

The image features a complex geometric composition. The upper portion shows a ceiling with a grid of circular perforations, transitioning from a warm brown/orange hue on the left to a deep red on the right. Below this, a series of sharp, angular planes in vibrant colors—green, blue, yellow, pink, and orange—create a sense of depth and architectural structure. The overall effect is one of modern, abstract art.

Annual Report 2023/24

sam
Shepparton Art Museum

Shepparton Art Museum (SAM) operates on the traditional lands of the Yorta Yorta people. The SAM building, and art museum within it, is located on river country close to the Goulburn River, known as Kaiela to the Yorta Yorta.

SAM recognises the Yorta Yorta as the traditional owners and ongoing custodians of the lands and water of the Country upon which SAM is built, and that sovereignty of this land has never been ceded.

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The Land is Us: Stories, Place & Connection - Artworks from the NGV Collection, installation view, Shepparton Art Museum, 2024. Photo: Leon Schoots

SAM Ltd Board Chairperson Report

The financial year from 2023 to 2024 was another notable year for SAM, as the museum presented artworks from significant Australian, First Nations, and international artists across 26 exhibitions.

SAM's large exhibition spaces have enabled important relationships to be built, paving the way for exhibitions that resonate deeply with our community. The first of these was a major touring exhibition from JamFactory in Adelaide, which brought the important cultural works of late Luritja/Pintupi/Pitjantjatjara artist Kunmanara Carroll to Victoria; over the summer, this was succeeded by an exciting exhibition from private collectors, Matthias Arndt and Tiffany Wood-Arndt, and the staging of *ARNDT Collection: From One World to Another*; followed by a major exhibition of significant artworks from the National Gallery of Victoria (NGV) in *The Land is Us: Stories, Place & Connection*. From March to July, SAM partnered with PHOTO Australia and the International Photo Festival to present a major international exhibition of renowned American artist Ryan McGinley's *YEARBOOK*. This presentation signified McGinley's first solo exhibition in Australia. As we look forward, maintaining existing relationships with key private collectors and public institutions and fostering new ones will be the key to a prosperous artistic future.

It is important to reflect on SAM's broader presence in our region and beyond—whether it be conducting tours, creating opportunities for local artists to exhibit work, or our educational outreach. The Board is mindful of the importance of the arts within our local community and is confident that the upcoming exhibitions will build on our recent successful exhibition of SAM Collection artworks, *Dance Me to the End of Love*. This ongoing strategic direction will enable further connection to our wonderful ceramics and Indigenous art collection.

As SAM continues to grow in impact, visitation and creative ambition, the Board took the opportunity to restructure the organisation to provide a more dedicated focus on both business development and artistic direction in equal measures. The objective is to enable the organisation to be set up for success as SAM embarks on its next growth chapter. As a result, Danny Lacy was appointed to the new position of Artistic Director, and Andrew Gooley was appointed to the new position as Director of Business. The Board also thanks Melinda Martin for her service prior to this period.

During the year the Board bid farewell to Peter Harriott, who was one of the Greater Shepparton City Council appointments, and welcomed the new CEO, Fiona Le Gassick as his replacement. Peter was instrumental in his time as Council CEO in overseeing the SAM dream come to life and we sincerely thank him for his vision and dedication. The board also extends their thanks to outgoing Directors, Naomi Ryan and Professor Brian Martin, and warmly welcomes Dr. Drew Pettifer to the Board.

I again thank the Board for their tireless stewardship and wisdom throughout the year. The SAM staff breathe so much life into this institution and that is why we have a strong contingent of donors, funders, the SAM Foundation, and the Friends who continue to believe in our dream. A big heartfelt thank you to all.

STEPHEN MERRYLEES

Shepparton Art Museum Ltd Board

SAM VISION

Shepparton Art Museum aims to be Australia's leading regional art gallery. We are a place of warm welcome and inclusion. We value the diverse experiences and stories our community shares with us.

SAM MISSION

Shepparton Art Museum is the place where art helps us to understand the ancient culture of this country and contemporary multicultural Australia.

2023/24
highlights

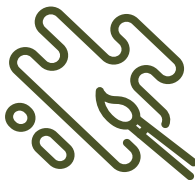
101,660

Total visitation



177

Total programs
delivered



5,275

Total participants



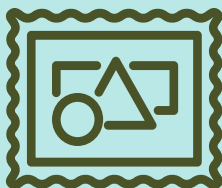
113,300

Website page views



10,470

Instagram follows
as of 30 June 2024



4,367

Artworks in SAM collection
as of 30 June 2024



9

New Artwork
Commissions



26

Exhibitions

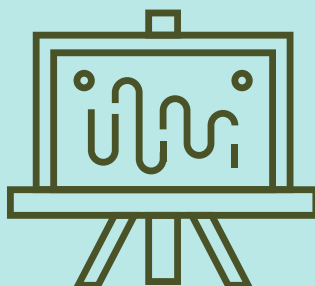


370

Artists exhibited

195

Total New
Acquisitions





SAM Foundation Gala, 2023.
Photo: Josh Maude

SAM Foundation Chair Report

In May 2024, the Shepparton Art Museum (SAM) Foundation proudly celebrated its tenth anniversary. We are deeply committed to our ongoing philanthropic support for SAM, which stands as an iconic structure on the landscape of Shepparton, and an integral element of the cultural fabric of our region. Not only that, but SAM joins a vital group of regional art galleries for Victoria. SAM, in its new home and with its new structure, its unique and growing collection and an ever-widening community of supporters and visitors is finding its place in this new era.

The Foundation is now focused on the next phase of the establishment of the new SAM: the generation of gifts to support SAM's exhibition programs, educational opportunities and other important initiatives to ensure a vibrant institution for the region and the nation.

I thank the staff of SAM for their important work, their passion and teamwork. In particular, SAM's Development Manager, Carmel Johnson, has done an outstanding job. You will enjoy her report enclosed highlighting activities from last 12 months. Funds from pledged donations to the capital campaign continue to be received on schedule, with more than \$6M of the target \$7M having been directed to the cost of the new home for the Museum.

Turning to our operating performance for the year: the investment returns on our long-term bequest funds for the year were strong. These funds enable us to contribute over \$20,000 annually to help grow the outstanding art collection of SAM. We continue to maintain tight control over costs, to ensure that we can maximise the net funds we have available for grants. This isn't possible without the hard work of volunteers, and I wholeheartedly thank my fellow Foundation Board members, as well as Carmel Johnson, Kylie McCarrey and John Evans for their ongoing dedication to the Foundation and their stewardship of our donors.

Finally, I again express our gratitude to the many donors who have contributed to this important institution for the last 10 years, and look forward to continuing our close association in the years ahead.

CLARE PULLAR
Chair, SAM Foundation

Friends of SAM President Report

The highlights of the past year are the meeting at Noorilim with our committee and the SAM Senior Leadership, the completion of our Friends of SAM Library cataloguing project, and our major fundraising event, The Long Lunch, at Longleat Winery raising \$2,067.70

The effective and efficient Coffee Morning sub-committee attracts a consistent number of Friends each month. The variety of informative and exciting learnings provided by the SAM curatorial team, including how exhibitions are planned, what happens behind the scenes, and why certain works are selected for exhibition, are always appreciated. Time spent with SAM staff at morning tea on Level 4 following the talks are fun, and a lovely tribute to the sub-committee! In 2024, we introduced Sunday afternoon talks, with SAM Curator – Community Caroline Esbenshade leading talks.

The Friends of SAM Library book cataloguing project was completed this year, after 10 months of work, driven by the enthusiasm and coordination of Ann Fagan. Support from 11 Friends with a variety of skills helped make the project a reality.

Membership numbers declined in this year, but the committee is looking into ways to reengage those who have recently lapsed membership.

Finally, my personal thanks to the Friends of SAM Committee for their support, thoughtful discussions, and stimulating ideas at our monthly meetings and for the future of SAM.

HELEN HINKS
President, Friends of SAM Inc.

SAM Director Report

Over the past 12 months, we've been thrilled to welcome over 101,600 visitors to Shepparton Art Museum – a remarkable level of visitation that has helped cement our status as a burgeoning world-class arts and cultural destination and contributed to a significant increase in overnight tourism to our region.



As always, we relished each opportunity to collaborate with our region's incredible creative practitioners, presenting the work of over 100 local artists in our Community Gallery. With inspiration ranging from sensory experiences of nature to the resilience of neighbours in the aftermath of the 2022 floods, the flourishing creativity of our region is a source of hope and inspiration.

