

Melbourne's Living Museum of the West

annual report
JULY 2020 -
JUNE 2021



ACTIVITIES OF AN ECOMUSEUM

We respectfully acknowledge the people of the Kulin Nation as the traditional custodians of the lands and waterways of Maribyrnong, where sovereignty has never been ceded.

We pay respect to their Elders past, present and emerging.

We aim to honour the long history and traditions of cultural production that has taken place on these lands.

Cover image: Phil Collins (DE) (video) and Nina Sanadze, The Image Is Not Nothing.

clockwise from top left: Smoking Ceremony by Uncle Larry Walsh, launch of The Image Is Not Nothing;





Picnic table and chairs made by Hume Pipes workers repurposing factory materials in The Workers Garden, Pipemakers Park. The workers also planted this Cypress tree C1969, one of the oldest trees in the Park.

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Evie Morison-Lines and artist Naoise Halloran-McKay installing the Living Museum new sign. The Museum commissioned Naoise to produce our new entrance sign.

President's Introduction

The 2020–2021 year has been a pivotal one for Melbourne's Living Museum of the West. As we all know there have been numerous challenges for people, organisations, and societies in the face of the impacts of COVID-19. The Living Museum has surmounted many COVID related and unrelated challenges during this period of uncertainty and complexity, to achieve a significant milestone in our history as an organisation. It is my great pleasure to introduce this Report which details the programs and research produced in 2020–2021.

In October 2020, the Living Museum successfully secured Triennial Funding from the City of Maribyrnong to support its programs and operations during 2020 to 2023. As a new City of Maribyrnong Triennial Arts Partner, Melbourne's Living Museum of the West will receive an increase in financial support from \$12,000 per annum to \$40,000 per annum for the period of July 2020 to June 2023.

In the first year of additional funding, this has enabled the Museum to employ a part-time Business Manager to support the work of the Committee to deliver on the Museum's Strategic Plan and three-year Cultural & Artistic Program. Having appointed the Business Manager in January 2021, this is the first paid position at the Museum in nearly a decade. This has enabled a shift in our operational capacity, including expanding our open hours from one to three days per week in 2021, marking a major increase in public access. We look forward to working closely with the City of Maribyrnong staff, Councillors, colleague organisations in Maribyrnong and beyond, as well as many sectors of the community, to deliver a lively and more substantial program of exhibitions and activities at the Museum and surrounding Pipemakers Park.



Some of the negative scanned by Peter Haffenden in 2020, and also photographed by him in the 1980s and 1990s, for the Museum Archive which were posted on the Museum's instagram pages by Evie Morrison-Lines and Matthew Davis.

The 2020-21 period began with the announcement of tougher lockdown restrictions in Melbourne on June 30, 2020. Periodic restrictions placed on the Museums and Galleries sector to curb the spread of Coronavirus meant the Museum was only permitted to be open for a total of five weeks (9 November – 21 December) in 2020, and thirteen weeks (17 February – May 27) to end June 2021. During this financial year, the Committee and volunteers continued to work remotely, both collectively and individually and in small sub-committee groups, on various fronts – effectively shifting the Museum's 2020-21 program and operations online. It is important to document this achievement and I would like to briefly acknowledge some of the work of the Museum's core team here.

The application process to Council's Triennial Partner program and development of the three-year Strategic Plan and Cultural & Artistic Program was a mammoth effort, largely brought together by a focused team of Committee members led by Chris Kelly and Lyndal Jones, resident artist Julie Shiels, and myself. It involved input from the whole team during Melbourne's strictest lockdown. While managing the Museum's finances, our Treasurer Tim Wellington also juggled work on the Strategic Plan with home schooling.

Led by Chris Kelly's expert guidance, Tim also assisted the staffing sub-committee through the process of recruiting, interviewing, and appointing our new Business Manager. Committee member Peter Haffenden continued working on various Museum projects, one which received a PROV Commendation (Public Record Office Victoria). Peter also managed to scan more than 23,000 Museum negatives during lockdowns, with help from Evie Morison-Lines. Evie helped to continue the Museum's social media presence with Matthew Davis and helped facilitate the beautiful new artist-made signage for the front of the Museum. A grant secured from the City of Melbourne enabled the



The Museum is open, OPEN Banner produced by artist Julie Shiels.

production of two videos and a series of free online forums. The videos – produced by Matthew Davis and myself, with help from Peter Haffenden, Tim Wellington and volunteer Vivian Lu – provided a useful marketing tool and a resource for continuing education programs with VCA and RMIT University students online.

The Museum's artists talks, forums and cultural programs, continued online with archival and other support provided to artists by the art sub-committee led by Matthew Davis. Resident artists Nicholas Burrridge, Julie Shiels and Alec Katsourakis provided much needed hands-on and collegial support to the Committee, while each of them were developing their residency projects. In November 2020, the Museum held its first (and hopefully its last) AGM online.

The additional funding has enabled the Museum to employ Rosemary Forde as the Museum's Business Manager. We are all very excited to have Rosemary on board. In 2021 Rosemary hit the ground running and despite very limited windows to hold live events, has managed to deliver and expand upon the exciting program of exhibitions and events previously developed by the art sub-committee. Some of these took place in the historic Bluestone Building, including: Terraforming by LMW artist-in-residence Nicholas Burrridge as part of Melbourne Design Week (26 March – 10 April); and the international group exhibition *The image is not nothing* (Concrete Archives) curated by Lisa Radford and Yhonnie Scarce (13 May – 26 June). Rosemary has also assisted our new studio program, Canteen, through supporting its inaugural resident artists, Daniel Kotsimbos and Chas Manning; and in April Rosemary coordinated a much needed and wonderful workshop for Museum volunteers, artists-in-residence, and Committee members, with printmaker Trent Walter of Negative Press. In May, Rosemary curated an unexpected and wonderful exhibition, *Museum Studies*, which was held offsite at the Connors Connors



Pipemakers Park, Pioneer Womens Shelter.

Gallery in Fitzroy, showcasing outcomes of our printmaking workshop alongside a reframing of the historic Living Museum exhibition, *Back in Your Own Backyard* (1988).

Working closely with Lyndal Jones, Aunty Carolyn Briggs and myself to plan several new projects and grant applications, Rosemary has managed to secure an additional \$20,000 funding from Arts Victoria for an audience development project which will expand her role through the remainder of 2021. Through her own networks, Rosemary has expanded the Museum's volunteer base significantly and begun planning and developing the Museum's programs with the Committee, volunteers and resident artists and researchers for 2022. The committee would like to commend Rosemary on her first six-months work with the Museum and for her patience and collegiality during this difficult and transitional period in the Museum's history.

These achievements are undoubtedly all due to a collective effort, the hard work and dedication of the Museum and its community. At its heart are the staff, Committee members, volunteers, members, and associates who continue to work collaboratively and inclusively in support of the Museum's ethos. By consolidating and harnessing the momentum of their collective and individual work, their networks, and the work of many others associated with the Museum over the last thirty-seven years, the Museum is now very well placed as an inclusive museum to welcome new energy and enterprises. I am incredibly excited to see where these next few years will take the Living Museum.

Kerrie Poliness
President, Committee of Management
Melbourne's Living Museum of the West



Poster produced for the Living Museum exhibition, *Back in Your Our Own Backyard*, 1988.

Business Manager's Report

It is a great honour to join the team of dedicated Committee members, volunteers, artists, historians, and archivists, as the first Business Manager employed at Melbourne's Living Museum of the West in many years. This is an organisation I have long admired, and I am delighted to contribute to its ongoing impact and sustainability.

Taking up the role in late January 2021, my first six-months with the Museum have been impacted by COVID-19 related disruptions and periodic lockdowns. During this time, we have all observed in our urban areas a dramatic increase in demand for open public space, local parks, opportunities to connect with nature, and in many cases a curiosity about our local communities and neighbourhoods. Located in the beloved and wild Pipemakers Park, the Living Museum has a crucial role to play in connecting people to the layers of history and ecology contained right here in the City of Maribyrnong. This connection between the Museum and the Park will be one key focus of future programming strands, as we seek to find COVID-safe ways to present programs and engage with community beyond museum walls.

