,912	11,559
Total administration	136,938	183,104

Note 4. Expenses (continued)	2023	2022
Auditor remuneration	\$	\$
Remuneration to the Auditors, Andrew Frewin Stewart for:		
Auditing or reviewing the financial report	11,245	10,865
Other services:		
Financial statement preparation	1,260	1,200
Total auditor remuneration	12,505	12,065

Note 5. Cash and Cash Equivalents

Cash at bank	570,619	561,860
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Bank overdraft

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

Accounting policy for 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.

Note 6. Inventory

Stock on hand - at cost	12,091	1,991
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Accounting policy for inventories

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

Note 7. Property, Plant and Equipment

Non-current assets		
Plant and equipment - at cost	22,892	22,892
Less: Accumulated depreciation	(13,736)	(9,947)
	9,156	12,945

Note 7. Property, Plant and Equipment (continued)*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 2021	19,181	19,181
Depreciation expense	(6,236)	(6,236)
Balance at 30 June 2022	12,945	12,945
Depreciation expense	(3,789)	(3,789)
Balance at 30 June 2023	9,156	9,156

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 incorporated association. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss.

Note 8. Trade and Other Payables

	2023 \$	2022 \$
Current liabilities		
Trade payables	7,959	6,836
Superannuation payable	1,994	3,349
Accrued payroll liabilities	12,645	8,776
BAS payable	4,527	12,379
Total trade and other payables	27,125	31,340

Accounting policy for 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.

Note 9. Grants in advance

Current liabilities	2023	2022
	\$	\$
(RISE) Restart Investment to Sustain and Expand Grant	34,159	191,808
Regional Access Collections Program Grant	163,722	–
Total grants in advance	197,881	191,808

Accounting policy for grants in advance
Refer to Note 3 for accounting policy.

Note 10. Employee benefits

Current liabilities		
Provision for annual leave	25,234	12,295
Non-current liabilities		
Provision for long service leave	5,725	3,090
Total employee benefits	30,959	15,385

Provision for Annual Leave

A provision has been recognised for employee entitlements relating to annual leave. Based on past experience, the company expects the full annual leave to be settled within the next 24 months. Further, these amounts have been classified as current liabilities since the company does not have an unconditional right to defer the settlement of these amounts in the event employees wish to use their entitlements.

Provision for Long Service Leave

A provision has been recognised for employee entitlements relating to long service leave. In calculating the present value of future cash flows in respect of long service leave, the probability of long service leave being taken is based on historical data. The measurement and recognition criteria relating to employee benefits has been included below in the accounting policy.

Accounting policy for employee benefits

Short-term employee benefits

Provision is made for the company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages and salaries. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

Other long-term employee benefits

Long-term employee benefits 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 government bonds that have maturity dates that approximate the terms of the obligations. Any remeasurements of obligations for other long-term employee benefits for changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

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

Note 11. Reconciliation of deficit after income tax to net cash from/(used in) operating activities

	2023	2022
	\$	\$
Deficit after income tax expense for the year	(2,362)	(118,029)
Adjustments for:		
Depreciation and amortisation	3,789	6,236
Changes in operating assets and liabilities:		
Decrease in trade and other receivables	–	16
Decrease/(increase) in inventories	(10,100)	2,338
Decrease in trade and other payables	(4,215)	(63,079)
Increase/(decrease) in employee benefits	15,574	(2,695)
Increase/(decrease) in grants in advance	6,073	(143,442)
Net cash from/(used in) operating activities	8,759	(318,655)

Note 12. Related party transactions

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

Helen Symon KC
Mark Sheppard
Kieren Naish
Sarah Liversidge
Jane Amanda Jean
Melinda Harper
Simeon Kronenberg
Elizabeth Tromans
Craig Anthony Mutton
Shane Tregillis
Tiriki Onus
Chris McAuliffe

Related party transactions for the period ending 30 June 2023 totalled \$1,430. These transactions related to:

- a director being engaged as an artist to create new work as part of CAM's fundraising initiative *CAM Commissions 2022*,
- a director being engaged as a consultant for an artist residency at Castlemaine Health (hospital) to assist another artist with the development of a commissioned video work,
- a director being exhibited as an independent artist within a group show entitled *Transference*, exhibited at Castlemaine Art Museum from 29 June 2023 to 3 September 2023.