This year, SAM delivered an exhibition program that brought the works of renowned Australian and international artists, both historic and contemporary, to regional audiences. Artworks from Pablo Picasso and Gilbert & George transported the viewer to the creative centres of Europe in *The ARNDT Collection: From One World to Another*; an artist's vision of the Western Desert's APY lands were translated through the ceramics and paintings of late Luritja/Pintupi/Pitjantjatjara artist Kunmanara Carroll in touring exhibition JamFactory ICON *Kunmanara Carroll: Ngaylu Nyanganyi Ngura Winki (I Can See All Those Places)*; vibrant portraits from photographer Ryan McGinley's *YEARBOOK* gave us a glimpse into the lively artistic community of New York City; and art works from the state collection by Brook Andrew, John Brack, John Olsen, and Patricia Piccinini drew focus to the stories found within the land and our collective landscapes in *The Land is Us: Stories, Place & Connection*.

These exhibitions were made possible through the cultivation of key partnerships with JamFactory, the ARNDT Collection, PHOTO Australia, and the National Gallery of Victoria, and we look forward to nurturing these relationships and creating future opportunities to connect our community with global art experiences. Within the facility, we have continued to strengthen our relationships with key stakeholders, Kaiela Arts and the Greater Shepparton Visitor Centre, as we collectively seek to ensure cohesive visitor experiences within the precinct.



Ryan McGinley: *YEARBOOK*, installation view, Shepparton Art Museum, 2024. Photo: Ryan McGinley

In April 2024, we built on our longstanding partnership with the Shepparton Festival to support the delivery of its annual creative program. The festival is a highlight of the region's cultural calendar, and we were delighted to jointly host an evening in-conversation event with SAM Selects artist Jen Valender, whose exhibition *Field* drew direct inspiration from the fluorescent canola fields and farmlife of nearby Dookie.

This year brought new change to the SAM Ltd Board; at the 2023 Annual General Meeting, we farewelled Board Directors Naomi Ryan and Professor Brian Martin. Outgoing Greater Shepparton City Council CEO Peter Harriott also completed his tenure on the Board; we thank each of the outgoing directors for their contribution to the museum through their time and expertise over the past three years. Happily, we welcomed back Dr. Drew Pettifer to the Board, and Jeannie Furphy to the position of Chair of the SAM Finance, Audit and Risk Committee.

Within the team, we farewelled SAM Accountant Caroline McNamara and SAM Head of Exhibitions and Collections Jessica O'Farrell. Both Caroline and Jessica made invaluable contributions to SAM, and we wish them well in their future endeavours.

As we head towards the third anniversary working in our amazing new building, we look towards another important milestone – the 90th anniversary of our art collection in 2026. As we continue building our nationally significant collection, our capacity for storytelling grows ever stronger; from the continuation of ancient traditions in contemporary practice, to objects that celebrate boundless innovation, the SAM collection unites the rich and diverse creative works of artists past and present who each offer up a unique lens through which we can perceive our world. Our collection is a source of inspiration for our team, who work passionately to craft new opportunities for our community to enjoy and engage with the museum through exciting new exhibitions, public and educational programs, and special events that allow people to connect meaningfully with the arts and with each other.

We conclude with thanks to our supporters and partners who have made all our endeavours possible this year—your contributions sustain the creative life of our region, and allow regional audiences to access enriching arts experiences that play a vital role in the collective wellbeing of our community.

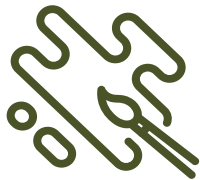
DANNY LACY, SAM Artistic Director
ANDREW GOOLEY, SAM Director of Business

2023/24

Programs and Education

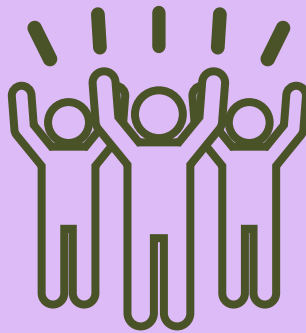
177

Total programs delivered



5,275

Total participants



2,939

Total School-Aged Participants

97

Total Free Programs Delivered



96

Total School Visits



83

Total Artist Delivered Programs



Engagement Report

Comprising of education, public programs, professional development, marketing and communications, and special events, the Engagement arm of SAM develops authentic opportunities designed to connect audiences with meaningful experiences at the museum.

In 2023/24 the inspiring engagement team introduced new programs to the suite of delivery including: Deep Dives, a collaboration with the University of Melbourne which invited leading academics into the museum to respond to exhibitions and artworks, Creative Arts Storytelling, a youth program designed and delivered by emerging First Nations artist in Shepparton, and VCE specialty tours which included museum staff across exhibitions and collections to give first-hand practical knowledge about the workings of SAM.

GABRIELLA CALANDRO
Head of Engagement

VCE specialty tours

Introduced in 2024, VCE specialty tours offer VCE students and teachers the opportunity to benefit directly from the expertise of SAM staff. Staff present on one of the following areas supporting VCE Visual Arts subjects: Art Making and Exhibiting, and Art Creative Practice.

- Exhibition design
- Artwork conservation considerations
- Curating an exhibition
- Marketing and communication or an exhibition

Education

Highlighting SAM exhibitions and its collection, SAM Education designs and delivers workshops, tours, and education resources for students, teachers, and educators at all levels of learning across the Goulburn Valley and beyond, complementing the Victorian curriculum and outcomes with art-based experiences.

Education Program highlights from 2023-2024

School visits to SAM

With multiple school visits each month, School visits at SAM are tailored to the needs and requirements of the schools and teachers, expanding classroom learning across primary and secondary learning.

In 2023/24, SAM also welcomed tertiary students and educators across the medical and teaching disciplines.

SAM Club

Designed to engage young minds, SAM Club is an after-school program for primary-aged kids in grades 2-6 who love to learn. Over the year, students participate in creative projects that focus on a range of different areas of study, including Art, English, Humanities and Science.

SAM Club is supported by the Victorian Challenge and Enrichment Series that supports activities to extend accelerated students in Victorian government schools.

Teacher Professional Development

- August 2023: Sgraffito 101 workshop with artists Kaye Poulton
- December 2023: Gertrude Contemporary Art on the Road with artist Elys Alavi

SAM School incursions

In 2023, SAM piloted a school incursion program with Currawa Primary School. The four-hour program delivered SAM Club to the students at Currawa, who spanned grades 1 to 6.

Engagement Report

Public Programs

Hosting a series of sell-out programs at the museum, online, and in partnership with community organisations, Public Programs at SAM have expanded on our exhibitions and our collection with unique, hands-on workshops, talks, and special events.

Program highlights from 2023-2024

SAM Camp

SAM Camp is a seasonal workshop series designed to keep kids and teens connected and creative during the school holidays. Delivering 4 iterations of SAM Camp over FY2023-2024, SAM presented a total of 27 individual programs, engaging more than 2,150 local children.

SAM Camp testimonials:

"Kids came home and have been drawing and artmaking non-stop since. They are putting on their own gallery show around our verandah and in their bedroom today, 24 hours on."

SAM Spring Camp, 2023

"The kids were really engaged and the workshop was run very well. The instructors had the kids listening and enjoying themselves the entire time."

SAM Spring Camp, 2023

"We feel very lucky to be able to attend these workshops where kids can learn new skills and create."

SAM Summer Camp, 2024

"It's important to have these sort of hands-on activities for kids that engages them and encourages their creativity."

SAM Summer Camp, 2024

Creative Arts Storytelling

Designed to connect emerging First Nations artists and local youth, Creative Arts Storytelling (CAS) was a new program introduced in 2024 which invited young people into SAM to experience new forms of artmaking and creativity while strengthening their connection to community and fostering a sense of belonging.

The CAS program engaged 110 students across years 8 to 11, delivered in partnership with Greater Shepparton Lighthouse Project's OLLY program.

SAM Baby and SAM Toddlers

Catering to our youngest visitors and their carers, SAM Baby and SAM Toddlers welcomed more than 125 infants and pre-schoolers to engage in sensory play and art-making inspired by SAM exhibitions.

SAM Clay School

SAM Clay School aims to expand skills across a range of ceramic techniques, led by knowledgeable facilitators. In 2023-2024, the SAM Clay School series was led by local artist Denielle Anderson and provided several intensive workshops that catered to both beginner and emerging ceramicists into the workshop to learn, create, and connect with other creatives from across the region.

SAM Deep Dives

Partnering with the University of Melbourne, SAM Deep Dives invited leading academics and researchers from the University of Melbourne to expand on the themes of SAM Collection exhibition *Dance Me to the End of Love*, delivering three unique lectures on death, technology, and poetry within the gallery space.



Engagement Report

SAM Engagement Ambassadors

Over the last 12 months, our third and final intake of SAM Ambassadors were recruited and completed their internships at SAM. Consisting of two emerging arts workers, the ambassadors worked with the SAM team from September to December 2023 to gain a holistic understanding of museum operations. Over the three-month period, the ambassadors gained hands-on experience delivering engagement activities while designing and developing their own public program, to be delivered at the culmination of the internship period in December.