In my first months here, I have come to understand both the significance and the immense potential of the Museum's archive, heritage buildings, surrounding grounds, and engaged communities. A key priority for the coming year is to partner with the City of Maribyrnong on fundraising and conservation of



Rosemary Forde speaking at the opening of The Image Is Not Nothing, at the Museum Visitor Centre.

our heritage-listed bluestone building, to bring it to the point where it can be more fully utilised in Museum programming and accessible for community use. Discussions are underway with our colleagues at Council towards this.

It has been wonderful to witness both the archival research projects and the cultural & artistic programming developed by the Museum, and the flexibility of the Committee and collaborators to continue this work remotely, shifting projects online or offsite when necessary and possible.

In my relatively short time here, it has been a pleasure to assist in the presentation of four major exhibitions, four artist talks, two workshops and five education programs, while supporting five artist residencies, not to mention facilitating the steady stream of research enquiries received by the Museum each week.

We are incredibly grateful to the team of volunteers who have joined and supported the Museum's work this year: Sol Skelator, Ruby Healer, Bethany O'Connor, Liz Patterson, Jack Coollee, Veronica Charmont, Gabriella Beaumont.

My thanks to Kerrie Poliness and the entire Committee, whose careful stewardship has brought the Museum to this exciting point.

Rosemary Forde



Highlights

Melbourne's Living Museum of the West in 2020-2021

Despite months of COVID-19 restrictions in Melbourne keeping the Museum closed for more than half of this 12-month period, we have:

- Increased regular public open hours from one day per week to three days per week
- Welcomed a new Business Manager and 7 new Museum Volunteers
- Presented 4 exhibitions onsite featuring 23 artists and artist collectives
- Delivered 2 exhibitions offsite
- Presented 4 Rivers & Streams artist talks featuring 14 artists and researchers
- Produced 2 new video works presented across 4 online streaming events
- Hosted 5 education programs and 2 workshops
- Launched the Canteen residency program
- Supported 5 artists-in-residence
- Scanned over 25,000 historic negatives as part of our archive digitisation
- Responded to dozens of research enquiries across the year and supported the development of new and existing projects
- Received a Highly Commended Historical Interpretation Award in the Victorian Community History Awards 2020 for our Munitions Industry Commemoration Heritage Panels



clockwise from top left: Smoking Ceremony by Uncle Larry Walsh, launch of The Image Is Not Nothing; Phil Collins (DE) (video) and Nina Sanadze, The Image Is Not Nothing.

Highlights

clockwise from top left:
Eamon Sprod,
I Am Outside;
The Image Is Not Nothing;
Volcano Dreaming;
The Image Is Not Nothing.



Cultural & Artistic Program

Exhibitions

Leaf Tree: a small universe of life and beauty

Artists: Pailin Thawornwijit, Nicole Wragg, Carolyn Barnes and Jo Neville
26 March – 10 April 2021
Visitor Centre

Presented in association with the School of Design, Swinburne University of Technology and Melbourne Design Week

Leaf Tree combined traditional Thai illustration, augmented reality (AR) and paper sculpture in a public work that empowers viewers to reflect and comment on human impact on our environment. Leaf Tree explored the changing profile of forests across the four-dimensions. Based on animated line drawings, the work is driven by the Fibonacci series and represents anthropogenic devastation of the world's forests and the scope for rejuvenation. Combining AR technology and paper sculpture enables the viewer to “move” through the forest as it is devastated by fire and flood and then to when it magically regrows.

*Pailin Thawornwijit, Leaf Tree, drawing and ipad interactive animation;
Jo Neville, paper leaves.*





Terraforming

*Artist: Nicholas Burridge
26 March – 10 April 2021
Bluestone Building*

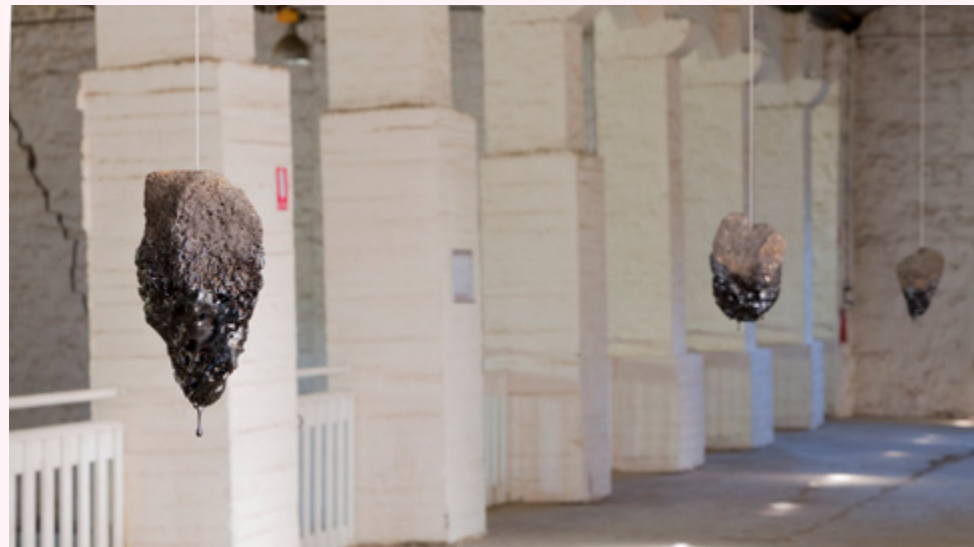
Presented in association with Melbourne Design Week

The term ‘terraforming’ refers to the re-engineering of a planet. In this context, it focuses attention upon the ways humans are transforming earth. Nicholas Burridge contributes to this history of transformation through the re-forming of the local material basalt, the rock we walk on in the Victorian Volcanic Plains. During his residency at Melbourne’s Living Museum of the West, Nicholas Burridge has activated this emblematic material transforming it back into a ‘fluid-rock’. This intervention upon the stone is one that remembers Melbourne’s geologic past while also being an expression of our current geologic epoch, the Anthropocene.

Nicholas Burridge, Terraforming.



*Nicholas Burridge, Terraforming.
installation images.*





Eamon Sprod, I Am Outside (detail)

I Am Outside

Artist: Eamon Sprod
30 April – 8 May 2021
Bluestone Studio

Eamon Sprod's twelve-month residency with Melbourne's Living Museum of the West saw the artist develop a site responsive installation that utilised archival, field and site recordings within a multichannel audio piece. Echoing the Museum's interest in the region's built and natural histories, Sprod's work offered nuanced considerations of the relationships between natural phenomena such as the Maribyrnong River, surrounding buildings and industrial infrastructure, as well as the interactions of people within these multi-layered histories.

As a PhD candidate at RMIT University, Sprod's exhibition drew attention to the museum from the academic community, and we were happy to host a number of seminars and site visits from students and faculty. Eamon's exhibition was notable, too, as the Museum's first solo exhibition of sound art and as such is a fitting complement to the Museum's own commitment to the collection and preservation of audible histories from Melbourne's western regions.



Phil Collins (DE) (video) and Nina Sanadze, The Image Is Not Nothing.

The Image is Not Nothing (Concrete Archives)

13 May – 26 June 2021

Melbourne's Living Museum of the West and Margaret Lawrence Gallery

Artists:

Mareike Bernien and Kerstin Schroedinger (DE), Kumanara Boogar (Yalata, AU), Phil Collins (DE), Megan Cope (Quandamooka), Trent Crawford (Naarm, AU), Matthew Davis (Naarm, AU), Pam Diment (Ceduna, AU), Korpys/Löffler (DE), Rosemary Laing (AU), Hayley Millar-Baker (AU), Sanja Pahoki (Woiwurrung, AU), Warren Paul (Ebay) (Yalata, AU), Ashley Perry (Quandamooka), Nina Sanadze (AU), Jelena Telecki (AU), Unbound Collective (Kurna Yarta, AU), Judy Watson (Waanyi, AU).

