

**AMaGA**  
Victoria



# 2025

# Annual report



**CREATIVE**  
VICTORIA

**AMaGA**

**acmi**



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# ABOUT AMaGA Victoria

AMaGA Victoria is the largest state branch of the Australian Museums and Galleries Association, the national peak body supporting those who care for and share Australia's cultural, artistic, and natural heritage. Established in 1994, AMaGA brings together a diverse community of professionals, volunteers, and organisations across the country.

We're led by an elected Committee and are dedicated to supporting the sector through advocacy, tailored programs, and professional development. Our membership reflects the breadth of the sector — from public galleries and museums to historical societies, botanic gardens, archives, and unique specialist collections. We also represent individuals working or volunteering in these spaces, helping to build skills, foster connections, and strengthen the sector across the state.

## VISION

A thriving Victorian museum and gallery sector, empowering people to see, understand, and contribute to the world.

## PURPOSE

To advocate for and enable the sector to perform its vital role in shaping and responding to culture and society with authenticity and courage.

## OUR VALUES

### Leadership

- We create opportunities by developing **innovative** ideas and solutions
- We deliver **quality, professional, and ethical** services
- We hold ourselves **accountable** in all that we do
- We show **courage** in facilitating challenging conversations
- We **respect** and build mutual **trust**

### Relationships

- We value **collaborating** with others
- We understand and meet changing needs of the sector through **consultation** and stakeholder **engagement**
- We work with museums and galleries to **empower** their development

### Inclusion

- We respect and uphold the **cultural authority** of First Peoples and support their right to lead representation of their culture and heritage
- We see **people and communities** as central to our work
- We value **diversity** and encourage **accessibility**
- We create an open, safe, and **equitable** environment

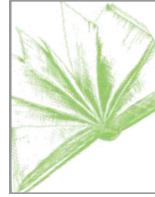


# SERVICES & Programs



## EVENTS & PROFESSIONAL DEVELOPMENT

Our annual calendar of events is developed in six-month increments, allowing us to adapt to the evolving needs of the sector while maintaining a diverse and high-quality program. It features webinars, tours, workshops, masterclasses, and on-demand training, catering to individuals at all career stages—emerging, mid-level, and expert museum and gallery staff, as well as volunteers. This approach ensures our offerings remain relevant and timely.



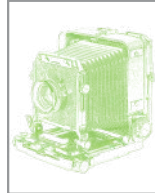
## PAID INTERNSHIP PROGRAM

Delivered in partnership with Deakin University, we offer a unique opportunity for current students or recent graduates to gain extended hands-on experience in the museum and gallery sector. Through advocacy work, programming, and public engagement, the initiative aims to equip interns with the skills, experience, and connections needed to enhance their prospects in a competitive job market.



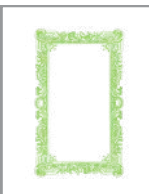
## VICTORIAN COLLECTIONS (VC)

Victorian Collections is a free online cataloguing system created especially for community collecting organisations and small museums in Victoria. Introductory workshops in collection management, cataloguing, and photography are held throughout the year. You may also browse through items on VC by visiting [victoriancollections.net.au](http://victoriancollections.net.au).



## EQUIPMENT LENDING PROGRAM (ELP)

AMaGA Victoria now offers member organisations access to digitisation equipment, supporting the documentation of collections while enhancing audience engagement through digital means. Available at no cost, the equipment includes cameras, backdrops, scanners, archival kits, and digitisation props.



## ACCREDITATION PROGRAMS

Our gold-standard Accreditation Programs comprise of the Museum Accreditation Program (MAP) and the Community Museum Accreditation Program (CMAP). Through a holistic, peer-supported model of excellence developed according to the “National Standards for Australian Museums and Galleries,” the Programs enable strong mentoring between participants and sector experts. This facilitates the sharing of best practice, up-skilling of staff and volunteers, and raising the organisations’ profiles.



## COMMUNICATIONS & RESOURCES

AMaGA Victoria offers a variety of resources and support for the museum sector through its website and fortnightly e-bulletin. These include training videos, recorded webinars, as well as a resource library featuring best practice guidelines. The website also provides access to a consultancy register, suppliers list, and the “Closer Look” podcast. Additionally, dedicated disaster response resources are available to assist affected communities when needed.

# YEAR AT A Glance

## INCOME

**\$678K**

\$575.3K Grants

\$102.8K Other income

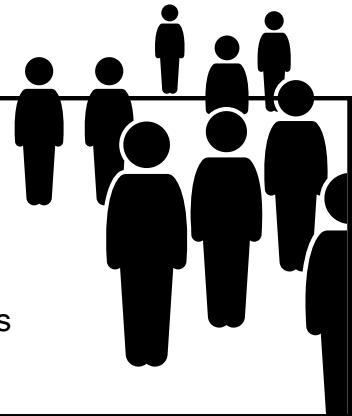


## MEMBERS

**374**

197 Organisations

177 Individuals



## REACCREDITATIONS

**11**

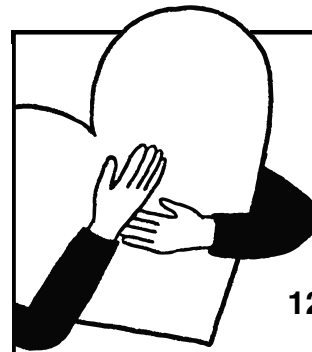
8 MAP organisations  
3 CMAP organisations



## ADVOCACY

**18**

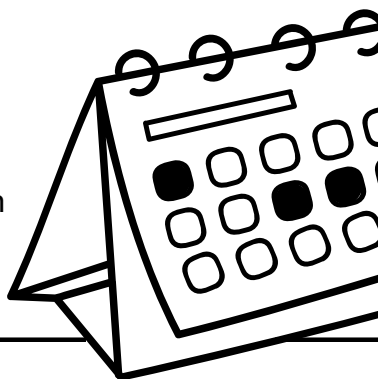
6 Contributions  
12 Support Letters



## EVENTS

**59**

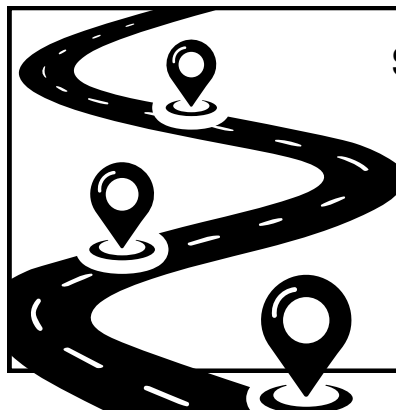
16 In-person  
31 Online  
2 Hybrid



## SITE VISITS

**43**

25 VC  
8 Accreditation  
10 GLAM Tour



## WEB VIEWS

**2.8M**

2.8M VC  
31K AMaGA Victoria



## PARTICIPANTS

**998**

899 Individuals  
9 Organisations (ELP)



# ON THE ROAD: Outreach



## GLAM-SHOW

- Art Gallery of Swan Hill
- Bright Museum
- Falls Creek Museum
- Harrietville Museum
- Horsham Art Gallery
- Mansfield Museum
- Maryborough Historical Society
- Mildura Historical Society
- Myrtleford Museum
- Stawell Historical Society



## EQUIPMENT LENDING

- Bugatti Club Australia
- Buninyong and District Historical Society
- Fort Queenscliff Heritage Association
- Geelong Football Club
- Kensington Neighbourhood House
- Kew Historical Society
- Richmond Historical Society
- Dandenong Ranges Music Council
- Yarra Ranges Council



## ACCREDITATION

- Australian Jazz Museum
- Ballarat Tramway Museum
- Churchill Island
- Creswick Museum
- Duldig Studio Museum
- Kyneton Museum
- Sovereign Hill Museum
  - Australian Centre for Rare Arts & Forgotten Trades
  - Australian Centre for Gold Rush Collections
  - Outdoor Museum



## VICTORIAN COLLECTIONS

- |              |             |                   |
|--------------|-------------|-------------------|
| • Bairnsdale | • Dandenong | • Meeniyan        |
| • Barmah     | • Dromana   | • Mount Martha    |
| • Broadford  | • Geelong   | • Mount Waverley  |
| • Carlton    | • Harcourt  | • North Melbourne |
| • Charlton   | • Hawthorn  | • Philip Island   |
| • Chelsea    | • Leongatha | • Sunshine        |
| • Colac      | • Melbourne | • Warrandyte      |

# President's Report



I am pleased to present this President's Report on behalf of AMaGA Victoria. Our organisation is built on decades of commitment from past and present committee members, dedicated volunteers, and the many talented professional staff who have led AMaGA Victoria and delivered its exceptional programs. Drawing on this rich legacy, in 2025 we continued to strengthen our reputation as a champion for museums, galleries and the wider GLAM sector in all its diversity.

We delivered an extensive program of thought-provoking events and high-quality professional development, supporting members at every career stage – from students and emerging professionals through to experienced practitioners. We also continued to promote best practice across both professional and volunteer-run organisations in metropolitan and regional Victoria, notably through the Museums Accreditation Program and Victorian Collections. Guided by our longstanding commitment to ethics, access, equity and inclusion, we prioritised member wellbeing, including the introduction of new psychosocial wellbeing initiatives.

On 13 March 2025, AMaGA Victoria Executive Director Dr Ash Robertson and I appeared as witnesses before the Victorian Parliamentary Inquiry into the Cultural and Creative Industries in Victoria. In responding to wide-ranging questions from the Committee, our evidence highlighted the National Cultural Policy, *Revive*, and its emphasis on large-scale organisations – an approach that risks leaving thousands of small, medium and community-run institutions without formal recognition or direct support.

## BRANCH COMMITTEE

Since the 2024 election, some committee members have stepped down and new members have been co-opted. I thank all committee members, past and present, for their vital contributions throughout 2025.