Commencing in December 2021, SAM Engagement Ambassador program has supported 11 emerging cultural programming staff to gain real-life, paid experience in a museum. Over the duration of the program, the ambassadors have assisted with more than 280 public programs, special events, and engaged with over 14,500 participants.

SAM Volunteers

Volunteers continue to be involved at SAM and offer ongoing support in Visitor Services, Public Programs, and as SAM Guides.

Throughout the year our volunteers have had the opportunity to learn about the exhibitions from various resources provided such as literature and exhibition walkthroughs. They were encouraged to take their own individual tours as SAM Guides which was beneficial contribution to SAM's visitor experience. They were also able to assist in delivering public programs and special events throughout the year, including SAM Camp and exhibition openings.

Volunteers 2023/2024

Regan Taylor	Helen Hinks	Megan Walker
John Teague	Valerie Clements	Julie Mercer
Cecily Davis	John McMaster	Jill Clark
Winona Mitchell	Leona Sterling	Judith Roberts
Ann Fagan	Kaye Teague	
Fran Smullen	Janine Wilson	

Total Hours of Support = 944.1



Photo: Jimmy Li



Beci Orpin, *MUSH/ROOM*, installation view, Shepparton Art Museum, 2023.

Media & Coverage

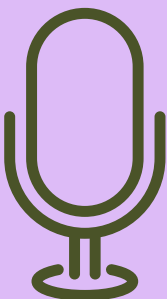


Media Outlets

- Art Almanac
- Art Collector
- Art Guide
- Arts Hub
- ABC News
- Artist Profile
- Australian Photography Magazine
- ABC Radio
- Country News
- Australian Financial Review
- JOY FM
- Journal of Australian Ceramics
- Museum Next
- Mutual ART
- National Gallery of Victoria Magazine
- One FM
- Postcards (9 NOW)
- Riverine Herald
- RUSSH Magazine
- Shepparton News
- Shepparton Adviser
- Southern Cross Austereo
- WIN Network

2

TV Coverage (stories)



16

Radio Broadcasts



113

SAM Media stories

113,300

Website page views

53,817

Website sessions



10,470

Instagram followers



7,478

Facebook followers



*JamFactory ICON Kunmanara Carroll: Ngaylu Nyanganyi
Ngura Wink! (I Can See All Those Places, installation view,
Shepparton Art Museum, 2023.*



Exhibitions 2023–24

26
Exhibitions



9
New Artwork
Commissions



370
Artists
exhibited



68
Artworks
exhibited by
First Nations
Artists



Exhibitions



Jess Johnson, *we can't keep going the way we've been going but we know no other way to go*, installation view. Shepparton Art Museum, 2023. Photo: Leon Schoots

Jess Johnson: we can't keep going the way we've been going but we know no other way to go

SAM Atrium and Central Void
16 November 2022 – 4 February 2024
Curator: Jessica O'Farrell

Suspended in SAM's Atrium and Central Void, Jess Johnson's *we can't keep going the way we've been going but we know no other way to go* features four seven-metre-long silk banners printed with Johnson's hand-drawn images inspired by sci-fi novels, secret society symbology, utopian manifestoes, and underground comic artists.

Penny Evans: Dhuwidha dhurraaya (Dig Deeper)

SAM Central Staircase
8 October 2022 – 10 July 2023
Curator: Belinda Briggs

Penny Evans's *Dhuwidha dhurraaya (Dig Deeper)* is a new site-responsive commission. Representing an expansive series of fragmented tree roots that give the appearance of scripture, the works illustrate a narrative for the viewer to discern and immerse themselves in. The installation delves into the matriarchal symbol of the women's digging stick and the artist's desire for us all to dig deeper into our shared, complex histories.



Dance Me to the End of Love, installation view. Shepparton Art Museum, 2023. Photo: Leon Schoots

JamFactory ICON Kunmanara Carroll: Ngaylu Nyanganyu Ngura Winki (I Can See All Those Places)

Peoples Gallery
1 July – 22 Oct 2023

JamFactory ICON Kunmanara Carroll: Ngaylu Nyanganyu Ngura Winki (I Can See All Those Places) is a major solo exhibition from JamFactory showcasing a significant body of artist Kunmanara Carroll's final ceramic works and paintings, supported by a tapestry produced by the Australian Tapestry Workshop. The exhibition is touring to 12 venues nationally until mid-2024. SAM is the exclusive Victorian venue on the exhibition's national tour.

Dance Me to the End of Love: Journeys from birth to death in the SAM Collection

Lin Onus Gallery
18 March 2023 – 11 February 2024
Curators: Jessica O'Farrell and Shelley McSpedden

Dance Me to the End of Love evokes the grand cycles of life, traversing from birth to death through artworks in the SAM Collection. Spanning one hundred and twenty years, the diverse selection includes ceramics, sculpture, painting, printmaking, drawing, photography, and installation. Across a range of mediums, forty artists examine stories of a life lived and share connective experiences of creation, parenthood, spiritual guardians, life seasons, death, and the afterlife.



SAM Open 2023: *Home*. Katherine Smith, *Awake*, 2023.
Courtesy of the artist



Jason Phu: *Some of the things that have come and gone with the waters*, installation view, Shepparton Art Museum, 2023. Photo: Leon Schoots

SAM Open 2023: Home

Hugh D.T Williamson Community Gallery

29 April – 16 July 2023

Curator: Caroline Esbenshade

SAM Open is our annual open call exhibition that celebrates the range and depth of our community's creativity. In 2023, more than eighty applicants responded to the theme of Home, with artworks exploring what home represents to them personally, socially, and culturally.

Surfaced Stories

SAM Showcases

8 April – 10 December 2023

Curator: Belinda Briggs

Surfaced Stories emerges from the SAM Collection through what began as a 'conversation in clay' surrounding approaches to ceramic making. The patterns, motifs, and designs—often marked in sgraffito or scratched surfaces—bring to the fore stories by seventeen Indigenous artists of different generations and across regions of Australia.

Jason Phu: Some of the things that have come and gone with the waters

Furphy Family Art Wall

26 November 2022 – 6 August 2023

Curator: Jessica O'Farrell

Jason Phu's *Some of the things that have come and gone with the waters* is a site-responsive wall painting on SAM's Art Wall that explores the idea of the waterways and river systems of the Goulburn Valley as the bearers and containers of the stories of the people who have lived here.

Three Hares: SAM Ceramics with invited artists Enrique Tochez Anderson, Tia Ansell, Jordan Mitchell-Fletcher, Kate Wallace, and Philomena Yeatman

SAM Showcases

25 February – 5 November 2023

Guest Curator: Adam John Cullen

Three Hares features groupings of works from the SAM Ceramic Collection alongside responsive new works by Adam John Cullen and four invited artists that share qualities of form, texture, and glazing.

Exhibitions



Adam John Cullen: *Three Ears*, installation view.
Shepparton Art Museum. Photo: Leon Schoots



Emma Coulter: *spatial deconstruction #30 (social fabric)*, installation view.
Shepparton Art Museum. Photo: Leon Schoots

Adam John Cullen: *Three Ears*

Lake View Atrium

25 February – 3 September 2023

Curator: Jessica O'Farrell

Three Ears is a site-specific installation from contemporary artist Adam John Cullen featuring cast forms and sculptural works that explore the act of collecting materials of personal significance and building a personal collection of objects.

Little big, Big little

Children's Gallery

13 May – 3 September 2023

Curator: Caroline Esbenshade

Little big, Big little introduces our youngest visitors to the elements and principles of art, genres, movements and styles, and encourages both young and old to contemplate the big questions through a selection of works from the SAM Collection.

Beci Orpin: *MUSH/ROOM*

The Children's Gallery

16 September 2023 – 15 April 2024

In *MUSH/ROOM*, visual artist Beci Orpin looks at the process of playing with ideas, using mushrooms and fungi to illustrate the way ideas can unexpectedly pop up from our imagination, as mushrooms spawning from the ground.

Emma Coulter: *spatial deconstruction #30 (social fabric)*

Furphy Family Art Wall

19 August 2023 – 6 May 2024

Curator: Jessica O'Farrell

Emma Coulter responds to the landmark architecture of the Shepparton Art Museum through a new site-specific Art Wall commission titled *spatial deconstruction #30 (social fabric)*.

Drawing upon the idea of SAM being both an 'art container' and a communal space for social interaction, Coulter's multicoloured intervention wraps the Art Wall in a new sculptural form that responds to the building's architectural elements.

Ellen Lee: *Landscapes; of sight, of sound*

Hugh D.T Williamson Community Gallery

21 October 2023 – 28 January 2024

Curator: Caroline Esbenshade

Ellen Lee's solo exhibition *Landscape; of sight, of sound* presents a series of large-scale abstract works on paper that explore her personal, sensory experience of nature. Ellen Lee was the 2023 SAM Spotlight artist, an annual opportunity for local emerging artists to present a solo exhibition in SAM's Community Gallery.