Curated by Lisa Radford and Yhonnie Scarce

The Living Museum was proud to partner with Margaret Lawrence Gallery to present this international group exhibition *The Image is not Nothing (Concrete Archives)*. Through this exhibition, artists explored the ways in which acts of nuclear trauma, Indigenous genocide and cultural erasure have been memorialised by artists and others. It built on research by curators Lisa Radford and Yhonnie Scarce whose fieldwork has encompassed sites of significance including Auschwitz, Chernobyl, Fukushima, Hiroshima, Maralinga, New York, Wounded Knee and former Yugoslavia.

In the wake of the historic devastations that have occurred at these sites, architecture (brutalist buildings, monuments and memorials) and imagery (photographs, diarised accounts) remain an archive of human history and loss scattered across the globe. They are the physicality of immeasurable atrocities and attempts at representing the intangible. When acts of genocide that have



occurred in Australia since colonisation are routinely overlooked or disregarded, *The Image is not Nothing (Concrete Archives)* ultimately looks here and elsewhere in order to grapple with traumas that Australia as a nation has not processed.

Given the Living Museum's archive and location – occupying colonial industrial buildings within traditionally significant Indigenous lands, and its proximity to historic explosives and munitions factories – it was uniquely suited to host this exhibition. We were particularly pleased to host the exhibition opening (happily occurring outside of lockdown restrictions) which attracted more than 200 attendees over the course of the afternoon, and was centred on a very special Smoking Ceremony and Welcome to Country given by our Cultural Advisor Uncle Larry Walsh.

The exhibition presented new and existing work in a range of material forms by emerging and established artists from the lands that make up Australia and abroad. It was accompanied by the launch of a special edition archive (complementing the pre-existing online archive published in *Art + Australia*) and exhibition catalogue (featuring essays by Yankunytjatjara Anangu woman Karina Lester and Azza Zein), designed and published by Person Books.

The Image is not Nothing (Concrete Archives) premiered at ACE Open as part of the 2021 Adelaide Festival program. The project was made possible by the Australian Government through the Australia Council, The Centre of Visual Art (CoVA) at the University of Melbourne and the Victorian Government through Creative Victoria – Creators Fund.



(top) Judy Watson (Waanyi, AU) and Ashley Perry (Quandamooka); and (bottom) Korpys/Löffler (DE), The Image Is Not Nothing. Photos by Lucy Foster.



Rivers and Streams series of artist talks

A key feature of the museum's exhibition programs in 2020-21 has been its program of talks that offer artists and curators opportunities to provide additional context to their work and for members of the public to engage in dialogue with exhibitors. These have been well attended discursive events whether held within the exhibition spaces or online via Zoom.

Presented across the year in the Museum as well as online using the Zoom webinar platform, Rivers & Streams offered the Museum several opportunities to collaborate with institutions including Swinburne University, the Victorian College of the Arts at Melbourne University, Margaret Lawrence Gallery, and Melbourne Design Week in collaboration with the National Gallery of Victoria.

The talks featured local emerging and established artists from Maribyrnong, broader Melbourne and regional Victoria, as well as artists from Queensland, South Australia, New South Wales and international artists from Germany and Thailand.

This series of talks have been audio recorded, becoming part of the Museum's archive and made available online.



(top) Matthew Davis, Eamon Sprod and Sally Ann McIntyre at the Living Museum Visitor Centre.

(bottom) Postcard artwork designed by Matthew Davis.



list of talks

Leaf Tree: A Small Universe of Life and Beauty:

Pailin Thawornwijit (Thailand) and Jo Neville in conversation with Nicole Wragg & Carolyn Barnes
27 March 2021

Terraforming:

Nicholas Burrridge in conversation with Jason Waterhouse
10 April 2021

I Am Outside:

Eamon Sprod in conversation with Sally Ann McIntyre
1 May 2021

The Image Is Not Nothing (Concrete Archives):

Featuring artists Trent Crawford, Matthew Davis, Ashley Perry, and Merieke Bernein & Kerstin Shroedinger (Germany) in conversation with exhibition curators Yhonnie Scarce and Lisa Radford.
24 June 2021

Nicholas Burrridge in conversation with Jason Waterhouse.



Online

During the extended lockdown in Melbourne throughout Winter 2020, the Living Museum presented a series of free online events about the evolution of Melbourne's environmental, industrial, and social history. Two videos, Flowerlands and Art Programs, and two accompanying PowerPoint presentations were produced with support from the City of Melbourne (Quick Response COVID-19 Fund). Each event began with the presentation of a video followed by a lecture style presentation then a Q&A session.

These resources have enabled online education programs with VCA and RMIT during remote-learning lockdowns. Both videos are now permanently accessible on the Museum's website.



Events

Flowerlands 1, July 28 2020

Art Programs 1, August 4 2020

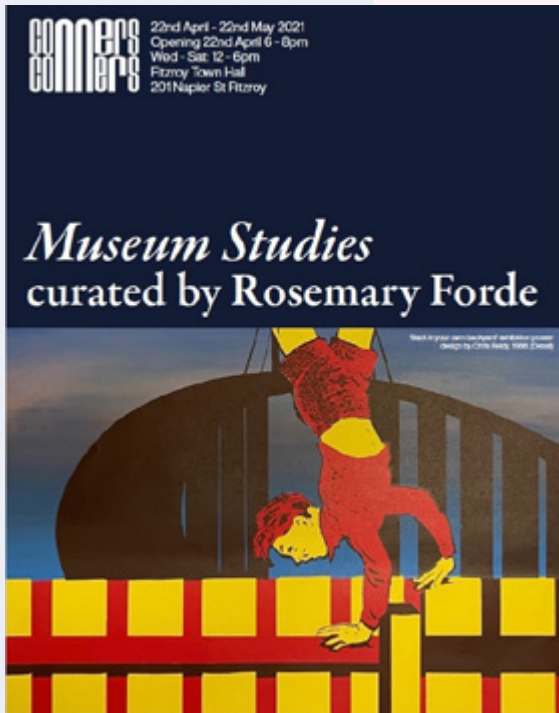
Flowerlands 2, August 11 2020

Art Programs 2, August 18 2020

List of works

Flowerlands, HD video and sound / CC English, Duration 6:20 mins
<https://www.youtube.com/watch?v=JmokFfpal1A>

Art Programs, HD video and sound / CC English, Duration 3:30 mins
<https://www.youtube.com/watch?v=xWczCrueN-c>



Offsite

Museum Studies

Curated by Rosemary Forde

Presented at Conners Conners Gallery, Fitzroy Town Hall

22 April – 22 May 2021

The offsite exhibition *Museum Studies* presented a view of the Living Museum to a younger contemporary art audience in metropolitan Melbourne, highlighting the Museum's history of experimental curatorial practice and its connection to locality. An exhibition in two parts, *Museum Studies* brought together archival material from the Living Museum alongside results of a recent printmaking workshop held at Pipemakers Park led by Trent Walter.

Documentation and archival material highlighted the 1988 exhibition *Back in your own backyard*, a project that encouraged groups of non-artists throughout Melbourne's West to express their unique 'perceptions' of the world in exhibition form. Coordinated by Peter Haffenden and sponsored in part by the Australian Bicentennial Authority, *Back in your own backyard* was launched in Footscray in 1988 by art historian Professor Bernard Smith. The transcript of Smith's opening address was performed by Dr Edward Colless at the opening of *Museum Studies* at Conners Conners.

Alongside this archival presentation, *Museum Studies* included new works developed in a 2021 printmaking workshop *From Australia: Pipemakers Park*. The workshop was the latest iteration of *From Australia: An Accumulation*, an ongoing imagining of Australian nationalism made through drawing, printmaking, community-engaged workshops, publications, and exhibitions. Directed by artist Trent Walter, *From Australia* uses print portfolios produced at the time of the Australian Bicentennial as a launching off point. Specifically, 'Aus Australien'



(top) Invitation to *Museum Studies* incorporating the 1988 poster design for the exhibition, *Back in Your Own Backyard*; (bottom) Printmaking workshop by Trent Walter in Pipemakers Park.



published by René Block, and the ‘The bicentennial folio: prints by twenty-five artists’ co-published by the Australian Bicentennial Authority and the Australian National Gallery.

