



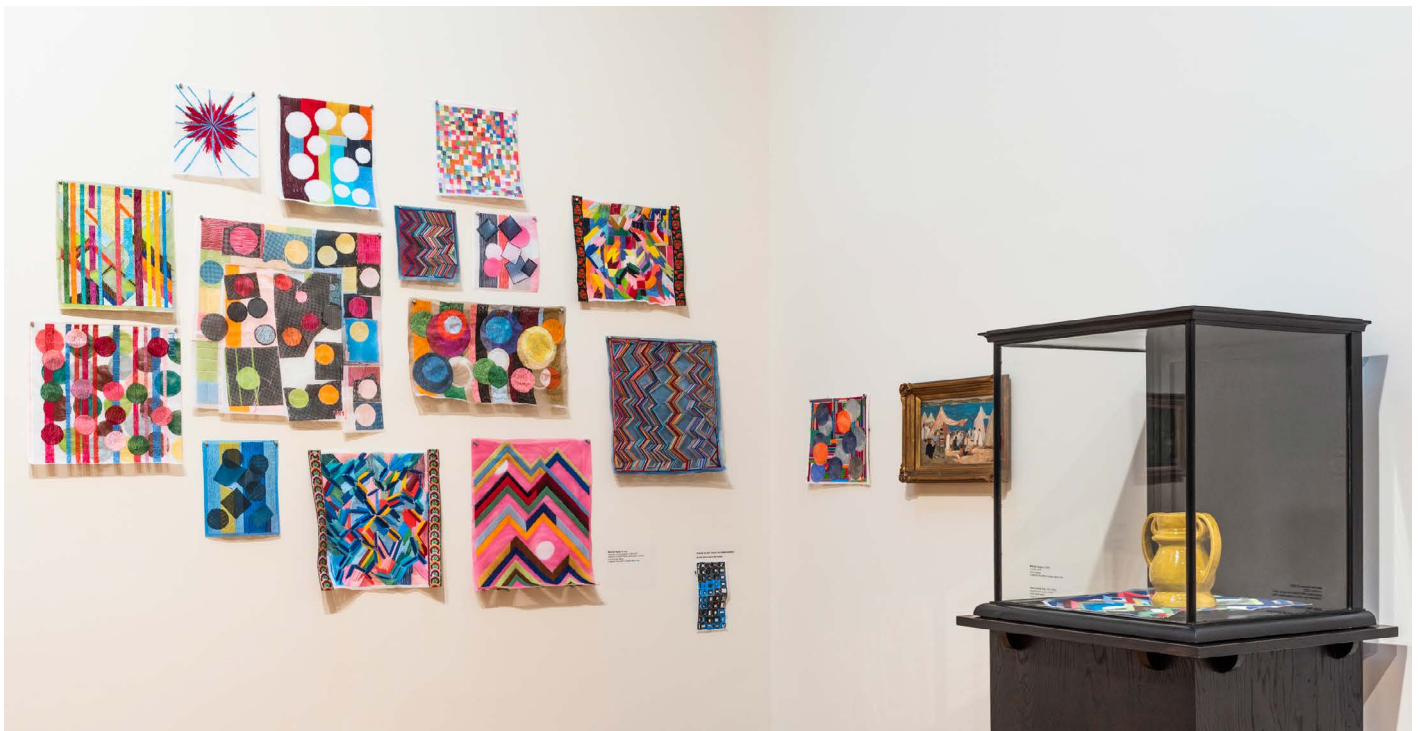
**Castlemaine  
Art Museum**

Annual Report  
2020–2021



CHRISTINE BELL

Cover image: Installation view: *Melinda Harper in Conversation with the Collection*, featuring Klytie Pate, *Vase*, c1936, wheel-thrown earthenware with yellow glaze, gift of Peter Monkivitch 2011; Melinda Harper, *Untitled*, 2020, embroidery with thread and spray paint, collection the artist courtesy Neon Parc; in restored museum case. Image: Julie Millowick.



Installation view, *Melinda Harper in Conversation with the Collection*. Image: Julie Millowick.

Castlemaine Art Museum is located in the foothills of Mt Leanganook. 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 river red gums 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 Warrung nation and extend that respect to

# The year at a glance

AS AT 30 JUNE 2021

TOTAL NET OPERATING SURPLUS

\$20,530

VISITORS

5433

VOLUNTEERS

50

TOTAL DONATIONS 2020/21  
FINANCIAL YEAR

\$57,529

DAYS OPEN

116

FOCAM SUPPORTERS

130

FACEBOOK FOLLOWERS

7,027

YEARS CAM HAS BEEN  
OPERATIONAL

108

EXHIBITIONS

16

INSTAGRAM FOLLOWERS

4,222

BOARD DIRECTORS

8

INSTAGRAM TAKEOVERS

7

NEW EMAIL SUBSCRIBERS

95

CAGHM TRUSTEES

2

REFLECTIONS PUBLISHED

41

MEMBERS

612

STAFF JULY 2020 –  
SEPTEMBER 2020

1 Full Time  
3 Part Time

LIVING ARTISTS EXHIBITED

109

NEW MEMBERSHIPS TAKEN  
OUT IN 2020/21

55

STAFF OCTOBER 2020 – JUNE 2021

1 Full Time  
2 Part Time  
2 Casual

# About CAM

Founded in 1913, the Castlemaine Art Museum (CAM) has a unique permanent collection of Australian art and fascinating historical artefacts reflecting the early history of the district. The beautiful art deco building, designed by Percy Meldrum, dating from 1931 with several extensions since then, is a work of art itself, with purpose-built galleries. It is one of the finest examples of Art Deco, neo-classical modern architecture in regional Victoria. The National Trust refers to the Castlemaine Art Museum, in its Statement of Significance as an exceptional building in its intent and execution and is historically important as one of the earliest examples of the 'modern movement' in provincial Victoria.

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

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



James Henry presents an artist talk at the opening of his commissioned exhibition, 18 Families. Image: Fred Kroh

# CAM Chair Report 2020/21

Craig Mutton  
CHAIRPERSON

I am pleased to present the Castlemaine Art Museum's 2020/21 Annual Report to our members and stakeholders. It is another pleasing result, especially given the many challenges of the year.

I would like to pay tribute to the continued, tireless work of our staff, volunteers and board members, who have worked to ensure CAM continues to operate whether our doors are open or closed. I ask our members and visitors to be particularly mindful of the impact on our staff and volunteers, and ensure you fully comply with relevant regulations associated with reopening.

I hope you have continued to enjoy the wonderful Reflections series, in which we have invited members of the CAM community to write brief reflections on aspects of the CAM art and museum collections. In addition, our *From the land, Cloudy—a few isolated showers* and *Melinda Harper: In Conversation with the Collection* exhibitions have been incredibly popular and remain on display for our visitors to enjoy. The remarkable exhibition by Indonesian women artists *#Perempuan 2021 – Contemporary Indonesian Art* greatly expanded CAM's horizon.

CAM's ongoing *Orbit* series currently features Alvin Darcy Briggs, and has previously featured Kylie Banyard, Ilka White, Harry Nankin, Minaal Lawn, and David Frazer. This series focusses on artists who live and work in Central Victoria and is beautifully staged in the Benefactors Gallery.

We're looking forward to staging the second of three Experimental Print Prizes from November 20, *Peter Tyndall: SINCLAIR+GALLERY* from December, and the return of the Len Fox Painting Prize from March 2022. All this during a global pandemic and rolling lockdowns! A truly incredible effort.

Our wonderful team of staff and volunteers have continued our major collection cataloguing and digitisation efforts, supported by the Albert and Barbara Tucker Foundation. In addition to the significance assessment of the collection completed last year,

During the year you will have noticed the launch of a new visual identity at CAM along with our new website. These were developed in collaboration with the dynamic arts publisher and contemporary art commentator Art Guide Australia. The new logo builds on the strengths of previous design by referencing CAM's cherished Art Deco Neo-Classical building while moving to a more contemporary graphic style.

With the ongoing support of Maree Edwards MP – State Member for Bendigo West and Creative Victoria (CV), CAM was successful in receiving a \$100,000 grant to undertake Masterplanning for a future building redevelopment. With the engagement of CAGHM Trustees and Regional Development Victoria, we partnered with John Wardle Architects to complete the Masterplan, and are currently working with Maree, CV and Creative Industries Minister, Danny Pearson, on a budget bid for



CAM Director Naomi Cass, Minister for Creative Industries Danny Pearson, CAM Chair Craig Mutton, and Member for Bendigo West Maree Edwards meet at CAMMarch 2021.

preliminary works.

Through a Living Heritage grant from Heritage Victoria (\$85,000), CAM has undertaken the first stage of critical façade remediation works. We thank board member Mandy Jean for overseeing this work. CAM was also successful in receiving Federal Government support through their RISE Program (\$267,750). The 'Future Beacon' project will include seven artists' commissions of projections onto the facade of the building, an exhibition of contemporary indigenous art, and an exhibition of prominent artist David Rosetzky. This will also support the employment of a part-time curator, a public programs coordinator, and an indigenous curatorial role.

CAM has announced another surplus operating result of \$20,530 for the year, further adding to the cash reserves the organisation holds. This is the result of prudent expense management, and the generosity of donors, benefactors and government partners. In a difficult year, this has been an outstanding result, however as we look at the coming year significant financial pressure is likely, and we expect to run a deficit.

This year we have seen significant donations from Christine Bell, The Vizard Foundation, Peter Lovell and Michael Jan, and Konfir Kabo, Project Eleven Foundation. CAM receives substantial funding through Creative Victoria, and enjoys support from Mount Alexander Shire Council. The Friends of Castlemaine Art Museum (FOCAM) have also provided funds to the gallery through their CAM Conversations series.

I would like to acknowledge our members, who continue to renew their membership and make generous donations, even during periods where the gallery isn't operating as normal. Your support is central to the success of our gallery.

Thanks to our staff led by Naomi Cass & Nell Fraser and our wonderful volunteers. The hard work and dedication of each and every one of these people have made CAM a much better place for our members and visitors. I would in particular like to pay tribute to Liz Retallick who has recently retired from her front of house role after 8 years of service to the gallery. Liz was such a huge part of making CAM a welcoming and inviting place! Our deepest thanks and best wishes go to Liz.

Thanks to my board colleagues for their tireless work and stewardship of the gallery. I welcome Mandy Jean and Claire Jager who joined our board at our last AGM. In July 2021, the Board appointed Shane Tregilis as Treasurer. Shane has already been a great contributor, bringing a wealth of governance and board experience. I would like to acknowledge Mark Sheppard who has retired after nearly 4 years on the board, having made a very significant contribution, and Trevor Lloyd and Michael Rigg, who retired in October 2020.

I look forward to seeing you all at the gallery again very soon.



CAM Director Naomi Cass speaks to Minister for Creative Industries Danny Pearson about the exhibition *James Henry: 18 Families*.



Audiences enjoy the opening of *Melinda Harper in Conversation with the Collection*, March 2021. Image: Fred Kroh.



# Reasons to be Cheerful

Naomi Cass  
DIRECTOR

Against all odds, Castlemaine Art Museum has had a remarkably good year, in terms of engagement with artists and the community, care for the collection and building, and our financial result. With support from Creative Victoria, CAM embarked on a series of new exhibitions and programs; participated in the Castlemaine State Festival with five new exhibitions, including commissioning a major new series of portraits of the Jaara community; and commenced a rolling series of quick turnaround exhibitions with local artists. With support from Heritage Victoria, CAM commenced the timely restoration of its heritage-listed façade. CAM launched its new graphic identity, including a new website and a wonderful electronic donor board in the entrance foyer.

Commissioning artists to make new work, creating new exhibition opportunities and providing access to existing works within the art and social history collection is the pinnacle of our work, and we have been able to realise this with inspiring results during lockdowns and periods of being open.

During this period all public arts organisations have found novel ways to support artists and reach out to communities: CAM's approach has been to support local practice through the *Orbit* series of exhibitions; commissioning Instagram takeovers; and developing a series of smashing video interviews with artists for the website. Extending our orbit into the community has been boosted through the launch of our new graphic identity and website.

CAM's Reflections series, which grew out of the first lockdown, has proved so inclusive and generative that we have continued the series, publishing a new Reflection almost every week since April 2020, lockdown or no lockdown. Participating writers, experts and enthusiasts have been drawn from the local community and beyond.

CAM continued to made advances in collection management through the last phases of the Albert & Barbara Tucker Foundation grant and Creative Victoria's Digitisation Roadshow program. Secondment of a Support Officer, Regional Galleries Digitisation Program through Australian Museums and Galleries Association for six months enabled significant progress consolidating data, management of records and further digitisation. It is envisioned that there are under 100 items in the art collection yet to be digitised, with this work set to be completed in 2021. Progress has also been made in refurbishment of the museum storeroom and in greatly improved housing of the significant collection of First Nations Ancestor tools and adornments. We thank Christine Bell for her donation of a Noel Counihan bookplate in September 2020.

During the year, loans of significant works from the collection were made to two remarkable exhibitions. CAM's suite of much-loved Clarice Beckett paintings made an important contribution to *Clarice Beckett: The present moment*, curated by Tracey Lock at the Art Gallery of South Australia. A.M.E. Bale's Portrait of Jo Sweatman is currently on loan to the major touring exhibition *Archie 100: A Century of the Archibald Prize*, curated by Natalie Wilson for the Art Gallery of New South Wales.