- Vice President **Monica Cronin** made a significant contribution during the year, including deputising on National Council. Her work has been wide-ranging, including research and service on the Accreditation Advisory Committee.
- **Siobhan Barker** has served steadfastly as Treasurer and played a critical role in ensuring strong financial oversight and governance.
- **Sione Napi Francis**, in addition to his role as Secretary, contributed invaluable insights into First Nations protocols through his lived experience, cultural knowledge and community connections. His contributions were invaluable during the Strategic Plan and By-Laws review.
- **Megan Sheehy** has been a valued contributor as an Ordinary Member over several terms. Currently Program Director at Yarra Ranges Regional Museum, Megan brings an important regional perspective grounded in more than 20 years' experience across diverse sector roles.

We farewelled two Ordinary Members who contributed specialist expertise to the Committee: **Christine Healey**, who brought extensive museum management and education experience, and **Dr Indigo Holcombe-James**, whose contributions included high-level evaluation methodologies and digital literacy.

We welcomed two new Ordinary Members this year: **Dr Mahmoud Mohammed** and **Dr Ethel Villafranca**. Mahmoud brings more than 20 years of international museum experience and is currently Senior Curator, Conservator and Collections Manager at the Islamic Museum of Australia. Ethel has nearly three decades of international museum experience, is a Fulbright alumna, and holds a PhD from the University of Melbourne. She is Academic Engagement Manager, Museums and Collections at the University of Melbourne and President of Education Network Victoria (ENVi).

## FINANCIAL OVERVIEW

As detailed in Treasurer Siobhan Barker's report, AMaGA Victoria continues to maintain a strong financial position. This is underpinned by the ongoing support of our principal funding partner, Creative Victoria, along with our valued partners and members. Our financial stability enables us to plan with confidence and invest in initiatives that deliver meaningful outcomes for the sector.

## STRATEGIC DIRECTION

With significant contributions from committee members and staff, we completed our new Strategic Plan (2026–2029). The plan is built around initiatives tailored to the specific needs of the Victorian Branch and the sector it serves, while aligning closely with AMaGA National's Strategic Pillars.

The Plan focuses on fostering a collegiate and connected sector, advocating for the value of museums within the wider community, and preparing our sector to meet future challenges and opportunities. Importantly, it also responds to a period of increasing social, political and cultural polarisation, alongside rapid economic and technological change – conditions that are generating personal and professional uncertainty and unease for many.

## OUR THANKS

On behalf of the Branch Committee, Executive Director and staff, I extend my sincere appreciation to the many individuals and organisations whose support has contributed to AMaGA Victoria's achievements over the past year.

AMaGA Victoria is deeply thankful for the generous financial and in-kind support received from organisations and individuals during 2025. We also recognise the commitment of those who volunteered their expertise through advisory committees and assessment panels, speaking roles, mentorships and other contributions. **Our sponsors and supporters are listed in full on pages 32-34.**

We gratefully acknowledge the generous support and investment of Creative Victoria, whose guidance and funding have strengthened our organisation and sustained key programs, including Victorian Collections. We thank **the Honourable Colin Brooks MP**, Victoria's Minister for Creative Industries, for his ongoing support and leadership within the sector.

We recognise the significant support received over many years through our partnership with **Museums Victoria**, including the provision of office space, meeting rooms, technical services, and access to staff expertise across Melbourne Museum, Immigration Museum, the Royal Exhibition Building and Scienceworks. After more than 30 years in residence, 2025 marked the end of that chapter and the beginning of a new one. We warmly welcome our partnership with **ACMI** and thank the team for facilitating our relocation to the East Shard Building at Federation Square, supporting our fit-out, and making us feel at home at the heart of Melbourne's arts precinct.

In closing, on behalf of the Branch Committee, I acknowledge the extraordinary contribution of the AMaGA Victoria staff. Ours is a highly skilled team of sector professionals, guided with clarity, energy and purpose by Executive Director Dr Ashley Robertson. Whether delivering vital statewide programs such as Victorian Collections and the Museums Accreditation Program, or shaping professional development, events, projects and the many conversations that sustain our sector, the team brings a deep sense of vocation and an unwavering commitment to supporting our members.

**ANTHONY CAMM**  
*President*



# Treasurer's Report

I'm pleased to share the Treasurer's Report for AMaGA Victoria, covering the 12-month period ending 31 December 2025.

We commenced 2025 with healthy reserves and cash flow, which were closely monitored by the Branch Committee throughout the year. I'm pleased to report that the organisation concluded the year in a robust financial position.

## FINANCE COMMENTARY

The financial statements for the reporting period indicate a **surplus of \$4,074**. This was largely due to savings in program costs, and high engagement with our on-demand and event offerings.

**Our grant income for the year was \$575,323**, which was \$41,940 less than the previous year due to the conclusion of special project funding. Our total **expenses for the year were \$674,094**, which was \$59,463 less than the previous year. Again, this was due to the conclusion of special projects as well as our decision to defer the 2025 Victorian Museums and Galleries Awards until the first half of 2026.

As at 31 December 2025, our **members' equity was \$212,816**, which is up \$4,704 from 2024. Our end of 2025 **cash position was healthy at \$366,447**, which is down from our cash-on-hand balance of \$463,706 in 2024. Full financial statements can be accessed on [pages 36-38](#).

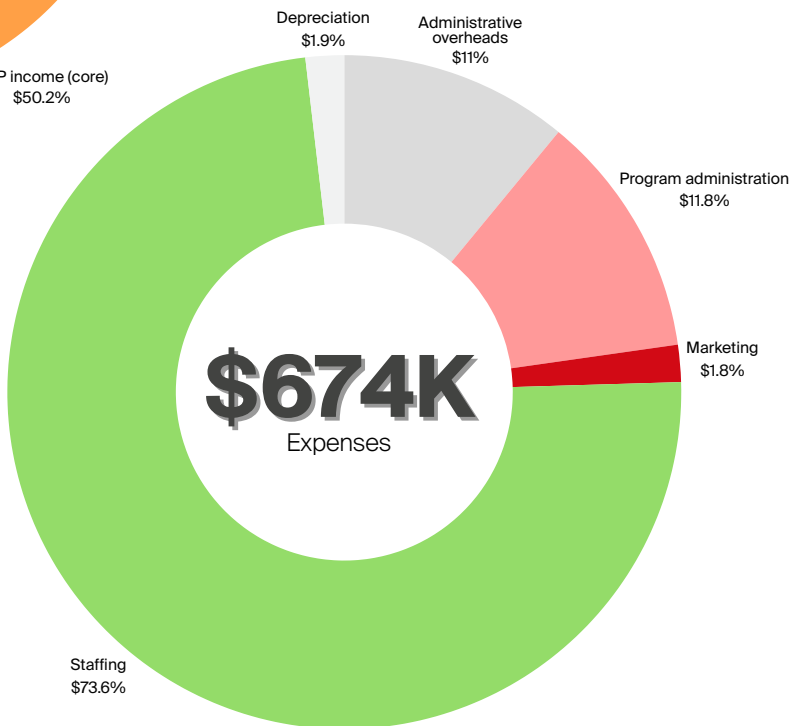
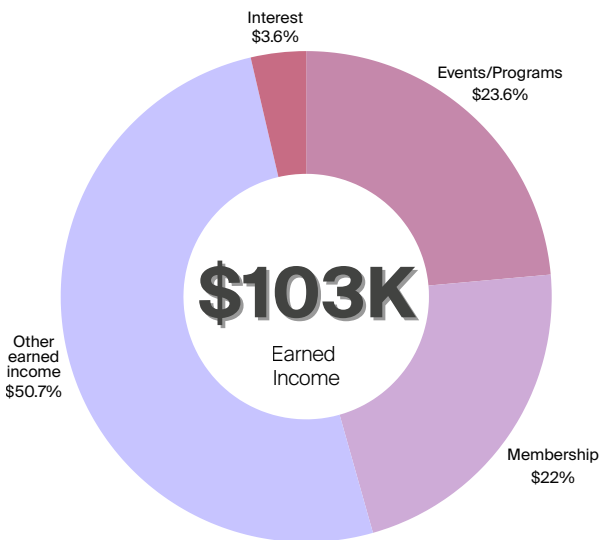
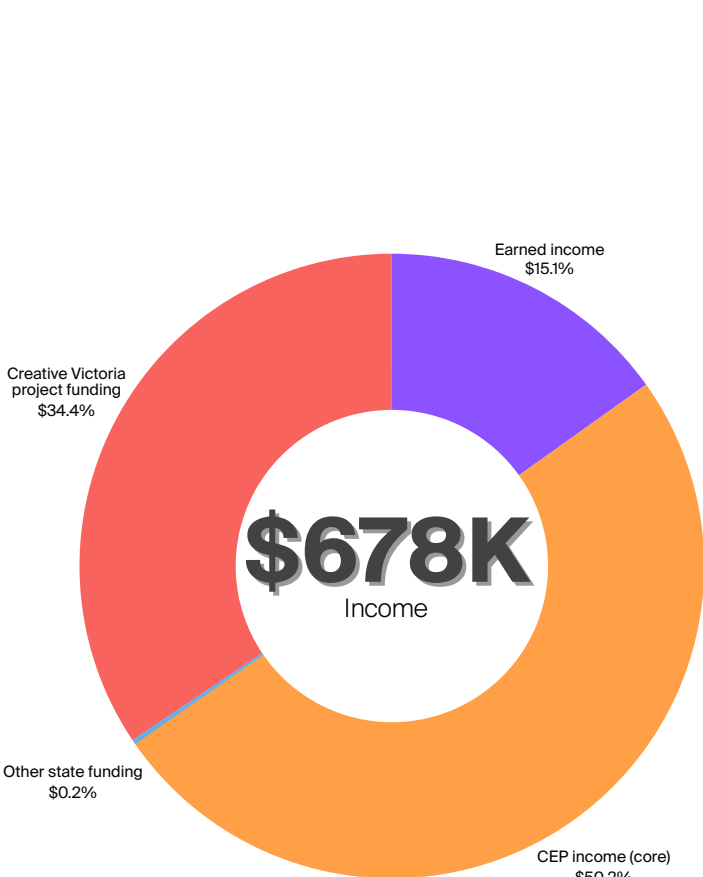
With the ongoing support of our members and stakeholders, we remain well-placed to continue our work championing museums and galleries across Victoria, and to navigate any future uncertainties.