The ARNDT Collection: From One World to Another, installation view. Shepparton Art Museum. Photo: Leon Schoots



Tuesday Junction: After The Rain, installation view. Shepparton Art Museum. Photo: Leon Schoots

The ARNDT Collection: From One World to Another

The People's Gallery

11 November 2023 – 11 March 2024

Guest Curator: Rachael Vance

Presenting over 40 artworks from renowned international and Australian artists, *The ARNDT Collection: From One World to Another* is a major exhibition that celebrates the pursuit of art collecting through a selection of treasures from the extensive private collection of Matthias Arndt and Tiffany Wood-Arndt. This exhibition marks the first major presentation of The ARNDT Collection in a public institution in Australia.

(human) in nature

Showcase

16 December 2023 – 21 July 2024

Curator: Belinda Briggs

Through a selection of works by Australian and international artists from the SAM Collection, *(human) in nature* examines the tension between our fascination with nature's inherent beauty and the contradictory human actions that negatively impact global ecosystems.

Tuesday Junction: After The Rain

Hugh D.T Williamson Community Gallery

22 July – 15 October 2023

Curator: Caroline Esbenshade

After the Rain presents new artworks by seven members of the Tuesday Junction art group. Based in Echuca—a place name that means 'meeting of the waters' in Yorta Yorta language—the artists witnessed firsthand the changes to the landscape and their community's response during and after the flooding experienced in the region in October 2022.

Through their artistic responses Tuesday Junction capture their experience and the lingering after-effects of the major flood.

Seven members of Tuesday Junction have participated in this exhibition: Jill Kenley, Anne Mawson, Bronwyn Morton, Carolyn Rolls, Penny Silver, Rebecca Wells and Kerry Williams.

Jen Valender: Field

Hugh D.T Williamson Community Gallery

3 February – 5 May 2024

Curator: Caroline Esbenshade

Artist Jen Valender's SAM Selects exhibition *Field* presents a new body of work developed during Valender's creative residency at the University of Melbourne's Agricultural Campus in Dookie for the Centre of Visual Arts' Art + Ecology program. *Field* features a multi-channel video installation of four moving image works that combine sculpture, performance, and video to explore aspects of agricultural life, and the relationship between art and the natural world.

Exhibitions



Ryan McGinley, *YEARBOOK*, installation view *Pretty Free* at Marlborough Gallery, London, 2020. Image courtesy of the artist. © the artist.



Arthur Streeton, *The river*, 1896, National Gallery of Victoria, Melbourne. Purchased with the assistance of a special grant from the Government of Victoria, 1979.

Ryan McGinley: YEARBOOK

Lin Onus Gallery

1 March – 14 July 2024

Curator: Jessica O'Farrell

In partnership with PHOTO Australia, Shepparton Art Museum presents *YEARBOOK*, American photographer Ryan McGinley's first major solo exhibition in Australia. Consisting of a single artwork featuring over seven hundred vinyl-printed studio portraits of creatives living and working in New York City and adhered to every available inch of wall in the gallery, *YEARBOOK* envelops the entire space with bold colour and form. First presented in New York City in 2009, McGinley has shown this ever-evolving work at major public institutions in Tokyo, Denmark, Korea, and Spain. *YEARBOOK* is an official exhibition of PHOTO 2024 International Festival of Photography.

Fresh 2024

Hugh D.T Williamson Community Gallery

11 May – 11 August 2024

Curator: Caroline Esbenshade

SAM Fresh is our annual open-call youth arts exhibition that celebrates our region's emerging young creatives. Featuring the artworks of twenty artists aged 16-25 living, working and studying across the Goulburn Valley and Hume regions, the artists of *Fresh 2024* navigate themes of identity, personal relationships, and the natural world, presenting a perspective of our region and modern society as seen by the next generation.

The Land Is Us: Stories, Place & Connection. Artworks from the NGV Collection

The People's Gallery

30 March – 1 September 2024

Curators: Jessica O'Farrell and Belinda Briggs

Curated by and presented exclusively at Shepparton Art Museum in partnership with National Gallery of Victoria (NGV), *The Land is Us: Stories, Place & Connection* brings together notable artworks from the NGV Collection that offer an expanded consideration of landscape art. Exhibiting artists include Brooke Andrew, Patricia Piccinini, Hoda Afshar, John Brack, and Sidney Nolan.

Mud, Water & Fire

Showcase

16 March – 10 November 2024

Curator: Jessica O'Farrell

Through a selection of artworks by Australian studio potters in the SAM Collection, *Mud, Water & Fire* explores the diverse approaches taken in ceramics to create pieces that are reflective of the Australian landscape. Evoking visions of raw earth, twisted trees, and swirls of colours from the ocean's edge, the artworks showcased in *Mud, Water & Fire* present a view of nature as seen through a potter's eye.



Kenny Pittock: *Can You Peel The Love Tonight*
Photo: Leon Schoots, © the artist



Stewart Russell, Peter, Tommie & John / *Reliving the dream*,
installation view, Shepparton Art Museum 2024. Photo: Leon Schoots

Face in the Frame

Children's Gallery

24 April 2024 – 23 March 2025

Curator: Caroline Esbenshade

Face in the Frame brings a selection of portraits from the SAM Collection to the Children's Gallery to encourage kids to think about how they see themselves and the people around them.

Along with the artworks, kids can engage in creative play through a number of art activities including exhibition-inspired art cards, and magnetic portrait boards.

Kenny Pittock: Can You Peel The Love Tonight

Furphy Family Art Wall

18 May 2024 – 17 March 2025

Can You Peel The Love Tonight is a new site-responsive wall painting from artist Kenny Pittock. In his signature humorous style, Pittock playfully elevates the humble can of fruit in celebration of the beloved fruit growing and preservation industries of the Goulburn Valley, and the region's community, who stick together through thick and 'tin'.

Stewart Russell: Peter, Tommie & John / reliving the dream

SAM Atrium and Central Void

From 18 June 2024

Melbourne-based artist Stewart Russell's textile installation *Peter, Tommie & John / reliving the dream* explores one of the most influential political actions and images of the 20th century through the eyes of Australian Olympian Peter Norman.

SAM Collection Highlights

SAM Building

Ongoing

New Acquisitions

SAM Showcases

Ongoing

Collections

4,367

Number of artworks in SAM Collection
as of 30 June 2024

505

Shepparton Art Museum Ltd Collection

3,862

Greater Shepparton City Council Collection

1,240

2D

3,110

3D

989

Artworks by artists who identify as women

450

Artworks by artists who identify as
Aboriginal and/or Torres Strait Islander

New artworks acquired in 2023/2024 Financial Year

Total New Acquisitions:	195
Total Value:	\$ 549,376.36

New Acquisitions Breakdown	
Donations:	158
Cultural gifts:	30
Purchase:	6
Acquisitive:	1

195

Shepparton Art Museum Ltd Collection

0

Greater Shepparton City Council Collection

175

2D

20

3D

50

Artworks by artists
who identify as women

30

Artworks by artists who identify as
Aboriginal and/or Torres Strait Islander



Allan Watt, *Suite of Seascape Cyclinders*, 1978, Shepparton Art Museum Collection, donated via the Mayfair Collection by the Victorian Ministry for the Arts, 1987. Photo: Leon Schoots

Collection Acquisitions

List of Artworks acquired in 2023/2024 financial year

Ash Keating

Elevated Horizon #6, 2023
synthetic polymer on linen
2023.0049
Purchased with the support of funds from the Friends of Shepparton Art Museum, 2023.

Penny Evans

Camilaraay/Gomeroi Heartwood, 2022
white earthenware, white stoneware, terracotta, and pooling glaze and underglazes
2023.0050
2022 Indigenous Ceramic Award – feature artist acquisition purchased, 2023.

Shigemi Iwama

Untitled, 1989
stoneware clay, manganese wash with blue underglaze and iron oxide
2023.0051
Donated by Shigemi Iwama, 2023

Shigemi Iwama

Untitled, 1989
stoneware clay, grogs, underglaze
2023.0052
Donated by Shigemi Iwama, 2023

Shigemi Iwama

Untitled, 1991
Bendigo raku clay, grogs, steel, and metallic paint
2023.0053
Donated by Shigemi Iwama, 2023

Various Artists

The Archive of Humanist Art, 2000-2023
140 Artworks
- 88 unique or editioned prints, photographs, works on paper, artwork series
- 16 prints from *Violence to Non-Violence: Prints from The Peace Project (1988-1993)* by William (Bill) Kelly
- 34 prints – A complete edition of the 50th anniversary of the United Nations Universal Declaration of Human Rights International Print Portfolio (1999)
- 15 prints – A partial edition of South

Africa's Bill of Rights, Images of Human Rights Print Portfolio (1996)
2023.0068 - 2024.0207
Gift of The Archive of Humanist Art, gathered by the curators William (Bill) and Veronica Kelly, 2023.