Trent Walter’s work on this project was supported by an Australian Government Research Training Program (RTP) Stipend and RTP Fee-Offset Scholarship through the Faculty of Art, Design and Architecture at Monash University, Australia.

A highly attended exhibition, Museum Studies coincided with a lecture given by Dr Rosemary Forde at the University of Melbourne on Australia’s bicentennial art programs, and included gallery visits from tertiary classes.

Participating artists

Contributors to the original Back in your own backyard exhibition: Peter Somerville (Maribyrnong River Cruises), Humes/A.R.C (steel mesh company), Keilor Cake Decorating Group, Fred Pase (Pase Plastering), Westside Car Detailers, Frank Beattie (railway graffiti artist), Jack Myers (farmer and conservationist), Ronald Guy, 1st Melton Brownie Pack, Newport Senior Citizens, Tony Hicks (shipbuilder), Van Nguyen (bank teller), Suzy, Suzana, Freda, Wendy, Carlos, Ken (Year 12 media studies students), Essendon Choral Society. Organised by Peter Haffenden.

Contributors to From Australia: Pipemakers Park

Gabriella Beaumont, Bethany O’Connor, Kim Munro, Ruby Healer, Kerrie Poliness, Matthew Davis, Peter Haffenden, Rosemary Forde, Jake Forde, Chas Manning, Sol Skeletor.

Wall painting by Hannah Rose, Lilly Skipper, Freda Drakopoulos.

Performance of Bernard Smith’s speech by Edward Colless, 22 April



(top) Son Than Nguyen looks at an image of himself taken in 1988 at the opening of Museum Studies; (bottom) From Australia workshop Pipemakers Park.



(clockwise from top left) Launch of Museum Studies; Rosemary Forde, Edward Colless and Trent Walter; installation of prints from the workshop at Pipemakers Park; Wall painting by Hannah Rose, Lilly Skipper, Freda Drakopoulos and Living Museum artefacts on display.



Still Here - William Cooper commemorative event

Temple Beth Israel Synagogue

6 December 2020

The Living Museum was invited to present Still Here, a portable exhibition about Aboriginal people in Melbourne's West, at the Temple Beth Israel Synagogue in St Kilda as part of an international commemoration for William Cooper.

In 1938 William Cooper led a bunch of Aboriginal activists from Footscray to the German Embassy in Collins Street Melbourne to deliver a letter of objection to the acts of Kristallnacht, the night of broken glass, in Berlin in 1938, when so many Jewish businesses were smashed by the Nazis at the beginning of its deadly campaign against the Jews.

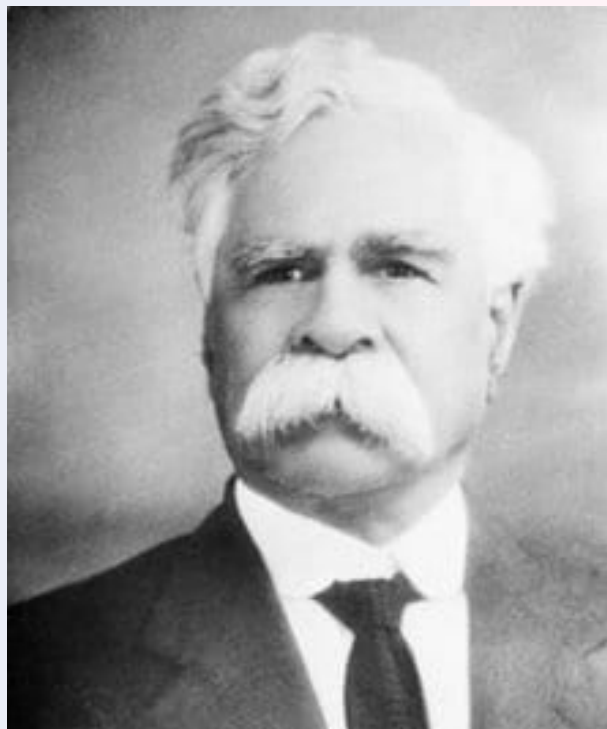
This Aboriginal group from Australia was the only group of people from around the world to stage such a protest. Local Jewish leader, Abe Swartz, has taken this story to Jewish groups around the world so that now it is an event commemorated internationally throughout Jewish communities.

Launching this event, Abe Swartz gave credit to Melbourne's Living Museum of the West for documenting the work of William Cooper in the Museum's 1996 exhibition 'Still Here', which documented the survival of Aboriginal people in the western suburbs of Melbourne from their pre-European existence to their participation in politics. Abe explained that he first heard about William Cooper at the Living Museum and thought it appropriate to have the exhibition, 'Still Here' at the Synagogue for this unprecedented international commemoration.

This is an example of the way stories from Museum projects and programs are often not just one-off events but stories that become part of the cultural fabric of a community, a region and a nation that continue to be relevant and alive through time and which come up for continued participation by the Museum in many ways.

Reference:

<https://www.abc.net.au/news/2018-11-10/william-coopers-protest-against-kristallnacht-nazi-violence/10481936>



(top) Peter Haffenden and Dr N'aweeet Carolyn Briggs AM with the exhibition Still Here; (bottom) William Cooper c 1938.

Artists-in-residence

Melbourne's Living Museum of the West provides ongoing opportunities for artists across all art forms to research and develop work in self-directed residencies. Artists respond to the Museum, its site and archive, as well as the histories and ecologies of our location, Maribyrnong, and Australia more broadly.

In 2020-21 artists-in-residence included:

Nicholas Burridge

Eamon Sprod

Julie Shiels

Alec Katsourakis, InPlay Dance Collective

Canteen: Daniel Kotsimbos and Chas Manning



(bottom) Alec Katsourakis and InPlay Dance Collective, Yoga in Pipemakers Park.



Nicholas Burrridge

Having spent 18 months researching the geological features and transformations of the Volcanic Plains of Melbourne's west, Nic's residency with the Museum culminated in his acclaimed solo exhibition in the Bluestone Building in March-April 2021, presented as part of Melbourne Design Week. Nic also participated in our Rivers & Streams artist talk series, and was a finalist in the Footscray Art Prize 2021 with his 'Fluid Rock' works developed during his Living Museum residency.



Nicholas Burrridge in conversation with Jason Waterhouse.

'Being a part of the program at the Living Museum was a formative and invaluable experience for me as an artist. I was able to access truly unique source material and respond to the Museum's collection as well as the living archive of the people and projects that make up the Museum. This culminated in an exhibition in the incredible heritage bluestone building which is a once in a lifetime space to have the opportunity to work and exhibit in.'

— Nic Burrridge 2021



Eamon Sprod

Eamon's year-long residence involved working with material from the Museum's audio archive, as well as gathering site recordings and performative developments in an under-utilised bluestone studio building. This resulted in the exhibition 'I Am Outside' and a public program as part of the Rivers & Streams series of artist talks. Extracts of Eamon's residency work will be featured in a forthcoming CD published by Sonic Rubbish Editions.

'My period of residency at Melbourne's Living Museum of the West, during May 2020-May 2021, was a highly productive time for me, despite the various interruptions from COVID-19 lockdowns. The Museum offered an open and supportive community to work within, which proved to be greatly beneficial to the development of my practice. From core staff to the many Museum volunteers, to other artists working on site, there was an ongoing offer of exchange of ideas or local knowledge, no matter how small, which is of such importance to the creation of new work and to artistic practice and inquiry in general.'

