



CASTLEMAINE ART MUSEUM

ANNUAL REPORT
2017-18

Castlemaine Art Museum
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Front cover image: Ethel Carrick Fox, *French Beach Scene* (c.1910), oil on wood panel. Gift of Maj. Basil R.F. MacNay 1978. AN858.
Copyright: The Estate of the late Mrs Ethel Carrick Fox.
Back cover image: Facade and entry to the Castlemaine Art Museum.

ACN: 613 667 664
ABN: 21 613 667 664

Acknowledgement of Country

The Castlemaine Art Museum acknowledges that we are on Jaara country, and that the members and elders of the Dja Dja Warrung community and their forebears have been custodians of this land for many centuries, performing age-old ceremonies of celebration, initiation and renewal. We acknowledge their living culture and their unique role in the life of this nation. We pay respect to the elders' past, present and emerging of the Dja Dja Warrung nation and extend that respect to other Aboriginal and Torres Strait Islander people.

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The Year at a Glance

As at 30 June 2018

TOTAL NET OPERATING SURPLUS

\$433,078

TOTAL DONATIONS 2017/18 FINANCIAL YEAR

\$228,324

NO. OF INDIVIDUAL DONORS

92 DONORS

MEMBERS

689 MEMBERS

NEW MEMBERSHIPS TAKEN OUT IN 2017/18

154 MEMBERSHIPS

VISITORS

7,083 PEOPLE

PRIVATE TOUR VISITORS

90 PEOPLE

YEARS CAM HAS BEEN OPERATIONAL

105 YEARS

BOARD DIRECTORS

6 DIRECTORS

CAGHM TRUSTEES

2

CAGHM FOUNDATION CONTRIBUTION

\$160,000

STAFF

2 PEOPLE

VOLUNTEERS

27 PEOPLE

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

91 HOURS

EXHIBITIONS

2 MEET GRAEME & GIFTED: THE KOHANE
AND MOORE DONATIONS OF AUSTRALIAN
STUDIO CERAMICS

LOANS

1 ART GALLERY OF BALLARAT - INTO LIGHT
EXHIBITION - ETHEL CARRICK FOX (1972 -
1952), *FRENCH BEACH SCENE*, OIL ON WOOD
PANEL, 22 x 33 cm.

FOCAM SUPPORTERS

118 PEOPLE

CAM CONVERSATIONS

6 EVENTS

FACEBOOK FOLLOWERS

5,998 PEOPLE

INSTAGRAM FOLLOWERS

2,019 PEOPLE

SECTION ABOUT CASTLEMAINE ART MUSEUM

Our History

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

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

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

The Museum holds historical items including photographs, costumes, decorative arts and

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

Our Present and Our Future - Rescue, Recovery & Revitalisation

Chairperson's Report
Craig Mutton, Acting Chairperson



the prospects and opportunities that lie ahead, and a new, revitalised and sustainable future is progressing.

The decision to close the gallery at the beginning of the financial year was a difficult one, not taken

lightly by the Board. This decision was a necessary step to preserve the future of the organisation.

This however meant we lost our wonderful staff members, our gallery's displays became static and we all suffered through much uncertainty. I wish to thank our staff members and volunteers who worked tirelessly through a difficult and uncertain period.

These challenging times also demonstrated the immense support that CAM has in the local, artistic and philanthropic communities, resulting in the development of wonderful opportunities and a renewed engagement and enthusiasm for the gallery.

However, in the despair and disappointment, we saw some wonderful opportunities develop. Our anonymous benefactor, who came to us via Sotheby's Australia, enabled us to keep the gallery open during the year, and have agreed to support us in the current 2018/19 financial year. In November 2017 Sotheby's Australia also organised an important fundraiser for our Collection Management project and the support from Geoffrey Smith and Gary Singer of Sotheby's Australia has been extraordinary. We also thank the Albert and Barbara Tucker Foundation for their financial support for the Collection Management Project. The MacFarlane Foundation generously gave to assist in audience engagement over a

2-year period, Melissa and her mother Helen, have also ensured CAM remained visible in the arts community during the year and made many valuable introductions. Audience engagement is a crucial component of our work in the coming year.

These generous donations not only enabled us to keep the doors open, but also to employ our wonderful Front of House team of Elizabeth Retallick and Lauren Matthews, who have worked tirelessly throughout the year. Lauren has also been revitalising our communications approach – with regular Social Media posts, as well as a seasonal Newsletter being produced. With the gallery open, our highly skilled and knowledgeable volunteer guides were also kept very busy, and of course our other wonderful volunteer staff who give of their time to keep the gallery operating.

We have also been generously supported by our governmental partners, Creative Victoria, who continue to support our gallery annually as part of the Regional Partnerships Program. In addition, CAM was awarded a Full House grant, along with financial support to develop a Strategic Business Plan, enabling us to work with our members, industry partners, and community groups to ensure a bright future for CAM. Mount Alexander Shire Council have also been supportive of CAM during the year, both with our annual grant as well as support and in-kind services. I'd also like to thank our many individual donors, along with our corporate supporters. This generosity and commitment have seen the doors stay

open in the 2017/18 financial year and new vision for CAM emerge.

In addition to financial support, CAM has been supported during the year by a number of Industry Partners; Regional Arts Victoria, Public Galleries Association of Victoria, Bendigo Art Gallery, Latrobe Art Institute and the Geelong Art Gallery. On behalf of the Members and Board of CAM, I thank them for their support.

At the gallery during the year, we've enjoyed Graham from the TAC, a Patricia Piccinini exhibit and the wonderful Australia Studio ceramics exhibition 'Gifted', which included the major gifts from the Kohane and Moore families to the Castlemaine Art Museum Collection, through the Australian Cultural Gifts Fund. Gallery-goers also had the opportunity to see our fantastic and treasured permanent collection on display.

In addition, we've held a number of events at the gallery over the past financial year including the successful Sotheby's fundraising evening in November 2017, our Member's Q&A sessions, our very successful June fundraiser, and of course the wonderful events, including the very successful CAM Conversations put on by the Friends of Castlemaine Art Museum (FOCAM) during the year. We very much value our wonderful and vibrant FOCAM group and are looking forward to their continued success.

The year has seen the Board focus on the *Rescue* plan to ensure the gallery raised enough funds to complete the important strategic business planning

work to map out a future for CAM. We have been fortunate to have the assistance of our Board Advisor, Glenn Sedgwick whose keen commercial skills have been of incredible value. In addition, Consultant to the Board, Peter Matthews has led the Board through the Business and Operational Planning activities to ensure we have both a short and long-term plan for CAM.

Our Gallery has a long history, 105 years in fact, and respecting our past, whilst looking to the future is a renewed focus at the Board table. We have much to be proud of, and also much opportunity to be a great gallery for our community. Our Trustees, George Milford and Bill Maltby, have had a long association with the gallery, and have continued to support the operations of the gallery. Together the Board and our Trustees are working to modernise the Trust structure, to ensure it will support the gallery for the next 105 years.

Looking forward to the 2018/19 financial year, CAM is very excited to be entering a phase of *Recovery*. This will involve the modest re-activation of our gallery and hiring of a Gallery Manager to run our organisation is currently underway. We have announced that we will host 3 great exhibitions as part of the Castlemaine State Festival, as well as host the winner of the Eucalypt Commission on our forecourt. In the coming year we will also be calling for entries for the Len Fox prize, as well as arranging a rehang of our permanent collection to revitalise our member and visitor experience.

I must also acknowledge the tireless work of our Board of Directors. In particular I would like to acknowledge Jan Savage who has been our Chair since Incorporation until she retired from the Board in March, Deborah Ratliff a board member since 2014 who resigned in May and Bryon Cunningham who was Chair following Jan's resignation. Bryon remains a Board Member however has had to step back from his role as Chair for personal reasons. It has been an honour to step into the Acting Chair role during this time. It's also been wonderful to welcome Associate Professor Dr Jacqueline Millner to our Board during the year.

Castlemaine Art Museum has been part of the artistic landscape for over a century, and respecting our past, whilst looking to the future, is a renewed focus for the Board and our members. We have much to be proud of, and also an opportunity to be a thriving gallery for our community. Thank you to each and every one of our members who continue to engage and support our wonderful gallery and museum. We need and rely on your generous support as we move from *Rescue* to *Recovery* and soon to the *Revitalisation* of this wonderful institution.



ABOVE Board members: L-R Seated: Bryon Cunningham, Liz Tromans & Andrew Pickles. Standing: Craig Mutton and Dr Jacqueline Millner (Absent: Dr Chris McAuliffe). PHOTOGRAPHY: FRED KROH

Castlemaine Art Museum Board Of Directors

As at 30 June 2018



Mr Craig MUTTON (Acting Chair)

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.



Mr Bryon CUNNINGHAM (Chair until June 2018)

Qualifications Dip Industrial Design (Deakin)

Experience Museum Exhibition Designer and Creative Director: for redevelopment of the WW1, WW2 and Post 1945 Conflicts at the Australian War Memorial, Treasures Gallery at the National Library, Canberra, Immigration Museum Melbourne, National Museum, Canberra and regional museums around Australia and internationally in both Asia and Europe. Forty years' experience in running a commercial design practice in Victoria.

Board member since 2016. Previously member of Castlemaine Art Gallery and Historical Museum Committee of Management prior to incorporation, elected 2014, re-elected 2017.



Mr Andrew PICKLES (Hon. Secretary)

Qualifications BA.(Monash) LLB (Monash) LLM (Monash)

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

Board member since 2016. Previously member of Castlemaine Art Gallery and Historical Museum Committee of Management prior to incorporation, elected 2014.



Ms Liz TROMANS (Treasurer)

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

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

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

Board member since 2017



Dr Chris 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.

Board member since 2016.