Peter Rushforth

Bottle, n.d (c.1980-2000)
glazed stoneware
2023.0054
Donated by Jo Kuperholz in memory of Bill Tomasetti, 2023.

Peter Rushforth

Bowl, n.d (c.1980-2000)
glazed stoneware
2023.0055
Donated by Jo Kuperholz in memory of Bill Tomasetti, 2023.

Peter Rushforth

Vase, n.d (c.1980-2000)
glazed stoneware
2023.0056
Donated by Jo Kuperholz in memory of Bill Tomasetti, 2023.

Peter Rushforth

Cup, n.d (c.1980-2000)
glazed stoneware
2023.0057
Donated by Jo Kuperholz in memory of Bill Tomasetti, 2023.

Peter Rushforth

Jar, n.d (c.1980-2000)
glazed stoneware
2023.0058
Donated by Jo Kuperholz in memory of Bill Tomasetti, 2023.

Peter Rushforth

Bottle, n.d
glazed stoneware
2023.0059
Donated by Jo Kuperholz in memory of Bill Tomasetti, 2023.

Peter Rushforth

Bottle, n.d (c.1980-2000)
glazed stoneware
2023.0060
Donated by Jo Kuperholz in memory of Bill Tomasetti, 2023.

Peter Rushforth

Bowl, n.d (c.1980-2000)
glazed stoneware
2023.0061
Donated by Jo Kuperholz in memory of Bill Tomasetti, 2023.

Redbyrne Potteries, Robert Waterson

Egg bowl, c.1975–1980
glazed stoneware
2023.0062
Donated by Caroline McNamara, 2023.

Redbyrne Potteries, Robert Waterson

Tomato bowl, c.1975–1980
glazed stoneware
2023.0063
Donated by Caroline McNamara, 2023.

Redbyrne Potteries, Graeme Day

Soy sauce bottle, c.1975–1980
glazed stoneware
2023.0064
Donated by Caroline McNamara, 2023.

Redbyrne Potteries, Graeme Day

Mint sauce bottle, c.1975–1980
glazed stoneware
2023.0065
Donated by Caroline McNamara, 2023.

Anne Zahalka

The Immigrants (second version), 1983
pigment print
2023.0066
Purchased, 2023.

Anne Zahalka

The Pioneer, 1992
pigment print
2023.0067
Donated by Anne Zahalka in memory of Joanne Walsh, environmental scientist and friend, 2023.

Geoff Crispin

Floor pot, 2017
Whiteman Creek porcelain with ash and celadon glaze
2024.0001
Donated by Geoff Crispin, 2024.

Geoff Crispin

Large copper red pot, 2018
Whiteman Creek porcelain with copper glaze
2024.0002
Purchased, 2024.

Robert Puruntatameri

Tiwi
Roberts Dreaming, 2023
glazed stoneware
2024.0003
Purchased, 2024.

Robert Puruntatameri

Tiwi
Tall Bottle, 2023
glazed stoneware
2024.0004
Purchased 2024.

Ash Keating

Elevated Horizon Response #8, 2023
synthetic polymer paint on linen
2024.0005
Donated through the Australian
Government's Cultural Gifts
Program by Ash Keating, 2024.

Robert Dickerson

The Freeway, 1988
acrylic on board
2024.0006
Donated through the Australian
Government's Cultural Gifts
Program by Sam Dickerson, 2024.

Robert Dickerson

The Apartments, 1987
acrylic on board
2024.0007
Donated through the Australian
Government's Cultural Gifts
Program by Sam Dickerson, 2024.

Robert Dickerson

Man with tree and plane, 1987
acrylic on board
2024.0008
Donated through the Australian
Government's Cultural Gifts
Program by Sam Dickerson, 2024.

David Noonan

Untitled, 2011
screenprinted linen and jute collage
2024.0009
Donated through the Australian
Government's Cultural Gifts
Program by Matthias Arndt and
Tiffany Wood, 2024.

Penny Bidd

Mowanjumb
Wandjina, 1998
acrylic on paper
2024.0010
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Ronnie Djanbardi

Kulamarara clan
*Wandurrk Spirit With Water
Goanna Djerrka*, 1983
natural earth pigments on
eucalyptus bark
2024.0011
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Joshua Ebatarinja

Western Arrernte
*On the Plains, Hermannsburg
Ranges*, n.d
watercolour on paper
2024.0012
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Adolf Inkamala

Western Arrernte
Haast Bluff, MacDonnell Ranges, n.d
watercolour on paper
2024.0013
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Vanessa Inkamala

Western Arrernte
Tjoritja / West MacDonnell Ranges,
2018
watercolour on paper
2024.0014
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Douglas Abbott Kwarlpe

Arrernte
Ormistern Pound, Mt Giles Country,
c.2013
watercolour on paperboard
2024.0015
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Benjamin Landara

Western Arrernte
Central Australian Landscape, n.d
watercolour on paper
2024.0016
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Albert Namatjira

Western Arrernte
Finke Gorge, Glen Helen, c.1954
watercolour on paper
2024.0017
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Enos Namatjira

Western Arrernte
Twin Ghost Gums, Burts Bluff, c.1965
watercolour on paper
2024.0018
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Ewald Namatjira

Western Arrernte
Central Australian Landscape, n.d
watercolour on paper
2024.0019
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Gabriel Namatjira

Western Arrernte
Ghost Gums, Central Australia, n.d
watercolour on paper
2024.0020
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Keith Namatjira

Western Arrernte
Ghost Gums, View to Mt Sonder, n.d
watercolour on paper
2024.0021
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Kevin Namatjira

Arrernte
James Range, Macdonnell Ranges,
n.d
watercolour on paper
2024.0022
Donated through the Australian
Government's Cultural Gifts
Program by Carrillo Gantner AC,
2024.

Collection Acquisitions

Lenie Namatjira

Western Arrernte
West of Areyonga, 2008
watercolour on paper
2024.0023
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Maurice Namatjira

Western Arrernte
Ghost Gum, James Range, n.d
watercolour on paper
2024.0024
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Oscar Namatjira

Western Arrernte
Central Australian Landscape, n.d
watercolour on paper
2024.0025
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Claude Pannka

Western Arrernte
Magnificent Gum, Western Macdonnells, n.d
watercolour on paper
2024.0026
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Edwin Pareroultja

Western Arrernte
Landscape, n.d
watercolour on paper
2024.0027
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Otto Pareroultja

Western Arrernte
Monarchs of the Range, Central Australia, n.d
watercolour on paper
2024.0028
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Delilah Freddy Puruntatameri

Munupi
Untitled, n.d
ochres on canvas
2024.0029
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Herbert Raberaba

Western Arrernte
Across the Range, Ghost Gum, n.d
watercolour on paper
2024.0030
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Peter Taylor Tjutjatja

Southern Arrernte/Luritja people
Untitled (Central Australian Landscape), n.d
watercolour on board
2024.0031
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Munggurawuy Yunupingu

Gumatji
Fire Story at Caledon Bay, c.1960s
natural earth pigments on eucalyptus bark
2024.0032
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Benedict Munkara

Tiwi
Takaringa (Mantibunga: Trevally, Skinny Fish and Turtle), 1972
natural ochres on eucalyptus bark
2024.0033
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Warlukurlangu Collaborative -

Maggie Ross, Ruth Oldfield, Jeanie Egan, Andrea Martin

Warlpiri
Ngarlu Jukurrpa (Love Magic – Sugarleaf Dreaming), 1997
synthetic polymer paint on linen
2024.0034
Donated through the Australian Government's Cultural Gifts Program by Carrillo Gantner AC, 2024.

Pinta Pinta Tjapanangka

Pintupi
Untitled, 1989
synthetic polymer paint on canvas
2024.0035
Donated by Jon Langford, 2024.

William Kelly

Peace or War: The Big Picture, 2016
Inkjet print on Hahnemuhle paper
2024.0036
Purchased in memory of William (Bill) Kelly with funds from Carrillo Gantner AC, 2024.

BEQUEST

Dr Michael Elliott Ceramics

Collection Bequest – contains 198 ceramics

Collection Artworks Exhibited

SAM Collection Artworks displayed in 2023/2024 Financial Year: 400

Displayed in the following exhibitions at SAM

Dance me to the End of Love: 32

(human) in nature: 23

Mud, Water, Fire: 50

Face in the Frame: 11

Big little, Little big: 9

Kaleidoscope: 119

Surfaced Stories: 22

Three Hares: Guest Curated by Adam John Cullen: 50

New Acquisition Showcase 2023, 2024: 26

SAM Collection Highlights (building activation) 2023-2024: 48

Displayed at Greater Shepparton City Council office and buildings: 10

Outward Loans

Outward loans of SAM Collection artworks in 2023/2024 Financial Year: 2

McClelland Sculpture Gallery

John Meade: Its Personal!