Noel Counihan, *Demonstrator*, 1978, linocut on Japanese mulberry paper. Gift of Christine Bell, 2021, Collection Castlemaine Art Museum.



Clarice Beckett, *Wet Evening*, c1927, oil on board. Maude Rowe Bequest, 1937, Collection Castlemaine Art Museum. Image: Ian Hill.

We appreciate the efforts of our many volunteers and understand the disruption and isolation that lockdowns have caused for our volunteer and staff teams. Volunteers have, since CAM's inception, been critical to the organisation and volunteers engage through many and varied relationships including CAM Board; Guides; front of house support; Friends of the Castlemaine Art Museum; collection volunteers; interns; Reflections writers; and those who assist in proofreading, installation, and other tasks. This year CAM has formalised its volunteer program and recruited new volunteers to assist with collection-related tasks.

Partnerships are also critical to our work and this year we partnered with the Castlemaine State Festival, Punctum Inc, Castlemaine Mail, and Gertrude Contemporary. Critical support has been provided through Creative Victoria, Mount Alexander Shire Council, Heritage Victoria, and private donors, Christine Bell, the Vizard Foundation, Peter Lovell and Michael Jan, and Konfir Kabo, Project Eleven Foundation. We are grateful for each and every partnership. We would like to thank Lisa Dennis of the Castlemaine Mail for her tremendous support of CAM as a media partner.

Members of the community are also enormously generous with written feedback and donations at reception, both of which assist CAM to develop.

Perhaps the most forward focused activity has been enabled through Creative Victoria with funds to develop a spatial Masterplan with John Wardle Architects, for the restoration and improvement of our heritage listed building. We acknowledge the excellent work of Linda Mickleborough for her management of this project and architects Meaghan Dwyer and Michael McMahon from JWA.

I cheerfully acknowledge a number of special people who have retired from CAM this year. Absolute gratitude goes to Elizabeth Retallick who has been the face of CAM during thick and thin. Thank you also to collections volunteer Diane Frape-Linton, who retired in May after 30 years of service. I acknowledge and thank Michael Rigg, Trevor Lloyd, Mark Sheppard for their significant contributions to CAM Board, staff and programs.

I wish to acknowledge and thank CAM Trustees, Board, staff, consultants, exhibiting artists, volunteers, donors and sponsors, listed throughout this Report.

Most of all, I acknowledge our community of actual and virtual visitors and look forward welcoming visitors back into the gallery as we all learn to engage with art and each other in a "post-Covid" world.



Installation view: Citra Sasmita, *Timur Merah Project: Embrace of My Motherland*, 2019, acrylic on Kamasan canvas. Image: Fred Kroh.

# General Manager's Report

Nell Fraser

GENERAL MANAGER

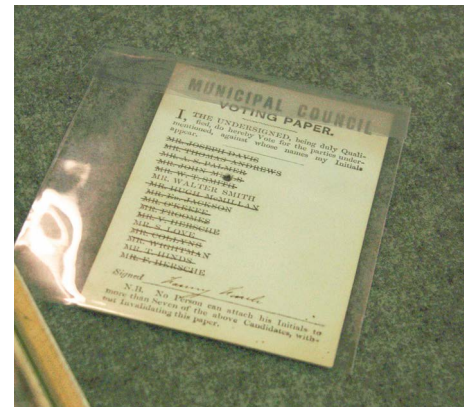
In my first year at the Castlemaine Art Museum, I appreciate and acknowledge the community members, volunteers, board, and staff who have welcomed me to CAM and Castlemaine. Castlemaine Art Museum is truly special in its community spirit.

Engaging with and growing CAM's audience has been a focus of this first year. Hastened by the necessity of lockdowns, we have developed our online and social media presence, and continued to deliver Reflections emails on a near-weekly basis. I thank Jack Loel for his graphic design work here. Expanding our online presence included the commissioning of nine Instagram Takeovers in the 2020–21 financial year. Thank you to the local participating artists, who shared reflections on, and insights into, their practice. With the launch of the new website, we were also able to develop an (expanding) exhibition archive and online store.

Thank you to the support of Mount Alexander Shire Council. It has been valuable to share thoughts with other businesses and community groups through the monthly tourism working group, and we appreciate the handful of small project grants and in-kind support that different branches of council have provided over the last year. I look forward to realising the small refurbishment of the CAM retail space, supported by council, in the next few months.

While we build towards the goal of employing a collections manager, it has been great to achieve some incremental successes in the collection management realm. Deb Peart has led the rehousing and identification of our First Nations collection, and we have refurbished the museum storeroom with support from Diane Frape-Linton. Diane continues work on the historical correspondence collection. The secondment of a Regional Galleries Digitisation Program Support Officer from the Australian Museums and Galleries Association for six months was a profound gift. While there have been many false starts and disruptions with lockdowns, it has also been wonderful to welcome many new volunteers to collection-based projects.

With the development of our Masterplan, our major grant success (including the funding of new staff through the RISE Fund), the realisation of our Strategic Plan, and the implementation of new business processes, CAM is looking towards an exciting future.



Preparing to hang the voting card of Fanny Finch, one of the first known female voters in an Australian election, April 2021.



Introductory slide for the Instagram Takeover by Jahanne Pasco-White. Artwork image courtesy the artist.

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## Mr Craig Mutton

### CHAIRPERSON

QUALIFICATIONS: BComp (Monash), Master of Project Management (RMIT), MBA (MBS)

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

Board member since 2016.

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## Dr Chris McAuliffe

### DEPUTY CHAIRPERSON

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.

Board member since 2016.

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## Ms Liz Tromans

### HON. SECRETARY

QUALIFICATIONS: FAICD, Masters of Commercial Law (Uni of Melbourne); Grad Dip of Legal Practice – Admitted to practice in the Supreme Court of Victoria, Juris Doctor (Uni of Melbourne); Grad Dip in Applied Finance (FINSIA); Bachelor of Economics (Uni of Adelaide)

PROFESSIONAL MEMBERSHIPS: Australian Society of CPAs; Law Institute of Victoria, Taxation Institute, CTA, Australian Corporate Counsel

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

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

Board member since 2017.

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## Mr Shane Tregillis

### HON. TREASURER

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.

Board member since July 2021.

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## Dr Jacqueline Milner

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

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

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## Mr Tiriki Onus

QUALIFICATIONS: Bachelor of Music Performance, University of Melbourne

EXPERIENCE: Tiriki Onus (Yorta Yorta, Dja Dja Wurrung) is Associate Dean Indigenous Development and Head of the Wilin Centre for Indigenous Arts and Cultural Development, University of Melbourne. Onus grew up in Melbourne and spent ten years as a visual artist, art conservator and exhibition curator before he began singing

professionally. 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 and lectures in Indigenous Knowledge and Cultural Practices at the Wilin Centre.

Board member since 2020.

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## Ms Claire Jager

EXPERIENCE: After completing a Fine Arts degree, Claire has enjoyed a career across film development, production and investment (Screen Australia & Film Victoria); program commissioning (SBS TV); hands-on film and programming production (Award-winning filmmaker as writer, director and producer, ABC-TV Natural History, Artists Services & Granada); and film industry development (Board, Australian International Documentary Conference).

Board member since 2020.

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## Ms 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, Ulumbarra Theatre, Bendigo, Central Goldfields Art Gallery redevelopment.

Board member since 2020

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## Mr Mark Sheppard

HON. TREASURER

QUALIFICATIONS: BEng (Chemical), MPhil (Economics)

BOARD EXPERIENCE: Director of numerous Australian subsidiary companies of ABN AMRO Bank NV.

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

Board member since September 2018. Previously member of the Castlemaine Art Gallery and Historical Museum Revenue Committee and volunteer. Resigned May 2020.

# CAM Board

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## Mr Michael Rigg

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

EXPERIENCE: Established the Design & Construct Company of Urban Spaces in 1981 and registered as both Builder and Architect. Michael was President, Master Builders Association Victoria 2000-2002; Board Member of Master Builders Association Inc. (National Board) 2002-2004; Chairman of National Housing Council 2003/4. Michael was awarded Life Membership to the Master Builders Association 2005. Michael has been Treasurer of the friends of Castlemaine Art Museum, FOCAM since 2017. Michael is Chair of CAM Building Committee.  
Board member since 2018.  
Resigned October 2020.

the Friends of Castlemaine Art Museum (FOCAM). A resident of Castlemaine.

Board member since 2019.

Resigned October 2020.

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## Independent Committee Members

Judy Annear

Dr Rhett D'Costa

Dr Lyndell Green

Jennifer Long

Linda Sproul

Kaye Swanton

Adam Williams (until May 2021)

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## Mr Trevor Lloyd

QUALIFICATIONS: BA (ANU), LLB (Melb), Australian Legal Practitioner, FAICD.

EXPERIENCE: Broad experience as a lawyer, senior manager and director, including as an advisor to and a director of various public purpose and charitable organisations. Currently a member of the committee of

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## Staff

Naomi Cass  
Director  
Nell Fraser  
General Manager  
Brodie Ellis  
Assistant Gallery Manager (until  
October 2020)  
Elizabeth Retallick  
Front of House  
Felix Wilson  
Front of House & Project  
Assistant  
Anna Schwann  
Front of House  
Yvonne Tang  
AMaGA Regional Galleries  
Digitisation Program, Support  
Officer (February-August 2020)

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## Consultants/Contractors

Loralee Lockett  
Financial Services  
Laura Stedman  
Collection Management Services  
Richard Poole  
Cleaner  
Jane Amanda Jean  
Heritage Architect  
Jenny Long  
Curator  
Deb Peart  
Conservator  
Noel Hourigan  
Installer  
Linda Mickleborough  
Project Manager  
Jack Loel  
Graphic Designer  
Ian Hill  
Photographer

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## Volunteers

### MUSEUMS AND COLLECTIONS

Diane Frape-Linton  
Chris Capper  
Cristina Pantazis  
Dannielle Wilkinson  
Dawn Kanost  
Mary Kidd  
Michael Bainbridge  
Robyn A. Walton

### GUIDES

Winifred Belmont  
Libby English  
Phillip Siggins  
Barbara Wayn  
Chris Wheat

### TRAINEE GUIDES

Sarah Frazer  
James McArdle  
Toni Miles  
Maria Moir  
Debra Petty

### EVENTS

Felicity Lawson  
Gerard Condon  
Claire Jager  
Ian Foote  
Jane Amanda Jean  
Anna Schwann  
Chas Banks  
Marylou Verberne  
Liz Tromans  
James McArdle

### FRONT OF HOUSE SUPPORT

Sharna Crosbie  
Margaret Rees-Jones  
Margaret Bainbridge

### HANDY WORK/SPECIAL PROJECTS

Libby English  
Noel Hourigan  
Helen Frajman  
Meg Sheehan

### REFLECTIONS EDITOR

Stephanie Holt



Castlemaine's local bell ringers for climate justice at CAM's opening for the Castlemaine State Festival, March 2021. Image: Fred Kroh.

Terrific folks! What a great job you are doing with these reflections. This is an absolute winner.

EMAIL RESPONSE TO THE REFLECTIONS SERIES

What a brilliant and evocative exhibition! The juxtaposition of artworks and text make the familiar again strange. I've seen these works before but now I see them again. But differently!

QUOTE FROM THE COMMENTS BOX

The new website is quite special. I love the golden introduction. The new logo heralds a very smooth home page that scrolls seamlessly. It all looks very clear. Well done CAM people.

EMAIL RESPONSE TO THE NEW WEBSITE



# Governance

Ms Liz Tromans  
HON. SECRETARY

The Castlemaine Art Museum is a 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 pleasure and education of the public.

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

CAM has a Board of Directors which, under its Constitution, may comprise up to five elected directors and up to four appointed directors.

The Castlemaine Art Gallery and Historical Museum Trust was created under a Deed of Trust dated 23 December 1929 (1929 Trust). There are currently two individual trustees, George Milford and William Maltby (Trustees), who administer the assets of the 1929 Trust for the benefit of the Gallery. The 1929 Trust assets include land, buildings, art works (including museum collectables) and intellectual property which are held for the benefit of the members of the Gallery.

Under the terms of the 1929 Trust, the Trustees should exercise their powers under the direction or approval of the CAGHM Committee.



Screenshot of the Video Reflection *Janina Green in Conversation with the Collection*. Video by Michelle Dunn.

# Castlemaine Art Gallery & Historical Museum Foundation

## Trustees' summary of activities 2020/2021

George Milford & Bill Maltby

TRUSTEES

The isolation measures and restrictions due to the pandemic did not materially affect operations of the Foundation. As predicted last year, cash receipts from investments were reduced in the period under review. During the previous year the Foundation had funded a program of repairs integral to the revitalisation of the Art Museum. Repair costs met by the Foundation during the current year were more modest than in the prior twelve months.

It had been expected that market value of the Foundation's shareholdings would be depressed in alignment with the economic effects of the pandemic. However, the value of the Foundation invested funds rose due to the relative attractiveness of returns on shares as compared to the near-zero rate of interest on term deposits.