Working with sound in response to site can at times be a difficult proposition for many people to imagine, and therefore opportunities to make this type of work has not been so common for me. The possibility to spend extended periods of time in a specific location, to test ideas, to explore and experiment with various methods for working with the building and space was invaluable. Through my time in residence, I not only produced a large-scale installation work, but I developed many strategies for working with buildings, sounds and objects in space, which I am confident will provide a great foundation to build upon toward securing new and more ambitious projects into the future'

— Eamon Sprod 2021



*(top) Eamon Sprod, outside his exhibition I Am Outside;
(bottom) Inside, visitors attending Eamon's exhibition.*



Julie Shiels

Julie began her residency in 2020 and has initiated work on several discrete projects that explore ‘The hidden, the residual and the discarded’ in relation to the Museum’s archive, site and community of narrative and knowledge. Julie’s projects have involved consultation with our local Park Ranger, RMIT University students, Council design consultants, and the Burra Charter. To date, Julie’s three areas of enquiry are taking form in the following ways:

- **‘Volunteer garden project’** – developing the garden area behind the Museum. Named ‘Volunteer’ in homage to the people who support the Museum and its grounds, this area will be propagated with plants that have grown in unexpected places throughout Pipemakers Park.
- **‘Picnic’** – researching the original plantings and furniture in Pipemakers Park’s historic Workers Garden, and subtly reinstating missing seat tops and herb gardens.
- **‘A walk in the park’** – utilising smartphone and QR capability, Julie is developing audio guides that visitors to Pipemakers Park can access independently throughout the park. This project builds on the Museum’s historic walking trail brochures and more recent audio tours developed for the stie by RMIT University students.



(top) InPLay Dance Collective, workshop with Julie Shiels in Pipemakers Park

(bottom) These concrete-pipe herb planters and picnic setting were originally made and built by Hume Pipe workers (using the factory machinery) for their regular Friday afternoon knock-off picnics. The planters were recently replenished through plantings by Julie Shiels.



Alec Katsourakis, InPlay Dance Collective

Dancer and choreographer Alec Katsourakis is the founder of InPlay Dance Collective, a group of young multi-disciplinary artists, performers and technicians, with an emphasis on community and play in creative development. Alec's residency with the Living Museum has involved research into the site and archive, and a series of one- and two-week intensive development sessions onsite with InPlay collaborators.

To date, these collaborative development intensives have focused on site-responsive dance practice. Mentored by fellow artist-in-residence Julie Shiels, InPlay have undertaken mapping exercises, sound walks and site analysis, in the development of individual and collective choreographic works. This initial period of research and experimentation has led to a larger work, Revolve, in which performers engage with a custom-designed revolving 'hills hoist' stage set, referencing an icon of domestic labour and landscape. The Museum looks forward to further developments of this work, and to co-presenting and hosting a public performance in 2022.



Alec Katsourakis and InPlay Dance Collective, workshops in Pipemakers Park and Bluestone Building.





Canteen studio resident artists Dan Kotsimbos and Chas Manning held open studio and exhibition days in Pipemakers Park during their residency.

(right) Canteen became a temporary radio receiver as part of an experimental sound work.

Canteen residency

In 2021, the Living Museum also launched Canteen, a new residency program inviting artists to work in and around a powered site shed on Museum grounds. Located near a busy walkway along the Maribyrnong River, Canteen offers the opportunity for artists to share their working process and informally engage with passers-by and community users in Pipemakers Park.

The inaugural Canteen residents were artists Daniel Kotsimbos and Chas Manning, working in drawing and printmaking, audio and digital media, and repurposing existing Museum materials.

'The Canteen residency at Melbourne's Living Museum of the West was an opportunity to artistically engage a significant historical archive of Footscray and freely activate a unique studio-site nested between the heritage listed Bluestone Building and the Maribyrnong River Trail. Focussing more on the 'process' rather than the 'outcome', creating at the Canteen fostered a unique dialogue between local history, our own emerging arts practices, and the many pedestrians of Pipemakers Park.'

— Chas Manning and Dan Kotsimbos, 2021





Canteen studio residency activities in Pipemakers Park by artists Dan Kotsimbos and Chas Manning included exhibitions in the Park.



Research and Research Services



Research at the Living Museum takes many forms, some major heritage projects are initiated and directed by Museum members, while other lines of investigation are brought to us as research enquiries from academics, artists, producers, writers, and members of the public looking into their local community or familial histories. We receive a vast range of research enquiries and requests for material each year. Following are a few highlights of the Museum's research and research services undertaken in 2020-21.



*(top) Artist Chas Manning researching Living Museum artefacts during his Canteen residency;
(bottom) the new playground in Pipemakers Park incorporates research carried out with the
Living Museum by Council officers and indigenous consultants.*

Heritage Panels for the Ordnance Factory Site

A significant research project for the Living Museum in 2020-21, has been the development of a set of heritage interpretation panels to mark the site of the former Ordnance Factory in the City of Maribyrnong, which is now the Waterford Green Housing Estate.

The Ordnance Factory, established in the early 1920s, was the nerve centre of Australia's munitions industries for World War II. Apart from manufacturing its own bullets, Australia had not made most of its own munitions supplies for World War I. This was seen as a potential risk for Australia in any future conflicts, and steps were put in place to build a central arsenal capable of supplying Australia's munitions needs in the event of further wars.

This was partly achieved by purchasing a good deal of equipment from Britain to make guns and other engineering products and partly by spending years training men and women in forging steel, in special engineering, in chemistry and in the physics of munitions production. One of the main jobs of the Ordnance Factory was to produce big guns.

This factory set industrial standards in Australia and became the stimulus for industry that transformed Australia from an agrarian economy into an industrial economy. So, the story of the Ordnance Factory is a very significant part of the story of the City of Maribyrnong and of Australia. It positions Maribyrnong as a place that changed the nation.

It was also the place that transformed the role of women in society. Not only were thousands of women brought into factories for the war effort, but they also took up managerial and engineering positions in the new factories, which had not happened before. This transformation is credited with being a stimulus for the feminist movements of the 1960s and 1970s. One of the heritage panels is specifically dedicated to the work of women in the munitions industries.



Women operating the lathes in the Number One Projectile Shop. From the Living Museum's Collection.

Victory Jobs for Women

ONE OF THE MOST SIGNIFICANT FEATURES ABOUT THE PRODUCTION OF MUNITIONS IN AUSTRALIA FOR WORLD WAR TWO WAS THE INCREASING ROLE OF WOMEN EMPLOYED IN HEAVY INDUSTRY AND ADVANCING TO ENGINEERING JOBS IN THE MUNITIONS INDUSTRIES.

WOMEN HAD WORKED IN MUNITIONS IN AUSTRALIA FOR DECADES AND WERE CONSIDERED BETTER AT HANDLING DANGEROUS MATERIALS LIKE GUNPOWDER AND CORDITE IN THE PRODUCTION OF BULLETS. HOWEVER, IT WAS DURING THE SECOND WORLD WAR THAT WOMAN BEGAN MOVING INTO WORK ROLES AND MANAGEMENT POSITIONS THAT WERE FORMALLY THE PRESERVE OF MEN.



Miss K. Tyack, one of the three women to first operate an electric crane in the heat treatment of large bombs. Forge No.2, 27 July 1942. From the Living Museum's Collection.

There was a dramatic shift in the Second World War because the scale of the war meant that more men were drawn into the military. The jobs they left needed to be filled by others. Furthermore, an industrialised Australia was producing far more armaments than in the previous war. This meant more workers, with more skills, were needed to produce a massive amount of armaments.

In response women were being recruited for more responsible and skilled jobs, even moving into management roles that were previously the preserve of men. There was some resistance to these social shifts but the sheer momentum and needs of the munitions industries rolled over most objections.

On one particular project at the Ordnance Factory, the production of the Semi-Armour Piercing Bomb, the special heat treatment requirements were conducted entirely by women because they were considered better at dealing with this process.

Although equal pay had been an issue since the Nineteenth Century, some of the unions actually pushed for equal pay for women doing equal jobs. Partly because they didn't want women of lower wages undermining the jobs of men doing the same things.

Most of the munitions jobs paid better wages than women had been used to getting. Many of the women became skilled in a range of professions, including hard jobs with metal work and engineering.