04 December 2023 – 25 March 2024

Curated by Lisa Byrne, Suzette Wearne, John Meade

John Meade

Mini Puschelhockers (table), 2019

MDF, mild steel, glass, masonite and rubber
Shepparton Art Museum Collection, purchased 2019.

Art Gallery Western Australia

The Light of Day: The Collected Works of Yhonnie Scarce

03 February 2024 – 19 May 2024

Curated by Clothilde Bullen

Yhonnie Scarce

Servant and Slave, 2018

porcelain and handblown glass
Shepparton Art Museum Collection,
2018 Indigenous Ceramic Award – Winner.

Development Report

During the last twelve months the Development team and the Foundation trustees have been focusing on finalising the SAM building capital campaign, and developing a philanthropic plan that closely aligns with the SAM strategic direction for the next iteration of the museum.

With the completion of the SAM Foundation \$7.4 million capital campaign in 2022, June 2023 saw an additional pledge of \$125,000, gifted generously by the Zurcas family. This additional gift completes the second of the SAM building campaign's challenge grants funded by the Sir Andrew & Lady Fairley Foundation in 2020, contributed by The Montgomery Foundation and the Zurcas family.

The SAM Foundation's Chair, Clare Pullar, and her fellow and past trustees are most appreciative of this generosity and of the Greater Shepparton and Goulburn Valley community for achieving what has been a very lofty target.

In November 2023, the SAM Ltd and SAM Foundation Boards hosted the third anniversary Gala Dinner attended by donors, supporters, and friends of the museum. This successful fund-raising event, sponsored by Chas Cole and APCO, included a fine art auction featuring works by leading contemporary artists Penny Evans and Ash Keating, as well as a generous array of donated services and goods that were on offer.

During the dinner, SAM CEO Melinda Martin conducted an enlightening conversation with the international art dealer Matthias Arndt regarding the exhibition *From One World to Another*, a significant exhibition presented by SAM in partnership with the ARNDT Collection featuring the work of Pablo Picasso, Gilbert & George, Kathryn Del Barton, and Sophie Calle. SAM has been most appreciative of the generosity of Matthias Arndt and Tiffany Wood-Arndt, who loaned their private collection to SAM to be shared for the first time with the public.

In addition to the ARNDT exhibition, the curatorial team continued to deliver an extensive inspirational artistic program for the year. The diverse and inspirational exhibitions artistically displayed local and regional artwork, celebrated Australian and international creatives, and included seven hundred astonishing photographs captured by the acclaimed international American photographer Ryan McGinley.

The membership of the Collective 120 has continued to increase with members located in both Melbourne and Shepparton. In February 2024, the members attended the Melbourne Art Fair and were privileged to have a private tour and insight into the exhibited work and background of featured artists. The Collective members continue to support SAM with attendance at events and exhibition openings and the Foundation is appreciative of their loyalty, interest, and support.

Visitation to SAM continues to increase with more than 100,000 people having entered the SAM precinct in the last twelve months. This includes visitors who have travelled to Shepparton to visit SAM from Melbourne and other parts of Victoria, as well as an increasing number coming from interstate.

During the year, the Foundation and the Development team has engaged with current and prospective donors, attended community and corporate events, and conducted museum and building tours for prospective donors, community and local business and educational organisations.

I wish to acknowledge the leadership, welcome advice, and encouragement from the Foundation Chair Clare Pullar and her trustees, Kyle McCarrey for her excellent administrative assistance, and to my fellow SAM colleagues for their collegiality and friendship, during what has been another challenging year in the philanthropic and fundraising sector.

The Development team will continue to engage and create philanthropic opportunities through events and visitation for our donors and supporters, and to ensure that SAM can continue to lead and highlight arts and culture in our Greater Shepparton community.

CARMEL JOHNSON
Development Manager

Development Report

Shepparton Art Museum Foundation and Shepparton Art Museum gratefully acknowledges the support of the following donors during 2023/24

listed in alphabetical order:

Robert Anderson
Matthias Arndt & Tiffany Wood-Arndt
John Anselmi
Sue Berwick Rosemary
Brennan Lynne Brown

The Bowden Marstan Foundation
CAF Consulting
Gabriella Calandro
Virginia Campbell
Rebecca Clair
Jill Clark

Sandy Clark AO & Marie McDonald
Geoffrey Croke
Wendy Crow
Tony Day
Delatite Winery
Amy & Mark DePaola
Geoff & Prue Dobson
Andrew Doherty
Saul Dullard
Vicky Dyson Elsewhere at SAM
Annie Ernst
Ann Fagan
Sandi Farrell

Rachel Fidock
Jo-Anne & John Foster
Friends of SAM
Natasha Fujimoto
Adam & Jeannie Furphy
Bianca Furphy
Frederica & Andrew Furphy
Furphy Foundation
Allan Gale
Carrillo Gantner AC & Ziyin Gantner
John & Gaye Gaylard
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Lizanne Goodwin
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Barb Gray
Greater Shepparton Business Network
Christine & Mike Hall
Lida Harbord
John & Christine Head
Graham & Dawn Hill
Belinda Hook
Roland Hunt
Dr Alison Inglis
Peter Johnson OAM & Carmel Johnson

Beatriz Juarez
Michael & Jo Kearney
Kathryn Kings
Emily Lancashire
Dr David Lawson
Ute Linton
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Melinda Martin
Joshua Maude
Kylie McCarrey
Christine McGregor
David & Lisa McKenzie
John McMaster
Ross & Dianne McPherson
Melbourne Symphony Orchestra
Stephen & Fiona Merrylees
Aleisa Miksad
Mitchelton Winery
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Michelle Sung
Polly Symons
Rebecca Trevaskis
Michelle Trudgen
Alex & Catherine Turnbull
Christian & Anna Turnbull
Daphne Turnbull
Upotipotpon Foundation
Rocky & Carolyn Varapodio
Megan Walker
Margaret Webster
Zurcas Family

We also gratefully acknowledge the many donors who have made cash donations at Shepparton Art Museum and attended SAM Foundation events during the year.

Shepparton Art Museum Ltd
ABN: 63 614 545 498
Financial Statements
For the Year Ended 30 June 2024

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Shepparton Art Museum Ltd

ABN: 63 614 545 498

Statement of Income and Expenditure and Other Comprehensive Income

For the Year Ended 30 June 2024

	Note	2024 \$	2023 \$
Operating Activities			
Revenue	3	3,246,016	3,750,208
Employee benefits expense		(1,970,592)	(2,047,004)
Business services expenses		(453,627)	(431,928)
Facilities expenses		(438,435)	(274,282)
Exhibition expenses		(272,181)	(318,167)
Collection expenses		(35,636)	(58,314)
Public programs expenses		(35,139)	(24,016)
Stock purchases and retail expenses		(29,996)	(42,846)
Education expenses		(17,518)	(29,973)
Depreciation expense		(1,923)	(5,711)
Other expenses		(401,623)	(624,765)
Surplus/(deficit) from operating activities		(410,654)	(106,798)
Capital activities			
Donated artworks	3	505,559	285,649
Surplus from capital activities		505,559	285,649
Surplus for the year		94,905	178,851
Other comprehensive income			
Revaluation changes for Art collection		410,419	118,835
Total comprehensive income for the year		505,324	297,686

The accompanying notes form part of these financial statements.

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Statement of Financial Position

As at 30 June 2024

	Note	2024 \$	2023 \$
ASSETS			
Current assets			
Cash and cash equivalents	4	675,299	987,140
Trade and other receivables	5	48,532	32,364
Inventories		32,563	45,774
Other assets	6	-	2,130
Total current assets		756,394	1,067,408
Non-current assets			
Plant and equipment	7	29,733	31,656
Art collection	6	3,599,294	2,635,270
Total non-current assets		3,629,027	2,666,926
TOTAL ASSETS		4,385,421	3,734,334
LIABILITIES			
Current liabilities			
Trade and other payables	8	426,762	362,706
Provisions	9	114,859	121,753
Other liabilities	10	227,084	147,036
Total current liabilities		768,705	631,495
Non-current liabilities			
Provisions	9	63,703	55,150
Total non-current liabilities		63,703	55,150
TOTAL LIABILITIES		832,408	686,645
NET ASSETS		3,553,013	3,047,689
EQUITY			
Reserves	11	3,367,085	2,451,107
Accumulated surpluses		185,928	596,582
TOTAL EQUITY		3,553,013	3,047,689

The accompanying notes form part of these financial statements.