In June 2020 the trustees applied for Living Heritage funding to conserve the front façade and commission a Heritage Masterplan for the Art Museum. The Trustees are grateful to Heritage Architect, and CAM Board Member, Jane Amanda Jean who provided comprehensive support to the Trustees. By letter of 16th November 2020 Hon Richard Wynne, Minister for Planning, offered a grant of \$85,000 for conservation works, namely repairs to the parapet and replacement of defective valley gutters, parapet flashing and drainage to limit further water ingress on the Castlemaine Art Museum. Victorian Restorations undertook the work.

The Trustees were pleased to participate in the steering committee for development of the Castlemaine Art Museum Masterplan and wholeheartedly endorse the recommendations of the Masterplan.

The Foundation has authorised, and funded, a contract for base model scans of the Art Museum building. This work, which was carried out by Cardno TGM, provides an authoritative basis for the Masterplan, a Dilapidation Report, a Conservation Management Plan, formal public-sector funding applications and, in a simplified manner, for publicity and art museum annual reports. The Trustees have also commissioned Cardno TGM to undertake a structural audit of the Art Museum premises. This report will provide an authoritative basis for future structural works and inform relevant grant applications.



CAM's heritage-listed façade. Image: Julie Millowick. .

# Our Museum

CAM holds a social history collection of over 4000 objects and 1000 historical photographs. In 2020/21 collection work focussed on the amelioration of CAM's collection records and preventative conservation activities.

Long-standing collections volunteer Diane Frape-Linton continued to catalogue works and care for the social history collection. During periods when CAM was closed, she undertook significant work indexing important letters and documents related to the history of the art and social history collections. Diane retired in May 2021 after 30 years of volunteer work at CAM, but remains the authority on the historical collections and has provided assistance with numerous research and curatorial enquiries.

Yvonne Tang, a Regional Galleries Digitisation Program Support Officer from the Australian Museums and Galleries Association, achieved significant progress in adding records of the historical photographic collection to CAM's collection management system; and surveying, collating and processing digitised images of the collection. A group of new volunteers worked through various tasks including transcribing catalogue worksheets, adding biographies of artists and makers to the catalogue, and digitising archival content.

Deb Peart, consultant and honorary conservator, led a small team rehousing and documenting the First Nations collection, and undertaking various preventative conservation tasks including a refurbishment of the museum storeroom.

Items from the historical collection were included in numerous gallery exhibitions.



Installation view: *Melinda Harper in Conversation with the Collection*, including objects from CAM's historical collection. Image: Julie Millowick.

# Rehousing the Australian First Nations Collection

In October 2015, the Office of Aboriginal Affairs Victoria facilitated the recording and assessment of CAM's Australian First Nations Collection for the purposes of the collection's registration on the Victorian Aboriginal Heritage Register (VAHR). Deemed to be of significance and in relatively good condition, it represents an important collection for the First Nations and wider community in the region. In 2020 three secret-sacred objects were repatriated. While there is a long way to go in identifying and understanding these works, CAM was delighted to engage Deb Peart to rehouse the collection. Aspects of the collection are now on view in the gallery, with the involvement of the Jaara traditional elder Uncle Rick Nelson. The ultimate goal is for the collection to be easily accessible for the First Nations community and researchers, in consultation with Traditional Elders.

Deb Peart

CONSULTANT AND HONORARY CONSERVATOR

Rehousing of CAM's Australian First Nations was undertaken with the challenges of intermittent lockdowns and closures. Preventive conservation necessitated the rehousing of the collection in archival storage to reduce harm, preserve the collection, enhance access, and involve the local First Nations community. Creative Victoria Digitisation Roadshow provided funding for the project. Alfred Caulfield Haemodialysis and Diane Frape-Linton generously enabled the procurement of archival shelves. A herculean effort was displayed by Jenny Long, Yvonne Tang, Dawn Kanost, Noel Hourigan, Diane Frape-Linton and Deb Peart to organise the physical environment in preparation for the rehousing. Existing shelves were removed, others relocated, and other parts of the CAM stored collection repositioned and audited in stages.

Prior to the First Nations Collection rehousing, documentary records, the CAM catalogue and each First Nations artefact had to be reconciled to establish the accurate extent of the collection. This process highlighted gaps in object records and provenance but also located hidden items as the many boxes were searched. In matching object records with items, their actual descriptions and individual conditions and vulnerabilities could be ascertained and noted. Each object in the First Nations Indigenous Collection was photographed by Ian Hill.

As stone artefacts, wood items, fibre objects, can deteriorate over time, customised archival housing was designed and constructed to minimise various environmental impacts and opportunities for poor handling with the able assistance of volunteer Dawn Kanost. Within each archival box, objects are secured or positioned on shock absorbing trays or supports which double as handling boards, reducing the need to touch the object. Improved box labelling, organisation and cataloguing will reduce dissociation and streamline activity within CAM. The rehousing project is ongoing with First Nations community involvement planned. Ongoing research continues with volunteer Chris Capper using his expertise in the field to explore provenance interstate. Ideally, catalogue enrichment is the next phase.



A custom-made box for a First Nations basket in the CAM collection.



CAM's collection of First Nations spears. Image: Ian Hill.

Doing a great job CAM. All rooms thoughtful, interesting and engaging. Harry Nankin the drawcard - liked everything else too. Heard you got more funding. Hooray! Keep up the great work!

QUOTE FROM THE COMMENTS BOX

Refreshing curating and beautiful work. Thank you.

EMAIL RESPONSE TO THE REFLECTIONS SERIES

Thank you. Loved Melinda Harper but your whole collection is excellent. Museum well looked after too which is good. Heard you got more funding. Hooray! Keep up the great work!

QUOTE FROM THE COMMENTS BOX

# Friends of Castlemaine Art Museum Inc.

Dr Gerard Condon AM  
PRESIDENT

FOCAM had a change of committee at the 2020 AGM in November. The newly elected committee consists of Chris Lloyd as Treasurer, Russell Annear as Secretary, Committee members Trevor Lloyd, Jenny Merkus, Jenny Taylor, Sue Cappy, Michael Rigg and Hazel Annear. Gerard Condon is President and the Vice President position is vacant. Sue Picot continues as Immediate Past President.

Because of the Covid-19 crisis, we had to cancel many of our CAM Conversations and other planned fundraising events, and the only event for the second half of 2020 was the most welcome and successful Christmas lunch at Mica Grange. 2021 began well, with a talk from the new CAM General Manager, Nell Fraser in January; a lecture from Dugald McLellan on Italian Futurism as well as a stunning Futurist Dinner at Buda in February; Harry Nankin presented his photographic techniques in March; April saw Robin Grow discuss Art Deco with us; and in May we had a garden tour and indigenous art at 'Clontarf' presented by Anthony and Beverly Knight, including a highly successful sale of indigenous art works, generously donated by Beverly Knight.

FOCAM was successful in obtaining a Mount Alexander Council Community Grant for Kitchen Improvement to the value of \$3,000, and to June 30 2021 we had expended \$1,289 on a microwave oven and dishwasher for the Art Museum. The sale of art works mentioned above realised \$3,000, which was donated to CAM. This made our total donation for 2020/2021 \$4,289. We were disappointed that the Covid lockdowns prevented us from raising more funds.

Thank you for being members and attending our functions; your generosity makes a difference to the art museum, particularly in these difficult times. We also sincerely thank Craig Mutton, Chair and the entire CAM Board for their support, as well as Naomi Cass, Nell Fraser, Elizabeth Retallick and all the staff for their assistance with membership and ongoing enthusiasm over the past year.



Committee of the Castlemaine Progress Association who organised the Castlemaine Past and Present Exhibition and who helped establish the Castlemaine Art Gallery and Historical Museum Foundation. Collection Castlemaine Art Museum.



Audiences enjoy the opening of *Melinda Harper in Conversation with the Collection*, March 2021. Image: Fred Kroh.

# Guiding at CAM

Libby English, on behalf of the training team: Winifred Belmont, Barbara Wayn, Christopher Wheat, Phillip Siggins and Libby English.

Along with everything else in our lives, guiding at CAM was impacted by the restrictions and lockdowns during 2020–21. With the advent of Covid-19 early last year we were faced with the reality of closing down the newly commenced training program (under the leadership of Judith Staude) which was crucially needed to expand our guide numbers.

In February of this year, the bold move was made by the guides (numbering only five at that point) to begin training a new contingent after Judith's retirement and a hiatus of nearly twelve months. Beginning with a gratifying number of highly suitable applicants, by June we were well on the way to expanding the team. Flexibility was paramount in the process, given any planning often resulted in cancellation and disappointment. (A sense of humour was proving to be another valuable asset.) When we could meet, the enjoyment we all experienced was equalled only by Nell's excitement at having our exchanges of information and enthusiastic discussions break through the silence of the empty gallery spaces.

The number of guides available for duty at CAM now stands at ten, all of whom welcome the opportunity to engage in conversation with small groups and provide a more formal tour for larger groups. Not resting on our laurels, however, we will continue to develop our skills with excursions to other galleries and to work towards expanding our knowledge as each new CAM exhibition is launched.



Nell Fraser, CAM General Manager, and the CAM Guides.

Don't think I have ever experienced such a moving and beautifully conceived exhibition. Breathtaking!  
(And the Aus bush soundtrack - lovely)

QUOTE FROM THE COMMENTS BOX

Personally, I have very much been enjoying the Reflections series.

What you are doing engages the community, and lets you 'hero' diverse items in the collection, both major and some 'minor' items, showing why items are in the collection, and what they tell of their time, and what they can mean to us now.

You have different members of your community, both inside and outside the usual art world doing the commentary, telling a story.

Stories not just about the Artists, but the people along the way who make up a community Gallery.

The senior State and Federal Galleries should take note of just what you are doing to present your collection, while educating, engaging and celebrating both your local community, and those of us that are irregular visitors.

Bravo- please keep doing them.

EMAIL RESPONSE TO THE REFLECTIONS SERIES



# Exhibitions July 2020 to June 2021

## Continuing from 2019 and 2020

### FROM THE LAND

Foyer and Mckillop Gallery

Opened November 2019

Curated with Daikota Nelson, Jaara Intern

### JANINA GREEN IN CONVERSATION WITH THE COLLECTION

Higgins Gallery

17 May 2020 to 9 March 2021

Curated by Naomi Cass

### THE UNQUIET LANDSCAPE

Whitchell Gallery

11 October 2019 to 11 October 2020

Curated by Jenny Long

### CAST RECAST: DAMON MOON

Sinclair Gallery

1 May 2020 to 9 March 2021

Curated by Naomi Cass

### EARLY ACQUISITIONS FROM THE COLLECTION

Benefactors Gallery

Reshown 28 November 2020 to 20 December 2020



Installation view: *The Unquiet Landscape*, 2020. Image: Ian Hill.



Installation view: *Cast Recast: Damon Moon*, 2020. Image: Felix Wilson.



Installation view: *Cloudy - a few isolated showers*, 2021. Image: Julie Millowick.

## Cloudy - a few isolated showers

### WHITCHELL GALLERY

OPENED 23 NOVEMBER 2020

In times of uncertainty, the sky is always there; blue, limitless and clear. Except for clouds. Clouds have gathered in the Whitchell gallery – contemporary works by Lyndell Brown and Charles Green, Mira Gojak, Katrin Koenning and Vipoo Srivilasa together with historical works and objects from the collection.