BY 1943, THERE WERE 33,000 MALES AND 23,000 FEMALES WORKING IN THE GOVERNMENT MUNITIONS FACTORIES IN AUSTRALIA.



Miss Maura Allen, at the age of 28 years, was the second young woman of the Ordnance Factory to drive an overhead travelling crane and served five years as a motor mechanic. From the Living Museum's Collection.

One of three new Heritage panels produced in partnership with the City of Maribyrnong.



For further information about Australia's Ordnance Factory, head to the website: https://www.livingmuseum.org.au/projects/stories_places/LesMcLean/McLean_postage.html



The 'Australia's Ordnance Factory Trail Sprague' project was supported by the Victorian Government.



Billy Button Creek: an art project unearths some fascinating early history in Footscray

A simple observation by a local artist, commissioned by the City of Maribyrnong, has led to a serious heritage issue that has drawn in local Aboriginal Groups, Council officers, the Mayor, Councillor Michael Clarke and Aboriginal Affairs Victoria.

Artist Deborah Bain-King, associated with the gallery, 'Little... No BIG', was sent to the Living Museum to do some research on the idea of 'Lost Footscray', which was the focus of a new exhibition commissioned by the City of Maribyrnong. Curator of Visual and Public Art at Maribyrnong, Nicola Vance, has asked several local artists involved in the project to approach the Living Museum and the Footscray Historical Society for more historical information to inform their project.



Remnant Billy Buttons in Footscray Park, grow close to the edge of the River in areas where water collects and pools and are invisible most of the time.

Deborah became curious about the history of a lost creek, Billy Button Creek, that used to run through Footscray when the Europeans first arrived. The creek had been turned into a storm water drain. She discovered that an old waterhole in the area, that was the only fresh water around at the time, had been covered by a large concrete slab in 1909 and the land covered by the concrete slab had housed the local bus depot for decades. Meanwhile, local historian and member of both Footscray Historical Society and the Living Museum, Pam Mulready, was looking for this same waterhole as part of an historical investigation into early Footscray. Somehow we all got together on this investigation.

This parcel of land, on the corner of Buckley Street and Albert Street, was recently sold to developers and is in ruins. Deborah noticed some indigenous vegetation growing on the land where some of the concrete had been broken, which alerted her interest in its history. And to its possible significance for the history and heritage of Footscray and the local Aboriginal tribes at the time.



Since then, members of the Living Museum, the Footscray Historical Society, Council Officers and others have been researching to try and find out more about the significance of this waterhole in the early history of Footscray. Pages and reports have been written, emails have flown back and forth between Aboriginal groups, Council, Aboriginal Affairs, and a range of interested individuals have been involved.

The problem is that most of the process of the development had proceeded before anybody asked if there was a need for an archaeological investigation. And usually if the land has been disturbed, an archaeological investigation is held to be invalid, or at least severely compromised.

But those of us who are keen for a further study are arguing that the site was covered and sealed rather than dug up. At the time of this publication this issue is still being pursued. It has been amazing that after 186 years of occupation and heavy manufacturing there are still places tucked away amid the ruins that can still hold secrets of our past.

Bluestone

A topic that comes up every year in a variety of ways is the topic of basalt or bluestone, the dense grey rock that underlies the western suburbs of Melbourne and also defines Melbourne in a number of ways, including its appearance. The Museum has helped people write books on this fundamental geological reality that shapes all our lives and there is an ongoing conversation with numerous basalt addicts around the country.

Among other discussions this year there was a request from Virginia Mawer, a researcher from Western Sydney University on the topic of bluestone. A strange request from someone living in a city embedded in sandstone.

This is where the Museum's extensive collection of images of local and Victorian heritage is drawn on to provide serious scholars with feedback and valuable information. We were able to provide the researcher with images and information for use in her teaching, expanding the Museum's educational reach.



(top) Close up of a Billy Button plant in flower. (bottom) Kerrie Poliness assisting Roberta Rich with her research. Roberta has been commissioned by Footscray Community Arts Centre to create a work that examines public life and culture of place.



Abandoned lime kilns in Coimaida, near Bacchus Marsh. Lime was an important material in the building industry in early Melbourne. The Living Museum has an extensive report on this old industry.

Archive Management and Digitisation Report

No one would have thought that there could be any advantages to COVID-19 lockdowns we have been experiencing in Victoria over the past 12-18 months. However, the Museum was able to turn some of this trapped time to our advantage.

One big challenge facing the upgrading of the Living Museum has been the digitisation of approximately 25,000 black and white and full-colour negatives. It takes a very long time to scan negatives and it is a very tedious procedure. Estimates of the time to carry out this arduous task ranged to five years.

However, during lockdown restrictions, we made the decision for volunteers to take certain pieces of equipment home to enable remote working. In this setting, a significant project which was predicted to take five years was able to be completed in five months. More than 25,000 historic negatives were scanned and are now in digital form, following professional standards to scan at a high resolution with digital stability.

Using the Victorian State guidelines to value the 'in-kind' volunteer labour on this project, the effort is valued at approximately \$45,000.

The next step in this ongoing work towards accessibility of the Collection, is to catalogue and provide information about these negatives on a new and improved Museum website, so that many aspects of the history and heritage of the Western region of Melbourne can be revealed and made available to the public.



(top) A project, Grassing The City, to cover the centre of the city of Melbourne with grass was conceived of and carried out by the Minister for Planning, David Yencken, who was a contributor to the beginning of the Living Museum. The tram is in Swanston Street, February 1985.

(right) ICI (Imperial Chemical Industries) factory, women's football team during second world war, Deer Park C1940s.

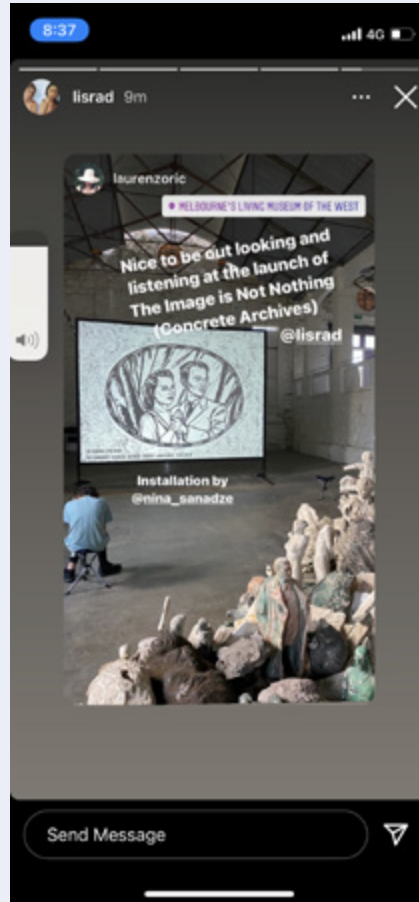
Many of the places and things in these photographs are no longer with us so many of these images hold lost stories of our local heritage and history that can and will fill in gaps in local history and heritage.

While the Museum undertakes the major development of a new website, our team of archiving volunteers has made a concerted effort to ensure collection items are available via social media and cloud-based storage systems. Platforms such as Instagram have allowed the sharing of many of these newly digitised photographs with the Museum's online audiences. Similarly, the Museum's uptake of Soundcloud has allowed for digital distribution of museum's audio collections via electronic loans to museum patrons and has also allowed for the housing of the online components of sound works in exhibitions including Matthew Davis' composition Skeins which featured as part of the recent The Image Is Not Nothing (Concrete Archives) exhibition.



Marketing Report

In a challenging year with over 130 days in lockdown disrupting programming and public access for all arts and cultural organisations in Melbourne, we have observed a dramatic ‘re-localisation’ as communities reconnect with open public space, cultural and natural heritage sites within their 5km radius. This certainly applied to Pipemakers Park, which has been busier than ever over the past year. Our marketing plan seeks to cultivate this renewed curiosity among community and visitors to engage with the Living Museum, heritage gardens, and surrounding recreation areas. The Museum’s many heritage signage projects in collaboration with Council are key to this, as is increased signage and branding at the entrance to the visitor centre, installed late 2020. Re-opening in 2021 saw the Museum expand our public access hours from 1 day to 3 days per week, increasing both our visible presence within the Park, and audience numbers. This is reflected in our audience statistics, which have grown despite the number of lockdown closures this year.