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

Our People

Staff

Elizabeth Retallick (Front of House)

Lauren Matthews (Front of House & Special Projects)

Consultants/Contractors

Loralee Lockett (Financial Services)

Peter Matthews (Consultant to the Board)

Laura Steadman (Curatorial Services)

VOLUNTEERS

Board of Directors Support

Glenn Sedgewick Kaye Swanton

Volunteer Guides

Winifred Belmont Phillip Siggins

Elizabeth English Colleen Smith

Karen Holland Judith Staudte

Margaret McCready Jennifer Taylor

Sarah Norris Barbara Wayn

Patricia Pilley Chris Wheat

Robyn Ralton

Museum

Diane Frape-Linton

Events

Jenny Taylor Sue Picot

Trish Pilley Ashley Nicholls

Liz Matthews

Meet the Staff



Elizabeth Retallick

MY NAME IS Elizabeth Retallick, and I work Front of House at Castlemaine Art Museum on Thursday, Friday, Saturday and every second Sunday.

I have worked at CAM for the past 5 years. It is a wonderful place to work, surrounded by the best collection of Australian artworks. To have discussions with visitors regarding the collection, not only locals but from interstate and overseas, you get the opportunity to broaden your knowledge and meet some very interesting and talented people.

People often ask me what my favourite painting is. This is a really hard question, as I'm quite spoiled for choice. It probably changes from time to time, but at the moment I adore John Perceval's Double Sunset.

I was so grateful to have the opportunity to return to my position after the near closure of the gallery in August 2017. Thank you to the generosity of the anonymous donor.



Lauren Matthews

HI, MY NAME is Lauren Matthews and I work Front of House every second Sunday, along with special projects and events, at CAM. I can honestly say that it is the best job I have ever had. After a long career in the not-for-profit sector, running charitable organisations, my husband and I had a 'treexchange' and we moved to Daylesford. I also started my Bachelor of Fine Arts, majoring in ceramics, at Federation University.

When this role at CAM came up it was a dream come true – as it combines my love of art with my background in not-for-profit organisations, plus who wouldn't want to work in such a fine art deco masterpiece! At CAM I am also lucky enough to work on the newsletter, events and other projects, as well as reinvigorating our social media presence. I am passionate about regional cultural organisations and the role I can play as part of their long-term sustainability.

Working on the front desk is lots of fun as I get to connect with so many members and lots of interesting visitors. I love talking to people about the collection and finding out what their favourite works are. It is such a joy to get to do this for a job.

Our Fundraising

THIS YEAR CAM has received support from a range of sources including: the Victorian Government, Mount Alexander Shire, the anonymous donors through Sotheby's Australia, Sotheby's Australia; the MacFarlane Fund; the Albert and Barbara Tucker Foundation and a large number of generous individual donors.



RIGHT Dr Chris McAuliffe addressing guests at our June 2018 fundraising cocktail reception. PHOTO: ADRIAN THIA

A Commitment to the Castlemaine Art Museum - Sotheby's Australia

CASTLEMAINE ART MUSEUM has faced numerous challenges in the recent past. These challenges culminated in July 2017 with the announcement that the Museum was no longer financially viable and would be forced to close its doors to the public, effective almost immediately. This chilling disclosure not only highlighted the complex and numerous internal and external issues that had beleaguered the Museum for many years, but openly declared to the broader public that the institution had reached a crisis that threatened its future survival.

Whilst such an admission was traumatic and caused great concern amongst Australian museum

professionals and galleries, drawing comments which ranged from expressions of dismay and disappointment to anger and disillusionment, the moment also provided an opportunity for inspired acts of philanthropy and support, great and small.

Sotheby's Australia was immediately contacted by concerned friends who quietly asked us to ascertain what resources were required to keep Castlemaine Art Museum open to the public for a period of 12 months. We made our enquiries and provided the answer. The second question was what additional funds were needed to ensure that admission was free. Our friends and benefactors offered to provide these essential resources for two years, during which time the Museum could reflect, recover and rebuild.

Castlemaine Art Museum contains works of national significance and a priority for all museums is to have this material documented and accessible. In November 2017 Sotheby's Australia raised funds to be dedicated for the sole purpose of publishing the CAM's collection online. This task is in process and the first stage is nearing completion.

We remain committed to supporting Castlemaine Art Museum in securing a sustainable and meaningful future in which it can acknowledge and celebrate its history and future.

Geoffrey Smith
Chairman, Sotheby's Australia

Investing in the future

THE CASTLEMAINE ART Museum held an exciting fundraising mid-year briefing and cocktail reception for Life Members, Supporters and Key Stakeholders on Saturday 9 June to mark the commencement of the 2019 Fundraising calendar. Guests were greeted by the Dja Dja Wurrung with a smoking ceremony by Uncle Ricky that welcomed the guests on a chilly winter's evening. This special event gathered long standing supporters of the Gallery, including Former Governor of Victoria John Landy, AC, and his wife Lynne, as well as past board members Jan Savage, Deborah Ratliff, Rosemary James and Graham Seldon. The Board were also delighted that The Honorable Dr Craig Emerson was able to join the evening's proceedings as well.

Highlights of the evening's programme were:

- A briefing from Director, Prof. Chris McAuliffe, including an update on Castlemaine Art Museum's emerging vision for a revitalised Gallery;
- A special presentation by Jason Smith, Director of the Geelong Art Gallery, on the future of Regional Galleries; and,
- A special viewing of the Gallery's permanent collection.

The evening launched the 2019 Fundraising Calendar, with a lively auction, conducted by Michael DeVincentis and Tom Shaw from Biggin & Scott Daylesford, who not only donated their time to support the event but made a generous donation on the night. Throughout the auction the audience 'bid' to be part of the future of the Castlemaine Art Museum, starting with a generous 'vendor' bid from the Board itself of \$25,000.

There followed enthusiastic bidding, which was pleasing given the great cause being supported. The hammer finally fell with over \$60,000 being raised. This kind of result has not been seen in many a year and provides real momentum to the Castlemaine Art Museum to kickstart the 2018/19 fundraising year, as well as putting the Gallery on a far better footing as it enters the new year, when compared to the difficulties of the last 12 months.

The Board would like to thank our generous sponsors, without whom the event would not have been such an unqualified success: LOST Magazine; ShedShaker Brewing; Harcourt Valley Wines; Daylesford Hepburn Springs Mineral Water; Biggin & Scott Daylesford; and, the Farmers Arms Art Motel Daylesford.

The Board would like to thank everyone for their support, generosity and their demonstration of just how valued the Gallery is.

Our Members

As of 30 June 2018 CAM had **689** members

Honorary Life Members: **11**

Life Members: **99**

Individual Members: **122**

Family Members: **104** equating to over **208** members.

Concession Members: **209**

Complimentary Members: **33**

Education & Community Members: **1**

Corporate Members: **6**

Life Member Profile: Glenn Sedgwick

RECENTLY LAUREN MATTHEWS sent me a note asking 2 very good questions, which she followed up by saying she would like to share my answers with CAM's members via the annual report. I assume that will only occur if the answers to her questions are correct! So here goes.

Why do you love CAM?

WELL THERE'S A couple of dimensions to this. First there are reasons to love CAM which have less to do with CAM, than with the function CAM, and things like CAM do. In CAM's case I love it because of its status as a Civic Asset for the people of Mt. Alexander Shire, for the public purpose and role it has in education, for young



and old, in healthcare and rehabilitation for the aged, infirm or even those on the wrong side of the law, as a place for stories to be told – some bad, some good, but a pictorial history of life. These are hallmarks of a Civic Institution, and I love that CAM exists to provide this for the people of the district and visitors to it. Because a visit to CAM allows us all a chance to reflect and wonder, and ponder what was, is and could be by the force of what we look at on the walls.

Second are the personal reasons, the fact that I can call CAM ‘my own’ in some way, that I can visit, or not, at my leisure and simply stroll around unwinding, but often also to find that there is something I have seen or thought which has been

prompted by that visit. I can introduce my family to some Art for its own sake, and for what it provokes. Do I need to go on? Probably not.

Why was becoming a life member/donor so important to you and your family?

BECOMING A LIFE Member was for me and for us all a bit of a no-brainer. Civic Institutions exist for everyone, and hopefully for all time – but that doesn’t come for free. As we saw not so long ago in CAM’s case. Therefore I think we all have an obligation to support – in whatever way we can – CAM, and make sure that it remains alive, vibrant and sustainable, well beyond the time I might walk into its galleries.

To put it another way, if we believe CAM contributes to our lives – or those of our children via, say, educational experiences, then we have an obligation to contribute to its future. We cannot be freeloaders, it is our civic responsibility to underwrite this institution. Again, I could go on, but I hope this is sufficient.

In closing I would say that the chance to help CAM over the early part of 2018 was one of the most exciting challenges I have had in recent times – but knowing that CAM is in a better place than in recent times was the greatest reward we could have.

ABOVE Guests and Life Members enjoying the June fundraising cocktail reception. PHOTO: ADRIAN THIA

Our Gallery

Gallery Visitors

FOLLOWING THE CLOSURE and subsequent reopening of the Castlemaine Art Museum in August 2017 the opening hours were significantly reduced from 31 hours per week, to CAM currently being open 20 hours per week. Despite the reduced hours 7,083 people from across Victoria, interstate and around the world visited CAM.

We have also taken over 90 people on private group tours of CAM from organisations as diverse as Hepburn Shire Visitor Information Centres and Castlemaine Health to the AMA. This number does not include the multitude of personalised tours that our Volunteer Guides take visitors on every Saturday.

CAM thanks Judith Staudte, Guide Coordinator, and the team of Volunteer Guides for their outstanding commitment and contribution to CAM, they are one of the reasons that CAM is such a wonderful drawcard and welcoming experience.

Gallery Guide: Judith Staudte

A GUIDE'S PERSPECTIVE

Enjoyment of others' creativity has been a focus for me since growing up outside the NYC metropolitan area, then living in Melbourne, and now culturally diverse Castlemaine. At times I have been privileged to teach Secondary Art History; once retired, I trained as a guide first at Bendigo Art Gallery and then CAM. Subsequently I have been able to train other guides at both galleries. My focus now is solely on CAM.