There were no other transactions with related parties during the current financial year.

No director of the company receives remuneration for services as a company director or committee member, as the positions are held on a voluntary basis.

There are no executives within the company whose remuneration is required to be disclosed.

Note 13. Contingent liabilities and assets

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

Note 14. Registered office/principal place of business

REGISTERED OFFICE

14 Lyttleton Street
Castlemaine VIC 3450

PRINCIPAL PLACE OF BUSINESS

14 Lyttleton Street
Castlemaine VIC 3450

Note 15. 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 \$10 towards meeting any outstanding obligations of the entity.



Rupert Bunny, *Girl and dog*, c1938, oil on paper. Castlemaine Art Museum Collection.
Gift of James McMahon, 1993. Image: Ian Hill.

Castlemaine Art Museum Directors' Declaration 30 June 2023

In the directors' opinion:

The financial statements and notes, as set out on pages 48 to 62 are in accordance with the *Australian Charities and Not for Profits Commission Act 2012* and:

- 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 2023 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 as and when they become due and payable.

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



HELEN SYMON KC
CHAIR

21 SEPTEMBER 2023

Independent Auditor's Report to the Directors 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 2023 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 2023
- 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

Our opinion is not modified for this matter. We draw attention to Note 1 in the financial report, which indicates that the company incurred a deficit of \$2,362 during the year ended 30 June 2023, further reducing the company's net assets to \$335,901. The company has also budgeted for a deficit in the 2024 financial year of \$240,565. These conditions, along with other matters as set forth in Note 1, indicate the existence of a material uncertainty that may cast doubt over the company's ability to continue as a going concern and therefore, the company may be unable to realise its assets and discharge its liabilities in the normal course of business.

Independent Auditor's Report to the Directors of Castlemaine Art Museum

INDEPENDENCE

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

DIRECTOR'S 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-forprofits 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.

Independent Auditor's Report to the Directors of Castlemaine Art Museum

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of 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.

We 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.



ANDREW FREWIN STEWART
61 Bull Street, Bendigo, 3550
Dated this 21st day of September 2023



JOSHUA GRIFFIN
Lead Auditor

CAM's commitment to the artists of this region cannot be questioned, it is proven. No one else can provide this. The staff, the volunteers, the local community and the region's artists are all enthusiastically supportive of CAM.

ARTIST PETER TYNDALL IN RESPONSE TO HIS EXHIBITION AT CAM

Comprehensive history section downstairs, a beautiful building. It should be twice the size.

GOOGLE REVIEW

Many thanks for providing a most informative and passionate tour of the Castlemaine Art Museum. A magnificent treasure trove, housed in such a handsome Art Deco building. To have such a fine art collection and exceptional heritage museum, sitting so comfortably together, must be unique in Australia. What a wonderful asset for the Goldfields Region, and how important that it be adequately maintained. Our group which included several travellers from inter-state, thoroughly enjoyed the tour. First time visitors were amazed that such a magnificent building and collection existed in regional Victoria.

AUSTRALIANA SOCIETY RESPONSE TO CAM TOUR

Outstanding regional gallery, always actively presenting new and interesting exhibitions.

GOOGLE REVIEW

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



MAJOR SPONSORS



LEGAL PARTNER



MEDIA PARTNERS



PROGRAM PARTNERS

Australian Government through the Culture, Heritage and Arts Regional Tourism (CHART) Program
Australian Government through the Restart Investment to Sustain and Expand (RISE) Fund
Besen Family Foundation
Canson Paper
Castlemaine Mail and Midland Express
Castlemaine State Festival
Creative Australia (Australia Council for the Arts)
Friends of Castlemaine Art Museum (FOCAM)
Gertrude: Contemporary Art on the Road
Haymes Paint
Ian Hill Photography
Johnny Baker
Kayell Australia
Melbourne Recital Centre
Michael Rigg
Mount Alexander Shire Council Events Grants Program
Murnong Mummas
Musthave Vintage
National Gallery of Victoria, Melbourne Art Book Fair
National Library of Australia
Public Records Office of Victoria
Pidgeon Ward
Sonntag Press
StrangeLove
Rotary Club of Castlemaine
Victorian Government through the Pride Events and Festivals Fund
Tint Design
Union Studio

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.

