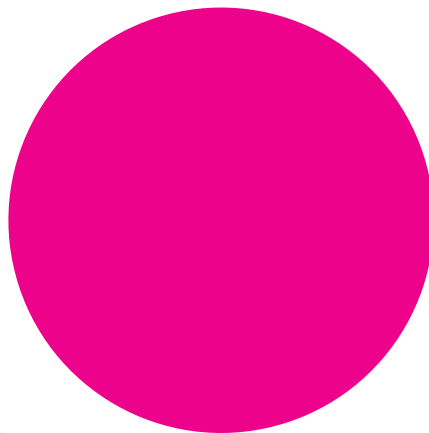


A Brief History of the NSW Branch of the Australian Museums and Galleries Association

By Paul Bentley and Andrew Simpson



1937

ART GALLERIES AND MUSEUMS ASSOCIATION
OF AUSTRALIA AND NEW ZEALAND

1955

ART GALLERIES AND MUSEUMS
ASSOCIATION OF AUSTRALIA

1958

MUSEUMS ASSOCIATION
OF AUSTRALIA

1969

MUSEUMS ASSOCIATION
OF AUSTRALIA NSW BRANCH

1994

MUSEUMS AUSTRALIA

2018

AUSTRALIAN MUSEUMS AND
GALLERIES ASSOCIATION

2019

AMaGA NSW BRANCH
50TH ANNIVERSARY
THURSDAY 29 AUGUST

AMaGA
New South Wales

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AMaGA
New South Wales

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TIMELINE

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AMaGA
New South Wales



Had the NSW Branch not been formed in 1968, the Museums Association of Australia as a federal body would have been a very minor association, if it had continued to exist at all.

–Howard McKern reviewing the first decade of the branch
Quarterly Newsletter no 14 (Dec 1978)

Introduction

The 50th anniversary of the Australian Museums and Galleries Association¹ NSW Branch provides an opportunity to reflect on, and document, our history.

The branch was formed at the Australian Museum on 2 December 1968. The first official meeting took place in the same museum on 14 April 1969.

We have written this brief history of the branch in the hope that it will be a catalyst for further efforts to capture the story of museums and galleries in Australia and the association more broadly. We hope readers will join us as we sift through memories, evidence and perspectives on how the museum community has collaborated to preserve and showcase the Australian story.

We acknowledge suggestions made by the branch committee and former contributors to the branch particularly Des Griffin, Shar Jones, Kay Söderlund, Richard Wesley, Shane Simpson, Bernice Murphy, Alex Marsden and Michael Rolfe.

Paul Bentley and Andrew Simpson
July 2019

The first 50 years

*Everything that exists
is in a manner the seed
of that which will be.*

–Marcus Aurelius, *Meditations*, iv.36

Foundations

The first Australians created a gallery 40,000 years ago. The museum was the land around it. An oral tradition, dance and songlines carried beliefs and stories to future generations.

When the First Fleet arrived at Port Jackson in 1788, few on board would have been thinking about museums and how to run them. The first museum, the Colonial Museum of Sydney (later renamed the Australian Museum) was founded nearly forty years later in 1827.

There were moves to establish an art gallery for NSW in 1871. The imposing Garden Palace, the beginning of the Museum of Applied Arts and Sciences, opened in 1879 but burnt to the ground in 1882, leaving the ashes of government records and the loss of up to 1000 items of Indigenous heritage. By the turn of the century, there were 39 separate museums and art galleries in Australia. When the Royal Australian Historical Society was formed in 1901 it coincided with the celebration of nationhood. Looking backwards had become as important as anticipating the future.

Thirty years later, British interest in the empire joined up with American money when, in 1931, the Museums Association in London, with financial support from the Carnegie Corporation in New York, engaged SF Markham, its empire secretary, HC Richards, professor of geology at the University of Queensland and WRB Oliver, director of the Dominion Museum in Wellington, New Zealand, to conduct a survey and report on the state of museums in Australia and New Zealand. The Carnegie Corporation organised a meeting of museum and art gallery representatives in May 1936 to consider the findings. After a resolution at this meeting, the new Art Galleries and Museums Association of Australia and New Zealand (AGAMAANZ) held its first meeting in Auckland on 19 January 1937.