A trained guide is available at CAM every Saturday afternoon—to greet visitors and engage with them in conversations about our works on display as well as their art appreciation/ experiences elsewhere. Often our visitors have a high level of knowledge about art and are eager to share their perspectives. This keeps us on our toes: we too need to be up to date about current exhibitions elsewhere. We provide formal tours when CAM visitors prefer the more structured approach.

We continue to have a generally small, but steady stream of visitors on Saturdays. Some have never visited us before and may be stopping on their way between other towns, while others have arrived purposely to confirm that we continue to function as a gallery/ museum while our restructuring is occurring. All express their delight in our collection, in the many prominent artists who are represented and give their very best wishes for our long-term future.

As guides we meet monthly to refresh our knowledge of our own collection or to consider work in other galleries (especially those by artists whose work CAM holds). The latter may well involve a half or full day excursion, which itself strengthens our camaraderie and common knowledge, thus each guide spends 4–10 hours per month: learning, discussion and presenting to the public.

Thoughts on a work at CAM: It is a matter of Perspective

CLAYTON TREMLETT

Every time I walk into the Castlemaine Art Museum, I find a different work appeals to me. In order to allow your mind to 'see' the works it is important to slow down your thoughts and internal chatter and engage with the works on display to gain new personal perspectives; and so, it was recently.

As a VCE art teacher at Castlemaine Secondary College, I dropped in recently to consider which works we might pay close attention to for our analysis tasks next year. *An impression of Collins Street* (1910) by Edward Shearsby immediately struck me because of its focus on the use of perspective to create the impression of space.

This work prompted me to think of the story that the NGV once purchased a painting from a young relatively unknown artist with a similar use of perspective titled *Boulevard Montmartre, morning, cloudy weather* (1897). The artist was of course Camille Pissarro, who today is considered an Impressionist master, however when the gallery purchased the work they gambled on this their first 'Impressionist' work paying the princely sum of one pound.

Back to Collins Street as an Australian theme, I am reminded of the iconic *Collins St., 5pm* by John Brack. Who can forget those solemn figures with their brown hats and coats marching home in lines after work? Brack's choice of perspective becomes important here too because the whole picture plane is flattened out.... He is deliberately conscious in his use of perspective by placing the viewer right there, front and centre, nestled amongst the cropped figures in the foreground.



... I encourage you to have a look and listen to the work, then compare your thoughts of the romantic views of Montmartre and Collins Street with this contemporary view of the ordinary.

ABOVE Edward Shearsby, *An Impression of Collins Street* (c.1910)
Oil on Board. Estate of Barbara J Gordon 1999. AN1037

Our Museum

OUR MUSEUM HOLDS significant historical items including photographs, costumes, decorative arts and artefacts from the Mount Alexander goldfields district. The Gallery and Museum is fully accredited by Museums Australia.

The Historical Museum provides a fascinating look at the history of Castlemaine and the surrounding regions. From the Dja Dja Wurrung people, through to the Gold Rush and beyond, the museum has something for everyone. There is a treasure-trove of objects and delights adults and children alike.

Our Museum Volunteer

Diane Frape-Linton

'I HAVE BEEN volunteering in local museums since 1984 and came to CAGHM in 1991 after finishing cataloguing the textile collection at Buda. Born in Wales, all my life I have been passionate about history and its preservation and read History at university. CAGHM's museum was always starved of funds, so it was a challenge to work harder to take care of the Collection. I worked under two curators – Lauretta Zilles and Kirsten McKay. In the mid-1990s I set up the computer database files for the Gallery collections and those of other organisations in the area – computers were a rarity at that time. I dealt with the cataloguing backlog and the data entry for the museum. For my work I was honoured with a Life Membership.'

'In 2001 I took a break and returned to Buda for a few years, being called back on occasions by Peter Perry to assist with one-off matters. Beth Sinclair made a significant donation of items during those years on condition that I catalogue them – it was gratifying to receive such approval. In 2011 I was back catching up on cataloguing backlogs again.'

'When Kirsten resigned in 2013, I was the only museum volunteer familiar with the collection from my cataloguing activities so managing the collection was left to me. I organised new displays, dealt with historical enquiries, liaised with other local historical organisations, reorganised the storage area and with assistance made lists of items in various locations to facilitate retrieval.'

'Since the beginning of 2018 I have been cleaning the storage areas, checking the collection for signs of insect activity, preparing the museum database for transfer to the Vernon System, handling enquiries from the public and organising new displays. Outsiders rarely have any idea of what is required to manage a collection, so my contribution is not understood by many, but I get a great deal of satisfaction from the work I do knowing that I am playing a significant role in preserving local heritage.'

CAM thanks Diane for her longstanding commitment and invaluable contribution to the Museum, without her it would not be the drawcard, or valuable historical resource, that it is.



ABOVE Castlemaine Historical Museum

OUR GOVERNANCE

Governance Structure

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

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

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

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

At a Special General Meeting on 17 November 2015, the members of CAGHM endorsed the

transition of its functions to a company limited by guarantee.

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

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

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

Castlemaine Art Gallery & Historical Museum Trustees Report

Mr George A Milford (Chairman of Trustees) and Mr Bill I Maltby

THE TRUSTEES HAVE been pleased to work collaboratively with representatives of CAM Board towards the revitalization and longer-term sustainability of the Gallery and have been keen participants in the ongoing Business and Operational Planning. It is clear from these talks that the success of the institution, the maintenance of its (relative) independence, the accessibility of its outstanding collections and the potential for near-term resumption of arts events are matters of vital concern to the entire range of 'stakeholders'

The Trustees have been informed that firm plans are now in place for the 2019 Len Fox Award. This event will raise the profile of CAM, engage with many contemporary artists and be supported by educational programs. This will be principally funded from Trust moneys.

The Trustees acknowledge the backroom work undertaken by CAM during the period of scaled-down operation; this work included some 'heavy

lifting' in terms of data capture in a new collection management system.

It has been gratifying to see the enduring interest, by visitors, in both the historical museum and the 2017/2018 display, which includes some of the Gallery's representative holdings of 'tonalist' works together with other paintings drawn from the permanent collection. Of course, the works on display are but a fraction of what is an outstanding art collection.

The Trustees, along with all stakeholders, are looking forward to the near future when both the collection and premises again become the focus and venue of lively and engaging visual arts activities within Mount Alexander Shire and beyond.

Our Objectives

AS DETAILED IN the Castlemaine Art Museum's (the Museum) Constitution, CAM is a company limited by guarantee and a permanent establishment administered in the public interest whose primary function is to collect, preserve and display works of art and to present their history and background for the pleasure and education of the public.

Advancing the following objectives is at the core of the work of Board throughout the 2017/18 financial year and as we move forward into 2018/19 and beyond.

The Objects for which the Company is established are to:

- Foster and promote the arts through the operation of the Museum;
- Stimulate interest in, support and promote the significant cultural, educational and civic contributions made by the Museum;
- Further continuing community awareness, access and engagement with the arts and arts related activities offered by the gallery;
- Adopt, interpret, amend, formulate and issue policies that support the fostering and promotion of the arts;
- Promote the arts and creativity for public, government and commercial recognition and benefits whilst ensuring integrity of makers;
- Manage, present and promote art events, competitions and exhibition launches;
- Have regard to the public interest in its operations;
- Acquire appropriate works for the enhancement of the Museum's collections;
- Ensure that the works for which the Museum is responsible are adequately housed, documented and cared for;
- Display the collections to their fullest advantage;
- Supplement Museum owned material with exhibitions and loans from other sources;
- Ensure that the Museum's premises are accessible to the public and are safe and attractively maintained;
- Provide an appropriate level of ancillary services, such as a retail outlet, catering facilities and public programs;
- Encourage and support the active development of staff skills and professional expertise;
- Market the Museum's activities and foster membership to increase attendance numbers;
- Provide research facilities and services to document art works and to provide source material primarily for educational programs and publications;
- Raise funds for Museum purposes;
- Foster and build positive relationships with individuals and organizations both public and private, which are relevant to the Museum; and,
- Undertake other actions or activities necessary, incidental or conducive to advance these Objects.

Our Activities

THE 2017/18 YEAR provided visitors the opportunity to see part of Castlemaine Art Museum's treasured permanent collection on display. There was also a host of changing displays in the Historical Museum across the year.

Despite not having a revolving exhibition program as such at CAM during the year, we've enjoyed two exhibitions, the installation of Graham, a Patricia Piccinini work, from the Transport Accident Commission (TAC), and the Australia Studio ceramics exhibition 'Gifted', which included the major gifts from the Kohane and Moore families to the Castlemaine

Art Museum Collection, through the Australian Cultural Gifts Fund.

Graham

Evolutionary science and human vulnerability are at the centre of Graham, which opened at CAM on the 8 July 2017. Graham is a sculptural work by Patricia Piccinini that explores what we might look like if we were built to survive on our roads.

Created in collaboration with Royal Melbourne Hospital trauma surgeon Christian Kenfield and Monash University Accident Research Centre road safety engineer Dr David Logan, Graham is a sober reminder of just how vulnerable our bodies really are.

Commissioned by the Transport Accident Commission, the work merges art, medical science and road safety and also includes a unique augmented reality experience – the first of its kind in Australia – that allows you to get under Graham’s skin and discover why he looks the way he does.

Gifted: The Kohane and Moore donations of Australian Studio Ceramics

This exhibition opened on 15 July 2017 and showcases two recent major gifts to the Castlemaine Art Museum collection.

Generously donated through the Australian Government’s Cultural Gifts Program, these gifts highlight the vital role that private donors have in supporting and building a significant collection. These works, spanning ceramic art in Australia from

the mid-20th century to today, significantly augment CAM’s collection of Australian studio pottery.

Castlemaine Art Museum thanks the Kohane and Moore families for their extraordinary generosity.