100 FOR \$1,000 CAMPAIGN

In December 2022 CAM launched the *100 for \$1,000 Campaign* to raise much needed funds for operations and to keep the gallery open and free for all visitors. Over the 2022–23 financial year, 56 individuals, couples, families and local businesses donated to the campaign – raising \$56,000 against the \$100,000 fundraiser goal. These campaign supporters are included below.

This growing community of supporters have made a remarkable impact on the gallery – enabling CAM to continue to operate and work to achieve a more sustainable future and financially secure footing for the Museum.

2022–23 DONORS

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.

Alcaston Gallery, Susan Allen, Rick Amor, Amor, Williams & Sorensen Family, Dee and Graham Burge, Frank and Robyn Lewis, Robert Baker, Belinda Bardas, Neil Barrett, Christine Bell, Brendan Blake, Cynthia Blanche, Bowness Family Foundation, Mordecai Bromberg, Kerin Carr, Heather Chapman, Andrew Christie and Elizabeth Newton, Fiona Collyer, Robert Cordy, Mavourneen Cowen, John Cruthers of Sheila Foundation, Marion Downe, Bernadette Ervin, Chelsi Foskett, Diane Frape-Linton, Friends of Bendigo Art Gallery, Friends of Castlemaine Art Museum, Stuart Garrow, Elizabeth Gaynor, Elizabeth Geddes, Rena Geroe, Geraldine Gerrish, Kristin and Graham Gill of Northern Books, Kathryn Hall and Rod Gibson, Andrew Hamilton, Doug and Kerry Hansford, Cathrine Harboe-Ree, Virginia Harkin, Geraldine Harris, Ross Hicks, Judith Holding, Stephanie Holt, Alison Inglis, Intouch Consultants, Jacinta and Tony Jackson, Lesley Kitchen, Beverly Knight, Anthony Knight, Margaret and Kathy Landvogt, Irene Lawson, Christine Lloyd, Trevor Lloyd, Ian Lulham, Stephen Machet, Malcolm Macpherson, Ray Marginson AM (In Memory Of), James McArdle, Chris McAuliffe, Fiona McGauchie and James Penlidis, Helen McInnis, Christopher Menz and Peter Rose, Jenny Merkus, Sarina Meuleman, Julie Millowick, Paul Morgan, John Nairn, Kieren Naish, Angela Neal, Ruth Neath, Kevin Nemeth, Valerie Newman, Gael L Newton, Lina Pahor, A and T Radford, Michel Reymond, Michael Rigg, James Roberts, Anne Robertson, Patricia Robins, Rotary Club of Castlemaine, Gary Russell and Ria Maguire through the APS Foundation, Sac'O'Suds Launderette, Vic Say, Joe and Julie Scoglio, Barbara Semler, Peter Sheldrake, Mark Sheppard, Amanda Simpson, Robert Stevens of Australiana Society, Irene Sutton, Fiona Sweet, Helen Symon, Carolyn Tavener, The Hub Foundation Castlemaine, Thomas Timpe, Liz Tromans, Laurene Vaughan, Rosemary Walls, Brian Walters and Sally Polmear, Peta White, Geoffrey Williams, Judith Williams, Clive Willman, Anthony Wilson, John Wolseley, Anonymous x 2

CAM People

Board

Helen Symon KC
Chair
Mark Sheppard
Deputy Chair
Kieren Naish
Hon. Secretary
Sarah Liversidge
Hon. Treasurer
Jane Amanda Jean
Melinda Harper
David Hurlston

Staff

Naomi Cass
Director
Sarina Meuleman
General Manager
Anna Schwann
Front of House & Prize
Administrator
Sarah Frazer
Front of House