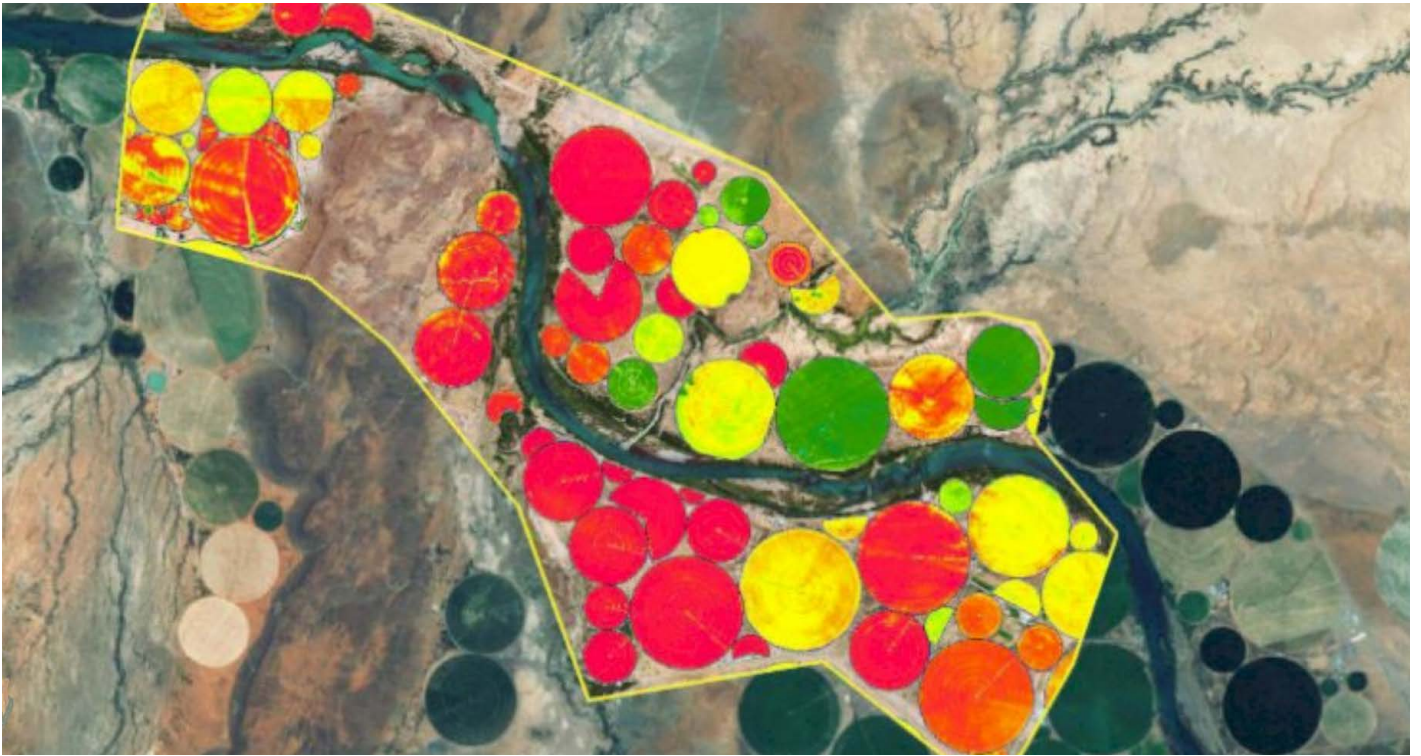
Jenny Long, Curator

### ARTISTS

Will Ashton, Ros Bandt, W Rubery Bennett, Lina Bryans, Ernest Buckmaster, Rupert Bunny, Louis Buvelot, Mira Gojak, Charles Green and Lyndell Brown, Murray Griffin, Hans Heysen, Katrin Koenning, Frederick McCubbin, W B McInnes, Dora Meeson, Robert Vere Scott, Vipoo Srivilasa, Munuy'gnu Marika (Rirratjigna), Naminapu #2 Maymuru (Mangalili), Edwin Stocqueler, R W Sturgess, Verey & Co, Roland Wakelin.

### SUPPORTERS

Tint Design, Art Guide Australia, Creative Victoria through the Digitisation Roadshow.



*Punctum: The way - the water - the walk.* Image courtesy Punctum Inc.

## Punctum: The way - the water - the walk

### STONEMAN GALLERY

27 NOVEMBER 2020 TO 15 JANUARY 2021

Punctum's the Way – the Water – the Walk (Reserved for the Convenience or Pleasure of the People), invites the public into the push, pull and complex balancing act of water management. With a focus on the Murray-Darling Basin, it poses a 'wicked problem', one that is byzantine to behold and complex to solve.

Part large scale puzzle, part performance in a plumbed landscape, The Way – the Water – the Walk is for viewing or participation. It is a river basin 'simulator' offering an experience that highlights the stakes at play and draws from the multiple mechanisms affecting the Murray-Darling Basin in which Mount Alexander and Djaara Country are located.

You are invited to leap into this convergence, play in the currents, test thresholds and trial solutions within Punctum's latest live and on-line durational work that connects people to their local environment, river system and to each other to imagine possible futures.

Presented by Punctum Inc.

### SUPPORTERS

Pool of Dreams, Claire Eliza's Gift.



Kylie Banyard, *Holding Ground 1*, 2020, oil and acrylic on canvas. Image courtesy the artist.

## Orbit: Kylie Banyard: Holding Ground

### BENEFACTORS GALLERY

26 DECEMBER 2020 TO 31 JANUARY 2021

Kylie Banyard's practice is grounded in painting and intersects with photography, video and sculpture, as well as fields such as architecture and education.

*Holding Ground* continues Banyard's exploration of alternate models for living and learning. Her work explores and brings to a new audience the radical pedagogies of American mid-20th century art school, Black Mountain College. Those pedagogies are based in practices of care for others, the development of the whole person and care for community and environment.

Banyard draws on images and ideas from the past, bringing them into the present through a painting process that conflates and overlays facets of her own domestic space and lived experience with Black Mountain College's historical record.

The first exhibition in CAM's Orbit program; a series of exhibitions by artists who live and work in Central Victoria.

### SUPPORTERS

The Victorian Government through Creative Victoria's Strategic Investment Fund, Castlemaine Mail.



Installation view: *Reflections*, 2021. Image: Ian Hill.

## Reflections

### STONEMAN GALLERY

18 JANUARY 2021 TO 1 MARCH 2021

Reflections began as part of CAM's online response to the Covid-19 lockdown. Local contributors were asked to 'reflect' on works or objects from the CAM collections and history.

This exhibition featured a selection of works alongside a series of articles published on the CAM website.

Jenny Long, curator

### ARTISTS

Yvonne Atkinson, Charles Blackman, Penleigh Boyd, John Brack, Criss Canning, Russell Drysdale, Roy de Maistre, Ian Fairweather, Prudence Flint, John Longstaff, Frederick McCubbin, Julie Millowick, Lloyd Rees, Arnold Shore, Jeffrey Smart, Violet Teague, Eric Thake, unknown ancestors of Castlemaine, unknown maker Oenpelli, Christian Waller, Jenny Watson and Fred Williams.

Also included were objects from the Historical Museum: a platypus, Staffordshire pottery cats, a selection of boots and shoes and items from the Brotherton collection.



Ilka White in the Benefactors Gallery as part of the exhibition/residency *Orbit: Ilka White: here now*. Image: Ian Hill.

## Orbit: Ilka White: here now

### BENEFACTORS GALLERY

4 FEBRUARY 2021 TO 7 MARCH 2021

Ilka White's practice spans projects in textiles, sculpture and installation, art-in-community and cross-disciplinary collaboration. Direct engagement with the natural world and a love for 'primary' skills and world textile traditions inform the way White lives, makes and teaches.

During Covid's great pause, adventures in foraging and ferment have deepened her appreciation for local plants and waterways, weeds, seeds and root vegetables.

'here now' continues this local focus, working to strengthen connections with this place and community. Ilka will be making in the gallery throughout the month; connecting with elders, ecologists, artists and storytellers; recognising our interconnection with the whole living system and working out what we can give for love of this place.

Gallery visitors are invited to join Ilka in conversation about what's giving our community hope in these changing times. What ideas, people or initiatives are building resilience and prioritising care? Ilka will map the essence of these conversations, building a community network or fascia of connective tissue on the gallery wall with notes, pins and thread.

Taking encouragement from the 'butterfly effect', this approach recognises that a small action or offering that might not seem important may, in fact, influence widespread change.

The second exhibition in CAM's Orbit program; a series of exhibitions by artists who live and work in Central Victoria.

### SUPPORTERS

The Victorian Government through Creative Victoria's Strategic Investment Fund, Castlemaine Mail.



Installation view: *James Henry: 18 Families*, 2021. Image: Julie Millowick.

## James Henry: 18 Families

### SINCLAIR GALLERY

19 MARCH 2021 TO 19 SEPTEMBER 2021

18 Families recognises the 18 ancestors whose descendants make up the thriving Jaara community who live in, around and beyond Castlemaine today.

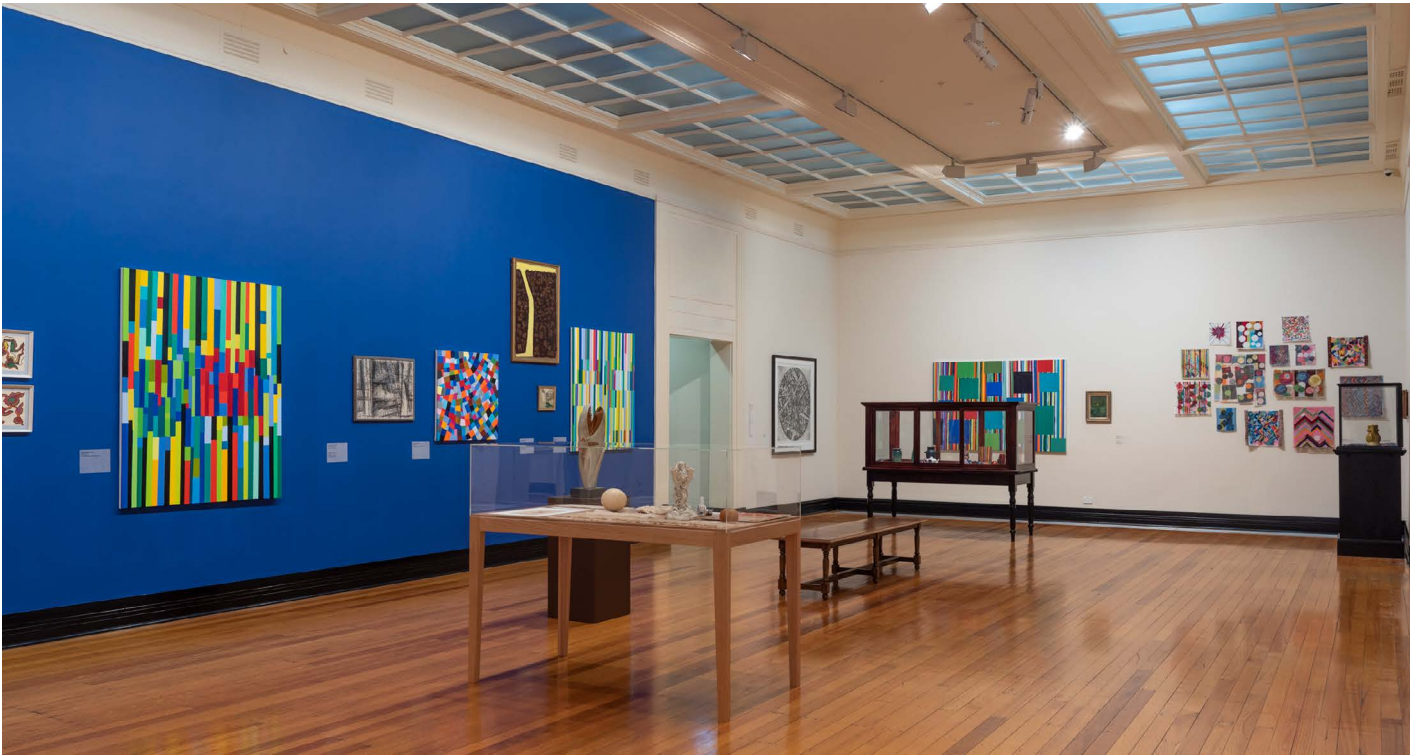
First Nations artist James Henry presents photographs of four families on country or in local parks, with the desire to photograph all eighteen Families over time.

We are grateful to the community for their participation and shared desire to create a contemporary representation of the Jaara community in all their humanity and diversity.

James Henry recorded significant stories, oral histories and reflections with the community while making portraits, which could be listened to during the exhibition and continue to be accessible. James Henry speaks about his 18 Families portraits and Country in a video available on the CAM website.

### SUPPORTERS

Tint Design, Art Guide Australia, Colour Factory, Creative Victoria through the Strategic Investment Fund; Presented as part of the Castlemaine State Festival.



Installation view: *Melinda Harper in Conversation with the Collection*, 2020. Image: Julie Millowick.

## Melinda Harper in Conversation with the Collection

### HIGGINS GALLERY

OPENED 19 MARCH 2021

Continuing CAM's In Conversation series, Melinda Harper has selected a fabulous range of works from the collection to present in dialogue with her own work.

For three decades, renowned contemporary artist Harper has created bold abstract art across different mediums, including paintings, tapestries, ceramics and sculpture.

Melinda Harper speaks about painting in Castlemaine and selecting work from the CAM collections, in a video accessible on the CAM website.

### ARTISTS

Belleek, John Brack, Merric Boyd, Ethel Carrick-Fox, Clarice Cliff, Tjikalyi Colin, Stanley Ellis, Ian Fairweather, Ina Gregory, Frank Hinder, Roger Kemp, Clifford Last, Jane McAuslan, Godfrey Miller, Newport Pottery, John Nixon, Klytie Pate, Margaret Preston, Royal Doulton, Arthur Streeon, Howard Tozer, Christian Waller, Percy Watson.

### SUPPORTERS

Tint Design, Art Guide Australia, Harcourt Apples, Haymes Paint, The Vizard Foundation, Creative Victoria through the Strategic Investment Fund, Peter Lovell and Michael Jan, Musthave Vintage, Castlemaine; Presented with the Castlemaine State Festival.





Installation view: #Perempuan 2021: Contemporary Indonesian Art, 2021. Image: Julie Millowick.

## #Perempuan 2021: Contemporary Indonesian Art

### STONEMAN GALLERY

19 MARCH 2021 TO 17 OCTOBER 2021

Perempuan 2021 celebrates voices and unspoken stories of Indonesian women – a platform for artists to share issues that are not always openly discussed in Indonesia.

Imagine if the pulse of a nation was taken through the work of living artists, as opposed to GNP (gross national product). Here, eight Indonesian artists – all women – explore the unspoken narrative around women's visibility and their role and participation in contemporary Indonesia. The diversity of materials reflects their multifaceted backgrounds and personal experiences.