The Collection - Acquisitions, Loans & Collection Management

Acquisitions

There were no new acquisitions during the 2017/18 financial year

Loan - Into Light Exhibition - Art Gallery of Ballarat

From the 23 June 2018 the Art Gallery of Ballarat hosted Into Light, an exhibition highlighting French Masterworks from the Musée de la Chartreuse, the regional gallery for Douai in northern France.

This exhibition explored not only French Impressionism but also showcased key paintings by Australian artists either working in France or in Australia in the Impressionist style. CAM was thrilled to have one of our works on loan to the Art Gallery of Ballarat for the exhibition – Ethel Carrick Fox (1972–1952), *French Beach Scene*, oil on wood panel, 22 x 33 cm.

This is an incredibly significant work in the Australian artistic canon and CAM was delighted that so many people could see this beautiful and important work.



ABOVE Ethel Carrick Fox, *French Beach Scene* (c.1910), oil on wood panel. Gift of Maj. Basil R.F. MacNay 1978. AN858. Copyright: The Estate of the late Mrs Ethel Carrick Fox.

Collection Management

The engine-room of museum operations is its collection management system (CMS). Invisible to the museum visitor, a CMS is a database—a ‘live’ inventory of the collection—that drives all essential operations: asset management, significance assessment, conservation planning, exhibition development, education programs, and digital content. CAM’s current antiquated system must be replaced. Along with securing the resources to keep our doors open, the Board has made the improvement of collection management a key fundraising target. Over 2017/18 key fundraising projects were undertaken to focus on raising funds to support the acquisition of the industry-standard Vernon collection management system. Thanks to the generous support of the Sotheby’s Australia fundraising evening, and the Albert and Barbara



ABOVE Castlemaine Art Museum 2018, featuring Zoe Amor, *Dusk* (2009), black patina sculptural work. Commissioned by Cherry Tennant in Honour of Frank Mau 1925–2007. PHOTOGRAPHY: FRED KROH

Tucker Foundation, this project has been able to become a reality.

The key activity areas of the Vernon project are:

- Continuing essential collection management services;
- Collection management system;
- Digital photography and online access; and,
- An audit of the collection.

This project sees the transfer of existing data to an up-to-date system used in major Australian museums. Supported by an audit of CAM's collections and a general clean-up of data, this upgrade will allow CAM to improve its confidence to undertake fundamental asset management tasks (What do we have? Where is it? What is its value and significance? What are the conservation needs?).

Importantly, the second stage of this exercise would offer online access to the collection database, along with images of works in the collection. CAM lags behind many of its peers in this respect and needs to open up its collections online to visitors, students, scholars and art fans. However, now that this project is underway the future is looking bright for CAM's collection and how it is managed.

OUR FINANCES

Treasurer's Report

Liz Tromans, Treasurer.



2017/18 PRESENTED CAM'S Board with some very difficult financial challenges. In July 2017, having realised there was insufficient cash to enable CAM to continue to operate the Gallery on the

same basis as it had during 2016/17, and having exhausted all avenues immediately available to obtain further funds, the Board made the very difficult decision to shut the doors and to focus on developing a plan to ensure the future sustainability of the organisation.

In August 2017, in response to the public announcement of the decision to close the Gallery, CAM received \$125,000 from our Anonymous Donor via Sotheby's. This generous donation has enabled us to open the Gallery to the public, free of charge, on four days each week. We also received a further donation of \$50,000 from the Macfarlane Fund to assist CAM to pursue its work in engaging with its audiences and the community at large.

With further financial assistance from Creative Victoria, the Board commenced its important work to develop a detailed Plan for the future sustainability of the Gallery. We developed our relationships with our key funders and prospective philanthropists. We were able to commence work to plan and install the Vernon Collection Management System with additional funds received from hosting a special fundraising event sponsored by Sotheby's in November 2017 and grant funds received from the Tucker Foundation.

In June 2018, with the objective of ensuring that CAM had enough funds to continue as a going concern, we held a very successful fundraising event at the Gallery.

I'm pleased to be able to report that our operating surplus for the 2017/18 year was \$443,078 and as at 30 June 2018 our net assets were \$277,806. The strong operational result provides the Board with enough certainty about its cash flow over the next 18 months, to enable us to continue with our strategic and business planning work and to ensure the ongoing maintenance of the collection.

With the assistance of Peter Matthews, engaged by the Board on a short-term consulting basis, the Board has approved a robust Budget for 2018/19

which includes the completion of the implementation of the Vernon Collection Management System, the funding of a modest exhibition program to coincide with the Castlemaine State Festival in March 2019, a rehang of the permanent collection and a program of audience engagement activities.

Finally, I'd like to express a special thanks to our Bookkeeper, Lorelee Lockett of RSD Chartered Accountants for her patience and support, in assisting me in my first year as CAM's Honorary Treasurer.

Finance & Audit Report

Castlemaine Art Museum

ABN: 21 613 667 664

Financial Statements

For the year ended 30 June 2018

Castlemaine Art Museum Director's Report

Directors

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

Bryon Willis Cunningham (Chair)
 Craig Anthony Mutton (Acting Chair)
 Elizabeth Tromans (Hon. Treasurer)

Andrew Richard Pickles (Hon. Secretary)
 Deborah Valmai Ratliff *Resigned May 2018*
 Christopher McAuliffe
 Jacqueline Millner *Appointed April 2018*
 Janet Clare Savage *Resigned March 2018*
 Graham Seldon *Resigned August 2017*

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

Company Secretary

The company secretary is Andrew Richard Pickles, who was appointed to the position 14 July 2016. Andrew is currently the Head of Litigation at Robertson Hyetts Solicitors. He has experience in corporate governance in other non-profit organisations.

Principal Activities

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

Significant Changes

No significant changes in the company's state of activities occurred during the period ended 30 June 2018.

Operating Result

The net result of the Castlemaine Art Museum is:

30 June 2018	30 June 2017
\$	\$
443,078	(165,272)

After Balance Date Events

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

Future Developments

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

Environmental Issues

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

Indemnification and Insurance of Directors and Officers

The company has indemnified all Directors in respect of liabilities to other persons (other than the company or related body corporate) that may arise from their position as Directors of the company except where

the liability arises out of conduct involving the lack of good faith.

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

Proceedings on Behalf of the Entity

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

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

Information on Directors

Bryon Willis CUNNINGHAM

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

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

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

Craig Anthony MUTTON

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

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

Special Responsibilities Member of Finance and Risk subcommittee.

Elizabeth TROMANS

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

Experience Board Experience: Camcare Incorporated (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), 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 Treasurer, Chair of Finance and Risk subcommittee

Andrew Richard PICKLES

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

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

Special Responsibilities Company Secretary

Deborah Valmai RATLIFF

Qualifications BA Secondary Arts Education.

Experience Co-coordinator National Gallery of Victoria Studio 2010–13; Program coordinator NGV 2013–15; Coordinator Visual Arts Biennial, Castlemaine State Festival, 2013 and 2015; Associate Curator, Punctum's Migratory Complex Mons 2015 Capital for Culture program, Belgium. Currently serves on Boards of the Macfarlane Fund and Punctum. Previously member of Castlemaine Art Gallery and Historical Museum Committee of Management prior to incorporation, elected 2014.

Special Responsibilities Member of the Collections and Acquisitions subcommittee.

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 Member, Collections and Acquisitions subcommittee

Jacqueline MILLNER

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

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

Special Responsibilities Member of the Collections and Acquisitions subcommittee.

Janet Clare SAVAGE

Qualifications MBBS, MPH, Dip Ven, GAICD (Graduate of the Australian Institute of Company Directors).

Experience Director of the Castlemaine Community Health Centre (2009-2016, Chair 2014-2016), member of the Castlemaine Community House Community of Management (2008-2010). Extensive professional experience on committees at local, state and national level in health and community services sector. Previously member of Castlemaine Art Gallery and Historical Museum Committee of Management prior to incorporation, elected November 2012

Special Responsibilities Board Chair, Member of Finance and Risk Sub Committee

Meetings of Directors

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

	Director's Meetings	
	Number eligible to attend	Number attended
Bryon Willis Cunningham	16	14
Craig Anthony Mutton	17	17
Elizabeth Tromans	16	15
Andrew Richard Pickles	17	16
Deborah Valmai Ratliff (<i>Resigned May 2018</i>)	12	9
Christopher McAuliffe	16	15
Jacqueline Millner (<i>Appointed April 2018</i>)	3	3
Janet Clare Savage (<i>Resigned March 2018</i>)	13	13
Graham Seldon (<i>Resigned August 2017</i>)	7	-

Non Audit Services

The company may decide to employ the auditor on assignments additional to their statutory duties where the auditor's expertise and experience with the company are important. Details of the amounts paid or payable to the auditor (Andrew Frewin Stewart) for audit and non audit services provided during the year are set out in the notes to the accounts.

The board of directors has considered the position and is satisfied that the provision of the non-audit services is compatible with the general standard of independence for auditors imposed by the Australian Charities and Not-for-profits Commission Act 2012.

The directors are satisfied that the provision of non-audit services by the auditor, as set out in the

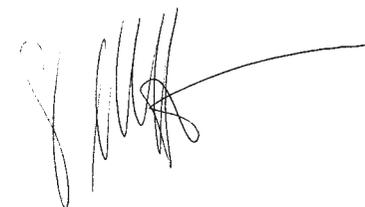
notes did not compromise the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 for the following reasons:

- all non-audit services have been reviewed by the board to ensure they do not impact on the impartiality and objectivity of the auditor;
- none of the services undermine the general principles relating to auditor independence as set out in APES 110 Code of Ethics for Professional Accountants, including reviewing or auditing the auditor's own work, acting in a management or a decision-making capacity for the company, acting as advocate for the company or jointly sharing economic risk and rewards.

Auditor's Independence Declaration

The lead auditor's independence declaration for the year ending 30 June 2018 has been received and can be found on page 7 of the financial reports.