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Statement of Changes in Equity

For the Year Ended 30 June 2024

2024

	Accumulated Surpluses \$	Donated Artworks Reserve \$	Asset Revaluation Reserve \$	Total \$
Balance at 1 July 2023	596,582	2,065,260	385,847	3,047,689
Surplus/(deficit) for the year	94,905	-	-	94,905
Transfer to/(from) reserves	(505,559)	505,559	-	-
Revaluation increment/(decrement)	-	-	410,419	410,419
Balance at 30 June 2024	185,928	2,570,819	796,266	3,553,013

2023

	Accumulated Surpluses \$	Donated Artworks Reserve \$	Asset Revaluation Reserve \$	Total \$
Balance at 1 July 2022	1,161,503	1,321,488	267,012	2,750,003
Surplus for the year	178,851	-	-	178,851
Transfer to/(from) reserves	(743,772)	743,772	-	-
Revaluation increment/(decrement)	-	-	118,835	118,835
Balance at 30 June 2023	596,582	2,065,260	385,847	3,047,689

The accompanying notes form part of these financial statements.

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Statement of Cash Flows

For the Year Ended 30 June 2024

	Note	2024 \$	2023 \$
Cash from operating activities:			
Receipts from customers, donors and others		332,172	381,833
Receipts from philanthropic donations		507,406	1,296,214
Receipt of government grants		2,736,049	2,220,521
Payments to suppliers and employees		(3,489,431)	(3,435,859)
Payment of contributions		(350,000)	(575,000)
Interest received		9	7
Net cash used in operating activities	13	(263,795)	(112,284)
Cash flows from investing activities:			
Payment for acquisition of artworks		(48,046)	(8,499)
Purchase of plant and equipment		-	(588)
Net cash used by investing activities		(48,046)	(9,087)
Net Cash decreases in cash and cash equivalents		(311,841)	(121,371)
Cash and cash equivalents at beginning of year		987,140	1,108,511
Cash and cash equivalents at end of year	4	675,299	987,140

The accompanying notes form part of these financial statements.

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Notes to the Financial Statements

For the Year Ended 30 June 2024

1 Statement of Material Accounting Policies

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users who are dependent on its annual financial statements. These financial statements are therefore special purpose financial statements. 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*, the *Australian Charities and Not-For-Profits Commission Regulation 2022* and the material 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.

Statement of compliance

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the Australian Charities and Not-for-profits Commission Act 2012, the basis of accounting specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101: *Presentation of Financial Statements*, AASB 107: *Statement of Cash Flows*, AASB 108: *Accounting Policies, Changes in Accounting Estimates and Errors*, and AASB 1054: *Australian Additional Disclosures*.

The Company has concluded that the requirements set out in AASB 10 and AASB 128 are not applicable as the initial assessment on its interests in other entities indicated that it does not have any subsidiaries, associates or joint ventures.

The recognition and measurement requirements that have not been complied with are those specified in AASB 15: *Revenue from Contracts with Customers*. Refer to Note 1(d) for details of the accounting policy.

These special purpose financial statements comply with all the recognition and measurement requirements in Australian Accounting Standards.

Basis of preparation

The financial statements, except for the cash flow information, have been prepared on an accruals 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) Comparative Figures

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

(b) Income Tax

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

Shepparton Art Museum Ltd is also a registered charity with the Australian Charities and Not-for-profits Commission.

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Notes to the Financial Statements

For the Year Ended 30 June 2024

1 Statement of Material Accounting Policies

(c) Impairment of Assets

At the end of each reporting period, directors review the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the statement of profit and loss and other comprehensive income.

Where the assets are not held primarily for their ability to generate net cash inflows – that is, they are specialised assets held for continuing use of their service capacity – the recoverable amounts are expected to be materially the same as fair value.

Where it is not possible to estimate the recoverable amount of a class of asset, the company estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued individual asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

(d) Revenue and other income

Contributed assets

The company receives assets from the government and other parties for nil or nominal consideration in order to further its objectives. These assets are recognised in accordance with the recognition requirements of other applicable Accounting Standards (for example AASB 9, AASB 16, AASB 116 and AASB 138).

On initial recognition of an asset, the company recognises related amounts being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer.

The company recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amounts.

Grant income

Grant revenue is recognised based on management's assessment of the delivery of agreed activities for which funding has been received. Where a grant is received to fund a specific project, the revenue will be recognised in conjunction with the occurrence of expenditure related to that project. In certain cases, the revenue will be recognised progressively over the course of the grant period.

Where the grant activities have not yet been performed, the grant income will be deferred until the point in which the funded activities have been performed.

Donations and Bequests

Donations and bequests are recognised as revenue when received.

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Notes to the Financial Statements

For the Year Ended 30 June 2024

1 Statement of Material Accounting Policies

(d) Revenue and other income

Interest income

Interest income is recognised using the effective interest method.

All revenue is stated net of the amount of goods and services tax (GST).

(e) Cash and Cash Equivalents

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

(f) Plant and Equipment

Plant and equipment are measured on the cost basis less depreciation and any impairment losses.

Depreciation

The depreciable amount of all fixed assets is depreciated on a straight-line basis over the asset's useful life to the entity commencing from the time the asset is held ready for use.

The depreciation rates used for each class of depreciable assets are:

Class of Fixed Asset	Depreciation Rate
Plant and Equipment	10%
Furniture, Fixtures and Fittings	10%
Office Equipment	25%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are recognised immediately in profit or loss.

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

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Notes to the Financial Statements

For the Year Ended 30 June 2024

1 Statement of Material Accounting Policies

(g) Artworks

Artworks are initially recorded at fair value. Fair value is the purchase price for purchased artworks or the independent valuation for donated artworks.

A full independent valuation of the collection will be carried out on a 3 yearly basis. The last valuation was undertaken on 2 March 2022.

Artworks are not amortised or depreciated as they are generally expected to appreciate in value.

Works of art on loan or provided to the company on a non-enduring stewardship arrangement are not disclosed as assets of the company. Industry standards stipulate that the company must maintain and insure all works of art held.

(h) Trade and other receivables

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

(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.

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Notes to the Financial Statements

For the Year Ended 30 June 2024

1 Statement of Material Accounting Policies

(j) Employee Benefits

Short-term employee benefits

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

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

Other long-term employee benefits

Provision is made for employees' long service leave entitlements not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Other long-term employee benefits are measured at the present value of the expected future payments to be made to employees. Upon the remeasurement of obligations for other long-term employee benefits, the net change in the obligation is recognised in profit or loss as part of employee benefits expense.

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

(k) Leases

Concessionary leases

The Company has one peppercorn lease in relation to property. For leases that have significantly below-market terms and conditions principally to enable the Company to further its objectives (commonly known as peppercorn/concessionary leases), the Company has adopted this relief under AASB 16 and measures the right-of-use assets at cost on initial recognition.

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Notes to the Financial Statements

For the Year Ended 30 June 2024

2 Critical Accounting Estimates and Judgments

The directors make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below.

Key judgements - performance obligations for revenue recognition

Grant revenue is recognised based on management's assessment of the delivery of agreed activities for which funding has been received. Where a grant is received to fund a specific project, the revenue will be recognised in conjunction with the occurrence of expenditure related to that project. In certain cases, the revenue will be recognised progressively over the course of the grant period.

3 Revenue and other income

	Note	2024 \$	2023 \$
Operating activities			
- Grants	(a)	2,511,366	2,347,935
- Donations - SAM Building Fund		350,000	575,000
- Donations - Operational & Art Acquisitions		157,406	721,214
- Retail sales - SAM Shop		71,521	78,099
- Other revenue		155,723	27,960
Total Revenue		3,246,016	3,750,208
Other Income			
Capital activities			
- Donated artworks (at fair value)		505,559	285,649
Total other income		505,559	285,649
(a) Grants			
- Greater Shepparton City Council		2,253,014	2,125,774
- Creative Victoria		120,000	120,000
- Other		138,352	102,161
		2,511,366	2,347,935

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Notes to the Financial Statements

For the Year Ended 30 June 2024

4 Cash and Cash Equivalents

	2024	2023
	\$	\$
Cash on hand	36	300
Cash at bank	675,263	986,840
	<u>675,299</u>	<u>987,140</u>

5 Trade and Other Receivables

CURRENT

Trade receivables	10,714	32,364
GST receivable	26,739	-
Accrued income	11,079	-
	<u>48,532</u>	<u>32,364</u>

6 Other Assets

CURRENT

Prepaid expenses	-	2,130
	<u>-</u>	<u>2,130</u>

NON-CURRENT

Art collection	3,599,294	2,635,270
	<u>3,599,294</u>	<u>2,635,270</u>

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Notes to the Financial Statements

For the Year Ended 30 June 2024

7 Property, Plant and Equipment

Property, Plant and Equipment

	2024	2023
	\$	\$
Plant and equipment		
At cost	15,150	15,150
Accumulated depreciation	(2,824)	(2,314)
Total plant and equipment	12,326	12,836
Furniture, fixtures and fittings		
At cost	12,058	12,058
Accumulated depreciation	(1,931)	(1,526)
Total furniture, fixtures and fittings	10,127	10,532
Office equipment		
At cost	12,006	12,006
Accumulated depreciation	(4,726)	(3,718)
Total office equipment	7,280	8,288
Total property, plant and equipment	29,733	31,656

8 Trade and Other Payables

CURRENT

Trade payables	422,362	309,966
Other payables	4,400	52,740
	426,762	362,706

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Notes to the Financial Statements

For the Year Ended 30 June 2024

9 Provisions

	2024 \$	2023 \$
CURRENT		
Annual leave	88,046	96,990
Long service leave	26,813	24,763
Total current provisions	114,859	121,753
NON-CURRENT		
Long service leave	63,703	55,150
Total non-current provisions	63,703	55,150

10 Other Liabilities

CURRENT		
Unearned income - government grants and trust distributions	227,084	147,036
	227,084	147,036

11 Reserves

Asset revaluation reserve

The asset revaluation reserve records fair value movements for artworks held under the revaluation model.