Consultants & Contractors

Loralee Lockett
Financial Services
Richard Poole
Cleaner
Jane Amanda Jean
Heritage Architect
Jenny Long
Curator
Deb Peart
Conservator
Lizzie Graham
Installer
Noel Hourigan
Installer
Toni Louise
Installer
Liza Martin
Installer
Regina Hill
Consultant
Ontoit
Project Management Firm
Jack Loel
Graphic Designer
Catherine Nunn
Consultant Conservator
Ian Hill
Collection Photographer

Volunteers

GUIDES

Jill Barclay
Winifred Belmont
Libby English
Su Jamison
James McArdle
Anne Perry
Debra Petty
Margaret Rees-Jones
Phillip Siggins
Barbara Wayn
Chris Wheat

EVENTS

Asha Amor
Russell Annear
Sharna Crosbie
Max Clarke
Zoe Dattner
Libby English
James McArdle
Teagan Niessen
Michael Nott
Debra Petty
Catherine Pilgrim
Peter Strang
Saskia Van Pagee



Artist Talk with David Rosetzky, 2023, Castlemaine Art Museum. Image: James McArdle.

Guiding at CAM

Guides play a role in promoting Castlemaine Art Museum as an integral and pivotal component of the cultural landscape in Castlemaine and its surrounding areas. We present a friendly face to visitors in easing their access to, and enjoyment of, the collections, exhibitions and events.

In the period encompassing 2022–23, our volunteer guiding personnel at CAM has undergone changes. Life circumstances necessitated the withdrawal, temporarily it is to be hoped, of two esteemed guides, Phillip Siggins and Chris Wheat, to whom we extend gratitude for their ever enthusiastic and invaluable contributions. Libby English, Winifred Belmont, James McArdle, Debra Petty and Barbara Wayn have trained and instated new members, each with a lifetime of professional and personal experience – in art, design, administration, publicity and education – that will enrich the experience of our visitors. They are Jill Barclay, Su Jamison, Anne Perry and Margaret Rees-Jones. Given the specialisations of the recruits, who in some cases have a longstanding association with CAM, the training sessions were a learning experience for both the old and the new guides alike.

This expansion bolstered our capacity to actively contribute to CAM's operations and aspirations in several significant ways:

- Engaging visitors in stimulating and thought-provoking discussions
- Guiding special tour groups through the exhibitions
- Providing support to front-of-house personnel Sarah Frazer and Anna Schwann in warmly welcoming visitors and acquainting them with the museum spaces and ongoing exhibitions
- Attending openings to act as invigilators and to circulate amongst attendees
- Promoting individual exhibitions through the provision of photo, video and audio recordings and transcripts
- Crafting content for the *Reflections* series and publicity
- Assisting in fundraising

The support extended by our guiding team to CAM during these events was willingly given and greatly appreciated. Our guiding methodology revolves around teamwork and mutual assistance. Every member is encouraged to contribute their ideas and expertise. Special acknowledgment goes to Deb Petty for organising our excursions, and for seconding to Chris Wheat in managing our roster, and the existing guides in devising the training program. Each member followed up sessions and artist talks with reports, additional information, and pertinent articles.

On a monthly basis, we convene for professional development activities, encompassing:

- Excursions to various regional and metropolitan galleries
- Meetings with exhibiting artists and/or curators for each show, which enlightens us about the artists' creative process and allows us to guide visitors more effectively
- Engaging in constructive dialogues and meetings with CAM staff

To be a Guide is to enjoy a privileged position in witnessing the vibrancy of the Art Museum. We have a firsthand view of the tremendous effort invested behind the scenes in curating a succession of exhibitions, openings and activities which are the product of the extraordinary expertise demonstrated by the dedicated staff, volunteers and artists. As members of this vital and increasingly popular enterprise, we consider it an honour to play our part in this cultural tapestry.

Friends of Castlemaine Art Museum Inc.

Dr Gerard Condon AM
PRESIDENT

Friends of Castlemaine Art Museum (FOCAM) had a change of committee at the 2022 AGM in November. We welcome our newly elected members – Merran Macs and Susan McCormick. Hazel Annear remains as Treasurer, Russell Annear remains as Secretary and I remain as President, with the Vice President position vacant. However, during the year, there were some changes to the committee structure, with resignations from Sue Cappy at June 30 after five years working for FOCAM, Hazel Annear in January, Peter Strang in October and Denildo Albuquerque stepped back to assist the committee as an observer. We sincerely thank those who retired from the committee for their work.