World War II was partly to blame for the slow progress of the AGAMAANZ. The next meeting was not held until 1944. The first post-war conference took place in Adelaide in August 1946 when Sir Keith Murdoch, president of the National Art Gallery of Victoria, became president. From afar, the Museums Association in London was concerned about prospects. In its 1948 *Standing Commission for Museums and Galleries*

third annual report, it was observed that 'the future of Australian museums is somewhat precarious and needs careful watching, particularly in view of the financial dependence of the states upon the Commonwealth.'²

During the 1950s and 1960s membership of the AGAMAANZ hovered around 100. Museum directors and their staff in Sydney made important contributions to the development of the association, notably Arthur de Ramon Penfold and Jack Willis from the Museum of Applied Arts and Sciences (MAAS) and Elizabeth Pope and Oliver Chalmers from the Australian Museum (AM). National conferences were hosted in Sydney in 1952 and 1962 where frustrations bubbled to the surface. Some members viewed the association as a directors' forum dominated by natural history museums. The gallery directors formed a breakaway group although discussions continued about bringing the two groups back together.

'New Zealand' was dropped from the association's name in 1955 because the New Zealanders, unencumbered by the tyranny of distance and a federated system of states, were independently active on their two islands. There was another name change in 1958 when the association became the Museums

Association of Australia (MAA) to reflect a narrower reality in the minds of some members. In revised constitutions, however, MAA continued to embrace art galleries and art gallery workers.



The NSW Branch 1968–1989

The NSW branch of the MAA was conceived at a meeting starting at 8pm on 2 December 1968. Frank Talbot, director of the AM chaired the meeting. Jack Willis, recently retired director of the MAAS, gave an outline of the activities and functions of museum associations overseas. John Kendall spoke about the history and aims of the MAA. Howard McKern from the MAAS proposed that a NSW branch of the MAA be formed. The meeting elected an interim committee pending formal recognition. The 54 people present left to ponder on a question that had been put to them: 'What can the MAA achieve in NSW?'³

The national body endorsed the proposal and the first official meeting of the MAA's first branch took place on 14 April 1969 in the Australian Museum's

Hallstrom Theatre. Oliver Chalmers was elected president.

Throughout the next decade a succession of presidents and committees worked energetically to build membership, promote the value of museums to the government and provide forums for an expanding museum workforce to gain professional insights and skill. In 1974 Harold Thomas replaced Oliver Chalmers as president. Norman Harwood followed him in 1976.

Meetings were an important way to make connections. At the second ordinary meeting of the branch, to promote the idea that there was room for everyone, Daniel Thomas, curator of the Art Gallery of NSW, spoke on the similarities between art galleries and museums. By the end of the first year, branch membership had grown from 50 to 117. This represented close to one half of the total national membership of MAA.

Meetings were complemented by newsletters aimed at Sydney-based members and museums across the state, especially smaller historical museums. They give a picture of the diversity of museums—major institutions, university museums, galleries, specialist and regional

museums—and of a branch organised to advocate on their behalf. The first *News Sheet* was published from 1969 to 1971 followed by *Museum Profile* from 1973 to 1974. The *Quarterly Newsletter* was introduced in September 1975 and in June 1976 the branch received funding from the NSW Department of Culture, Sport and Recreation (DCSR) to produce and distribute it across the state

Discussions with the government bore fruit in 1975 when the DCSR conducted a series of two-day regional seminars on managing small museums with speakers from museums, the State Library of NSW and other organisations. In the same year, the department's minister, the Hon John Barraclough, invited museums and galleries to apply for financial assistance under a \$100,000 scheme set aside in the state budget. The scheme heralded the beginning of a program of government support for the preservation, conservation and proper presentation of collections from various parts of NSW that had in the past suffered through inadequate financial support.

In October 1978, following the establishment of Heritage Council of NSW, Des Griffin, Director of the Australian Museum, along with the branch, convened a meeting of heritage

organisations at the AM to discuss ways to cooperate to influence government decisions. Also on the agenda was the need for a standardised system for collections in regional museums and inadequacies in the Heritage Act 1977. Organisations represented included the Art Galleries Association of Australia, Australian Association of Historical Archaeology, Institute for the Conservation of Cultural Materials, Maritime Archaeological Association of Australia, Museums Association of Australia (NSW Branch), National Trust of Australia (NSW); Royal Australian Historical Society and Society of Australian Genealogists. As the Coalition of Heritage Organisations (COHO), it was a precursor of later national enterprises such as the Heritage Collections Council, Collections Council of Australia, Australian Museums Online, Collections Australia Network and GLAM Peak, the peak body for galleries, libraries and museums.