Perempuan 2021 is organised by Project Eleven, a philanthropic initiative under the leadership of Konfir Kabo and Monica Lim. Project Eleven supports contemporary Asian visual arts, new music and cultural exchanges. This exhibition is an example of its thought-provoking projects addressing challenging themes including sex education, gender and colonial identity in Indonesia.

An excellent series of interviews with some of the artists was published throughout the year, accessible on the CAM website.

### ARTISTS

Arum Dayu, Citra Sasmita, Fitri DK, Maharani Mancanagara, Maria Indriasari, Patricia Untario, and Ruth Marbun—who are based in Bandung, Yogyakarta, Jakarta and Bali—and Octora who is Melbourne based.

### SUPPORTERS

Project Eleven; Presented as part of the Castlemaine State Festival.



Installation view: Harry Nankin, *The Fall*, 2020, in *Orbit: Harry Nankin: The Fall*, 2021. Image: Julie Millowick.

## Orbit: Harry Nankin: The Fall

### BENEFACTORS GALLERY

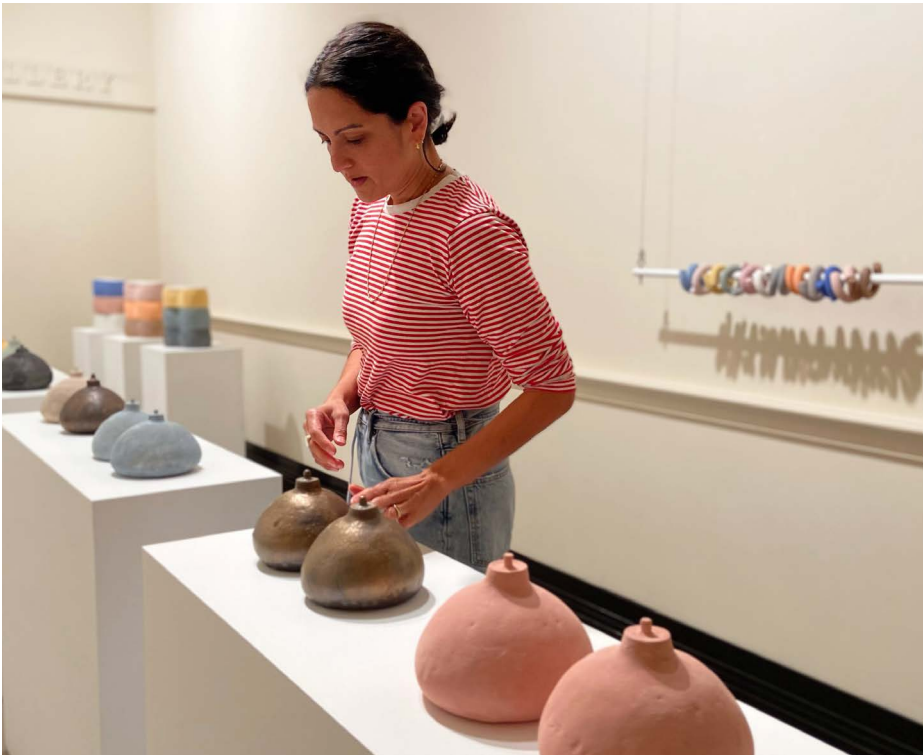
19 MARCH 2021 TO 2 MAY 2021

Harry Nankin is a photographer with a focus on the environment, history and memory. In this work, Nankin presents toned, silver gelatin films recording shadows of animals and nature, made without a camera.

The third exhibition in CAM's Orbit program; a series of exhibitions by artists who live and work in Central Victoria.

### SUPPORTERS

The Victorian Government through Creative Victoria's Strategic Investment Fund, Castlemaine Mail; Presented as part of the Castlemaine State Festival.



Minaal Lawn in her exhibition, *Orbit: Minaal Lawn: 173 Forms*, 2021.

## Orbit: Minaal Lawn: 173 Forms

### BENEFACTORS GALLERY

6 MAY 2021 TO 30 MAY 2021

Glenlyon-based artist, Minaal Lawn, makes intimate, domestic-scale ceramic objects that celebrate the reconciliation of her Indian heritage with her Australian upbringing.

Her work examines the transformation from an inherited culture, revisiting childhood stories and object symbolism, to one that is owned.

This is the fourth exhibition in CAM's Orbit program; a series of exhibitions by artists who live and work in Central Victoria.

### SUPPORTERS

The Victorian Government through Creative Victoria's Strategic Investment Fund, Castlemaine Mail.



Installation view: *Orbit: David Frazer: Wood Engravings*, 2021.

## Orbit: David Frazer: Wood Engravings

**BENEFACTORS GALLERY**

**10 JUNE 2021 TO 4 JULY 2021**

Castlemaine printmaker David Frazer shares a selection of his engravings from the last 25 years.

'I discovered wood engraving in 1996. It was love at first sight. I'd struggled trying to be a painter and I'd failed in my attempt to be a rock star. I'd also failed in writing songs. I wanted to write classic heartbreaking ballads but could only manage a couple of stupid ditties. Wood engraving was as close as I'd ever get to writing a song, to connecting with people and to stir up some emotion. Its history is in illustration and it sits well with text and poetry. Engravings are small and intimate and you have to get close to them. My work displays love and empathy for the misfits and the lost man.'

This is the fifth exhibition in CAM's Orbit program; a series of exhibitions by artists who live and work in Central Victoria.

**SUPPORTERS**

The Victorian Government through Creative Victoria's Strategic Investment Fund, Castlemaine Mail

## Reflections #32

# Onus on repatriating First Nations knowledge

In recognition of NAIDOC week, CAM Board member Tiriki Onus (Yorta Yorta, Dja Dja Wurrung) proposes a new way of thinking about First Nations artefacts held in museum collections. Onus brings a remarkably broad range of experience as a visual artist, musician and educator to leading a discussion about the role of objects in the proud repatriation of Indigenous knowledge.



Dja Dja Wurrung, Jaara, Bark etching, before 1854. Eucalyptus bark with incised depiction of kangaroo, man throwing spear and three other male figures. Collected by John Hunter Kerr at Fennyhurst Pastoral station on Kinypanial Creek in northern Victoria, 30kms south of Boort, close to the Loddon River.

When the National Museum of Australia (NMA) mounted its Encounters exhibition in the summer of 2015/16, First Nations groups felt an ambivalent sense of pride, fear, hunger and loss. One hundred and fifty-one objects representing 27 Aboriginal and Torres Strait Islander

nations were brought from the British Museum's storage and displayed on Ngunnawal Country in Canberra. In an attempt to acknowledge the provenance of this extraordinary collection and to give First Nations communities a greater sense of cultural safety, the NMA invited Indigenous curators and representatives from the homelands of these objects to participate in realising the exhibition. The British Museum agreed, but there was a caveat: only their own curators and conservators were permitted to touch or handle the work.

After being separated from objects which our grandmothers and grandfathers had poured themselves into generations ago, the Aboriginal and Torres Strait Islander representatives (including many well-established curators from major institutions across Australia) were required to stand back and observe. For Indigenous communities, these may have been significant and tangible links to a culture and identity which has survived despite over two centuries of bitter and protracted attempts at erasure. But considered through the dominant cultural lens, these were museum artefacts, relics of a forgotten past which must be preserved in time and at all costs, and ultimately returned to the British Museum storage.

Visiting the exhibition, I stood mesmerised by the intricate and deft etching on a bark from my own Dja Dja Wurrung Country. Struck by the weight of story and history that sat behind a sheet of toughened glass in front of me, I wondered about the hands that made those incisions. How did they know when (and how) to collect the materials? How many iterations of technology and process had to be experimented with before the techniques of curing and flattening the bark were fully understood? Who the heck was genius enough to try in the first place?

As an artist obsessed with reclaiming the technologies and practice of my forebears, museums have become (at times) an uneasy home for me, strange environments in which we are surrounded by the legacy of our families, yet in an alien atmosphere that seeks to catalogue and quantify. Viewing ourselves through the eyes of the coloniser is never easy. However, in looking past this alienating legacy, in pushing aside the ethnographic and anthropological lens which sought to record the last vestiges of a dying race, we are left with vast warehouses of knowledge and stories embodied in objects, once more waiting to be told.

As someone who views their practice as an inalienable link to both my country and identity, the objects held in museums are far from mere artefact. They are human remains: tangible repositories that offer us the opportunity to reengage with knowledge cultivated, maintained and added to, over thousands of generations. They speak—and if we listen closely—we'll hear.

The question of repatriation of physical objects is never far removed when it comes to ethical museological practices. But for artists like me, who have made it our business to reengage with objects expropriated from our ancestral lands, there exists an often more vital question: how do we return the knowledges of our old people back to Country?

Far from viewing the fraught historical relationship between museums and First Nations peoples as a problem, it can instead be seen as a wonderful opportunity. This will only happen, however, if we are bold enough to shift our positions and move beyond what we have been taught, and largely accept to be true. We can allow ourselves the opportunity to revel in the sophistication, genius and diplomacy that was required to bring life to these pieces of Country. When we collectively see

ourselves as empowered agents of change who have the ability to open our minds and (more importantly) our institutions' doors to the process of actively reviving and repatriating the knowledges contained within, we all win. After all, it is the countries we now all call home in which these stories belong, and we can all play a part in their revitalisation.

When we disconnect ourselves from the life of an object, and seek only to "protect" it by putting it behind glass, without engaging with its function, purpose, and voice, is it still the same? When does a spear that isn't thrown cease to be a spear, and become a mere stick? and freedom to go about their daily lives.

#### TIRIKI ONUS

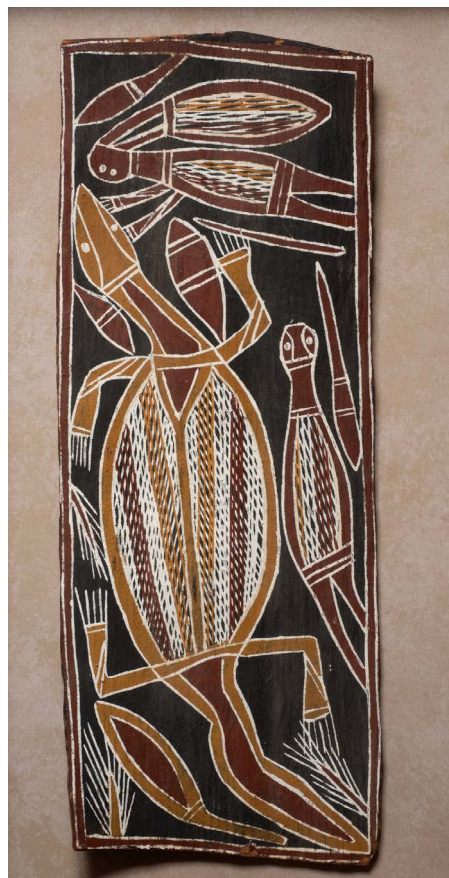
November 2020

#### TIRIKI ONUS

CAM Board member, Tiriki Onus (Yorta Yorta, Dja Dja Wurrung) is Associate Dean Indigenous Development and Head of the Wilin Centre for Indigenous Arts and Cultural Development, University of Melbourne. Onus grew up in Melbourne and spent ten years as a visual artist, art conservator and exhibition curator before he began singing professionally. In 2015 he was the inaugural Hutchinson Indigenous Fellow at the University of Melbourne. Onus is a recipient of research grants, conducts academic programs on Yorta Yorta Country; consults widely on arts, cultural and educational matters; and lectures in Indigenous Knowledge and Cultural Practices at the Wilin Centre.



Charlie Marabinyin, *A pair of goannas and a pair of fat-tailed lizards in the bush*, 1960, bark painting. Gift of Mrs Eve Gray 2006, Collection Castlemaine Art Museum.



Peter Banjurljurl (Jinang), *Untitled (A woman with dilly bag catching a goanna)*, 1980, bark painting. Gift of Mrs Annette Matheson 2006, Collection Castlemaine Art Museum.