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



Craig Anthony Mutton (Acting Chair)
Dated this 25th day of October 2018

Auditor's independence declaration to the directors of Castlemaine Art Museum

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of Castlemaine Art Museum for the year ended 30 June 2018, I declare that, to the best of my knowledge and belief, there have been:

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



Andrew Frewin Stewart
61 Bull Street, Bendigo, 3550
Dated this 25th day of October 2018



Joshua Griffin
Lead Auditor

Statement of Profit or Loss and Other

COMPREHENSIVE INCOME

For the Year Ended 30 June 2018

		2018	2017
	Notes	\$	\$
Revenue	2	757,329	500,886
Cost of sales	3	(14,472)	(19,316)
Employee benefits expense		(99,034)	(251,433)
Exhibition costs		(7,625)	(111,272)
Occupancy costs		(47,776)	(53,241)
Repairs and maintenance		(6,321)	(16,502)
General administration expenses		(139,023)	(214,394)
Surplus/(deficit) before income tax		443,078	(165,272)
Income tax expense	1c	-	-
Surplus/(deficit) after income tax		443,078	(165,272)
Total comprehensive income attributable to members of the entity		443,078	(165,272)

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



ABOVE Tom Roberts, *Reconciliation* (c.1887). Oil on Canvas. Gift of the Artist. 1930. AN155

BALANCE SHEET

As at 30 June 2018

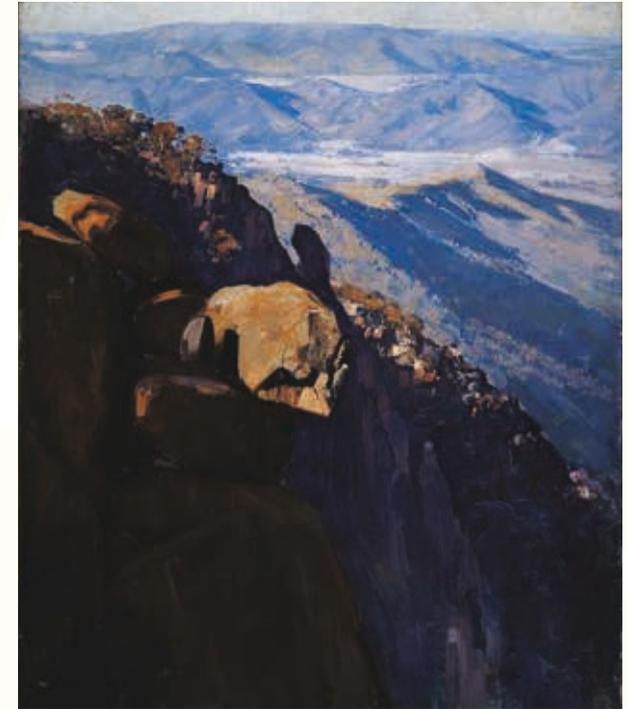
		2018	2017
	Notes	\$	\$
Current assets			
Cash and cash equivalents	4	365,976	77,392
Trade and other receivables	5	-	1,759
Inventory	6	26,380	36,682
Total current assets		392,356	115,833
Total assets		392,356	115,833
Current liabilities			
Trade and other payables	7	110,488	253,821
Employee entitlements	8	4,062	27,284
Total current liabilities		114,550	281,105
Total liabilities		114,550	281,105
Net assets/(liabilities)		277,806	(165,272)
Equity			
Accumulated surplus/(deficit)		277,806	(165,272)
Total equity		277,806	(165,272)

The above Balance Sheet should be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY

For the Year Ended 30 June 2018

	Retained Earnings	Total Equity
	\$	\$
Balance at 14 July 2016	-	-
Deficit attributed to the entity	(165,272)	(165,272)
Other comprehensive income for the year	-	-
Balance at 30 June 2017	(165,272)	(165,272)
Surplus attributed to the entity	443,078	443,078
Other comprehensive income for the year	-	-
Balance at 30 June 2018	277,806	277,806



ABOVE Arthur Streeton, *Buffalo Mountains* (c.1913). Oil on canvas. Purchased 1942. AN235

LEFT Clarice Beckett, *Near Beaumaris* (c.1927). Oil on cardboard. Gift of the artist's sister. 1936. AN193

STATEMENT OF CASH FLOWS

For the Year Ended 30 June 2018

		2018	2017
	Notes	\$	\$
Cash flows from operating activities			
Receipts from membership fees, bequests and government funding		602,086	281,195
Interest received		–	4
Cash paid to suppliers		(473,502)	(421,944)
Net cash used in/(provided by) operating activities	9	128,584	(140,745)
Cash flows from financing activities			
Contributions received from Castlemaine Art Gallery and Historical Museum Foundation		160,000	218,137
Net cash provided by financing activities		160,000	218,137
Net increase in cash held		288,584	77,392
Cash and cash equivalents at the beginning of the period		77,392	–
Cash and cash equivalents at the end of the financial year	4	365,976	77,392

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

Notes to the Financial Statements

For the Year Ending 30 June 2018

NOTE 1 Summary of Significant Accounting Policies

The financial statements were authorised for issue on 25 October 2018 by the directors of the company.

Basis of preparation

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

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the Australian Charities and Not-for-profits Commission Act 2012 and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs unless

otherwise stated in the notes. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise. The amounts presented in the financial statements have been rounded to the nearest dollar.

(a) Going concern

The net assets of the company as at 30 June 2018 were \$277,806 and the surplus made for the year was \$443,078.

In addition:	\$
Total assets were:	392,356
Total liabilities were:	114,550
Operating cash flows were:	128,584

The company's business activities, together with the factors likely to affect its future development, performance and position are set out in the directors' report on pages 19 to 22. The financial position of the company, its cash flows, liquidity position and borrowing facilities are described in the financial statements.

The Board have instituted measures to secure additional funding and preserve cash which has enabled the company to improve its financial position and performance during the year ended 30 June 2018.

Large increases in revenue are the result of an anonymous donation facilitated through Sotheby's during the year. The company has received \$125,000 in 2017/18 with another \$125,000 to be provided in the

next year. However, further funding after this period is uncertain and dependent on the level of support and engagement from the community as a whole and Mount Alexander Shire Council.

In addition, the company reduced the operating hours of the gallery from to four days a week, enabling the company to preserve cash, largely achieved through a \$152,399 reduction in employee benefit expenses. In addition, the frequency of exhibitions hosted have declined which has further reduced the costs of operating the gallery.

The directors have concluded that the combination of the circumstances above represents uncertainty that casts doubt upon the company's ability to continue as a going concern once the gallery returns to normal operations, and that, therefore, the company may be unable to realise its assets and discharge its liabilities in the normal course of business without the continued support of anonymous donors and local and state government.

Nevertheless, after making enquiries and considering the uncertainties described above, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. They have budgeted for a loss in the 2018/19 financial year, however this has been provided for with cash balances held as at 30 June 2018.

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

(b) Revenue

Revenue from the sale of memberships is recognised upon receipt.

Interest revenue is recognised when earned.

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

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

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

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

(c) Income tax

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

(d) Goods and services tax (GST)

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

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

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

(e) Cash and cash equivalents

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

(f) Trade receivables

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

(g) Inventory

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

(h) Financial instruments

Initial recognition and measurement

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

Classification and subsequent measurement

Finance instruments are subsequently measured at fair value. Fair value represents the amount for which an asset could be exchanged or a liability settled, between knowledgeable, willing parties. Where available quoted prices in an active market are used to determine fair value.

The effective interest method is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or where unable to be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying value with a consequential recognition of an income or expense in profit or loss.

- (i) *Financial assets at fair value through profit or loss*
Financial assets are classified at 'fair value through profit or loss' when they are held for trading for the purpose of short term profit taking. Such assets are subsequently measured at fair value with changes in carrying value being included in profit or loss.
- (ii) *Loans and receivables*
Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost.
- (iii) *Held-to-maturity investments*
Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the entity's intention to hold these investments to maturity. They are subsequently measured at amortised cost.
- (iv) *Available-for-sale financial assets*
Available-for-sale financial assets are non-derivative financial assets that are either not capable of being classified into other categories of financial assets due to their nature, or they are designated as such by management. They comprise investments in the equity of other entities where there is neither a fixed maturity nor fixed or determinable payments.

(v) *Financial liabilities*

Non-derivative financial liabilities (excluding financial guarantees) are subsequently measured at amortised cost.

Impairment

At each reporting date, the entity assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, prolonged decline in the value of the instrument is considered to determine whether an impairment has arisen. Impairment losses are recognised in the Statement of Comprehensive Income.

Derecognition

Financial assets are derecognised where contractual rights to receipt of cash flows expires or the asset is transferred to another party whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised where the related obligations are either discharged, cancelled or expired. The difference between the carrying value of the financial liability, which is extinguished or transferred to another party and the fair value of the consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

(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

Provision is made for the company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries 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 wages, salaries and sick leave are recognised as part of accounts payable and other payables in the Balance Sheet.

Contributions are made by the entity to an employee superannuation fund and are charged as expenses when incurred.