Donated Artworks Reserve

Records the value of works of art donated or bequeathed to the company. Subsequent revaluations of the works of art are recognised in the Asset revaluation reserve

12 Auditors' Remuneration

Remuneration of the auditor for:

- auditing the financial statements	13,200	12,500
- preparation of the financial statements	1,000	1,000
	14,200	13,500

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Summary of Significant Accounting Policies

For the Year Ended 30 June 2024

13 Cash Flow Information

Reconciliation of cash flow from operations with result for the year

	2024	2023
	\$	\$
Result for the year	94,905	178,851
Non-cash flows in result		
Depreciation and amortisation	1,923	5,675
Donated artworks	(505,559)	(285,649)
Changes in assets and liabilities		
(Increase)/decrease in trade and other receivables	(16,168)	51,448
(Increase)/decrease in inventories	13,211	(15,821)
(Increase)/decrease in other assets	2,130	30,875
Increase/(decrease) in trade payables and accruals	64,056	34,677
Increase/(decrease) in income in advance	80,048	(155,367)
Increase/(decrease) in provisions	1,659	43,027
Cashflow from operations	(263,795)	(112,284)

14 Key Management Personnel Remuneration

The totals of remuneration paid to the key management personnel of the Company during the year are as follows:

Short term employee benefits	318,087	295,084
------------------------------	---------	---------

Committee members are not remunerated.

15 Related Parties

Shepparton Art Museum Ltd's related parties include its key management personnel as described in Note 14.

No other material related party transactions were noted during the year.

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Summary of Significant Accounting Policies

For the Year Ended 30 June 2024

16 Economic Dependence

The company is dependent upon ongoing receipt of Local Government grants and community and philanthropic donations to ensure the ongoing continuance of its exhibition, education and public programs.

SAM Ltd has a funding agreement in place with the Greater Shepparton City Council (Council) from 1 July 2020 for a five-year period.

The total income received from the Council was \$2,478,315 for the year ended 30 June 2024. The company also leases its property from the Council for \$1 per year and the Council also charges the Company for various building costs as incurred including utility charges. The total expense incurred by the Company was \$813,604 including a building contribution of \$350,000 for the year ended 30 June 2024.

At the date of this report management has no reason to believe this financial support will not continue.

17 Events Occurring After the Reporting Date

No matters or circumstances have arisen since the end of the financial year which significantly 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 financial years.

18 Company Details

Registered office

The registered office of the company is:

Shepparton Art Museum Ltd
530 Wyndham Street
Shepparton VIC 3630

Shepparton Art Museum Ltd

ABN: 63 614 545 498

Directors' Declaration

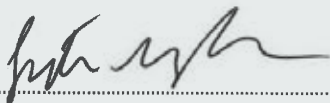
The directors have determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

The directors of the Company declare that:

1. In their opinion, the financial statements and notes for the year ended 30 June 2024 are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and:
 - a. comply with Accounting Standards, which, as stated in basis of preparation Note 1 to the financial statements; and
 - b. give a true and fair view of the financial position and performance of the Company;
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.

Director



Director



Dated this day of 2024

14th November



Shepparton Art Museum Ltd

ABN: 63 614 545 498

Auditor's Independence Declaration under Section 60.40 of the Australian Charities and Not-for-Profits Commission Act 2012

I declare that, to the best of my knowledge and belief, during the year ended 30 June 2024, there have been:

- (i) no contraventions of the auditor independence requirements as set out in section 60.40 of the *Australian Charities and Not-for-Profits Commission Act 2012* in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.


Saward Dawson



Jeffrey Tulk
Partner

Blackburn VIC
Dated: 24 January 2025

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Shepparton Art Museum Ltd

ABN: 63 614 545 498

Independent Audit Report to the members of Shepparton Art Museum Ltd

Report on the Audit of the Financial Report

Opinion

We have audited the accompanying financial report, being a special purpose financial report of Shepparton Art Museum Ltd (the Company), which comprises the statement of financial position as at 30 June 2024, the statement of income and expenditure and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of material accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report presents fairly, in all material respects, including:

- (i) giving a true and fair view of the Company's financial position as at 30 June 2024 and of its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1, the Australian Charities and Not-for-profits Commission Act 2012 and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2022.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Company in accordance with the auditor independence requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Emphasis of Matter - Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the directors' financial reporting responsibilities under the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

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Shepparton Art Museum Ltd

ABN: 63 614 545 498

Independent Audit Report to the members of Shepparton Art Museum Ltd

Responsibilities of Directors 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 and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the Australian Charities and Not-for-profits Commission Act 2012 and is appropriate to meet the needs of the members. The directors' responsibility also includes such internal control as the directors determine necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the 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 management either intends to liquidate the Company or to cease operations, or has no realistic alternative but to do so.

Auditor's Responsibilities 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 Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

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

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

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Shepparton Art Museum Ltd

ABN: 63 614 545 498

Independent Audit Report to the members of Shepparton Art Museum Ltd

- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Saward Dawson



Jeffrey Tulk
Partner

Blackburn VIC

Dated: 24 January 2025

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Chair

Kimberley Moulton
Deputy Chair

Chris Teitzel
Company Secretary

Peter Harriott
CEO GSCC (to Jan 2024)

Fiona Le Gassick
*CEO GSCC
(From Jan 2024)*

John Head

Naomi Ryan
(to Dec 2023)

Jeannie Furphy

Jo Gartner

Prof. Brian Martin
(to Jun 2024)

Dr Drew Pettifer
(From Jun 2024)

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*Chair
(to Jan 2024)*

Sandy Clark AO
Deputy Chair

Clare Pullar
Chair (From Jan 2024)

Jo-Anne Foster

Adam Furphy

Meryl Hill

Polly Symons

John Evans
Company Secretary

Kylie McCarrey
Administration Assistant

SAM LTD

Artistic Director
Danny Lacy
(from June 2024)

Director of Business
Andrew Gooley
(from June 2024)

CEO
Melinda Martin
(to June 2024)

BUSINESS SERVICES

*Finance Officer/
Accountant*
Caroline McNamara

Executive Assistant
Jade Goodrich

Administration Officer
Nicole Almond

Nicole Whatman

DEVELOPMENT

Development Manager
Carmel Johnson

EXHIBITIONS & COLLECTIONS

*Head of Exhibition and
Collections*
Jessica O'Farrell

Exhibitions Manager
Nick Baylart

Collections Photographer
Stephanie Bradford

Curator – Indigenous
Belinda Briggs

Curator – Community
Caroline Esbenshade

*Exhibitions and
Collections Officer*
Jen Parker

Collections Officer
Sophie Varapodio

EXHIBITION INSTALL CREW

Luke Lewis

Ben Holloway

Adam John Cullen

Nick Smith

Jon Paley

ENGAGEMENT

Head of Engagement
Gabriella Calandro

*Public Programs
Coordinator*
Olivia Trenorden

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*Indigenous Creative
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Kati Hogarth

FRONT OF HOUSE

*Front of House
Coordinator*
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Front of House Assistant
Alisha Ryan

Front of House Support
Elizabeth Bruns

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Tenille Banko-Kneebone

Tom Cucinotta

Cindy Doherty

Sole Galvan

Jessica Hilton

Keeley Letson

Cas Laffy

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Jill Clark

Judy Simm

John McMaster

Katrina Campbell

SAM ARTISTIC & ACQUISITIONS COMMITTEE

Kimberley Moulton
Chair

Drew Pettifer

Ann Fagan

John McMaster

Serana Hunt-Hughes

Fran Smullen

Tina Douglas

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*Chair
(to Dec 2023)*

Jeannie Furphy

Chris Teitzel

Geoff Cobbledick

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SPC Factory Sales
Bruce & Leona Sterling
Polly Symons
Tatura Milk Industries
Tourism Greater
Shepparton
Max Tucker
Watters Electrical Pty Ltd
Lance & Wilma Woodhouse
Zurcas Family

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Wendy Brooks
Wendy Crow
Amy DePaola
Ann Fagan
Jeannie Furphy

Cheryl Hammer
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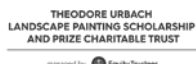


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