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AT 30TH JUNE 2021

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Say Mr V  
Sedgewick Mr A  
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Sedgewick Mr G  
Sedgewick Mr L  
Seldon Mr G  
Sheppard Mr M  
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Anderson Mr F  
Anderson Ms J  
Anderson Ms K  
Annear Ms J  
Annear Mr R & Mrs H  
Anstee Mr H  
Atkinson Ms E  
Atkinson Ms L

### B

Bailie Mrs E  
Bainbridge Mr M & Mrs M  
Baker Ms M  
Baker Mr R



# CAM Financial Members

AT 30TH JUNE 2020

Bandt Ms R  
Banks Ms C  
Banks Ms E  
Barclay Ms J  
Barnier Mr J & Mrs E  
Baxter Ms A  
Beasley Mr W & Mrs M  
Beck Ms E  
Bellair Ms C  
Belmont Ms W  
Bisley Mr W & Mrs P  
Bissett T  
Blakey Ms H  
Blanche Mr D & Mrs C  
Bodycomb Ms H  
Bosse Ms J  
Bottomley Mr M & Mrs C  
Bowden Mr R  
Bowness AO Mr W  
Boyd Ms D  
Boyd Mr H  
Brack Mrs H  
Brodie-Hanns Ms J  
Brownrigg Mr M  
Bruinier Mr L  
Buda Historic Home &  
Garden  
Bunney Mrs J  
Burge Mr G & Mrs D  
Burgermeister Mr D  
Burgi Ms A  
Busowsky Cox Ms E  
Butcher Ms H  
Byrne Mr J

## C

Caffrey Ms D  
Cameron Ms R  
Campbell-Pretty Mrs K  
Canning Ms C  
Cantwell Mr M  
Cantwell Ms S  
Cappy Ms S  
Cappy Mr V  
Cariad Duff Ms B

Cass Ms N  
Castlemaine State  
Festival  
Chapman Mrs E  
Chelle P  
Chen Mr E  
Clague Mrs A  
Clancy Ms M  
Clark Mr I & Mrs J  
Clarke Mr M Clarke Mr R  
& Mrs A  
Close Ms E  
Clow Ms S  
Cole Mr P  
Collings Mr L  
Collins Mr A  
Condon Dr G  
Constable Ms L  
Cooper Mr N  
Cooper Mr R & Mrs J  
Cordy Mr T  
Couch Ms D  
Crosby Mr G  
Cunningham Mr B & Mrs  
W  
Curtin Ms P

## D

Dalloway Ms D  
Davey Ms G  
D'Costa Mr R  
de Gooijer Dr J  
Denniston Ms M  
Dennithorne Mr J  
Dixon Ms K  
Doig Ms J  
Domonkos Ms D  
Dorman Mrs C  
Dowker Ms P  
Downe Ms M  
Downie Ms B  
Downing Ms A  
Drummond Ms K  
Dunn QC Mr P & Mrs J

## E

Eager Ms E  
Eastwood Ms J  
Ellyard Ms H  
English Ms E  
Evans Ms L

## F

Fairservice Ms L  
Falconer Mr D  
Felstead Mr K  
Finger Lee Ms S  
Finlay Ms K  
Foster Mr I  
Frazer Mr D  
Freeman Mr L  
Fuller Mr M  
Fuzzard Mr D

## G

Gamble Ms K  
Gardner Mr J  
Gardner Mr S  
Gaulton Mrs M  
Geroe Ms R  
Gibbs Mr R  
Gifkins Mr K & Mrs M  
Gilbee Mrs E  
Gilbee Ms T  
Gill Prof S & Mrs H  
Gleeson Mr J  
Gordon Ms A  
Graham Ms D  
Gratton Mr A & Mrs L  
Green Prof C & Dr L  
Griffiths Mr S  
Grumont Mr S & Mrs P

## H

Haffar Mr C  
Hamilton Miss A  
Hamilton Mrs D  
Hannon Mr G  
Hanrahan Ms M  
Harboe-Ree Ms C

Harkin Mr M & Mrs V  
Harman Ms K  
Harman Ms V  
Haylett Mr R  
Henderson Ms C  
Hershon Mrs J  
Heydon Mr B  
Hilton Ms J  
Hiscock Mr P and Mrs Y  
Holland Ms K  
Hollis Mr R  
Holst Ms H  
Holt Ms S  
Hooke Ms H R  
Hooper Ms C  
Hourigan Mr N

## I

Instone Ms L  
Isaacs Mr A & Mrs P

## J

Jackson Ms S  
Jager Ms C  
James Mr M  
James Ms N  
Janssen Ms K  
Janssen Mr W  
Jarosinska Ms M  
Jean Ms J  
Jeffrey Mr D & Mrs C  
Jensen Mr R & Mrs L  
Jin Mr Y  
JJ Ryan Consulting Pty  
Ltd  
Jodell Ms W  
Jones Mr I & Mrs L  
Jones Ms M  
Jovic Ms N

## K

Kane Mr T  
Kaptein Ms H  
Kaptein Ms S  
Keegel Ms F

# CAM Financial Members

AT 30TH JUNE 2021

Keogh Ms L  
Keppich-Arnold Mr L  
Keyser Mr B  
Kilmartin Ms C  
Kronenberg Mr S

## L

Lagzdin Mr E  
Lam Mr R  
Landvogt Ms K  
Lay Ms N  
Le Plastrier Ms L  
Lee Mr M  
Leveratt Ms M  
Lewis Mr F & Mrs R  
Lewis Mr J  
Lewis Mr P  
Liebmann Ms A  
Lloyd Mr T & Mrs C  
Logan Ms K  
Long Ms J  
Longley Ms D  
Lulham Mr I

## M

MacFarlane Mr A  
Mackley Mr J  
Maltby Mr B  
Martin Ms D  
Mason Mr P  
Mayes Ms J  
McAdam Ms P  
McCready Ms M  
McDevitt Mr A  
McDowall Mr A & Mrs C  
McGauchie Ms F  
McGraw Ms A  
McKenry Ms R  
McKenzie Ms L  
McLellan Dr D  
McLennan Ms S  
McLeod Ms S  
McPhail Mr R  
McShane Mr I  
Meir Mr J

Merkus Ms J  
Michielin Mr D  
Migdoll Ms T  
Milford Mrs J  
Millner Ms J  
Milton Mr B & Mrs K  
Mitchell Mr B  
Moir Ms M  
Moloney Mr T  
Morgan Mr P  
Morgan Ms T  
Morris Ms E  
Murdoch Mr R  
Mutton Mr C

## N

Nater Ms B  
Nater Mr C  
Neath Mr P & Mrs R  
Neilson Ms J  
Nixon Ms C  
Noble Ms H  
Norris Ms S  
Nott Mr M  
Nutting Ms S

## O

O'Bryan Ms D  
O'Gallagher Ms E  
Onus Mr T  
Orr Mr C  
Osborne Dr S  
O'Shaughnessy Ms S  
O'Toole Mr L  
Overell Ms G

## P

Park Mrs E  
Parker Ms K  
Parkes Ms J  
Pasqualini Ms A  
Patterson Ms M  
Paul Ms L  
Penlidis Mr J  
Peters Ms N

Peters Mr T  
Pettifer Ms D  
Petty Ms D  
Phillips Mr P & Mrs J  
Pickles Mr A  
Pilgrim Ms C  
Pilley Ms T  
Pleban Mr S  
Pollard Ms M  
Pollock Mr K  
Porteous Mr R  
Prior J  
Proposch Ms M

## R

Race Mr P & Ms S  
Radford Mr A & Mrs A  
Ralston Ms J  
Ralton Ms R  
Ratliff Ms D  
Rees Jones Ms M  
Rezaee M  
Rigg Mr M  
Rizvi Ms P  
Roberts Mr G  
Robertson Dr V  
Robins Mr M & Mrs P  
Robins Mr T  
Robinson Mrs E  
Ross Ms A  
Rudolph Mr J & Mrs B

## S

Sammons Mr JP  
Sartipi Mr K  
Saunders Mr A  
Savona Ms S  
Scaife Ms M  
Selby-Smith Ms J  
Serena Ms M  
Sharkey Mr M  
Sharpe Ms J  
Sheehy Mr E  
Sheppard Mr M  
Silver Dr D

Simmonds Ms J  
Slattery Mr B & Mrs D  
Smith Mr G  
Smith Mr S  
Smith Ms S  
Sorensen Mr J  
Stanistreet Mr J  
Starr Ms J  
Staudte Ms J  
Stewart Mr J & Mrs R  
Stone Mr A  
Strang Mr P  
Strange Ms B  
Stratford Mr C  
Struthers Mr P  
Swanborough Ms M  
Swanton Ms K  
Symon Ms H

## T

Tallis Foundation  
Tardy Mr G  
Taylor Ms C  
Taylor Mr W & Mrs J  
Telford Ms A  
Terry Mr D  
Thia Mr A  
Topp Mr J  
Tozer Mr J & Mrs B  
Tromans Ms L  
Turnbull Mr J & Mrs J  
Turner Ms K  
Turner Mr P & Mrs R

## V

Van Cuylenburg Ms K  
Van Eyk Mrs M  
van Gemert Mr H & Mrs A  
van Rompaey Mr C & Dr S  
Veal Mr D  
Venables Ms P  
Vendargon Ms J  
Verberne Ms M

# CAM Financial Members

AT 30TH JUNE 2021

## W

Wallis Mr R  
Ward Ms A  
Ward Ms E  
Ward Ms S  
Warracke Ms J  
Watson Mr J  
Wayn Ms B  
Webb Mr K  
Weerts C  
Welsh Mr I  
Wens Mr V  
Whelan Ms D  
White Mr I  
Williams Mr A  
Williams Mr G  
Williams Mr S  
Willman Mr C  
Wolseley Mr J  
Wyldbore Ms J

## Z

Zoghian Mr A



Penleigh Boyd, *Spring Fantasy*, 1919, oil on canvas. Gift of the artist, 1921, collection Castlemaine Art Museum. Image: Ian Hill.

## Reflections #42

### Loos on Platypus

CAM's taxidermy platypus, carefully composed within a purpose-designed vitrine, draws a range of reactions from viewers. Local naturalist and writer Tanya Loos invites us to better understand the object, its history and meaning, while posing some important questions about its original purpose.



Showcase containing stuffed platypus shot by George Cunnack at Coliban River. Collection Castlemaine Art Museum. Image: Ian Hill.

When asked to write a piece honouring 'our rather forlorn platypus' residing behind the scenes at the museum, I braced myself for a lumpy body, faded moth-eaten pelt, laughable platypus bill and feet and sad glass eyes.

Instead—there it was! A perfectly preserved male platypus, with short, sleek brown fur, all skin parts intact and accurate, even down to the spurs, short and down-curved behind the 'armpit' of each hind leg. He was placed on a now-faded bed of painted muslin with moss for effect, and seemed a picture of health caught in time.

This is no sad specimen, but instead a fine piece of art, a carefully curated creature inside a built-for-purpose wooden and glass display box; a well-preserved example of a Victorian-era cabinet of curiosities. In its day, a perfect addition to a wealthy colonialist's sitting room.

The label is brief: shot by George Cunnack, Coliban River. Cunnack owned the local tannery, which required large amounts of wattle bark to tan the leather, so necessary for the economy of the 1970s. The main wattle used was probably black wattle (*Acacia mearnsii*), which grows in great abundance in the region.

Like the drooping sheoak (*Allocasuarina verticillata*), all but removed for bakers' ovens, even this fast-growing wattle was not enough for the demand and business of industry. This prompted Cunnack to import a new species that could be grown and used for tanning—the Valonia oak (*Quercus macrolepsis*). Twenty young plants were imported from London, in Wardian cases, and distributed to botanical gardens in

Castlemaine, Macedon, Melbourne, Ballarat and Adelaide. Cunnack's venture for a tanning replacement failed, as very few of the Valonia oaks planted at the Harcourt forest survived, although you can see some of these oaks growing at Winters Flat Primary School, formerly the site of Cunnack's tannery.

Was Cunnack shooting platypus and getting them taxidermied for the wealthy as a side hustle? In Cunnack's time, demand for items such as our platypus was likely high, as they signified social status.

And what of local regard for this extraordinary creature? During this period, platypuses were viewed by colonialists as a nuisance and regularly shot, as it was believed they ate fish eggs. By 1910, the platypus was largely extinct in larger rivers in western Victoria such as the Moorabool.

Thanks to Landcare groups and friends groups, today some of our waterways are being transformed from little more than denuded drains for industry into rich, biodiverse creeks, free of weeds and lined with wattles and eucalypts. And not before time, as the descendants of this little fellow are in strife.

A landmark report by researchers at the University of New South Wales, the Australian Conservation Foundation and WWF (World Wide Fund for Nature) Australia has called for the platypus to be listed in NSW and federally as a threatened species. At the time of writing, the Victorian government has just announced the listing of the species under the state environmental laws.

Platypus populations are hardest hit in the Murray-Darling River system. Here in the Castlemaine/Kyneton region, our platypuses are faring a little better. The Coliban River (Teeranyap in Dja Dja Wurrung language) is a tributary of the Campaspe River—and according to Melody Serena from the Platypus Conservancy, an important source of juvenile platypus.

George Cunnack's tannery is now the site of a progressive and nature-focused primary school, the platypus appears on our coins, and the species is enjoying a funding boost and increased protection. Through caring for today's wild platypus populations, we can avoid CAM's lovely specimen becoming a relic of an extinct species.

TANYA LOOS

January 2021

TANYA LOOS

Tanya is an ecologist and field naturalist who lives on a bush block near Daylesford with her husband, senior dog and many rescued parrots. Tanya worked in natural resource management in Western Victoria for many years, including with Connecting Country, Upper Campaspe Landcare Network and various councils, and is now part of the BirdLife Australia communications team. She is the author of Daylesford Nature Diary: six seasons in the foothill forests.

# Treasurer's Report

Shane Tergillis

HON. TREASURER (APPOINTED 29 JULY 2021)

Last year was an especially challenging year for all arts and creative sector organisations and individuals due to Covid. While CAM's activities were also curtailed, it has continued an active program of exhibitions, its online Reflections series and a busy work program of major initiatives as outlined in this Annual Report

Despite these challenges, CAM's financial position remains in reasonably good shape; in part, assisted by state and federal government Covid-related assistance. Revenue was \$492,066 and CAM finished the year with a small surplus of \$20,530 and net assets of \$456,292.

CAM has benefited again this year from the strong support from Creative Victoria and a range of other individuals and organisations. Like many arts organisations, CAM's future viability relies on being able to continue to attract ongoing financial support from government, private donors and the broader community.