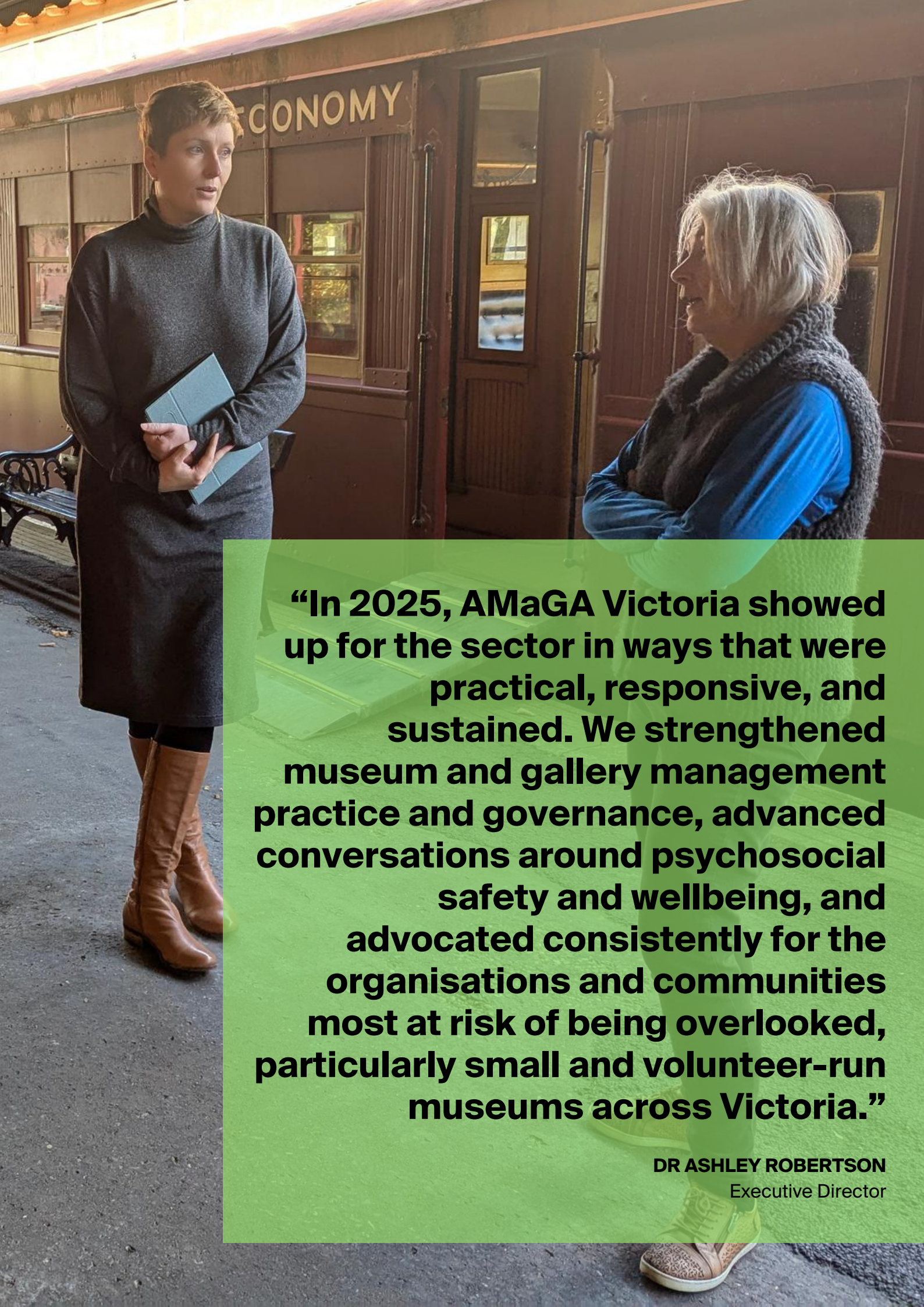
I extend sincere thanks to Finance Manager Tammy Currie, Executive Director Ash Robertson, President Anthony Camm, and all members of the Branch Committee for their invaluable contributions throughout the year.

**SIOBHAN BARKER**  
*Treasurer*

# KEY STATISTICS

# Finance





**“In 2025, AMaGA Victoria showed up for the sector in ways that were practical, responsive, and sustained. We strengthened museum and gallery management practice and governance, advanced conversations around psychosocial safety and wellbeing, and advocated consistently for the organisations and communities most at risk of being overlooked, particularly small and volunteer-run museums across Victoria.”**

**DR ASHLEY ROBERTSON**  
Executive Director

# Executive Director's Report



In 2025, AMaGA Victoria showed up for the sector in ways that were practical, responsive, and sustained. We strengthened museum and gallery management practice and governance, advanced conversations around psychosocial safety and wellbeing, and advocated consistently for the organisations and communities most at risk of being overlooked – particularly small and volunteer-run museums across Victoria.

## FUNDING

2025 marked the conclusion of our current funding cycle through Creative Victoria's Creative Enterprises Program. We remain grateful for the **\$1.36 million provided over four years**, which has enabled the delivery of a wide range of programs and services to the sector. It also marked the beginning of a significant body of work to secure the next phase of investment.

Our application for 2026–2029 brought together a new strategic plan, a detailed program of delivery supported by case studies, and a First Peoples cultural competency and safety framework. It presented a clear and considered view of both the current state of the sector and the challenges ahead, with a funding request of \$360,000 per annum.

We are pleased to have been successful and thank Creative Victoria for their continued confidence in our work. Funding has been confirmed at current levels, with two years secured and a further two to be negotiated. In this context, we will continue to focus on delivering high-impact core programs that provide the greatest value to our members.

Funding via Creative Victoria's Victorian Cultural Network also continued for Victorian Collections, with

**\$193,000 supporting platform operations**, training, and CMS support. We acknowledge and thank Creative Victoria for their sustained investment in this critical sector infrastructure.

## SECTOR ADVOCACY

AMaGA Victoria's advocacy in 2025 was both responsive and grounded in the day-to-day realities of a sector under increasing pressure. We contributed to **six formal consultations** across government, university, and cultural contexts, ensuring the sector's perspective was represented in key discussions. These included emergency response planning for state collections, digital access for small museums through our contributions to Swinburn University's AusEaaSI (Australian Emulation Network) project, the implications of the machete ban for collecting institutions, and audience research and engagement practice through RMIT University's Museum Digital Social Futures project.

We also stepped forward publicly and behind the scenes when it mattered. Alongside others across the sector, we have consistently advocated for artists and museum professionals, speaking to the importance of institutional independence and fair and transparent decision-making. We lent our voice to campaigns for the safeguarding of irreplaceable Aboriginal cultural heritage and defended the role of cultural institutions in presenting complex and challenging ideas within a framework of intellectual and creative freedom.

Alongside this work, we provided **twelve letters of support** for member initiatives spanning infrastructure upgrades, significance assessments, and public programs, ensuring projects are strengthened through sector-wide endorsement.



## PARTNERSHIPS

Collaboration remained central to AMaGA Victoria's work in 2025, as we continued investment in relationships that strengthen outcomes for the sector.

Our longstanding partnership with **Museums Victoria** continued to underpin the success of the **Victorian Collections** (VC) project. Through this collaboration, Museums Victoria plays a vital role in the leadership and ongoing evolution of the platform, ensuring Victorian Collections remains a cornerstone resource for the sector, supporting documentation, discovery, and access to collections across the state.

The **Paid Internship Program**, delivered in partnership with **Deakin University**, entered its second year in 2025. Building on a strong inaugural year, the program continues to provide a 12-month paid placement for an emerging museum professional, combining hands-on experience with mentorship and sector engagement. The program is already demonstrating its value, not only in supporting the professional development of early-career practitioners, but in strengthening pathways into the sector at a critical time.

## MEMBER SUPPORT

In 2025, AMaGA Victoria's core programs continued to strengthen the capability, sustainability, and visibility of our members.

Through the **Accreditation Programs** and **Victorian Collections**, organisations were supported to build best-practice standards, improve collections management, and increase public access to their collections.

The **Equipment Lending Program** continued to deliver practical, on-the-ground impact. By providing access to professional digitisation equipment, the program removes cost barriers for small and community-run organisations while building local capacity. In 2025, **seven organisations** were supported, resulting in improved documentation, increased accessibility, and greater confidence in undertaking digitisation work.

Our professional development and communications contributed to a more informed, connected, and resilient sector. Through a mix of in-person and online opportunities, alongside regular updates via the Members Bulletin and social media, members were supported to build skills, share knowledge, and respond to emerging challenges and opportunities. Further detail on these outcomes is provided throughout this report.

## WITH THANKS

In closing, I would like to acknowledge the commitment and contribution of our Victorian team and Branch Committee, whose work underpins everything we achieve. I extend my particular thanks to Anthony Camm for his leadership and ongoing support, which have been instrumental in guiding and strengthening our efforts.

As we look ahead, the year is already presenting new opportunities and momentum. I look forward to building on this work and to connecting with members across our programs, events, and networks in the months to come.

**DR ASHLEY ROBERTSON**  
*Executive Director*



# GOVERNANCE & Support

AMaGA Victoria is fortunate to be supported by a highly skilled and dedicated team, working in close collaboration with various governance bodies to shape the future of the sector. The strength of our organisation lies not only in the expertise of our staff but also in the guidance provided by our elected Branch Committee, Advisory Committees, and sector partners.

## BRANCH COMMITTEE

The work of AMaGA Victoria is steered by an elected Branch Committee that provides essential oversight and governance. Comprising individuals with diverse expertise across the cultural and creative industries, the Branch Committee plays a vital role in setting strategic direction and ensuring that the organisation's objectives are aligned with the needs of our members.