With Covid-19 mostly behind us, we were able to recommence most of our FOCAM Conversations and other planned fundraising events, and so for the financial year we held 8 FOCAM Conversations with Zoe Amor, Eliza Tree, Liz Sullivan, Chris Hooper, David Golightly, David Moore, Sarah Gabriel and Peter Perry; a classical concert with Alyse and Clancy and Friends; a fundraising dinner at Buda superbly organised and hosted by Dugald McLellan; and the Christmas lunch at Harcourt Valley Vineyards.

Our total donation to the Gallery for 2022–23 was \$11,600, made up of \$5,000 for an installation by Zoe Amor and \$6,600 towards the mounting of the *Stonework* exhibition.

Thank you for being members and attending our functions; your generosity makes a difference to the gallery, particularly in these difficult times. We also sincerely thank Craig Mutton, Helen Symon, and the entire CAM Board for their support, as well as Naomi Cass and all the staff for their assistance and ongoing enthusiasm over the past year.



W McInnes, *Ploughing*, 1916, oil on canvas. Castlemaine Art Museum Collection. Gift of Sir Baldwin Spencer, 1923. Image: Ian Hill.

Castlemaine Art Gallery & Historical Museum Foundation

Trustees' Summary of Activities 2022–23

George Milford, William Maltby and Emma Busowsky

TRUSTEES

The Foundation is starting to benefit from rising interest rates and improving yields on the invested funds held under the terms of the various bequests.

Expenditure on repairs and maintenance of the Lyttleton Street premises was at a level similar to the preceding year. This year saw the repair of the plaster following a ceiling leak in the art store. Sundry electrical and plumbing works were carried out as and when required. An electrical compliance assessment was also undertaken. Expenditure to upgrade the electrical switchboard has been carried out since year end. Replacement of fluorescent lights with LED units has been commissioned. At the Hunter Street premises, the Trustees note that conservation-based window treatments were undertaken as well as the replacement of a carpet under a grant.

The Trustees have been grateful to read two recent, scholarly, 'fine-grained' accounts of the north-facing façade of the museum. Thank you to Dr Evan Tindall for the paper on the issues to be dealt with on the façade and to James McArdle who has written on Orlando Dutton's bas relief. All of the *Reflections* published by Castlemaine Art Museum are worthwhile reading and add to our (already high) opinion of the Art Museum building and collection as a great civic treasure.

It was pleasing to learn of the completion of Dr Sophie Couchman's Significance Assessment of the Social History/Brotherton Museum Collection. This comprehensive document sits alongside Kirsty Grant's October 2020 Art Collection Significance Assessment. Both documents confirm our belief that the Art Museum houses (and where possible) displays truly worthy art works and cultural objects of immense value.

Recent discussions with stakeholders have developed the concept of a new model of organisation aimed at closer alignment of the operations of the Foundation and the Art Museum. The scope and detail of such a future mode of operation will necessitate in-depth investigation. The Trustees are open to consideration of what are, as yet, only conceptual proposals.

TRUSTEE AND RELATED PARTY DISCLOSURES

The names of the Trustees who have held office during the financial year and on the date of this report are:

William Ian Maltby
George Amos Milford
Emma Busowsky

From time to time the Trustees and their families, in the normal course of business:

- make donations to the Foundation (the entity),
- make donations to the Castlemaine Art Museum,
- make donations to Buda Historic Home and Garden Inc.,
- provide voluntary, honorary and professional services to the entity, gratis.,
- may be reimbursed for out-of-pocket expenses incurred for the benefit of the entity.

The Trustees have studied guidance notes issued by Australian Charities and Not-for-Profits Commission and, in accordance with that guidance, understand that the above-listed related-party transactions are not reportable as they are on the same terms as for any dealings between those entities and the public and they do not substantially influence either entity's decisions or activities.

No Trustee has received remuneration for their services as the positions are held on a voluntary basis.

No Trustee or related entity has entered into a material contract with the entity.