In 2020/2021 the major revenue sources for CAM included

- Creative Victoria
- Mt Alexander Shire Council
- Heritage Victoria Living Heritage Grant
- Donations and sponsorships
- Print Prize donation funds

CAM had a smooth audit process and clean audit again this financial year. The attached 2021/2022 financial reports set out the details.

I would like to note my thanks to CAM's immediate past Treasurer, Mark Sheppard; our General Manager Nell Fraser; our bookkeeper Loralee Lucket of Lead Advisory Group; and our auditors Josh Griffin and Gemma Roberts.



Arthur Streeton, *Thames in Golden Light*, c1905, oil on canvas. Purchased 1919, collection Castlemaine Art Museum. Image: Ian Hill.

# Finance & Audit Report

Your directors present their report of the Castlemaine Art Museum for the year ended 30 June 2021.

## DIRECTORS

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

Craig Anthony Mutton (Chair) (Term expired: 30 November 2020; Reappointed: 25 February 2021)  
Christopher McAuliffe (Deputy Chair)  
Elizabeth Tromans (Hon. Secretary)  
Shane Tregillis (Hon. Treasurer from 31 July 2021) (Appointed: 29 July 2021)  
Jacqueline Millner  
Tiriki Onus  
Jane Amanda Jean (Appointed: 24 November 2020)  
Claire Jager (Appointed: 24 November 2020) (Leave of absence: 24 June 2021-17 September 2021)  
Mark Sheppard (Hon. Treasurer until 13 May 2021) (Resigned: 13 May 2021)  
Trevor Lloyd (Resigned: 7 October 2020)  
Michael Rigg (Resigned: 9 October 2020)

## COMPANY SECRETARY

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

## PRINCIPAL ACTIVITIES

The principal activity of the company during the 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 2021.

30 JUNE 2021

\$20,530

30 JUNE 2020

\$47,440

#### AFTER BALANCE DATE EVENTS

Subsequent to year-end, due to the ongoing COVID-19 pandemic, the State Government revised social isolation measures as appropriate based on the level of community transmission, which included the reintroduction of Stage 4 isolation measures in July 2021 for Victoria. This required Castlemaine Art Museum (CAM) to temporarily close.

No other 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

Ongoing impacts of the COVID-19 pandemic are likely to impact CAM over the next year. It is unknown what restrictions may be in place that may result in the extended closure of CAM.

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

#### ENVIRONMENTAL ISSUES

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

#### INDEMNIFICATION AND INSURANCE OF DIRECTORS AND OFFICERS

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

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

#### PROCEEDINGS ON BEHALF OF THE ENTITY

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

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



## Information on Directors

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**Craig Anthony Mutton (Term expired: 30 November 2020; Reappointed: 25 February 2021)**

**QUALIFICATIONS**

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

**EXPERIENCE**

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

**SPECIAL RESPONSIBILITIES**

Chair, Member of Finance and Risk Committee, Member of Governance Committee.

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**Christopher McAuliffe**

**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**

Deputy Chair, Chair of Collections and Exhibitions Committee.

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**Shane Tregillis (Appointed: 29 July 2021)**

**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 (from 31 July 2021), Chair of Finance and Risk Committee (from 31 July 2021).

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## Information on Directors (continued)

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### Elizabeth Tromans

#### QUALIFICATIONS

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

#### EXPERIENCE

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, Public Officer, Chair of Governance Committee, Member of Finance and Risk Committee.

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### Jacqueline Millner

#### QUALIFICATIONS

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

#### EXPERIENCE

Currently Associate Professor of Visual Arts and Deputy Head of School of Humanities and Social Sciences, La Trobe University. Previously Associate Professor of Art History and Theory and Associate Dean Faculty of Sydney College of the Arts, University of Sydney. Extensive academic management experience and arts boards memberships, including of the Australian Centre for Photography, Sydney and Artspace Contemporary Visual Arts Centre, Sydney.

#### SPECIAL RESPONSIBILITIES

Member of Collections and Exhibitions Committee.

## Information on Directors (continued)

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### Tiriki Onus

#### 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 (from 5 November 2021).

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### Jane Amanda Jean (Appointed: 24 November 2020)

#### 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.

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### Claire Jager (Appointed: 24 November 2020)(Leave of absence: 24 June 2021-17 September 2021)

#### EXPERIENCE

After completing a Fine Arts degree, Claire has enjoyed a career across film development, production and investment (Screen Australia & Film Victoria); program commissioning (SBS TV); hands-on film and programming production (Award-winning filmmaker as writer, director and producer, ABC-TV Natural History, Artists Services & Granada); and film industry development (Board, Australian International Documentary Conference).

## Information on Directors (continued)

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### Mark Sheppard (Resigned: 13 May 2021)

#### QUALIFICATIONS

BEng (Chemical), MPhil (Economics).

#### EXPERIENCE

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

#### SPECIAL RESPONSIBILITIES

Honorary Treasurer (until 13 May 2021), Chair of Finance and Risk Committee (until 13 May 2021).

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### Trevor Lloyd (Resigned: 7 October 2020)

#### QUALIFICATIONS

BA (ANU), LLB (Melb), Australian Legal Practitioner, FAICD.

#### EXPERIENCE

Broad experience as a lawyer, senior manager and director, including as an advisor to and a director of various public purpose and charitable organisations. A resident of Castlemaine.

#### SPECIAL RESPONSIBILITIES

Member of Governance Committee (until 7 October 2020).

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### Michael Rigg (Resigned: 9 October 2020)

#### QUALIFICATIONS

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

#### EXPERIENCE

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

#### SPECIAL RESPONSIBILITIES

Chair of Building Working Group (until 9 October 2020).

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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
Craig Anthony Mutton	7	7
Christopher McAuliffe	8	7
Elizabeth Tromans	8	8
Shane Tregillis (Appointed: 29 July 2021)	-	-
Jacqueline Millner	8	6
Tiriki Onus	8	5
Jane Amanda Jean (Appointed: 24 November 2020)	5	5
Claire Jager (Appointed: 24 November 2020)	4	3
Mark Sheppard (Resigned: 13 May 2021)	6	5
Trevor Lloyd (Resigned: 7 October 2020)	2	2
Michael Rigg (Resigned: 9 October 2020)	3	3

AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration for the year ending 30 June 2021 has been received and can be found on page 54.

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



CRAIG ANTHONY MUTTON (CHAIR)

Dated this 4<sup>th</sup> day of October 2021

## 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 2021, I declare that, to the best of my knowledge and belief, there have been:

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



ANDREW FREWIN STEWART  
61 Bull Street, Bendigo Vic 3550  
Dated this 4th day of October 2021



JOSHUA GRIFFIN  
Lead Auditor

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

FOR THE YEAR ENDED 30 JUNE 2021

	Notes	2021 \$	2020 \$
Revenue	2(a)	492,066	440,478
Other revenue	2(b)	111,288	38,000
Finance income	2(c)	1,046	4,032
Cost of sales	3(a)	(9,205)	(18,093)
Employee benefits expense	3(b)	(241,056)	(209,126)
Exhibition costs		(78,576)	(45,571)
Occupancy costs		(31,718)	(33,744)
Repairs and maintenance		(5,445)	(5,967)
General administration expenses		(217,870)	(122,569)
<b>Surplus before income tax</b>		<b>20,530</b>	<b>47,440</b>
Income tax expense	1(b)	–	–
<b>Surplus after income tax</b>		<b>20,530</b>	<b>47,440</b>
<b>Total comprehensive income attributable to members of the entity</b>		<b>20,530</b>	<b>47,440</b>

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

# Castlemaine Art Museum

## Statement of Financial Position

AS AT 30 JUNE 2021

	Notes	2021 \$	2020 \$
<b>Current assets</b>			
Cash and cash equivalents	4	880,515	550,792
Trade and other receivables	5	16	–
Inventory	6	4,329	8,634
Property, plant and equipment	7	19,181	1,751
<b>Total current assets</b>		<b>904,041</b>	<b>561,177</b>
<b>Total assets</b>		<b>904,041</b>	<b>561,177</b>
<b>Current liabilities</b>			
Trade and other payables	8	94,419	43,506
Grants in advance	9	335,250	59,334
Employee entitlements	10	16,462	18,998
<b>Total current liabilities</b>		<b>446,131</b>	<b>121,838</b>
<b>Non-current liabilities</b>			
Employee entitlements	10	1,618	3,577
<b>Total non-current liabilities</b>		<b>1,618</b>	<b>3,577</b>
<b>Total liabilities</b>		<b>447,749</b>	<b>125,415</b>
<b>Net assets</b>		<b>456,292</b>	<b>435,762</b>
<b>Equity</b>			
Accumulated surplus		456,292	435,762
<b>Total equity</b>		<b>456,292</b>	<b>435,762</b>

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 2021

	Accumulated Surplus \$	Total Equity \$
<b>Balance at 30 June 2019</b>	<b>388,322</b>	<b>388,322</b>
<b>Surplus attributed to the entity</b>	<b>47,440</b>	<b>47,440</b>
<b>Balance at 30 June 2020</b>	<b>435,762</b>	<b>435,762</b>
<b>Surplus attributed to the entity</b>	<b>20,530</b>	<b>20,530</b>
<b>Balance at 30 June 2021</b>	<b>456,292</b>	<b>456,292</b>



Merric Boyd, *Vase with fish design*, 1917. Gift of Hilda Leviny, 1981, collection Castlemaine Art Museum.  
Image: Ian Hill.



# Castlemaine Art Museum

## Statement of Financial Position

AS AT 30 JUNE 2021

	Notes	2021 \$	2020 \$
<b>Cash flows from operating activities</b>			
Receipts from membership fees, bequests and government funding		922,325	411,949
Interest received		1,046	4,032
Cash paid to suppliers		(572,507)	(424,390)
<b>Net cash provided by operating activities</b>	<b>10</b>	<b>350,864</b>	<b>(8,409)</b>
<b>Cash flows from investing activities</b>			
Purchase of property, plant and equipment		(21,141)	(1,751)
<b>Net cash used in investing activities</b>		<b>(21,141)</b>	<b>(1,751)</b>
<b>Cash flows from financing activities</b>			
Contributions received from Castlemaine Art Gallery and Historical Museum Foundation		-	11,249
<b>Net cash provided by financing activities</b>		<b>-</b>	<b>11,249</b>
<b>Net increase in cash held</b>		<b>329,723</b>	<b>1,089</b>
Cash and cash equivalents at the beginning of the period		550,792	549,703
<b>Cash and cash equivalents at the end of the financial year</b>	<b>4</b>	<b>880,515</b>	<b>550,792</b>

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

# Castlemaine Art Museum

## Notes to the Financial Statements

FOR THE YEAR ENDING 30 JUNE 2021

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### **Note 1. Summary of Significant Accounting Policies**

The financial statements were authorised for issue on 14 October 2020 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.

#### **(A) REVENUE**

Revenue from the sale of memberships is recognised upon receipt. Interest revenue is recognised when earned. Donations are recognised as revenue when received unless they are designated for a specific purpose, where they are carried forward as prepaid income in the Statement of Financial Position.

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

If conditions are attached to the grant which must be satisfied before the entity is eligible to receive the contribution, the recognition of the grant is considered a reciprocal transaction and the grant revenue is recognised in the Statement of Financial Position as a liability until the service has been delivered to the contributor; otherwise the grant is recognised on receipt.

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

#### **(B) 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.

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## Note 1. Summary of Significant Accounting Policies (continued)

### (C) GOODS AND SERVICES TAX (GST)

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

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

Cash flows are presented in the 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.

### (D) 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.

### (E) TRADE RECEIVABLES

Trade and other receivables include amounts due from donors and any outstanding grant receipts. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets.

All other receivables are classified as noncurrent assets.

### (F) INVENTORY

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

### (G) 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.

### (H) FINANCIAL INSTRUMENTS

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

#### RECOGNITION, INITIAL MEASUREMENT AND DERECOGNITION

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

Subsequent measurement of financial assets and financial liabilities are described below.

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

#### CLASSIFICATION AND SUBSEQUENT MEASUREMENT OF FINANCIAL ASSETS

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

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## Note 1. Summary of Significant Accounting Policies (continued)

Classifications are determined by both:

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

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

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

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

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

### IMPAIRMENT OF FINANCIAL ASSETS

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

### CLASSIFICATION AND MEASUREMENT OF FINANCIAL LIABILITIES

The company's financial liabilities include trade and other payables. Financial liabilities are initially measured at fair value, and, where applicable, adjusted for transaction costs.

Subsequently, financial liabilities are measured at amortised cost using the effective interest method. The company does not utilise derivative financial instruments.

All interest related charges and, if applicable, changes in an instrument's fair value that are reported in profit or loss are included within finance costs or finance income.

#### (I) TRADE AND OTHER PAYABLES

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

#### (J) EMPLOYEE PROVISIONS

##### SHORT TERM EMPLOYEE BENEFITS

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

##### OTHER LONG TERM EMPLOYEE BENEFITS

The company classifies employees' long service leave and annual leave entitlements as other long term employee benefits as they are not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Provision is made for the company's obligation for other long term employee benefits, which are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates

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**Note 1. Summary of Significant Accounting Policies (continued)**

determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the terms of the obligations. Any remeasurements for changes in assumptions of obligations for other long term employee benefits are recognised in profit or loss in the periods in which the changes occur.