The Branch Committee's Executive included:

- **President: Anthony Camm**, Manager, Eureka Centre Ballarat
- **Vice President: Monica Cronin**, Heritage Specialist, Kingston City Council
- **Secretary: Sione Francis**, Coordinator, Collection Storage and Logistics, Museums Victoria
- **Treasurer: Siobhan Baker** FCPA MAICD, Head of Finance and Administration, Carbon Market Institute

The Branch Committee's Ordinary Members comprised:

- **Ordinary Member (until Feb): Christine Healey**, Lecturer, RMIT University
- **Ordinary Member (until Jun): Indigo Holcombe-James**, Strategic Research Lead, ACMI

- **Ordinary Member: Megan Sheehy**, Program Director, Yarra Ranges Regional Museum
- **Ordinary Member (from Aug): Dr Mahmoud Mohammed**, Curator/Collection Manager, Islamic Museum of Australia
- **Ordinary Member (from Apr): Dr Ethel Villafranca**, Academic Engagement Fellow, Science Gallery Melbourne



## ACCREDITATION PROGRAMS ADVISORY COMMITTEE

The success and integrity of the Accreditation Programs are made possible through the guidance of the Accreditation Programs Advisory Committee. This group of experienced professionals brings deep sector knowledge and a strong commitment to best practice in museum and gallery standards.

The Advisory Committee plays a pivotal role in shaping the direction of the programs—offering strategic advice, peer insight, and sector expertise to ensure the programs remain rigorous, relevant, and responsive to the needs of the cultural sector. We thank the following members for their valuable contributions throughout the year:

- **Elizabeth Marsden (Chair, until Dec):** Collections & Archives Manager, College of Design & Social Context, RMIT University (Until December)
- **Simone Ewenson (Vice Chair):** Heritage Collections Officer, City of Greater Bendigo
- **Jenna Blyth (from Dec):** Collections Coordinator, RMIT University
- **Jo-Anne Cooper:** Museum Consultant
- **Monica Cronin (from May):** AMaGA Victoria Branch Committee Representative
- **Nick Henderson (from Dec):** Curator, National Film and Sound Archives and Australian Queer Archives
- **Robert Hudson:** Gunaikurnai Land and Waters Aboriginal Corporation
- **Tom Jarvis:** Partner, Johnson Winter & Slattery
- **Gary Lawrence:** Curator, Daylesford & District Historical Society
- **Jim McCann:** Museum Consultant
- **Claire Watson (until Dec):** Director, National Exhibitions Touring Support (NETS) Victoria

## VICTORIAN COLLECTIONS PROJECT STEERING COMMITTEE

Victorian Collections is overseen by a Project Steering Committee, which includes representatives from AMaGA Victoria, Creative Victoria, and Museums Victoria. This collaborative body provides strategic oversight and ensures the successful implementation of projects that enhance collection accessibility and preservation. Core members are:

- **Georgia Melville (Chair, until Nov):** Senior Policy Advisor, Cultural Collections Unit, Creative Victoria
- **John Broomfield:** General Manager, Digital Life, Museums Victoria
- **Michael Di Natale:** Senior Web Developer, Museums Victoria
- **Jackie Fraser:** Program Manager, Victorian Collections
- **Forbes Hawkins:** Collection Systems Senior Developer, Museums Victoria
- **Nick Hudson-Ellis:** Digital Platforms & CRM Projects Manager
- **Ash Roberson:** Executive Director, AMaGA Victoria
- **Les Schneider:** Head ICT Strategy & Delivery, Museums Victoria

## STAFF MEMBERS

AMaGA Victoria continues to benefit from a dedicated and dynamic team who bring both passion and expertise to their roles. The following structure reflects the staff structure and composition as of 31 December 2025.

### CORE STAFF:

- **Ash Robertson:** Executive Director
  - **Maria Pia Dunne:** Manager, Communications
  - **Michelle Fracaro:** Manager, Programs and Professional Development
  - **Ciara Griffiths (until Dec):** Project Officer (Intern)
  - **Toyah Horman:** Manager, Accreditation Programs
  - **Caroline Wall:** Senior Manager, Accreditation Programs
- **Tammy Currie:** Manager, Finance (FAME Group)

### VICTORIAN COLLECTIONS STAFF:

- **Jackie Fraser:** Program Manager
  - **Geraldine Brault (until Sept):** Project Officer
  - **Amelia Marra:** Operations and Training Coordinator

We extend our sincere thanks to all departing members across our staff and governance committees this year. Their contributions have shaped the organisation, and we carry that work forward as we continue to grow and evolve.

**“Thank you for organising this symposium. I think it's the best AMaGA Victoria event I have ever attended. Well done on getting such a stellar speaker lineup! Thought provoking.”**

**ELIZABETH MARSDEN**  
RMIT University, Attendee





# Programs and Professional Development

In 2025, AMaGA Victoria continued to strengthen sector capability through a dynamic and diverse calendar of events. We delivered **25 programs and training sessions**, comprising 17 online, 6 in-person, and 2 hybrid events. Sessions were thoughtfully curated in various formats—including seminars, tours, workshops, forums, information sessions, and networking events—to support professionals and volunteers across all experience levels.

A total of **657 participants** engaged with our professional development program. Participation numbers were lower than previous years due to the rescheduling of the Victorian Museum and Gallery Awards from October 2025 to April 2026.

***Please note:** Figures do not include Victorian Collections workshops ([page 20](#)) or the Accreditation Programs information sessions ([page 24](#)).*

## FORUMS

On 1 December 2025, new regulations came into effect across Victoria giving workers the right to a psychologically safe and healthy workplace. AMaGA Victoria marked the lead-up with a sector symposium on **Psychosocial Safety and Wellbeing**, bringing together more than 100 attendees and 14 speakers to explore what these changes mean in practice for people working in the GLAM sector. This conversation is continuing. A follow-up event is already planned for 2026, and an **executive summary** of the symposium's findings is now available.

Back for a second year, we also hosted the **We're Decolonising — Now What?** panel, developed and facilitated by Kavita Peterson. The event offered some nuance to discussions about 'decolonising the museum' through bringing to light some of the less visible barriers facing heritage practitioners of colour in the 'decolonial turn'.



## SEMINARS & WORKSHOPS

AMaGA Victoria's annual Seminar Series offers targeted professional development on key sector themes, with topics evolving each year to address emerging priorities.

This year's series focused on **Museum Management** and exploring what best practice looks like. Ian McDonald from Simpsons Lawyers led a session on legal and ethical frameworks in museums and galleries. Kate Larsen explored sustainability and accountability through the lens of ethical governance. Megan Sheehy from Yarra Ranges Regional Museum discussed recruitment, people management, and empowering teams. Finally, Dean Leggett and Karlo Milosevic from Museums Victoria concluded the series with an examination of operational health and safety and facilities management.

We also partnered with the Victorian Chamber of Commerce and Industry to deliver a **Money Matters Masterclass**, building financial literacy skills across the sector. Alongside this, our **Curriculum-Ready Programming** seminar helped organisations connect their collections and programs to the Victorian curriculum, and a quarterly **Grant Showcase** kept members informed of funding opportunities.

## TOURS

AMaGA Victoria organised a series of insightful tours to **Bendigo Art Gallery, Daylesford Museum, Melbourne Holocaust Museum, and Potter Museum of Art**. Participants gained valuable insights into the diverse ways these institutions approach storytelling, education, and community connection, further enriching their professional development.

The GLAM-Show Tour, AMaGA Victoria's travelling program, visited **Stawell, Horsham, Mildura, Swan Hill, Maryborough, Falls Creek, Harrietville, Bright, Myrtleford, and Mansfield** (see page 5). These regional visits provided invaluable opportunities to hear directly from those working across the sector, learning about both challenges and innovative practices while gathering feedback on AMaGA Victoria initiatives including Victorian Collections, Accreditation, and other training and events.



## INFORMATION SESSIONS

We delivered two information sessions to help members engage with key programs. The first walked prospective nominees through the **Victorian Museums and Galleries Awards** process, covering eligibility, categories, and what makes a strong submission. The second covered the **Paid Internship Program**, outlining how to get involved and the benefits of such initiatives for emerging professionals, organisations, and the broader sector.

## SPECIAL GENERAL MEETING

The Special General Meeting took place at the **National Communication Museum** in May. This provided members with the chance to gain insights into AMaGA Victoria's ongoing programs and the association's current and future sustainability efforts, as well as enjoy a guided tour of the museum by the Co-CEO, Emily Siddons.