Improved relations with the government led to better planning for museums. With government funding, branch member George Imashev surveyed local history museums on the impact of the DCSR seminars on their management. In his 1979–1980 annual report, president Glenn Hunt

flagged three important developments for the branch: the possibility of forming regional chapters; the appointment of a paid executive officer; and establishment of a service to handle enquiries and requests for assistance from museums.

Addressing a meeting in March 1979, Jack Willis spoke about the branch's achievements:

The MAA survived because of the work of a few dedicated people and because of Kalori [a newsletter of the national association]. Had the branch not been formed in 1968, the MAA as a federal body would have been a very minor association, if it had continued to exist at all.⁴

Nine members were acknowledged for their outstanding contribution to the branch: Oliver Chalmers, Bill Denham, Norman Harwood, Patricia McDonald, Howard McKern, John Reeves, Frank Talbot, Harold Thomas and Jack Willis.

The next decade caught the wave of the previous ten years. New presidents took the reins: Glenn Hunt (1977–1980) succeeded Norman Harwood and was followed by Peter Stanbury (1980–1981) then John Hodge (1982–1985), Perry Howard (1985–1986), Donald

Richards (1986–1988) and Shar Jones (1988–1991). The momentum increased in March 1980 when the government provided a grant to employ Richard Wesley as the first executive officer. Richard drove things along from an office at the MAAS until his resignation in 1987.

A state-based regional museum advisory service was established when Lee Sturma, a conservator based in Armidale, was appointed to assist Richard to deliver workshops, seminars and publications. By 1982, membership had risen to 350. Government funding for the provision of services through the branch increased. Data on visitation, demographics and frequency, visitor expenditure, operating budgets and major sources of income was collected to inform future decisions about services. In the March 1984 issue of *Quarterly Newsletter*, Warwick Wickham assessed the impact of the museum grants program from 1978 to 1983 during which time \$1,272,186 had been allocated to museums and galleries as part of the government's capital assistance scheme. In 1985, with sponsorship of \$30,000 from the Real Estate Institute of NSW, the branch purchased a van to provide conservation services throughout the state.

A natural consequence of the branch's increase in services and advocacy was the formation of regional chapters. The first chapter, the South East, based at West Wyalong, emerged in 1980. The branch aspired for eight chapters and promoted ways for this to happen.⁵ By 1982, four more had been established—Mid North Coast, Southern Highlands and Illawarra, South West and South Coast. In 1986, Richard Wesley called for more funds to sustain them:

We believe that substantial funds should be allocated to assist the development of a comprehensive network.⁶

The formation of branch chapters were complemented by a local history coordination project funded by the University of NSW (UNSW) and the Australian Bicentennial Authority and led by Professor Patrick O'Farrell and Associate Professor John Ingleson from UNSW's School of History. It also led to the preparation of the branch's first major publication, *Display Technology for the Small Museum*, based on papers from the South East chapter's 1981 seminar. Other publications were soon placed on the drawing board.

In 1980, the branch initiated a Museum of the Year award⁷ to draw

attention to the achievements of museums and their staff. Initial financial support from the government was eventually met by corporate sponsorship in 1988 when the Westpac Museum of the Year Award was announced.

The branch began to take an interest in the use of technology in 1986 when it considered the need for a database of museums across the state. It also organised its growing library of museum publications as an information resource for members.

In 1987 Peter McKenzie was appointed as the branch's Aboriginal liaison officer to look at the management and care of Aboriginal cultural material in collections across the state. When Richard Wesley resigned to take up an appointment at Port Arthur, it signalled rapid turnover of branch staff which by then counted close to 11 employees. Mary-Louise Williams replaced Richard but soon accepted a role at the National Maritime Museum. For a short period, Jenny Ferber became the new director before Alex Marsden was appointed in 1989.

As Australia recovered from the hangover of the bicentenary celebrations, the branch turned its mind to the next decade.

In 1989, it established a relationship with Sydney University with the joint presentation of a two-day museum training symposium. The university's museum studies unit later published the proceedings. In October, members organised a one-day seminar *New Directions for the Nineties*.