The company's obligations for long term employee benefits are presented as non current liabilities 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 end of the reporting period, in which case the obligations are presented as current liabilities.

**(K) 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.

**(L) COMPARATIVE FIGURES**

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

**(M) ECONOMIC DEPENDENCE**

CAM is dependent on the state government for the majority of its revenue used to operate its business. The current operational funding received from Creative Victoria under the Regional Partnerships program will end on 30 June 2022. At the date of this report, the board of directors has no reason to believe the government will not continue to support CAM.

**(N) CRITICAL ACCOUNTING ESTIMATES AND JUDGEMENTS**

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

<b>Note 2. Revenue</b>		<b>2021</b>	<b>2020</b>
<b>(a)</b>	<b>Revenue</b>	<b>\$</b>	<b>\$</b>
	– Creative Victoria Regional Partnerships Grant	110,000	110,000
	– Creative Victoria Masterplan	100,000	-
	– Creative Victoria Strategic Investment Fund	94,970	-
	– Creative Victoria Roadshow Grant	41,334	18,666
	– Creative Victoria Interim Director Funding	-	6,024
	– Creative Victoria Full House Grant	-	43,856
	– Creative Victoria Stimulus Grant	-	20,016
	– Mt Alexander Shire Council Funding	33,307	33,580
	– Heritage Victoria Living Heritage Grant	5,000	-
	– donations and sponsorships	81,909	137,323
	– Print Prize donation funds*	6,000	36,000
	– Foundation contributions	-	11,249
	– membership fees	9,966	9,875
	– entrance fees	286	4,100
	– fundraising events and concerts	-	464
	– gallery shop sales	8,294	6,252
	– other revenue	1,000	3,073
		<b>492,066</b>	<b>440,478</b>
	*The Print Prize donation funds received are required to be spent on prizes for the biennial Experimental Print Prize.		
<b>(b)</b>	<b>Other revenue</b>		
	– Victoria Government COVID-19 Grant	17,000	10,000
	– jobkeeper payments	65,300	18,000
	– Cashflow Boost - Stimulus	28,988	10,000
		<b>111,288</b>	<b>38,000</b>
<b>(c)</b>	<b>Finance income</b>		
	– interest received	1,046	4,032
	<b>Total revenue and other income</b>	<b>604,400</b>	<b>482,510</b>

<b>Note 3. Expenses</b>	2021 \$	2020 \$
<b>(a) Costs of sales</b>		
Opening inventory	22,332	22,333
purchases	2,624	2,803
Less: closing inventory	(18,027)	(19,861)
	<b>6,929</b>	<b>5,275</b>
Installation	2,276	6,999
Projects	-	5,819
	<b>2,276</b>	<b>12,818</b>
<b>Total costs of sales</b>	<b>9,205</b>	<b>18,093</b>
<b>(b) Employee benefits expense</b>		
salaries and wages	221,930	176,295
superannuation	20,310	17,705
workcover insurance levy	2,125	1,304
staff amenities	704	743
other staff costs	(4,013)	13,079
<b>Total employee benefits expense</b>	<b>241,056</b>	<b>209,126</b>
<b>(c) Auditor remuneration</b>		
Remuneration to the Auditors, Andrew Frewin Stewart for: auditing or reviewing the financial report	11,550	11,000
<b>Note 4. Cash and Cash Equivalents</b>		
<b>Cash at bank</b>	<b>880,515</b>	<b>550,792</b>
<b>BANK OVERDRAFT</b> The company has an approved overdraft limit of \$20,000 available, which is currently not utilised.		
<b>Note 5. Trade and Other Receivables</b>		
Total trade and other receivables	<b>16</b>	-

<b>Note 6. Inventory</b>	2021	2020
	\$	\$
<b>Stock on hand</b>	<b>4,329</b>	<b>8,634</b>

### **Note 7. Property, Plant and Equipment**

a) Carrying amounts		
PLANT AND EQUIPMENT		
At cost	22,892	157,879
Less: accumulated depreciation	(3,711)	-
	19,181	1,751
b) Reconciliation of carrying amounts		
Carrying amount at beginning	1,751	-
Additions	21,141	1,751
Depreciation	(3,711)	-
	19,181	1,751

### **Note 8. Trade and Other Payables**

Trade payables	51,420	28,115
Accrued payroll liabilities	7,547	4,772
BAS payable	35,452	10,619
<b>Total trade and other payables</b>	<b>94,419</b>	<b>43,506</b>

### **Note 9. Grants in advance**

Heritage Victoria Living Heritage Grant	37,500	41,334
RISE Grant	267,750	-
Other grants in advance	30,000	18,000
<b>Total grants in advance</b>	<b>335,250</b>	<b>59,334</b>

### **Note 10. Employee Entitlements**

CURRENT		
Provision for annual leave	12,587	18,998
Provision for long service leave	3,875	-
	16,462	18,998
NON-CURRENT		
Provision for long service leave	1,618	3,577
<b>Total employee entitlements</b>	<b>18,080</b>	<b>22,575</b>



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**Note 11. Statement of cash flows**

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Reconciliation of surplus after income tax to net cash provided by operating activities

<b>Operating surplus</b>	<b>20,530</b>	<b>47,440</b>
<b>Foundation contributions classed as financing cash flows</b>	<b>3,711</b>	<b>(11,249)</b>
Changes in assets and liabilities:		
(Increase)/decrease in receivables	(16)	32,750
(Increase)/decrease in other assets	4,305	2,472
Increase/(decrease) in payables	50,913	5,972
Increase/(decrease) in grants in advance	275,916	(98,545)
Increase/(decrease) in employee entitlements	(4,495)	12,796
<b>Net cashflows provided by operating activities</b>	<b>350,864</b>	<b>(8,409)</b>

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**Note 12. Director and Related Party Disclosures**

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

Craig Anthony Mutton  
Christopher McAuliffe  
Elizabeth Tromans  
Jacqueline Millner  
Tiriki Onus  
Jane Amanda Jean  
Claire Jager  
Mark Sheppard  
Trevor Lloyd  
Michael Rigg

A director has entered into a material contract with the company for provision of specialist services. This contract was approved by the board and totals \$5,000 for the period of the financial statements, with a \$3,500 liability for the following financial year. No director's fees have been paid as the positions are held on a voluntary basis.

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**Note 13. Contingent Liabilities**

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

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**Note 14. Events After the Balance Sheet Date**

Subsequent to year-end, due to the ongoing COVID-19 pandemic, the State Government revised social isolation measures as appropriate based on the level of community transmission, which included the reintroduction of Stage 4 isolation measures in July 2021 for Victoria. This required CAM to temporarily close.

No other 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.

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**Note 15. Registered office/Principal place of business****REGISTERED OFFICE**

14 Lyttleton Street  
Castlemaine VIC 3450

**PRINCIPAL PLACE OF BUSINESS**

14 Lyttleton Street  
Castlemaine VIC 3450

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**Note 16. 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 voting member is required to contribute a maximum of \$10 towards meeting any outstanding obligations of the entity.



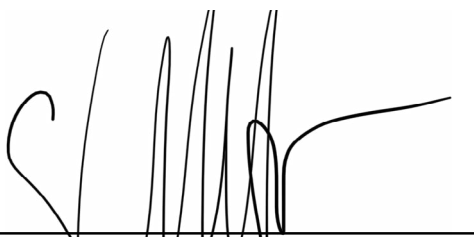
Roger Kemp, *Relativity*, 1972, etching. Gift of Renee Dent, 1993, Collection Castlemaine Art Museum.  
Image: Ian Hill.

# Castlemaine Art Museum Directors' Declaration

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

1. The financial statements and notes, as set out on pages 1 to 20, are in accordance with the *Australian Charities and Not for Profits Commission Act 2012* and:
  - a. comply with Australian Accounting Standards and the ACNC Regulations 2012; and
  - b. give a true and fair view of the company's financial position as at 30 June 2020 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements.
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

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



CRAIG ANTHONY MUTTON (CHAIR)

Dated this 17<sup>th</sup> day of October 2021

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

## Report on the audit of the financial statements

### OUR OPINION

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

- i. giving a true and fair view of the company's financial position as at 30 June 2021 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 2021
- 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.

### 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.

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

## DIRECTORS' RESPONSIBILITY FOR THE FINANCIAL REPORT

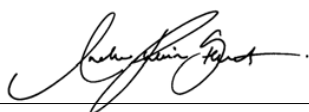
The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with the accounting policies described in Note 1 of the financial report and the Australian Charities and Not for profits Commission Act 2012 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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

## AUDITOR'S RESPONSIBILITY FOR THE AUDIT OF THE FINANCIAL REPORT

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

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



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ANDREW FREWIN STEWART  
61 Bull Street, Bendigo Vic 3550  
Dated this 14th day of October 2021



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JOSHUA GRIFFIN  
Lead Auditor

## Reflections #37

### Connor on Millowick

CAM holds a significant collection of photographic portraits of Australian artists. In this Reflection Angela Connor considers Julie Millowick's striking portrait of Athol Shmith. Connor selected this photograph to bring to light the work of women artists of Central Victoria.



Julie Millowick, *Portrait of Athol Shmith*, 1976, silver gelatin photograph. Gift of the photographer, 1991. Collection Castlemaine Art Museum.

In her portrait of Athol Shmith (1914–1990), Julie Millowick (1948–) frames the sartorial elegance of a man who made a significant contribution to Australian art and culture. The photograph was taken when Millowick was 28, at the start of her photographic career, a year before she would be invited into the group exhibition *Australian New Work* at the National Gallery of Victoria in 1977. In 1976, Shmith was 62 and Head of Photography at the Prahran College of Advanced Education, where Millowick graduated the following year. Having taken up the position in 1971, leaving his commercial studio behind, Shmith would influence a new generation of artists, including Carol Jerrems, Sue Ford, Bill Henson and Christopher Koller.

Athol Shmith's fashion and illustration photographs have been credited with forging an image of the evolving glamour and style of Australian women for over four decades, from the early 1930s to the late 1960s. During the course of his professional career, he photographed visiting celebrities including Vivien Leigh, Laine Francis, Sally Gilmour, Gracie Fields, Elizabeth Taylor and Judy Garland. His technical ability and compositional mastery were influenced early on by the work of Edward Steichen, Cecil Beaton and George Hurrell. Later he became enamoured of the photographic energy of Richard Avedon.

Julie Millowick's black-and-white portrait captures a powerful sense of engagement, amplified by the knowledge that she worked as Shmith's

studio assistant. His highly emotive gaze, enclosed by his thick black-rimmed glasses, conveys the trust between subject and photographer, creating an image that resonates with warmth, humanity and sensitivity. Outside the frame, Millowick's portrait sits within the historical context of the 1970s, with the rising of Australian feminism and some of Melbourne's key photographic moments. Carol Jerrems had just produced *Vale Street* (1975), and was documenting marginalised sub-cultures; Sue Ford was in the midst of her *Time* series, and had recently been invited to exhibit her works at the National Gallery of Victoria (1974), the first Australian photographer to hold a solo exhibition there; Ponch Hawkes was preparing works for her exhibition *Our Mums and Us* to show at Brummels Gallery (1976). In addition, Millowick could be found walking the streets of St Kilda and Fitzroy documenting the changing social and political conditions.

There is something about black-and-white portraits that I am particularly drawn to. Perhaps it's the lack of chromatic distractions or the way that images are reduced to composition, shapes and patterns. Or perhaps it's the nostalgic qualities that linger, long after the subject has passed. While the current generation of photographers may not know who Shmith was, his influence, whether directly or indirectly, has been vast. I was first introduced to Athol Shmith's photographic work by way of his grandson, Sam Shmith, a photographer whose sublime cinematic landscapes are composed of thousands of digitally composited images.

Millowick's portrait marks a distinct time and place in Australia's photographic history, and the legacy of Shmith continues to thrive through his photographic archives, family and students.

The photograph was gifted by Julie Millowick to the Castlemaine Art Museum the year after Athol Shmith passed.

ANGELA CONNOR

December 2020

ANGELA CONNOR

Angela Connor has a Master of Fine Arts (Research) from the Victorian College of the Arts. Her thesis examined the representation of the blind subject in 20th century photography, under the supervision of Christopher Koller and Neil Malone. Since 2017, she has been studio manager to Robert Owen, working on temporary and public art commissions in Australia and overseas, as well as on a major exhibition, including at Latrobe Regional Gallery. She is editor of a major monograph on Owen, published by Perimeter Editions, to be launched at Heide Museum of Modern Art with a survey exhibition in 2021. She is also the Development Manager of the Kyneton Contemporary Art Triennial 2021.

# In Praise of CAM Partners

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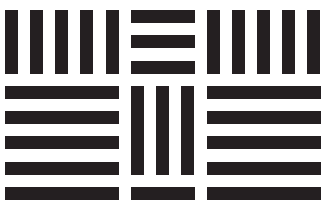
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Lina Bryans, *Plum Tree*, 1947, oil on board. Purchased with funds from the Felix Cappy Bequest in his memory, 2014, collection Castlemaine Art Museum.





## Castlemaine Art Museum

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CONTACT OR VISIT CAM  
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