(top) Instagram story / post about the Concrete Archives exhibition.

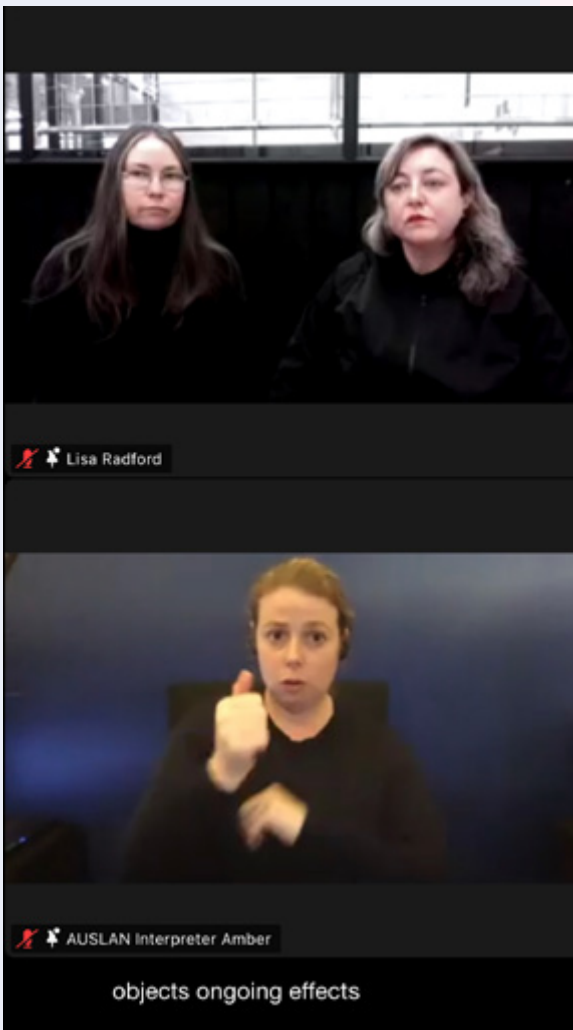
*(right) Miki Perkins, 'Nature-starved Melbournians yearn for green spaces', The Age 17 October 2020
Photographer, Eddie Jim.*

In pre-pandemic times Chris Maylea and his family would jump in the car on weekends and head out of Melbourne to spend time in nature. The You Yangs regional park was a favourite, or the Grampians for an overnight trip.

But lockdown forced them to scour their five-kilometre radius for new green spaces that could withstand the rigours of three active children unable to visit their local playground.

Pipemakers Park on the Maribyrnong River emerged as an unlikely winner, a “slightly chaotic” park comprising large piles of historic concrete pipes, a lavender feature garden, a ground mosaic and enough fig, oak and eucalypt trees for the kids to climb.





(top) *The Image Is Not Nothing (Concrete Archives)*: in conversation with exhibition curators Yhonnie Scarce and Lisa Radford featuring artists Trent Crawford, Matthew Davis, Ashley Perry, and Merieke Bernein & Kerstin Shroedinger (Germany) . 24 June 2021

(right) Felicity Watson, 'What is heritage? Perspectives from a pandemic' ICOMOS AGM, 12 November 2020.

As a small organisation with limited resources for marketing, it is crucial for the Living Museum to build community awareness through partnerships and networks, as well as social media and online platforms.

As a measure of our partnerships and networks, we note over two-dozen new and ongoing meaningful partnerships with organisations and colleague institutions (listed on our Acknowledgements page in this document) including significant offsite exhibition projects; the expansion of our volunteer program; and ongoing support from members and supporters.

The ongoing digitisation of the Museum's Archive has continued to provide unique and popular content for our social media platforms, and an opportunity to distribute resources remotely.

Among my favourite places are the oases reclaimed from the west's industrial history. Pipemaker's Park in Maribyrnong is home to the History of the Lands Garden, which has transformed the concrete foundations of the Hume Company's pipe factory, telling the stories of the place from its deep history and ongoing connections to Aboriginal peoples and cultural heritage, to colonisation, and industrialisation.



Pipemakers Park, Maribyrnong

Our website statistics demonstrate a strong and consistent demand for Museum publications and education resources accessible online with regularly high download numbers. In 2021 we began the work of researching and scoping a complete website rebuild which will be transformational for the Museum’s identity communication and the accessibility of our content and activities – supporting both targeted research audiences and general community audiences.

	unique visitors	number of visits	pages	hits	downloads
July	1210	1602	3075	23300	89
Aug	1468	1968	3790	30339	86
Sep	1303	1679	2805	25841	87
Oct	1133	1567	6362	28050	95
Nov	1463	1798	3297	26634	89
Dec	902	1160	2091	16360	82
Jan	1619	1921	2805	17540	82
Feb	994	1313	2521	18055	79
Mar	1392	1905	3457	30161	89
Apr	1276	1720	3240	24148	84
May	1586	2113	4025	32762	77
Jun	1218	1578	3183	24621	56
Totals:	15564	20324	40651	297811	995

On the edge of the Maribyrnong River, the site that today comprises Pipemakers Park and the Living Museum of the West is significant to the industrial history of Australia. It was the principal Australian factory of the Hume firm which pioneered the invention and export of steel-reinforced concrete pipes, used for updating water infrastructure and for munitions production.

“The British government exploded 12 full-scale atomic bombs across the Monte Bello Islands off the coast of Western Australia, and Emu Field and Maralinga in the South Australian desert. One of the tests that occurred at Maralinga reached twice the size of the bomb dropped on Hiroshima,” co-curator Lisa Radford says. “It is possible that the missiles that were developed locally were used as nuclear warheads for weapons development testing carried out on Indigenous ancestral land in Maralinga in the 1950s and 1960s, which is the subject of several works in the exhibition.”



Rosemary Laing, one dozen considerations, Totem 1, Emu (2013), C Type photograph, 26 x 54.3cm (image size). Courtesy the artist and Tolarno Galleries, Melbourne.

(top) Living Museum website statistics 2020 -2021

(right) Sharon Grace Flynn, ‘The Image is not Nothing (Concrete Archives)’, 12 May 2021

<https://finearts-music.unimelb.edu.au/about-us/news/theimageisnotnothing>



Rosemary Forde addressing Maribyrnong Council CEO, Stephen Wall and the Executive Team in the historic Bluestone Building Pipemakers Park in April 2021.

Rosemary, Olwen Ford, Peter Haffenden and Kerrie Poliness prepared and delivered a talk to the Team about the history of the Living Museum and its role in the establishment and the development of Pipemakers Park since 1987.

Finance Report

Treasurer's Report 2020-2021

This is the first year of Melbourne's Living Museum of the West receiving Triennial Arts Funding from the City of Maribyrnong, increasing our base operational grant from \$12,000 per annum to \$40,000 per annum. This is a milestone achievement for the Committee of Management, and we are incredibly grateful for the support from Council and increased stability this affords.

This increased funding allowed the Museum to appoint a part-time Business Manager. The Triennial grant was received late 2020, followed by a competitive recruitment process resulting in our Business Manager taking up the role in January 2021. As much of the annual funding was allocated towards salary, we have reserved six-months' worth of the grant to carry over to 2021-22.

The end of 2020-21 financial year finds the Living Museum in a more secure financial position than recent years. Our balance sheet shows a healthy reserve, with a portion of this being project grants received in this financial year for activity to take place in 2021-2022.

Reporting on our Triennial Arts Funding requires engaging a registered accountant to independently verify accounts. My thanks to Evan Lowenstein who has carefully assessed and prepared these financial reports.