## END OF YEAR CELEBRATION

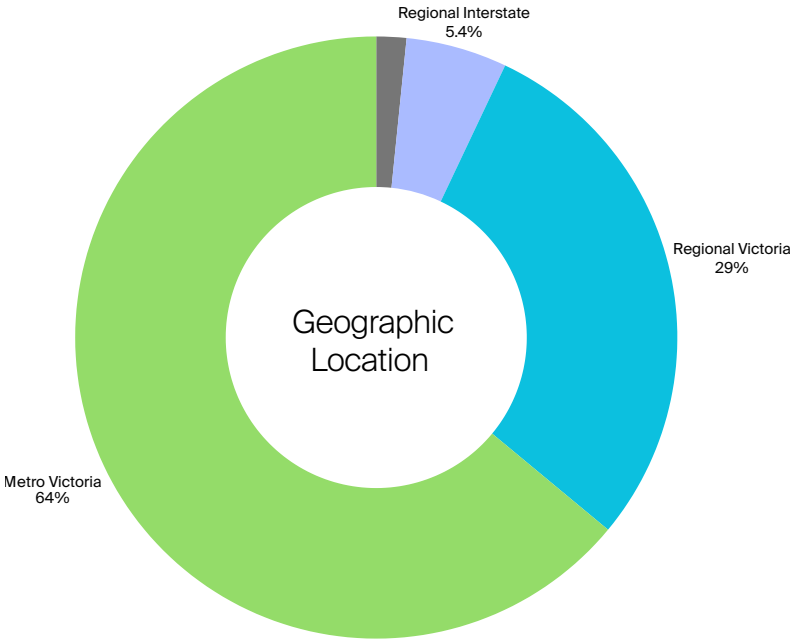
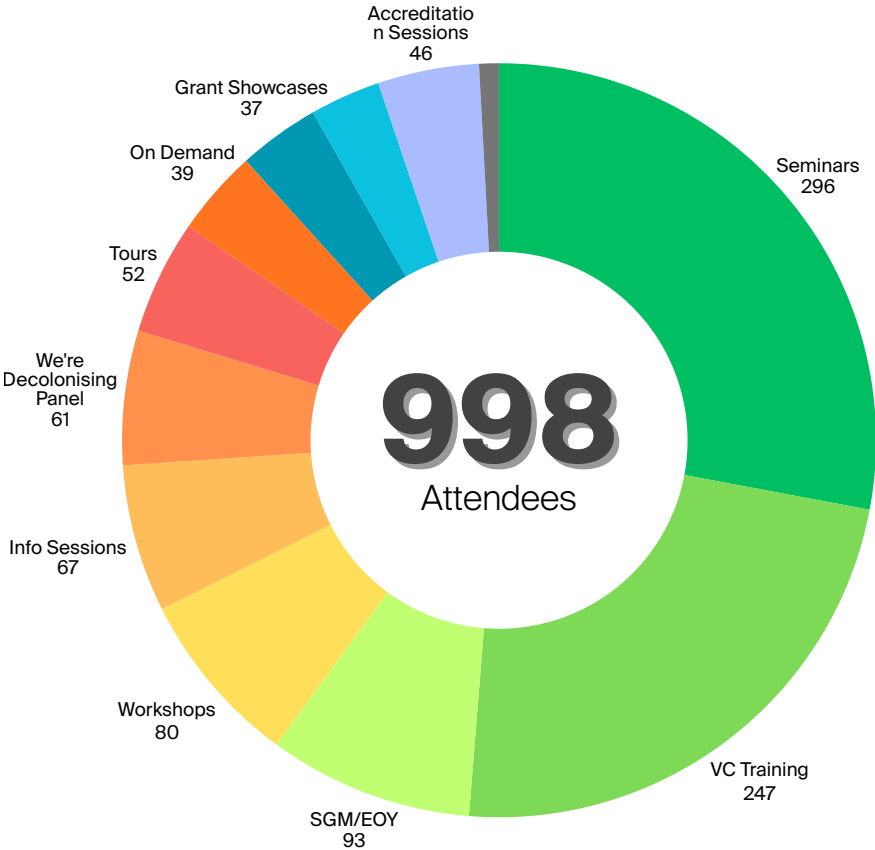
AMaGA Victoria's End of Year Celebration found a fitting home at the **Hellenic Museum** this year. Guests gathered to reflect on a big year for the sector, sharing an evening of conversation, connection, and festive cheer among the museum's striking surrounds.

### MICHELLE FRACARO

*Manager, Events and Professional Development*

# KEY STATISTICS

# Events





**“Thanks for your efforts in leading us through [...] an introduction to Victorian Collections and what it’ll do for our historical items. Lots to think about for us [...] but it’ll give us a plan of attack for recording what we have.”**

**DAVID GRAY**

Meeniyau Dumbalk United Football and Netball Club  
Attendee, Getting Started with VC Workshop



# Victorian Collections

Victorian Collections (VC) is a free, web-based collection management system designed for community collecting organisations. The online system is supported by a suite of training opportunities provided by the Victorian Collections team across metropolitan and regional Victoria. The project is funded by Victorian Government and the Victorian Cultural Network through Creative Victoria.

The VC platform serves as a gateway to Victoria's rich and diverse heritage, providing access to a growing array of stories, collections, education kits, and much more.

## THE PROGRAM IN 2025

Victorian Collections started 2025 off strong, with the Program reaching a significant milestone early on in January; **500,000 items digitally preserved** through the CMS!

Organisations and cataloguers across Victoria continued to demonstrate this commitment to preserving and sharing the state's heritage throughout the year, and by the end of 2025 a total of **72,224 items were added**, bringing the **overall number of catalogued items to 568,262**— with over 395,000 publicly accessible.

The VC community also continued to grow, with new contributors including museums, galleries, historical societies, libraries, RSLs, community arts and music organisations, secondary schools and universities, sporting clubs, local government collections, and archive centres.

The VC team delivered **16 online and in-person workshops** throughout the year, covering introductory and advanced cataloguing, collections digitisation, and considerations for making collections accessible. The team responded to invitations to present information sessions, developing and presenting five sessions both in person and online across the year. These presentations shared key aspects of the Program for interested organisations and sector professionals, and have led to the development of a new free public session planned for launch in 2026. Notably, **the team travelled 4,623 kms** across the state to deliver workshops and conduct **14 site visits** to contributing organisations, providing targeted advice on the CMS, story development, and preparation for bulk data migration.

Workshops and information sessions were attended by **233 attendees and cataloguers** representing **109 organisations**, 40% of which were based in regional Victoria. This high level of participation in VC's offerings has continued to be strong over the last several years, demonstrating the continued success of offering both in-person and online training options for the VC Community.

The team also concluded a scoping and research project for a long-term staged project to **improve the Cultural Safety of Victorian Collections for First Peoples**. This pre-project approach included the development of a detailed project plan, and involved engaging Senior Boonwurrung woman **Caroline Briggs-Martin as consultant** to inform the initial direction of the developed plan, as well as to review and provide recommendations on the completed plan. With this scoping phase now complete, the team are excited to commence steps towards seeking funding to commence Phase 1 of the project.



## DIGITAL MIGRATION PROJECT

In mid-2024, the VC team commenced a 12-month project to address unprecedented demand from organisations interested in migrating their collection data to the VC CMS. The project aimed to understand their current migration progress and goals, and sought to develop robust information, systems, and structures for VC's migration service.

This project concluded in 2025, with 14 organisations supported to successfully migrate to Victorian Collections (89,050 items), with a further seven organisations receiving preparation support and ten confirming their plans to migrate at a later date after the project concluded.

My thanks especially go to project officer Geraldine Brault, who concluded her long tenure with AMaGA Victoria following this project. Joining the Victorian Collections team in 2019, Geraldine made a significant contribution to VC's digitisation offering, including new workshops, information sheets, and training materials.

## VICTORIAN COLLECTIONS DAY

Thanks to the generous support of our presenters and host venue the National Wool Museum, Victorian Collections Day 2025 was successfully delivered in October. We are grateful to participants and Program supporters who joined us for the day.

Over 60 attendees, speakers and stakeholders engaged in the day's theme, **Unravel/Re-ravel: breaking projects down, weaving ideas together**. The day featured a keynote presentation by conservator Larry Edwards sharing a Daylesford Historical Society conservation project, as well as talks from the Queenscliffe Historical Society, Churchill Island & Heritage Farm and the National Wool Museum. We were also delighted to include in



the program an interactive workshop on significance, developed and facilitated by Ciara Griffiths, Deakin Postgraduate student, and AMaGA Victoria's Project Officer – Intern. Finally, the day was completed by special behind the scenes tours of the National Wool Museum's collection store, opportunities throughout the day to visit exhibition spaces, and the announcement of the 2023-25 VC 'Best in Show'.

## BEST IN SHOW

The 'Best in Show' represents an evolution in the way Victorian Collections acknowledges and celebrates excellence in cataloguing - formerly aligned with the Victorian Museums and Galleries Awards – by celebrating demonstrated ongoing commitment to catalogue improvement, accessibility and thoroughness by identifying a cohort of excellence from VC's contributing organisations. The 2023-25 'Best in Show' cohort announced at Victorian Collections Day 2025 were:

- Alfred Hospital Nurses League - Nursing History Collection
- Bacchus Marsh & District Historical Society
- Bendigo Military Museum
- City of Kingston
- Falls Creek Historical Society
- Flagstaff Hill Maritime Museum and Village
- Great Stupa of Universal Compassion
- Melbourne Legacy
- Melbourne Tram Museum
- Mont De Lancey
- National Vietnam Veterans Museum
- Returned Nurses RSL Sub-branch
- Sunbury Family History & Heritage Society
- Warrnambool & District Historical Society
- Wodonga & District Historical Society

**JACKIE FRASER**  
*Program Manager*





**“Leading the reaccreditation process with the full support of the entire team has been both an inspiring and invaluable learning experience for me. My gratitude goes to the MAP coordinators.”**

**ELISA RONZONI**  
Collection Curator,  
Jewish Museum of Australia

**“Being accredited means being part of a collegial network providing training, external perspective and advice. It’s a commitment to heritage standards within your organisation.”**

**HELEN LAFFIN**

Senior Heritage Collections Co-ordinator/Curator  
Royal Australian College of Surgeons



# Accreditation Programs



At the end of 2025, there were **82 participants** in our gold-standard Accreditation Programs: Museum Accreditation Program (MAP) and Community Museum Accreditation Program (CMAP). This year, we were excited to open the new prerequisite program for MAP and CMAP, the Key Document Scheme. Through a holistic, peer-supported model of excellence developed according to the National Standards for Australian Museums and Galleries, these Programs enable strong mentoring between participants and sector experts. This facilitates the sharing of best practice, up-skilling of museum and gallery staff and volunteers, and raising the profile of participating organisations.

AMaGA Victoria's Accreditation programs bring about positive change by supporting Victorian organisations to ethically preserve and manage collections and enrich community experiences.

The **Community Museum Accreditation Program (CMAP)** contributes to capable and sustainable volunteer managed organisations, embedded in community by strengthening practice using the *National Standards for Australian Museums and Galleries* for guidance, and providing access to industry knowledge.

The **Museum Accreditation Program (MAP)** contributes to a future focussed, skilled, and sustainable sector by guiding ongoing development through the application of the *National Standards for Australian Museums and Galleries* and by connecting peers with industry knowledge.