Capturing the spirit, the *Quarterly Newsletter* 54–55 included the new coalition government's *Policy for the Development of Museums and Historic Sites*. Prepared by the NSW Minister for the Arts, the Hon Peter Collins, the policy noted the growth of museums in the state (including 15 professionally staffed regional museums) and proposed the sharing of expertise and improvement of professional standards. More clearly defined roles and responsibilities were recommended for the major museums and the State Library of NSW. Special plans were outlined for the Powerhouse Museum (formerly MAAS), Historic Houses Trust of NSW and the Sydney Opera House where a museum dedicated to the performing arts was proposed. From a branch perspective Richard Wesley had summed it up before he resigned:

To create these "museums of the future" that are adequately

*staffed, funded and housed, will not be easy. It will need the development of a genuine spirit of cooperation between the community, local and state government and the profession itself.*⁸

Parallel national developments

The establishment of the NSW branch of the MAA coincided with an expanding interest in Australian culture and cultural institutions by the Commonwealth Government. The Australia Council, building on limited subsidisation of the arts in previous decades, was given statutory authority in 1975. Although the council had little influence on museums it signalled the rapid growth of the museums and galleries sector and government engagement in related policy.

The Whitlam Government, acknowledging the piecemeal approach to the sector's development and in response to lobbying by MAA, set up a committee of inquiry on

museums and national collections. Headed by Sydney businessman Peter Pigott, the committee was charged with making recommendations regarding government responsibilities for museums, among them the establishment of a museum coordinating body, a national museum of history and a network of regional conservation facilities and services to assist Australia's smaller, state-based non-metropolitan museums. This was the first major study of museums and their needs since the Markham and Richards report of 1933.

In 1981, realising their collective business needed to be conducted in board rooms rather than at conference plenary sessions, museum and art gallery directors created the Council of Australian Museum Associations (CAMA) and the less public Council of Australian Art Museum Directors (CAAMD). CAMA's first task was to foster amalgamation after failed attempts to encourage museums and art galleries to stay in the same tent during the 1960s and 1970s.⁹ At the MAA's annual general meeting in 1982, John Hodge suggested the importance of examining a national body after several members of the NSW branch expressed the view that there was no need for one.

CAMA presented annual conferences during the 1980s but was under-resourced for its mission. The pooling of meagre resources was one impetus towards amalgamation but there was also a pressing need to set uniform standards for museums in relation to artists' moral rights, museum ethics, cultural heritage export restrictions and conservation.

The late 1980s, stimulated by developments in technology, witnessed an even more spectacular burst of interest in the sector with new groups forming for museum historians, maritime museums, designers in cultural institutions, health and medical museums, sport heritage and women and performing arts heritage. The Australian Registrars Committee (ARC) and the Council of Australian University Museums and Collections (CAUMAC) were examples.

Reflecting on what had happened nationally during the previous two decades, in March 1991 Emeritus Professor Donald Horne, author of *The Lucky Country*, addressed the branch on the 'seven missing bones' of museum policy at a seminar on cultural tourism. The missing bones were: a national museum, an articulated relationship between tourism and cultural activity,

a recognition that exhibits do not just exist in themselves, they are part of a story, more effective links between art, history and scientific exhibits, involvement of local communities in the development of museums, stronger presentation of Aboriginal culture and more critical assessment of museum exhibitions.

In 1993, Greg Marginson, executive officer of the CAMA, wrote *Amalgamation: Unity and Diversity, the Path Towards a United Museums' Association for Australia*. Marginson estimated there were around 1900 museums in Australia but that their professional needs were represented by at least 22 different organisations. Federal and state government funding bodies were confused and frustrated by the lack of a central point of contact with the museum sector.

Museums Australia (MA) emerged as a new legal entity on 1 January 1994 from the merger of Council of Australian Museums Associations, Museums Association of Australia (MAA), Art Museums Association of Australia and Museum Education Association of Australia and other bodies. The NSW Branch of the Museums Association of Australia became the NSW Branch of the Museums Association.

The shifting landscape in NSW

When the 1990s arrived, the branch was well positioned to build on the pioneering efforts of the previous two decades. Alex Marsden was at the helm as director of the branch from 1990–1992. Julie O'Dean briefly followed her until Brenda Factor took over in 1993. Succeeding presidents drove the organisation through the next decade: Shar Jones (1988–1991) was followed by Graham Hinton (1991–1993) then Richard Mulvaney (1993–1998) and Robert Swieca (1998–2000). The amalgamation in 1994, which included the name change from MAA to MA, increased NSW membership to 700.¹⁰ Dr Des Griffin, director of the AM, a strong lobbyist on behalf of museums nationally, had led the protracted negotiations during the amalgamation and was influential in the development plans in NSW.