Tim Wellington, Treasurer

Finance Report

MELBOURNE'S LIVING MUSEUM OF THE WEST INC.
41 102 245 380

**PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 30 JUNE 2021**

	Note	This Year \$	Last Year \$
INCOME			
Project Income		23,827.00	28,720.00
Grants Received		64,239.00	12,476.00
Memberships		<u>438.00</u>	<u>88.00</u>
		88,504.00	41,284.00
OTHER INCOME			
Donations Received		3,950.00	-
Interest Received		<u>33.64</u>	<u>168.00</u>
		3,983.64	168.00
		<u>92,487.64</u>	<u>41,452.00</u>
EXPENSES			
Accountancy Fees		40.00	-
Supplies		5,375.00	-
Advertising		424.00	-
Bank Charges		11.00	-
Committee Expenses		-	1,009.00
Depreciation		9,000.00	-
Gifts		-	33.00
Insurance		2,761.00	2,651.00
Light & Power		3,652.00	5,333.00
Magazines, Journals & Periodicals		-	1,825.00
Internet		791.00	600.00
Printing & Stationery		1,285.00	148.00
Project Expenses		10,849.00	28,720.00
Repairs & Maintenance		228.00	523.00
Security Costs		715.00	840.00
Subscriptions		745.00	198.00
Telephone		1,113.00	384.00
Wages		10,120.00	-
WorkCover		237.00	-
Less GST Paid		<u>(994.00)</u>	<u>-</u>
		46,352.00	42,264.00
Profit (Loss) before income tax		<u>46,135.64</u>	<u>(812.00)</u>

The accompanying notes form part of these financial statements.
These statements should be read in conjunction with the attached compilation
report of LOWENSTEINS ARTS MANAGEMENT PTY LTD.

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MELBOURNE'S LIVING MUSEUM OF THE WEST INC.
41 102 245 380

**PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 30 JUNE 2021**

	Note	This Year \$	Last Year \$
Profit (Loss)		46,135.64	(812.00)
Retained earnings at the beginning of the financial year		<u>153,776.00</u>	<u>151,045.00</u>
Total available for appropriation		<u>199,911.64</u>	<u>150,233.00</u>
Retained earnings at the end of the financial year		<u>199,911.64</u>	<u>150,233.00</u>

The accompanying notes form part of these financial statements.
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report of LOWENSTEINS ARTS MANAGEMENT PTY LTD.

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Finance Report

MELBOURNE'S LIVING MUSEUM OF THE WEST INC.
41 102 245 380

BALANCE SHEET
AS AT 30 JUNE 2021

Note	This Year \$	Last Year \$
SHARE CAPITAL AND RESERVES		
Retained earnings	204,961.64	150,233.00
TOTAL SHARE CAPITAL AND RESERVES	<u>204,961.64</u>	<u>150,233.00</u>
Represented by:		
CURRENT ASSETS		
Cash at Bank-NAB	50,538.00	21,810.00
Cash at Bank-Bendigo Bank	62,177.86	60,068.00
Cash at Bank-ING	13,338.78	13,321.00
Input Tax Credits	571.00	-
GST Payable	(63.00)	-
Inventory-Historical	90,000.00	90,000.00
Inventory-Publications	750.00	750.00
TOTAL CURRENT ASSETS	<u>217,312.64</u>	<u>185,949.00</u>
NON CURRENT ASSETS		
Fixed Assets		
Plant & Equipment	14,000.00	14,000.00
Total Fixed Assets	<u>14,000.00</u>	<u>14,000.00</u>
TOTAL NON CURRENT ASSETS	<u>14,000.00</u>	<u>14,000.00</u>
TOTAL ASSETS	<u>231,312.64</u>	<u>199,949.00</u>
CURRENT LIABILITIES		
Trade Creditors	1,000.00	1,000.00
Unexpended Grants	24,889.00	48,716.00
Amounts Withheld	462.00	-
TOTAL CURRENT LIABILITIES	<u>26,351.00</u>	<u>49,716.00</u>
TOTAL LIABILITIES	<u>26,351.00</u>	<u>49,716.00</u>
NET ASSETS	<u>204,961.64</u>	<u>150,233.00</u>

The accompanying notes form part of these financial statements.
These statements should be read in conjunction with the attached compilation
report of LOWENSTEINS ARTS MANAGEMENT PTY LTD.

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MELBOURNE'S LIVING MUSEUM OF THE WEST INC.
41 102 245 380

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2021

	This Year \$	Last Year \$
1 Statement of Significant Accounting Policies		
This financial report is a special purpose financial report prepared for use by the director and members of the company. The director has determined that the company is not a reporting entity.		
The financial report is prepared on an accruals basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.		
2 Amounts Withheld		
Amounts Withheld	462.00	-
	<u>462.00</u>	<u>-</u>

The accompanying notes form part of these financial statements.
These statements should be read in conjunction with the attached compilation
report of LOWENSTEINS ARTS MANAGEMENT PTY LTD.

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Personnel 2020–2021

Committee of Management

Kerrie Poliness, President

Tim Wellington, Treasurer

Peter Haffenden, Secretary

Matthew Davis, Vice-President (July - November 2020 / April 2021 - current)

Lyndal Jones, Vice-President (November 2020 to April 2021)

Tony Le Nguyen

Chris Kelly

Evangelina Morison-Lines

Associates

Founding Director and local history advisor: Olwen Ford

Indigenous Cultural Advisors: Uncle Larry Walsh, Dr N'awee Carolyn Briggs AM,

Mandy Nicholson, Karen Jackson.

Heritage Buildings: Gary Vines, Hugh Bassett

Heritage and Archives: Judy Maddigan, Kim Burrell

Staff

Rosemary Forde, Business Manager (since January 2021)

Museum Volunteers

Gabriella Beaumont

Nicholas Burrige

Veronica Charmont

Jack Collee

Ruby Healer

Maelor Himbury

Phoebe Haffenden

Naoise Halloran- McKay

Alec Katsourakis

Dan Kotsimbos

Dalys Lamson

Vivian Lu

Chas Manning

Nick Modrzewski

Bethany O'Connor

Liz Patterson

Julie Shiels

Sol Skeletor

Lorraine Radcliff

Michael Thornton



*(top) Rosemary preparing Museum cabinets to travel;
Phoebe Haffenden painting the inside of Living Museum
Visitor Centre.*



Living Museum volunteer, Liz Patterson on top of a pile of bluestone blocks retrieved from under the historic building floor during stabilisation conservation works 2019. These remnant blocks will be used for landscaping works within the building surrounds.

Acknowledgements

Melbourne's Living Museum of the West is grateful for support received in 2020-21 from the following

City of Maribyrnong Triennial Arts Funding

City of Melbourne

Creative Victoria

Department of Veterans Affairs, Department of Families, Fairness and Housing

Stronger Communities Grant Program (by invitation from local Federal MP)

City of Maribyrnong Community Grant

Partnerships:

Maribyrnong Council; Footscray Community Arts Centre; Quang Minh Temple;

Footscray Historical Society; National Trust; Friends of the Maribyrnong Valley;

Western Region Group of History Societies; Western Bulldogs;

Moondani Bullock and Special Collections, Victoria University; Melbourne Design Week;

School of Design, Swinburne University of Technology; School of Communications and Design,

RMIT University; Connors Connors Gallery; Negative Press; Grassy Plains Network;

Margaret Lawrence Gallery and Faculty of VCA & MCM, University of Melbourne; West Space;

Victorian Volcanic Plains Biosphere; Midsumma Festival; Rise Festival;

Moonee Ponds Creek Catchment Management Committee

The Museum would like to acknowledge the ongoing support from the following people:

Uncle Larry Walsh, Dr N'awee Carolyn Briggs AM, Olwen Ford, Gary Vines, Carolyn Barnes,

Lisa Radford, Joan Spiller, Kim Burrell, Genevieve Nihill, Sol Skeletor, Roberta Rich, Nick Mo-

drzewski, Maelor Himbury, Julie Shiels, The Venerable Thich Phuoc Tan, Tony Smith, Felicity

Watson, Pam Mulready, Vivian Lu, Alex Ettling, Benjamin Woods, Judy Maddigan.