(k) Provisions

Provisions are recognised when the entity has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised

represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

(l) Comparative figures

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

(m) Critical accounting estimates and judgements

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

(n) New accounting standards for application in future periods

The AASB has issued a number of new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods, some of which are relevant to the company. The directors have decided not to early adopt any of the new and amended pronouncements. The directors assessment of the new and amended pronouncements that are relevant to the company but applicable in future reporting periods is set out below:

Standard/Interpretation	Effective for annual reporting periods beginning on or after	Expected to be initially applied in the financial year ending
AASB 15: Revenue from Contracts with Customers	1/1/19	30/6/19
AASB 16: Leases	1/1/19	30/6/19
AASB 1058: Income for Not-for-profit Entities	1/1/19	30/6/19

NOTE 2 Revenue

	2018	2017
	\$	\$
<i>Revenue from operating activities:</i>		
– government funding	288,500	148,580
– donations and sponsorships	228,324	30,539
– Foundation contributions	160,000	218,137
– membership fees	20,795	22,535
– entrance fees	5,355	46,285
– bus tours and excursions	–	1,889
– fundraising events and concerts	40,200	480
– gallery shop sales	14,155	26,353
	757,329	494,798
<i>Non-operating activities:</i>		
– gain on transfer of assets	–	6,084
– interest received	–	4
	–	6,088
Total revenue and other income	757,329	500,886



ABOVE E. Phillips Fox, *Bathing Hour* (1909). Oil on canvas. T.C. Stewart Bequest Fund. 1952. AN318

NOTE 3 Expenses

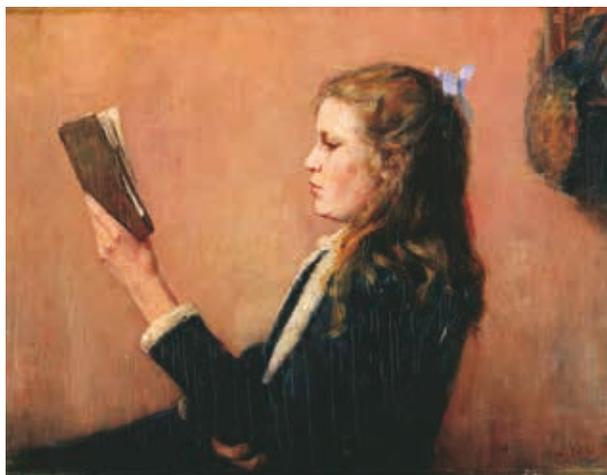
	2018	2017
	\$	\$
Costs of sales		
Opening inventory	36,682	44,696
– purchases	4,170	11,302
Less:		
– closing inventory	26,380	36,682
Total costs of sales	14,472	19,316
Employee benefits expense		
– salaries and wages	56,881	222,411
– superannuation	7,431	19,839
– workcover insurance levy	782	2,732
– staff amenities	108	321
– other staff costs	4,062	6,130
– director - consultant	29,770	–
Total employee benefits expense	99,034	251,433
Auditor remuneration		
Remuneration to the Auditors, Andrew Frewin Stewart for: – auditing or reviewing the financial report	13,075	13,570

NOTE 4 Cash and Cash Equivalents

	2018	2017
	\$	\$
Cash at bank	365,976	77,392



ABOVE Rupert Bunny, *Flower Study* (c.1927-29), Oil on canvas. Purchased 1938. AN203



ABOVE May Vale, *Faith Learning Her Lesson* (1898).
Oil on canvas. Gift of the artist. 1928. AN121.

NOTE 5 Trade and Other Receivables

	2018	2017
	\$	\$
Trade receivables	–	1,550
BAS receivable	–	209
Total trade and other receivables	–	1,759

NOTE 6 Inventory

	2018	2017
	\$	\$
Stock on hand	26,380	36,682

NOTE 7 Trade and Other Payables

	2018	2017
	\$	\$
Trade payables	63,705	35,071
Grants in advance	43,750	128,750
Provision for grant funds claw back	–	90,000
BAS payable	3,033	–
Total trade and other payables	110,488	253,821

The company's uncertainty over its going concern in the prior year cast doubt over its ability to complete several grant funded contracts in hand. As a result grants received in advance were carried forward in the balance sheet as a liability until expenditure

associated with the grant is incurred. The grant has since been recognised as revenue in the year ended 30 June 2018.

NOTE 8 Employee Entitlements

	2018	2017
	\$	\$
<i>Current</i>		
Provision for annual leave	1,993	24,699
Provision for long service leave	2,069	2,585
	4,062	27,284

NOTE 9 Statement of cash flows

	2018	2017
	\$	\$
<i>Reconciliation of surplus/(deficit) after income tax to net cash provided by operating activities</i>		
Operating surplus/(deficit)	443,078	(165,272)
Foundation contributions classed as financing cash flows	(160,000)	(218,137)
Changes in assets and liabilities:		
- (Increase)/decrease in receivables	1,759	(1,550)
- (Increase)/decrease in other assets	10,302	(36,682)
- Increase/(decrease) in payables	(143,333)	253,612
- Increase/(decrease) in employee entitlements	(23,222)	27,284
Net cashflows used in/(provided by) operating activities	128,584	(140,745)

NOTE 10 Director and Related Party Disclosures

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

Bryon Willis Cunningham	Craig Anthony Mutton
Elizabeth Tromans	Andrew Richard Pickles
Christopher McAuliffe	Deborah Valmai Ratliff (<i>Resigned May 2018</i>)
Graham Seldon (<i>Resigned August 2017</i>)	Janet Clare Savage (<i>Resigned March 2018</i>)
Jacqueline Millner (<i>Appointed April 2018</i>)	

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

NOTE 11 Contingent Liabilities

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

NOTE 12 Events After the Balance Sheet Date

No information has been received after the balance date about conditions that were existing at reporting date that are a material consideration which require reporting.

NOTE 13 Registered office/Principal place of business

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

NOTE 14 Members' Guarantee

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

Castlemaine Art Museum

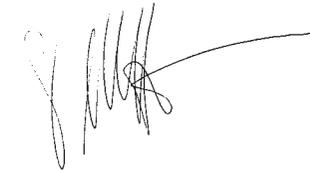
DIRECTORS' DECLARATION

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

- 1 The financial statements and notes, as set out on pages 19 to 34, 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 2018 and of its performance for the year ended on that date.
- 2 In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

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



Craig Anthony Mutton (Acting Chair)
Dated this 25th day of October 2018

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

Report on the audit of the financial statements

Qualification

Castlemaine Art Museum's inventories are carried in the balance sheet at \$26,380 as at 30 June 2018. While a stocktake performed at year end confirmed the quantity of inventory on hand, an estimation of its value has been assigned.

Australian Accounting Standards require the value of inventory to be measured at the lesser of its cost and net realisable value (estimated selling price in the ordinary course of business less estimated costs to sell). We were unable to verify the value assigned to inventory in the balance sheet as at 30 June 2018 reflected either cost or net realisable value based on the following factors:

- Due to the age of many of the items on hand, sufficient documentation to determine their actual cost is not readily available.
- In addition to age, based on the quantities of items held and historical sales performance, it is unlikely that many will be sold in the ordinary course of business, meaning the net realisable value is indeterminable.

Qualified opinion

In our opinion:

The accompanying financial report of Castlemaine Art Museum, being a special purpose financial report, except for the effects of such adjustments, if any, as might have been determined to be necessary had the limitation discussed in the qualification paragraph not existed, 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 2018 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 2018
- ✓ 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 qualified 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.



ABOVE Penleigh Boyd, *Winter Calm, Frankston* (c.1920). Oil on canvas. Purchased 1921. AN32

Basis of accounting and restriction on distribution

Without further modifying our opinion, we draw attention to Note 1 to the financial statements, which describes the basis of accounting. The financial report has been prepared to assist Castlemaine Art Museum to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose.

Material uncertainty related to going concern

Without modifying our opinion, we draw attention to Note 1 in the financial report, which indicates that the company generated a profit of \$443,078 during the year ended 30 June 2018 and, as of that date, the company's current assets exceeded its current liabilities by \$277,806. The Board have successfully instituted measures to secure additional funding, with the support of anonymous donors, and preserve cash, through a reduction in trading hours and operating costs, enabling the company to improve its financial position and performance during the year ended 30 June 2018. However the company remains dependent on securing long-term funding and community support in order to fund its current level of operations. Without such ongoing support and should the company elect to return to normal trading hours, this may give rise to a material uncertainty that may cast doubt as to the company's ability to continue as a going concern and therefore, the company may be unable to realise its assets and discharge its liabilities in the normal course of business.

Independence

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

Directors' responsibility for the financial report

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

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

Auditor's responsibility for the audit of the financial report

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

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



Andrew Frewin Stewart
61 Bull Street, Bendigo, 3550
Dated this 25th day of October 2018



Joshua Griffin
Lead Auditor

OUR SUPPORTERS

Friends of Castlemaine Art Museum Inc.

Sue Picot, President

IN OCTOBER 2017, Friends of Castlemaine Art Museum Inc. (FOCAM) became incorporated as an independent Association. The purpose of FOCAM is to raise funds for the Gallery, broaden membership and organise art-related activities for gallery Friends. Over the past year, the committee has organised activities including holding monthly CAM Conversations, organising bus trips to other galleries, and has the possibility of holding other events to raise the Gallery profile and communicate with members.

Office bearers were elected at a Special Meeting on 30th November 2017. Lynne Landy, Chair since 2016, worked steadfastly to form FOCAM as a cohesive working group. In accordance with Incorporation rules, office bearers were elected by a public meeting in December 2017. The office bearers elected at that meeting were myself as President, Jenny Taylor, Vice President, Trish Pilley Secretary, and Michael Rigg Treasurer. We acknowledge the work undertaken by our past President Lynne Landy, Solicitor Bill Sampson, and Secretary Trish Pilley for their work to enable incorporation.

In October 2017, the first CAM Conversation was given by Dr Chris McAuliffe on Art & Drinking. The talk attracted 40 people. In December 2017, FOCAM partnered with the Theatre Royal in a gala Fundraiser for the film, *Loving Vincent*, and organised Christmas lunch at Mica Grange for its members.

This year monthly CAM Conversations have been organised by the committee: Prue Venables, ceramicist spoke about the inspirations and influences on her work. FOCAM subsequently organised Prue to give a guided tour of the Castlemaine Gallery Ceramic exhibition for CAM gallery Guides. The March talk was Heather Ellyard, conceptual artist. The April talk was a guided tour of the collection by Trish Pilley. In May, Art Historian Dr Dugald McLellan, spoke on the rich cultural heritage of Orvieto Italy. In June Phil Elson, potter, talked about his work and his inspiration and gave a demonstration on his pottery wheel. These events are well-liked not only by Friends, but members of CAM, and the public too, with up to 50 people attending each occasion. I thank all presenters for their contribution this year, and Ross Hinkley who has provided technical support to enhance the talks.