## 2025 HIGHLIGHTS

- Over **48 hours** advising **29 individuals** across **7 site visits** (see [page 5](#))
- Over **97 pages** of **mentoring reports** incorporating panel advice
- Contributions from **14 peer reviewers** on reaccreditations
- Held the first series of **reaccreditation mid cycle catch ups**, meeting with **17 staff and volunteers** for contact and support
- **Key Document Scheme opened** with calls for EOIs in late 2025
- Delivering **4 online sessions** to **29 attendees**

## 2025 REACCREDITATIONS

2025 saw the Accreditation Programs Managers (APMs) continue the **fourth year of MAP and CMAP's new approach to Reaccreditation**, which is informed by a focus on participants' future directions and goals. It involves the APMs and Peer Review Panellists working with each organisation to provide strategic guidance and to affirm commitment to continuous improvement.

The APMs **worked with seven organisations** including including galleries, museums, heritage sites and historical societies, across metropolitan Melbourne and regional Victoria. The programs also recognised the **Reaccreditation of eleven organisations** via digital promotional campaigns.

During the Reaccreditations APMs, Peer Reviewers, staff and volunteers at participant organisations had in-depth, focussed discussions together with targeted advice in response to diverse aspects of museum and gallery practice.

A notable highlight was the **Reaccreditation of Sovereign Hill**, including the new Australian Centre for Rare Arts and Forgotten Trades and the Australian Centre for Gold Rush Collections. Over two days, the Accreditation Programs Managers and Peer Review panelists met with key personnel across the organisation to contribute to future directions for disability access. They also discussed First Peoples partnerships, policy and planning documentation, community engagement, and education. Special thanks go to our expert peer reviewers from Arts Access Victoria, **Janice Florence and Lefa Singleton Norton**, as well as the Sovereign Hill staff who engaged in insightful discussions and facilitated behind-the-scenes tours of the museums' spaces.

The new Reaccreditation model continues to be positively received by participants from both MAP and CMAP, with annual listening sessions taking place to continue to improve processes. The APMs are looking forward to working with participants due for Reaccreditation in 2026, and into the future.

## MID-CYCLE MEETINGS

In 2025, MAP and CMAP commenced Mid-Cycle catch-ups, providing an opportunity to connect with

organisations midway through the six-year reaccreditation period. These online meetings included program updates, contact and portal reviews, discussion of organisational developments, and reminders of available support and resources.

## DIGITAL PROMOTIONS

In 2025, AMaGA Victoria introduced a new digital communications strategy to celebrate organisations reaccredited in 2024, replacing the usual presentation held at the Victorian Museums and Galleries Awards. The campaign included coordinated social media promotions, media kits, and the distribution of certificates and promotional materials, with content released throughout the year to highlight each reaccredited organisation.

## CMAP/MAP REVIEW

In 2025, AMaGA Victoria continued reviewing and expanding its Accreditation Programs for organisations seeking Accreditation. AMaGA Victoria engaged **Caroline Martin**, Founder of Yalukit Marnang, to lead the development of the **MAP and CMAP First Peoples Modules**.

The project involved a series of meetings and detailed guidance on the structure and content of the modules, and will **conclude with a cultural audit of the final content**. The APMs are extremely grateful for Caroline's expertise and leadership in this important area of the Accreditation Programs.



**Amelia Marra joined the team** to build on her previous work on the CMAP Interpretation Policy Module, drafting the MAP Interpretation Policy Module and liaising with the Accreditation Program Managers to finalise and progress additional modules, including CMAP and MAP Disaster Preparedness, and CMAP Online Engagement.

Together with previous staff and consultants, Amelia, Toyah and Caroline have now prepared nine modules for organisations working towards Accreditation, including supporting resources, templates and model documents. The APMs thank the Accreditation Advisory Committee and MAP and CMAP participants for reviewing the modules and providing valuable feedback.

Accreditation staff continued collaborating with web consultants MeccaMedialight to transition the bespoke Accreditation Portal to a new platform, with a particular focus on the Key Document Scheme section. The Key Document Scheme, as the prerequisite course for Accreditation, opened at the end of 2025, with five new organisations accepted into the program and ready to commence in early 2026.

## ADVISORY COMMITTEE & PEER REVIEW PANELLISTS

The Accreditation Programs Advisory Committee meets quarterly to provide advice and support to the APMs. In 2025, the Committee **farewelled long-term member Elizabeth Marsden**, thanking her for her significant contribution including four years as Chair. The Committee also **farewelled Claire Watson**, and welcomed two new members, **Jenna Blyth, Nick Henderson**, and **Monica Cronin** as AMaGA Victoria Branch Committee Representative.

Peer Review Panellists and Committee members play a crucial role at site visits by contributing to discussions, providing mentoring and expert advice, and benefit from professional development opportunities as peer reviewers. We would like to thank all Peer Review Panellists and Advisory Committee members for their time and contribution throughout 2025, especially **Elizabeth Marsden** for her service as Chair, and **Simone Ewenson** for her role as Vice Chair. A full list of Panellists and Advisory Committee members can be found on page [\[number\]](#).

**TOYAH HORMAN AND CAROLINE WALL**  
*Managers, Accreditation Programs*







**“Over the past year,  
we focused on clear  
promotion of our  
offerings, elevating  
member  
achievements, and  
building the resources  
needed for next year’s  
Awards and Forum.”**

**MARIA PIA DUNNE**  
AMaGA Victoria



The Communications Manager, working closely with the Executive Director, leads all communication activity for AMaGA Victoria. The work is focused on raising the organisation's profile and supporting the Victorian museum and gallery sector.

Communications remains central to how AMaGA Victoria engages its audience, builds industry relationships, and strengthens its membership community. The following is a summary of communications activity across 2025.

## DIGITAL BRANDING

Building on the momentum of previous years, AMaGA Victoria continued to develop its digital presence in 2025 with a focus on consistent, recognisable storytelling across internal channels. New digital campaigns were developed to celebrate Accreditation Reaccreditations marking these achievements with dedicated visual content and messaging that reflects the rigour and significance of the process. This highlights a push for a clearer visual identity.

## MEMBERS BULLETIN

Our fortnightly e-bulletin is one of AMaGA Victoria's primary communication channels, keeping Victorian members informed on programs, upcoming events, sector news, grants, and opportunities. In 2025, we delivered 45 campaigns (31,743 emails) across our main channel, as well as the Victorian Collections and Accreditation Programs channels. AMaGA Victoria's campaigns achieved an average open rate of 60.1% and a click-through rate of 13.1% (up 3.1%).

## PODCAST: CLOSER LOOK

Now in its second year, the Closer Look podcast explored different formats and shifted its schedule to align with listenership. Across two new podcasts, we featured interviews with Arts Centre Melbourne, The Melbourne Royal and ACMI. AMaGA Victoria will continue to show listeners behind the scenes of the Victoria's museums and galleries through interviews with those in the sector.

## MARIA PIA DUNNE

*Manager, Communications*







**“I’ve had the chance to innovate, explore my interests, and gain meaningful professional development. I believe programs like these not only invest in individuals, but the future of the industry.”**

**CIARA GRIFFITHS**  
Project Officer Intern, 2025

ON THE LAND:



# Paid Internship Program

I came to AMaGA Victoria with a clear interest in governance, and the internship met that head on. What I didn't anticipate was quite how much else would come with it – site visits, accreditation panels, regional tours, a workshop of my own design, and a conference in Dubai to round it all out.

## IMPROVING COLLECTIONS ACCESS

Two of the most rewarding projects I was involved in this year centred on helping small collecting organisations access material they simply couldn't reach on their own.

The first was AMaGA Victoria's participation in Swinburne University's **Australian Emulation-as-a-Service-Infrastructure** (AusEaaS) project, supported through the Australian Research Council's Linkage Infrastructure program, with infrastructure and hosting provided by AARNet. AusEaaS uses emulation technology to allow users to interact with born-digital collections stored on obsolete formats – think floppy disks or legacy databases – via a standard web browser, without needing the original hardware or software. I led AMaGA Victoria's role in the project and arranged for ten small collecting organisations to participate, providing them with the equipment and training needed to access collections that had effectively been sitting out of reach. Seeing organisations unlock material they thought might be lost to obsolescence was genuinely one of the highlights of my year.

The second was facilitating AMaGA Victoria's **Equipment Lending Program**, now in its second year, which provides free access to professional digitisation equipment for collecting organisations across the state. In 2025, nine organisations benefited from the program – gaining access to

tools that would otherwise be well beyond the reach of a volunteer-run or under-resourced institution. Together, these two programs reinforced something I came to appreciate more deeply across the year: that access to collections is not just a technical problem. It is an equity problem, and one the sector has real capacity to address.

## VICTORIAN COLLECTIONS

My involvement with Victorian Collections spanned the year, delivering a session of my own and attending training to deepen my own understanding of the program. I developed and delivered a workshop at Victorian Collections Day: **What is 'Significant'? Getting Practical with 'Best Practice'**. Designing and facilitating my own professional development session was a genuine challenge, and one I'm glad I was trusted with. Across the year I also attended a number of Victorian Collections training sessions, including a workshop in Bairnsdale, which was a great opportunity to connect with regional practitioners and see the program's reach firsthand.

## ACCREDITATION PROGRAMS

I attended accreditation site visits at **Churchill Island Heritage Farm**, the **Duldig Studio**, and **Sovereign Hill**, serving as a panel member at each. Contributing to onsite discussions on museum management, interpretation, disability access, and inclusion with staff and volunteers across all three institutions, I hope I brought something useful to those conversations from the perspective of an emerging professional – a vantage point that isn't always represented in the room.

## GOVERNANCE & ACTIVITIES

Governance turned out to be the backbone of my internship, and I embraced it wholeheartedly. I contributed to the National Council Election Committee, participated in six Branch Committee meetings, and was involved in the By-Law review working towards a First Peoples identified seat on the Victorian Branch Committee. I also assisted with the Strategic Plan 2026–2029, supported the Creative Enterprises Program application, and provided support for AMaGA's Annual General Meeting.

One of the first and most significant pieces of work I contributed to was AMaGA Victoria's presentation to the Victorian Parliament's Legislative Council Economy and Infrastructure Committee **Inquiry into the Cultural and Creative Industries**. Working closely with Ash, I helped develop the evidence that she and AMaGA Victoria President Anthony Camm delivered at the public hearing in March. On the day, I watched the hearing via live feed, which was a different kind of front-row seat, but no less engaging for it. Being close to that process was a formative way to begin the year.