Alexander Colquhoun, *Independent Church, Collins Street*, 1920-1926, oil on wood. Castlemaine Art Museum Collection. Gift of J.T. Tweddle, 1926. Image: Ian Hill.

CAM Financial Members

AT 30TH JUNE 2023

HONORARY

LIFE MEMBERS

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

LIFE MEMBERS

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

Harris Mr G & Mrs G
Hartley Mr M
Hayes Mr P
Hershon Mrs J
Jeffrey Mr D
Kay Mr M
King Mr D & Mrs K
Knight OAM Mr A & Mrs B
Lansley Ms A
Levecke Dr E L
Macfarlane Mrs H
Marlay Mr M
Martin Ms B
McArdle Mr J
McAuliffe Dr C
McCaul Mr D
McKenzie Mrs J
McRae Ms C
McRae Mr I
McRae Ms S
McRae Ms W
McRae Mrs W & Mr D
Mitchell Mr H
Moffatt Mr J G M
Moran Mr R
Morgan Ms S
Munro Miss P
Murphy Mr M
Northen Mr J
O'Connor Mr M
Olsen Mrs E M
Owen Mr J & Mrs K
Parker The Reverend K W
Picot Ms S
Purves Mr S
Ramsay Mr S & Mrs A
Rennie Ms L
Rouse Mr R
Ryles OAM KSJ Chev G & Mrs J
Sargood Mrs P
Say Mr V
Sedgewick Mr A
Sedgewick Mr C
Sedgewick Mr G
Sedgewick Mr L
Seldon Mr G
Sheppard Mr M
Siggins Mr P
Smith Ms L

Stafford Mr V
Stewart Mr D
Teed Ms E
Thomas Mr D
Thomson Ms D
Timpe Mr T
Tonkin Mr T
Toohey Ms N
Tresidder Mr B & Mrs R
Wheat Mr C
Willaton Ms A
Wilson Mr D & Mrs T
Woodger Dr J

SUBSCRIBERS

A

Abbinga Mr P
Acton Ms P
Albuquerque Mr D
Amor Ms Z
Anchen Ms K
Anderson Mr F
Anderson Ms K
Anderson Ms K
Annear Mr R & Mrs H
Anstee Mr H

B

Bainbridge Mr M & Mrs M
Barnier Mr J & Ms E
Barrett Mr N
Bellair Ms C
Boyd Mr H
Brodie-Hanns Ms J
Brown Mr P
Brown Ms W
Bruinier Mr L
Buda Historic Home & Garden
Bunney Mrs J
Burge Mr G & Mrs D
Busowsky Ms E
Butcher Ms H