Three bus trips to Regional Galleries were organised over the past year: The Exhibitions were

Dobell at Tarra Warra, the Archibald at Geelong and the Eugene von Guerard exhibition at Ballarat. All three excursions were well attended, and we acknowledge the discount rates given by the Castlemaine Bus Lines to make it possible.

At the end of June 2018, FOCAM had raised a surplus \$6,400.00. These funds will be invested in Castlemaine Art Museum. The Committee is presently consulting with the Board on two projects to ensure funds raised will benefit future members.

There are presently 118 members of the gallery who have joined Friends of Castlemaine Art Museum Inc. We thank them for their support and hope that they have benefited from the FOCAM activities. We also thank Elizabeth Rettalick and Lauren Matthews for their assistance with membership and their ongoing support.

I finally must express my sincere appreciation to David Cunningham and Lynne Landy for their perspective and leadership in the formative months to re-establish FOCAM, and to the FOCAM Committee members for supporting our fundraising activities so willingly and effectively. The committee of FOCAM are also indebted to Dr Chris McAuliffe, Board representative on FOCAM, for his interest and personal assistance, to the Board for the

gallery space for our increasingly popular CAM Conversations, and lastly, to all our generous Friends for their support.

Mount Alexander Shire Council

Bronwen Machin, Mayor.



THE CASTLEMAINE ART Museum (CAM) is one of our shire's oldest cultural institutions. Its permanent collection of art is appropriately recognised as being one of the best found in regional Australia and

its display of historic items continues to delight and engage people in our local stories.

We recognise and salute the volunteer Board for keeping CAM's doors open and allowing locals and visitors alike to enjoy the collection. Most importantly, we celebrate that 2017-2018 represents the first year of providing free access to everyone wishing to venture through those doors. CAM's decision to provide free entry has been a fundamental step in it becoming a truly vital public asset.

In this last year, Mount Alexander Shire Council has worked more closely with the CAM Board to support its transition through a period of rescue, into one of recovery. The Board presented a compelling case to Council in April, showing how despite a necessary paring-back of operations, it has continued

to attract a high percentage of tourists through its doors. That in its most basic year of operations, CAM delivered approximately \$500,000 of economic impact to the shire, speaks to its future potential.

Council committed an additional \$7,000 (30%) per annum funding contribution to CAM in the 2018-2019 budget. Our support seeks to underpin CAM's focus on developing a strategic plan and resolving fundamental issues relating to its governance to ensure it can deliver on the community's needs. We have welcomed the Board's work with advisor, Peter Matthews, whose investigations have been critical in laying out a future pathway to sustainability.

We will continue to work with CAM to ensure that their next steps reflect the directions of the community as a whole.

Cr Bronwen Machin
Mayor, Mount Alexander Shire Council

Funders, Sponsors and Donors

ALL MAJOR FUNDERS have been formally acknowledged on the inside cover of this 2017/18 Annual Report. We thank them for their support and commitment to the ongoing sustainability of Castlemaine Art Museum.

Donors

OVER 91 INDIVIDUALS and families made significant financial contributions to CAM over the 2017/18 Financial Year. These donations signify the

widespread support and love that people from across the State have for CAM: from our significant history and role in Australia's artistic canon; our current operations; and, the importance of a sustainable future for our organisation.

Also, thank you to each and every person who has placed money, no matter how big or small, in the donation box at CAM throughout the year. These donations do make a big difference.

Corporate In-Kind Sponsors

Anne-Maree Banting from the Daylesford Hotel
Annie Smithers from du Fermier, Trentham
Biggin & Scott Daylesford
Birthday Villa Winery
Curly Flat Winery
Daylesford Hepburn Springs Mineral Water Co.
The Farmers Arms Art Motel Daylesford
Granite Hills Winery
Hanging Rock Winery
Harcourt Valley Wines
LOST Magazine
ShedShaker Brewing
Yellow Brick Road Agency

Without the in-kind support and donations of the above organisations our fundraising would not have been as successful as it has been this year. This ongoing support and commitment is invaluable to CAM.

CAM Financial Members

As at 30th June 2018

HONORARY LIFE MEMBERS

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

LIFE MEMBERS

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

SUBSCRIBERS

A

Abbinga Mr P
Affleck Mr C
Albuquerque Mr D
Amor Ms Z
Anderson Mr F
Angliss Ms D
Annear Mr R & Mrs H
Anthony Ms G
Atkinson Ms L
Avent Ms R

B

Bacon Ms J
Baillie Mrs E
Ballinger Ms R
Baker Mr D
Banks Mrs E
Bannon Mr G
Barclay Ms J
Barkla Ms C
Barnett Ms J
Barnett Ms R
Barry Ms V
Bassett Ms S

Bateman Mr A & Mrs M
Baud Mr B & Mrs D
Baxter Ms A
Beardall Mr G
Beasley Mr W & Mrs M
Beck Ms E
Beckley Mr C & Mrs M
Beckwith Ms F
Belcher Mr R
Bellair Ms C
Belmont Ms W
Bidstrup Mr J & Mrs J
Bird Ms C

Bird Ms S
Bisley Mr W & Mrs P
Blakey Ms H
Blanche Mr D & Mrs C
Blayney Ms R
Bottomley Mr M & Mrs C
Bottomley Mr P & Mrs J
Bowden Mr R
Bowlby Ms B
Boyd Ms D
Boyd Mr H
Brack Mrs H
Bracken Mr I

Bradshaw Ms J
Broadway Mr G
Brodie-Hanns Ms J
Brookes Ms A
Brosnan Ms A
Brownrigg Mr M
Bryan Ms J
Buda Historic Home &
Garden
Bunney Mrs J
Burge Mr G & Mrs D
Burgermeister Mr D
Burgi Ms A

Burton Ms F
Busowsky Cox Ms E
Butcher Ms H
Button Ms D
Byrne Mr J

C

Caffrey Ms D
Callanan Mr D
Cameron Ms R
Campbell Mr I & Mrs V
Canning Ms C
Cappy Ms S

SUBSCRIBERS Cont'd

Cappy Mr V	Day Ms M	France Mrs P	Hamilton Ms A	Irving Ms H	Larwill Ms K
Caraher Mr J & Mrs K	de Gooijer Dr J	Frazer Mr D	Hamilton Mr D & Mrs E	Isaacs Mr A & Mrs P	Lavender Ms L
Carney Mr J	de Hugard Ms A	Freeman Mr L	Hamilton Mrs D		Le Plastrier Ms L
Carr Ms K	Denner Ms P	Frecker Ms K	Hannon Mr G	J	Le Shana Ms J
Caspi Mr R & Mrs J	Dennis Mrs C	Fry Ms J	Hansen Mr B & Mrs L	James Ms N	Leathern Mr D
Castlemaine State Festival	Denniston Ms E	Fuzzard Mr D	Harding Mr P & Mrs S	Jansen Ms M	Leewich Ms J
Chapman Mrs E	Denniston Ms M		Harman Ms K	Janssen Mr W	Lee Mr M
Chapman Ms J	Dennithorne Mr J	G	Harman Ms V	Jarrick Mr S & Mrs D	Lehmann Dr C
Chippindall Mr T	Dettmann Ms R	Gaiotto Ms I	Harper Ms M	Jarosinska Ms M	Lehmann Dr J
Chomiak Mr G	Dillon Mr B	Gamble Ms K	Harris Mr D	Jensen Mr R & Mrs L	Lenneberg Ms C
Clauge Mrs A	Donnelly Mr G & Mrs R	Geddes Ms E	Harris Ms S	Jodell Ms W	Lewis Mr D
Clancy Ms M	Dorman Mrs C	Geroe Dr G	Harrison Ms G	John Ms K	Littlewood Mr D
Clark Mr I & Mrs J	Downe Ms M	Gibson Mr N	Haylett Mr R	Johnson Mr D	Lloyd Mr T & Mrs C
Clark Ms M	Downing Ms A	Gibson Mr R	Hayman Ms K	Jones Ms A	Lucas Ms V
Clarke Mr M	Duigan Ms J	Giffkins Mr K & Mrs M	Hays Mr N	Jones Mr I & Mrs L	Lukaitis Mr P & Mrs F
Close Ms E	Dunn QC Mr P & Mrs J	Gilbee Mrs E	Heard Mrs M	Jones Ms J	Lulham Mr I
Cole Mr P		Gilchrist Ms E J	Heath Mr T	Jovic Ms N	Luxemburg Mr S & Mrs J
Cole Ms P	E	Gill Dr S & Mrs H	Heaysman Mr B		Lyons Mrs M
Condon Dr G	Edey Ms L	Gleeson Mr J	Hedigan Ms A	K	Lyons Mr P
Cooper Mr R & Mrs J	Edquist Ms Z	Goldsworthy Ms S	Henderson Ms C	Kane Mr T	
Cornish Ms J	Elkins Ms J	Golightly Mr D	Henty Mr T	Kaptein Ms H	M
Cosgriff Mr P	Ellis Ms B	Goodchild-Cuffley Ms J	Heydon Mr B	Kaptein Ms S	McCready Ms M
Courtis Dr G & Mrs N	Ellyard Ms H	Gordon Ms A	Hill Ms E	Kay Ms J	McDowall Mr A & Mrs C
Coventry Ms S	Elson Mr P	Gough Mr C	Hilton Ms J	Kay Ms V	McGibbon Mr M
Cozens Ms A	Ervin Ms B	Goulding Ms L	Hogan Mr T	Keegel Ms F	McIntyre Ms K
Craigen Ms F	Espich-Arnold Mr L	Graeve Mr M	Holgate Mr S	Kelly Mr D & Mrs L	McKellar Mrs C
Cue Mr R		Graham Ms D	Holland Mr J	Keyser Mr B	McKenry Ms R
Cunningham Mr B & Mrs W	F	Gray Mr G & Mrs R	Holland Ms K	Kilmartin Ms C	McLean Mr G & Mrs H
Curtin Ms P	Falconer Mr D	Green Prof C & Dr L	Holst Ms H	King Mr B	McLellan Dr D
	Faris, Ms F	Green Ms L	Holt Ms S	Knowles Mr D	McPhail Mr R
D	Fearne Ms D	Griffin Ms L	Hooke Ms HR	Koch Ms L	MacFarlane Mr A
D'Costa Mr R	Felix Ms C	Griffin Ms M	Hooper Ms C	Krasner Mr G	Macfarlane Ms M
D'Ortenzio Mr G	Ferguson Ms A	Griffiths Mr S	Hosking Mr C	Kuhle Mr T	Machin Ms B
Dale Ms E	Finger Lee Ms S	Grumont Mr S & Mrs P	Howson Mr M		Mackie Mr J
Dale Ms T	Finlay Ms K			L	Mackley Mr J
Darling Ms H	Fisher Mr R	H	I	Lacy Mr B & Mrs K	Macneil Mrs J
Dattner Ms K	Fitzgerald Revd D & Mrs T	Hadden Mr R	Ingersoll Ms C	Lagzdin Mr E	Maher Mr G
Davidson Ms S	Fletcher Ms R	Hall Ms K	Instone Ms L	Lancaster-Turner Ms J	Makin Mr J
Davies Ms K	Forster Ms E	Hall Mr T & Mrs H	Ireland Ms R	Landman Ms K	Maloney Mr N
	Fortune Ms N	Hamel-Green Mr M		Landy Mr J & Mrs L	
	Foster Mr I				