Throughout the year I also championed stronger engagement and collaboration between the Victorian Branch and the **Emerging Professionals Network**, drawing on my own connection to the network to help bridge those two parts of the AMaGA community.

## GLAM-SHOW TOURS

I joined two GLAM-Show tours, across the Alpine region and Northwest Victoria, connecting with **10 collecting organisations** in communities where local museums and historical societies are doing quiet, dedicated work. Listening carefully to feedback from sector members along the way, I identified a practical gap and developed a **Volunteer Jobs Board**, now hosted on the AMaGA Victoria website. It's designed to help connect people looking to volunteer their time or develop their skills with the organisations that need them.

## INTERNATIONAL CONNECTIONS

As a part of my professional development, the internship made it possible for me to attend the **27th ICOM General Conference in Dubai** in November. The conference brought together around 4,500 museum professionals from across the globe under the theme "The Future of Museums in Rapidly

Changing Communities", with sessions exploring intangible heritage, youth power, and new technologies. It was a fitting way to close the year.

En route, I visited the **Manchester Museum** and met with CEO Esmé Ward and her team. Manchester Museum has become a significant point of reference in conversations about decolonisation and community co-design, and seeing that work up close left a strong impression. The welcome extended to me, and the environment the team has built set a standard I'll carry with me. The rest of the sector has much to learn from what they have created there.

## CLOSING REMARKS

The AMaGA Victoria internship gave me a strong foundation, not just in museum and gallery practice, but in how the sector organises, advocates, and governs itself. I've had the chance to innovate, explore my interests, and gain meaningful professional development. I believe programs like these not only invest in individuals, but the future of the industry. I'm grateful to the whole team for bringing me into that work meaningfully, and to the organisations and communities who welcomed me throughout the year.

### CIARA GRIFFITHS

*Project Officer*



# Acknowledgements

We express our sincere gratitude and deep appreciation for the kindness and support shown by our numerous outstanding supporters in 2025.

## VICTORIAN GOVERNMENT

We thank Victorian Government and Creative Victoria, part of the Department of Jobs, Skills, Industries and Regions, for supporting core activities. In particular:

- **The Hon Colin Brooks MP**, Minister for Creative Industries
- **Claire Febey**, Chief Executive
- **Max Coffman**, Deputy Chief Executive
- **Emma Harvey**, Senior Manager Assets and Delivery
- **Lainie Kluska**, Director, Communications, Media and Marketing
- **Dr Georgia Melville**, Senior Policy Officer, Cultural Collections Unit (until November)
- **Leanne Seddon**, Director, Agencies and Infrastructure
- **Karen Sovitslis**, Senior Manager, Organisation Investment, Regional Development and Strategic Projects

## MUSEUMS VICTORIA

We thank Museums Victoria for our office space and operational/IT support at the Royal Exhibition Building (until April), for partnering on the Victorian Collections project, and for staff members' contributions to AMaGA Victoria committees, programs and services. In particular:

### EXECUTIVE TEAM:

- **Lynley Crosswell**, Chief Executive Officer and Director
- **Sean Royal**, Chief Operating Officer
- **Georgie Cox**, Chief Financial Officer
- **Dr Nurin Veis**, Director, Research Institute

### ICT TEAM:

- **Peter Bubulya**, Specialist ICT Support Officer
- **Kashif Hussain**, Senior IT Support Analyst
- **Brian Kelly**, ICT Strategy & Delivery
- **Diego Rativa**, Senior IT Support Analyst
- **Peter Vella**, ICT Service Manager

### ROYAL EXHIBITION BUILDING TEAM:

- **Carlos Martin**, Facilities Manager, Royal Exhibition Building
- **Jack Russo**, Lead Venue Ops Supervisor

### OTHER TEAM MEMBERS:

- **Forbes Hawkins**, Senior Digital Systems Developer, Digital Life
- **Nik McGrath**, Archivist
- **Karlo Milosevic**, Head, Health & Wellbeing
- **Mary Morris**, Senior Collection Manager, Ethnohistory Collections
- **Cain Muir**, Senior Curator for the South-eastern Australian First Peoples Collections
- **Michelle Stevenson**, Head, History and Technology

## ACMI

We thank ACMI for our new office space located in the East Shard Building, and for operational/IT support. In particular:

### EXECUTIVE TEAM:

- **Seb Chan**, Director & CEO
- **Gavin Somers**, Director of Community Engagement & First Nations
- **Dr Britt Romstad**, Executive Director Experience & Engagement
- **Sarah Slade**, Deputy Director / Executive Director of Commercial & Operations

### LEADERSHIP TEAM:

- **Sandra Lordanic**, Director of Finance & Governance
- **Jeff Williams**, Director of Technology

### OTHER TEAM MEMBERS:

- **Rachel Bugg**, Senior Executive Advisor to the Director & CEO (until Sept)
- **Anton De Ionno**, ACMI X & Industry Programs Producer
- **Matthew Chalmers**, Building Ops Manager
- **Aaron Hock**, Head of Technical Services
- **Jarrold Hosking**, IT Officer
- **Jonathan Jankovic**, Automation and Integration Engineer
- **Kiki Wongchalard**, Office Administrator & Technology Team Administrator

## CONSULTANTS & SPEAKERS

We thank the following individuals for generously contributing their time and expertise by participating in our events or consulting on our projects.

### PANEL: WE'RE DECOLONISING—NOW WHAT?

- **Jacinta Koolmatrjie**, Consultant
- **Jade Little**, Consultant
- **Kavita Peterson**, Consultant
- **Charlotte van Braam**, Consultant

### SEMINAR SERIES: MUSEUM MANAGEMENT

- **Kate Larsen**, Consultant
- **Dean Legett**, Museums Victoria
- **Ian McDonald**, Simpsons Lawyers
- **Karlo Milosevic**, Museums Victoria
- **Megan Sheehy**, Yarra Ranges Regional Museum

### SYMPOSIUM: PSYCHOSOCIAL SAFETY & WELLBEING

- **Dr Steven Cooke**, Royal Historical Society of Victoria
- **Michaela Hart**, Victorian Government
- **Nick Henderson**, National Film and Sound Archive / Australian Queer Archives
- **Becky Jeffcoate**, University of Cambridge
- **Dr Ash King**, Support Act
- **Tracy Margieson**, Deakin University
- **Caroline Martin**, Yalukit Marnang
- **Nik McGrath**, Museums Victoria
- **Jill Mitchell**, State Library Victoria
- **Eliza Murley**, The Dax Centre
- **Veronica Pardo**, Veronica Pardo & Associates
- **Sebastian Pasinetti**, Hey Mate
- **Kylie Ramsey**, Museum of Old and New Art
- **Kate Schaffner**, Creative Workplaces
- **Megan Sheehy**, Yarra Ranges Regional Museum

### TOURS, TALKS & PODCAST GUESTS

- **Margot Anderson**, Head of Curatorial at Art Centre Melbourne
- **Cameron Auty**, University of Melbourne
- **Agnes Banyasz**, Melbourne Holocaust Museum
- **Fiona Clark**, National Library of Australia
- **Charlotte Day**, University of Melbourne

- **Lauren Ellis**, Bendigo Art Gallery
- **Larry Edwards**, Grimwade Centre/Consultant
- **Meghan Grech**, Melbourne Royal
- **Emily Siddons**, National Communication Museum

### VICTORIAN COLLECTIONS DAY

- **Lesley Alway**, Queenscliffe Historical Society
- **Larry Edwards**, Conservator | Daylesford Historical Society
- **Padraic Fisher**, National Wool Museum
- **Ciara Griffiths**, AMaGA Victoria
- **Maxine Holden**, ArtGuardians

### CONSULTANTS

- **Joe Bagnato**, Victorian Chamber of Commerce and Industry
- **Caroline Briggs-Martin**, Yalukit Marnang
- **Dr Lorinda Cramer**, Deakin University
- **Dr Virginie Rey**, Deakin University
- **Luke Wigley**, Mecca Medialight
- **Anthony Wilson**, AuditorInternship Program

## SPONSORS & SUPPORTERS

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- Hellenic Museum
- Hey Mate
- Islamic Museum of Australia
- Melbourne Holocaust Museum
- National Wool Museum
- Public Galleries Association of Victoria
- RMIT University
- Royal Historical Society of Victoria
- Support Act
- University of Melbourne
- Yarra Ranges Regional Museum

## PEER REVIEW PANELLISTS

We thank the following sector members for volunteering their time and expertise as Peer Review Panellists for the Accreditation Programs.

- **Elizabeth Anya-Petrivna**, Senior Curator and Historian, National Trust of Australia (Victoria)
- **Monica Cronin**, Heritage Specialist, Kingston City Council
- **Simone Ewenson**, Heritage Collections Officer, City of Greater Bendigo
- **Janice Florence**, Manager Consultation and Training, Arts Access Victoria
- **Ciara Griffiths**, Project Officer, AMaGA Victoria
- **Sophie Kahl**, Consultant, Kahlgruppe
- **Diana Lloyd**, Treasurer, Queenscliffe Historical Museum
- **Jim McCann**, Museum Consultant
- **Laura Miles**, Manager Historical Services Unit, Victoria Police
- **Lefa Norton Singleton**, Coordinator Consultation and Training, Arts Access Victoria
- **Maggi Solly**, Museum Consultant
- **Sherryn Vardy**, Conservator, Gippsland Heritage Conservation

## REACCREDITATIONS

### CMAP

- Andrew Ross Museum
- Running Rabbits Military Museum
- Woody Yaloak Historical Society

### MAP

- Beleura House and Garden
- Bundoora Homestead Art Centre
- Golden Dragon Museum
- Jewish Museum of Australia
- Melbourne Holocaust Museum
- National Wool Museum
- Shepparton Art Museum
- Shrine of Remembrance

## NATIONAL STANDARDS TASKFORCE

We thank the following individuals for their service as advisors, alongside representatives of AMaGA Victoria, on the National Standards for Museums and Galleries:

- **Emily Cullen**, Museums and Galleries of NSW
- **Toyah Horman**, AMaGA Victoria
- **Elaine Labuschagne**, Museum and Art Gallery of the Northern Territory
- **Veronica Macno**, Arts Tasmania
- **Alice Norwood**, Museums and Galleries of NSW
- **Adam Paterson**, History Trust of South Australia
- **Caroline Wall**, AMaGA Victoria

## AMaGA, NATIONAL COUNCIL & BRANCHES

And last, but certainly not least, we extend our heartfelt thanks to our outgoing National President, **Seb Chan**, incoming National President, **Julie Baird**, and National CEO, **Katie Russell**, for their leadership throughout the year. We would also like to recognise the hard work and dedication of **James Tolhurst-Close**, Administrative Officer, in supporting the National Office.