C

Cameron Ms A
Cantwell Ms G
Capper Mr C
Cappy Ms S
Cappy Mr V

CAM Financial Members

AT 30TH JUNE 2023

Carr Mr M	Gratton Mr A & Mrs L	Lehmann Ms J	
Caspi J & R	Grumont Mr S & Mrs P	Lewis Mr F	R
Cass Ms N		Lewis Ms R	Race Ms S
Castlemaine State	H	Long Ms J	Ratliff Ms D
Festival	HaabergerMs E	Lulham Mr I	Renfree Ms J
Clarke Ms R	Hannon Mr G	Luscom Ms A	Rigg Mr M
Clarke Ms V	Harboe-Ree Ms C		Robb Mr A
Close Ms E	Harkin Mr M & Mrs V	M	Robertson Dr V
Collyer Ms F	Harper Ms M	Macs M	Robins Mr M & Mrs P
Condon Dr G	Harvey Mr T	Makin Ms E	Russell Mr G
Constable Ms L	Hennessy Mr M	Maltby Mr B	
Cooper Mr N	Hensler Ms C	Marriott Ms J	S
Courtis Mr G & Ms N	Herbison Ms K	McAuliffe Mr C	Salib Ms N
Cowie Mr G	Heydon Mr T	McCormick Ms S	Sammons Mr J
Coxhead Mr M	Hilton Ms J	McCusker Mr S	Sampson Mr W
Crosby Mr G	Holt Ms S	McGibbon Mr M	Savona Ms S
Curtin Ms P	Hoogland Ms J	McKenry Ms R	Scoglio Mr J & Mrs J
	Hooke Ms H	McKenzie Ms L	Scott Mr T
D	Hooke Mr L	McLeod Ms S	Sharkey Mr M
Dalloway Ms B	Hooper Ms C	McNeill Ms H	Sharpe Ms J
Dattner Ms K		Merkus Ms J	Sheppard Mr G
Donisthorpe Ms S	I	Meuleman Ms S	Sheppard Mr M
Dowker Ms P	Instone Ms L	Migdoll Ms T	Shortal Ms F
Duigan Ms J	Isaacs Mr A	Milford Mrs J	Shortal Mr J
	Isaacs Ms P	Miller Ms E	Siggins Mr P
E		Moses Ms K	Sinclair Ms K
Eager Ms E	J	Mow-Yoffee L	Smith Mr G
Ellyard Ms H	Jager Ms C	Murray-Smith Mr D	Smith Mr S
Evans Ms L	James Mr C	Mutton Mr C	Smith Ms S
	James Ms N		Smith Ms S
F	Jean Ms J A	N	Sorensen Mr J
Falconer Mr D	Jeffrey Mr D	Naish Mr K	South Ms J
Faris Ms F	Jodell W	Nater Ms B	Stanistreet Mr J
Felstead Mr K	Jones Mr I & Mrs L	Neve Mr R	Stratford Mr C
Fooke Ms M		Neve Ms Z	Struthers Mr P
Frazer Mr D & Ms S	K	Noble Ms H	Symon Ms H
Fuller Mr M	Kelly Ms A		
	Keown Ms H	O	T
G	Kilby Ms S	O'Bryan Mr D	Taylor Ms J
Galloway Mr G	Kilmartin Ms C	Overell Ms G	Tomlinson K
Gardner Mr J	Kliendanze Ms N		Tozer Ms B
Geroe Ms R	KronenbergMr S	P	Tozer Mr J
Gibbeson Mr P		Parkes Ms J	Tregillis Mr S
Gibbs Mr R	L	Pasqualini Ms A	Tromans Ms L
Gilbee Ms T	Lagzdin Mr E	Patey Ms J	Turnbull Mr J & Mrs J
Gilchrist Ms E	Landvogt Ms K	Peart Ms D	Turner Mr P
The Gilded Room	Lawler Ms M	Perfect Ms J	Turner Ms R
Gill Ms H	Le Plastrier Ms L	Perfect Mr T	
Gill Mr S	Lee Mr M	Pollock Mr K	V

CAM Financial Members

AT 30TH JUNE 2023

Van Eyk Ms M
Van Rompaey Mr C
Van Rompaey Ms S
Veal Mr D
Verberne Ms M
Vickers Ms C
Victor-Gordon Mr S

W

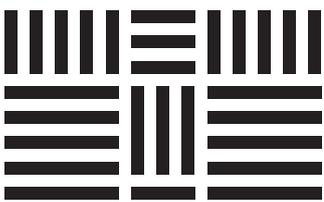
Walters Ms S
Walton Ms R
Waples Mr P
Ward Mr A
Watson Mr J
Wayn Ms B
Webb Mr K
Weerts Ms C
Welsh Mr I
Wheat Mr C
Williams Mr G
Williams Mr P
Williams Ms S
Williamson Mr L & Ms J
Willman Mr C
Wilson Ms L
Wolseley Mr J
Wrigley Mr B
Wyldbore J



Dorothy Braund, *Fun Run*, 1986, gouache on paper. Castlemaine Art Museum Collection. Gift of the Artist, 2010. Image: Ian Hill.



Installation view, *There's a certain Slant of light*, 2023, Castlemaine Art Museum. Image: James McArdle.



Castlemaine Art Museum

On Dja Dja Wurrung Country
14 Lyttleton St,
Castlemaine VIC 3450

CONTACT OR VISIT CAM
Thursday-Saturday
12–4pm
Sunday
12–4pm

info@castlemaineartmuseum.org.au
03 5472 2292

castlemaineartmuseum.org.au
Facebook: [CastlemaineArtMuseum](#)
Instagram: [CastlemaineArtMuseum](#)