Maltby Mr W
Marlow Ms P
Martin Ms D
Martin Mr T & Mrs J
Martyn Mr J
Mayes Ms J
Meir Mr J
Merkus Ms J
Michelmore Mr K
Michelin Mr D
Milford Mrs J
Milton Mr B & Mrs K
Mitchell Mr B
Mitchell Mr H
Mitchell Ms N
Mitchell Mr V
Moloney Mr T
Moore Mr J & Mrs G
Monaghan Ms S
Morgan Mr P
Morris Ms E
Morris Mr P
Mow-Yoffee Ms L
Munro Ms J
Murdoch Ms L
Murdoch Mr R
Murphy Mrs P
Mutton Mr C

N
Naughton Ms T
Neal Mr T
Neath Ms J
Neath Ms J
Neath Mrs R & Mr P
Newell Ms F
Newsam Ms S
Nieman Mr J
Noble Ms H
Norris Ms M
Norris Ms S

Nutting Ms S

O

O'Haire Mr P
O'Shaughnessy Ms S
O'Toole Mr L & Mrs M
O'Toole Ms L
Oakley Mrs L
Oelze Ms S
Oley Ms E
Orr Mr C

P

Parker Ms K
Parkes Ms J
Parry Ms C
Pasqualini Ms A
Paterson Mr J
Pearce Mr M & Mrs V
Penzak Mr M
Perrett Mr A
Perry Ms K
Peters Ms J
Pickles Mr A
Picot Ms S
Pike Ms B
Pilgrim Ms C
Pilley Ms T
Pocucha Ms V
Pope Ms P
Porteous Mr R
Prielipp Ms E
Pritchard Ms M

Q

Qerim Mr M

R

Radford Mr A & Mrs A
Ralston Ms J
Ralton Ms R

Ramage Mr B
Ratliff Ms D
Richards Mr P
Rigg Mr M
Rimmer Ms L
Robb Mr A
Robbins Mr C
Roberts Mrs J
Robertson Ms D
Robertson Hyetts Solicitors
Robins Mr M & Mrs P
Robinson Ms D
Robinson Mrs E
Robertson Mr T
Robertson Dr V
Robins Mr J
Rogers Mr J & Mrs G
Ronnau Ms P
Rose Mr D
Rouch Ms E
Rowles Mrs K
Royce Ms C
Royle Ms S
Rubin Mr V
Rudolph Mr J & Mrs B
Rutherford Ms J
Ryan Ms P

S

Sadgrove Ms E
Sammons Mr JP
Sampson Dr B
Sanders Ms J
Saunders Mr A
Saunders Ms D
Savage Dr J
Say Mr V
Scaife Ms M
Scott Mr R & Mrs M
Scott Ms S
Scutt Ms F

Selby-Smith Ms J
Sharkey Mr M
Shortal Mr J & Mrs F
Siggins Mr P
Silver Ms B
Silver Dr D
Simmonds Ms J
Sinclair Ms K
Skinner Ms B
Smith Ms A
Smith Ms C
Smith Mr G
Smith Ms S
Smith Ms S
Smith Ms S
Sorensen Mr J
Speight Ms T
Sproul Ms L
Spurling Mr P & Mrs J
Starr Ms J
Staudte Ms J
Stavrianos Ms W
Sewart Mr D
Stewart Mr J & Mrs R
Stokes Ms B
Stone Mr A
Stones Ms K
Stooke Ms K
Strang Mr P
Strange Ms B
Strugnell Ms E
Struthers Mr P
Swanton Ms K
Symon Ms H

T

Tait Mr N & Mrs C
Tallis Foundation
Tardy Mr G
Tavener Ms C
Taylor Ms C

Taylor Mrs J
Taylor Mr W & Mrs J
Telford Ms A
Teltscher Ms S
Tester Mr S & Mrs M
Thia Mr A
Thomas Ms D
Thompson Mr R
Thompson Mr M & Mrs M
Thornton Mr L
Tobin Mr B & Mrs S
Topp Mr J
Tozer Mr J & Mrs B
Tracey Mr C & Mrs J
Tremlett Mr C
Trett Mr R
Tromans Ms L
Tunks Ms D
Turnbull Mr J & Mrs J
Turner Mr D
Turner Dr P & Mrs R
Tweed Ms A
Tyndall Mr P

U

V

Van Cuylenburg Ms K
van Gemert Mr H & Mrs A
van Geuns Ms L
van Opstal Dr E & Mrs J
Venables Ms P
Verberne Ms M
Vigus Rev A & Mrs J
Vigus Mr A
Voke Mr G

W

Wakeham Mr M
Wales Mr N
Walker Mr D & Mrs F

Walker Ms S
Wallis Mr R
Walsh Mr K
Walton Ms R
Ward Mrs A
Ward Ms E
Warracke Ms J
Watson Mr J
Waterhouse Mr J
Watters Ms H
Wayn Ms B
Webb Mr K
Webster Mr N & Mrs G
Weereratne Mr A
Weerts Mr C
Wells Ms R
Welsh Mr I
Westendore Mr E
Wheat Mr C
Wheel Ms C
White Ms S
Whitehead Mr C
Whitty Ms A
Wiggins Ms P
Williams Ms M
Williams Mr S
Williamson Mr L & Mrs J
Wolfe Mr M
Wright Ms M
Wyldbore Ms J

X

Y

Yeoward Ms R
Young Mr G & Mrs C

Z

Ziles Ms L



ABOVE Frederick McCubbin, *Golden Sunlight* (c.1914), Oil on canvas. Gift of Dame Nellie Melba. 1923. AN39

MOVING FORWARD

How you can help?

Become a member

MEMBERSHIP IS ONE of the best ways to be involved, informed and support Castlemaine Art Museum. CAM relies on the support of our generous donors and members to enable us to keep the doors open and the gallery operational.

If you would like more information on becoming a donor or upgrading your membership, please contact CAM's Front of House staff Thursday – Sunday 12-5pm on 03 5472 2292. Please note that all donations over \$2 to CAM are tax deductible.

If you are already a member, why not consider becoming a Life Member. Become a Castlemaine Art Museum Member and connect with Australian art and the history of the Mount Alexander district.

CAM Members are a key part of this significant institution and enjoy:

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

- Exclusive invitations to attend all exhibition openings, private exhibition viewings where you can meet artists and socialise with other Members

- 10% Discount at the CAM Gallery Shop

- Subscription to the CAM members e-newsletter

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

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

- Concession \$30

- Individual \$36

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- Life Member \$1,000

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Join or renew your membership today

By phone: Please call (03) 5472 2292

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

Please include your name in the description.

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

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

Make a gift or bequest

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

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

You may also choose to leave a bequest to CAM in your Will.

Audience Engagement

Follow CAM on Social Media

BEING PART OF the Castlemaine Art Museum isn't limited to visiting the gallery or attending events, you can also engage with what is going on online or via social media.

Website: www.castlemainegallery.com

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

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

Contact or Visit Us

Opening Hours

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

Open Thursday to Sunday inclusive, 12.00pm-5.00pm, including most public holidays (that fall on those days). Closed Christmas Day and Good Friday.

Other CAM facilities have different opening days and times. Please contact the CAM staff for more information about accessing the Library or booking a tour on (03) 5472 2292.

Free admission to CAM

Admission to CAM – the gallery and the historical museum is free.

Entry to temporary exhibitions may have an entry fee.

Guided Tours every Saturday. Our guides are on duty from 12pm to 5.00pm and are available to show and discuss the collection on display. Lectures and special tours by appointment. Contact frontofhouse@castlemainegallery.com or call (03) 5472 2292.

Castlemaine Art Museum

14 Lyttleton Street (PO Box 248) Castlemaine, Vic
3450 Australia.

Phone (03) 5472 2292

Email frontofhouse@castlemainegallery.com

Castlemaine Art Museum would like to acknowledge our major funding partners for the 2017/18 Financial Year:

- Castlemaine Art Gallery and Historical Museum Foundation
- Creative Victoria – *Castlemaine Art Museum is supported by the Victorian Government through Creative Victoria.*
- Mount Alexander Shire Council
- Sotheby's Australia
- The Macfarlane Fund
- Albert & Barbara Tucker Foundation