We thank the members of the **National Council** for their guidance and advocacy, and acknowledge the ongoing work of our fellow **state and territory branches**—the majority of which operate through volunteer efforts. Supporting the needs of a growing and complex sector with limited resources is no small task, and we deeply appreciate their commitment.

# Image Credits

## PAGE 2

- AMaGA Victoria team at EOY Celebration, Hellenic Museum.

## PAGE 6

- Anthony Camm, President, Branch Committee.

## PAGE 7

- Anthony Camm and Deanne Gilson opening Day One of the National Conference in Ballarat. Photo: Helen Laffin.

## PAGE 8

- Siobhan Barker, Treasurer, Branch Committee.

## PAGE 10

- Ash Robertson at Bright Museum with volunteer. Photo: Ciara Griffiths.

## PAGE 11

- Ash Robertson, Executive Director. Photo: Sharon Blance.

## PAGE 12

- GLAM-Show Tour listening session at Central Goldfields Art Gallery. Photo: Ciara Griffiths.

## PAGE 13

- President Anthony Camm. Photo: Maria Pia Dunne.

## PAGE 15

- Symposium panel. (L-R) Sebastian Pasinetti, Kate Schaffner, and Megan Sheehy. Photo: Maria Pia Dunne.

## PAGE 16

- Michelle Fracaro, Manager, Events & Professional Development.
- Symposium speaker, Caroline Briggs-Martin. Photo: Maria Pia Dunne.
- Attendees at the Psychosocial Safety and Wellbeing Symposium. Photo: Maria Pia Dunne.

## PAGE 17

- Tour of 65,000 Years exhibition at The Potter Museum of Art, University of Melbourne. Photo: Maria Pia Dunne.

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- VC Workshop attendees participating in a story telling activity in Meeniyah. Photo: Jackie Fraser.

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- Jackie Fraser, Program Manager, Victorian Collections (VC).

## PAGE 21

- Support Officer Geraldine Brault demonstrating photography set up and use during VC's digitisation Fundamentals workshop. Photo: Jackie Fraser.
- Victorian Collections Day attendees participating in an activity on Significance. Photo: Maria Pia Dunne.

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- Peer reviewers touring the Australian Centre for Gold Rush Collections as part of Sovereign Hill's Reaccreditation. Photo: Toyah Horman.

## PAGE 23

- Reaccreditation site visit Duldig Studio: museum + sculpture garden. Photo: Caroline Wall.

## PAGE 24

- Caroline Wall and Toyah Horman, Accreditation Programs Managers.

## PAGE 25

- Reaccreditation site visit Sovereign Hill with Peer Reviewers, Arts Access Victoria and Sovereign Hill staff and volunteers. Photo: Sovereign Hill.

## PAGE 26

- Reaccreditation site visit Ballarat Tramway Museum with (L to R) Sherryn Vardy, Toyah Horman, Pamela Waugh, Warren Doubleday and Peter Waugh.
- Reaccreditation site visit Churchill Island with (L to R) Ciara Griffiths, Marg Knapton, Sophie Kahl, Maxine Holden and Lizzie Anya-Petrivna. Photo: Toyah Horman.
- Reaccreditation site visit Australian Jazz Museum with David Canterford. Photo: Caroline Wall.

## PAGE 27

- Installation at National Communication Museum. Photo: Maria Pia Dunne.

## PAGE 28

- Maria Pia Dunne, Manager, Communications

## PAGE 29

- Ciara Griffiths presenting at Victorian Collections Day. Photo: Maria Pia Dunne.

## PAGE 30

- Ciara Griffiths, 2025 Project Officer (Intern).

## PAGE 31

- Group photo of Australian delegates at the ICOM General Conference, Dubai.
- Ciara Griffiths at the Myrtleford Museum.

## INCOME STATEMENT

FOR THE YEAR ENDED 31 DECEMBER 2025

<b>REVENUES FROM ORDINARY ACTIVITIES</b>	<b>2025 \$</b>	<b>2024 \$</b>
Grants	575,323	617,263
Other income	99,150	122,069
Interest	3,694	6,818
<b>Total revenues from ordinary activities</b>	<b>678,167</b>	<b>746,150</b>
Depreciation expense	12,472	12,472
Project and program expenses	73,928	87,078
Workshops, seminars, and events	79,419	109,212
Employee	496,287	505,222
Administration and marketing	11,988	19,575
<b>Total expenditure</b>	<b>674,094</b>	<b>733,559</b>
Surplus / (Deficit) before income tax attributable to members of the entity	4,074	12,591
Income tax	-	-
<b>TOTAL INCOME / (LOSS) ATTRIBUTABLE TO MEMBERS</b>	<b>4,074</b>	<b>12,591</b>

## BALANCE SHEET

FOR THE YEAR ENDED 31 DECEMBER 2024

<b>CURRENT ASSETS</b>	<b>2025 \$</b>	<b>2024 \$</b>
Cash and cash equivalents	366,447	463,706
Trade and other receivables	9,203	4,340
Prepayments	813	1,938
Sundry debtors	-	6,398
<b>Total current assets</b>	<b>376,463</b>	<b>476,383</b>
<b>NON-CURRENT ASSETS</b>		
Property, plant and equipment	-	12,472
<b>Total non-current assets</b>	<b>-</b>	<b>12,472</b>
<b>TOTAL ASSETS</b>	<b>376,462</b>	<b>488,854</b>
<b>CURRENT LIABILITIES</b>		
Trade and other payables	8,128	39,089
Income in advance	8,655	54,000
Grants carried forward	-	-
Grants in advance	3,184	46,592
Provisions	112,756	111,030
<b>Total current liabilities</b>	<b>132,723</b>	<b>250,712</b>
<b>NON-CURRENT LIABILITIES</b>		
Long-term provisions payable	30,924	29,400
<b>TOTAL LIABILITIES</b>	<b>163,647</b>	<b>280,112</b>
<b>NET ASSETS</b>	<b>212,815</b>	<b>208,742</b>
<b>MEMBERS' FUNDS</b>		
Retained earnings	212,815	208,742
<b>TOTAL MEMBERS' FUNDS</b>	<b>212,815</b>	<b>208,742</b>

## CASH FLOW STATEMENT

FOR THE YEAR ENDED 31 DECEMBER 2025

<b>CASH FLOW FROM OPERATING ACTIVITIES</b>	<b>2025 \$</b>	<b>2024 \$</b>
Receipts from grants, fees and other income	607,840	607,639
Other revenue	99,150	106,064
Payments to suppliers and employees	(807,944)	(741,657)
Interest received	3,694	6,818
<b>Net cash provided (used) by operating activities</b>	<b>(97,260)</b>	<b>(21,136)</b>
<b>CASH FLOW FROM INVESTING ACTIVITIES</b>		
Payments for property, plant and equipment	-	-
<b>Net cash provided (used) by investing activities</b>	<b>-</b>	<b>-</b>
<b>NET INCREASE (DECREASE) IN CASH HELD</b>	<b>(97,260)</b>	<b>(21,136)</b>
Cash at beginning of financial year	463,706	484,842
Cash at end of financial year	366,446	463,706
<b>RECONCILIATION OF NET CASH PROVIDED BY OP. ACTIVITIES TO OP. PROFIT</b>		
<b>OPERATING PROFIT / (LOSS)</b>	<b>4,074</b>	<b>11,840</b>
Adjustment for non-cash flows in operating profit Depreciation	12,472	12,472
<b>Increase / (Decrease) in provisions</b>	<b>3,249</b>	<b>(5,978)</b>
(Increase) / Reduction in prepayments	1,124	(912)
(Increase) / Reduction in trade and other receivables	1,536	(1081)
Increase / (Reduction) in payables and accruals	(30,962)	7,456
Increase / (Reduction) in income in advance	45,345	8,181
Increase / (Reduction) in grants unspent	-	-
Increase / (Reduction) in grants in advance	(43,408)	(53,114)
<b>Net cash provided (used) by operating activities</b>	<b>(97,260)</b>	<b>(21,136)</b>

## STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2025

	<b>Retained surplus</b>	<b>Total equity</b>
<b>2023</b>		
Profit / (Loss) attributable to members	87,911	87,911
<b>Balance at end of financial year</b>	<b>196,151</b>	<b>196,151</b>
<b>2024</b>		
Profit / (Loss) attributable to members	12,591	12,591
<b>Balance at end of financial year</b>	<b>208,742</b>	<b>208,742</b>
<b>2025</b>		
Profit / (Loss) attributable to members	4,074	4,074
<b>Balance at end of financial year</b>	<b>212,816</b>	<b>212,816</b>

# Statement by Committee


The Committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in the financial statements.

In the opinion of the Committee, the financial report:

1. Presents a true and fair view of the financial position of Australian Museums and Galleries Association Victoria as at 31st December 2025 and its performance for the year ended on that date.
2. At the date of this statement there are reasonable grounds to believe that Australian Museums and Galleries Association Victoria will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for on behalf of the Committee by:

President, Anthony Camm:   
\_\_\_\_\_

Treasurer, Siobhan Barker:   
\_\_\_\_\_

Dated this the 10 April 2026

Australian Museums and Galleries Association Victoria  
ABN: 83 048 139 955



# AMaGA Victoria



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