In 1990 the NSW Ministry for the Arts provided a special grant of \$19,000 for a regional and community museums research project. A branch survey revealed 37 per cent of organisations

worked on an annual budget of less than \$6000 and 16 per cent survived on less than \$200 per annum. On average, museums raised over 85 per cent of their funding through entry fees, fundraising activities, sales, donations, and membership fees. Government funding of all types—federal, state and local—represented only 16.8 per cent of their revenue. In its way, the survey gave indirect impetus to the national amalgamation of museum organisations and a single voice for advocacy.

In 1992, after consultations with chapters and members, the branch published a report, *Museums in NSW: A Plan for the Future*. This publication was conceived and written by Shar Jones with Julie O’Dean and Anne Brake. Sydney University’s museum studies unit contributed as co-publisher and the NSW Ministry for the Arts provided financial support.

The optimism implied by the report was counteracted by constraints. At the end of 1992 the outgoing president, Graham Hinton, drew attention to challenges. The bicentenary bubble had burst, he wrote, and the recession was having an impact on funding. Government grants to the branch had not increased and costs in providing

services had risen. There was deep concern in regional areas that museum services were being eroded. The branch had been reduced to seven staff, some part-time, some trainees. Alex Marsden had departed, succeeded by Brenda Factor.

In 1993, the Hon Peter Collins, NSW Minister for the Arts, announced the establishment of a museums advisory council—one of the recommendations of the branch’s report—to address issues relating to smaller museums. Collins released *Future Directions for Regional Community Museums* in NSW in 1994 with recommendations on funding, partnerships with local councils, a separate museums program within the NSW Ministry for the Arts and increased capacity of MA NSW to deliver outreach services. With NSW elections only months away at that time, this outlook did not anticipate the kind of changes that sometimes flow from new governments.

The Carr government replaced the Fahey government in March 1995. The work of the branch continued along with an office move from the Powerhouse Museum in Ultimo to The Gunnery in Woolloomooloo. NSW Arts increased funding to the branch to \$280,000 with a further \$30,000 from the Department of Planning. Staff increased from five to

eight. NSW Arts called tenders for a research project to develop a database of information about every museum in NSW. Later in the year, the Australian Department of Communications and the Arts announced consultancy projects to develop an Australian Museums Information System (AMIS).

On the publications front, the first issue of *Museum Matters* appeared in June 1993 replacing *Quarterly Newsletter*. With a special grant from the NSW Minister for the Arts, the branch produced and launched *Museum Methods: A Practical Manual for Managing Small Museums* for free distribution to all institutional members and for purchase by interstate museums. At the branch’s 1996 state conference at the Art Gallery of NSW, *A Guide to Museums and Galleries of NSW and the ACT* by Laurie Ryan was launched with entries for 130 non-commercial museums and galleries. In 1996 the branch published *The Future of Collecting in NSW*, prepared by branch staff and consultants Jane Varley and Meredith Walker. This publication reviewed museum collecting policies, gaps in collecting practices, management and conservation issues and future challenges.

In 1996, the branch hosted the national conference 'Power and Empowerment: Preparing for the New Millennium' at the Sydney Convention Centre. Brenda Factor resigned later that year and was succeeded by Kay Söderlund in 1997.

Dramatic changes were afoot. In January 1996, the new government had commissioned Justin Macdonnell to draft its cultural development policy, including funding for regional arts, museums and galleries. Macdonnell's report, *Review of Regional Arts Development in NSW*, published in December 1996, acknowledged the challenges of developing a museum policy as part of a broader arts and culture policy and the difficulties of delivering regional services in NSW, a complex state with a large, far-flung population and local dynamics. Arrangements already in place to deliver services complicated solutions.

The branch, Macdonnell observed, was a membership organisation that provided access to benefits at state level as well as nationally. It offered a regional chapter network, workshops, seminars, a quarterly newsletter, a distance advice service, technical information sheets, a register of consultants and advocacy services for members. It received

\$320,000 from the NSW Ministry for the Arts (part of \$1,385,000 for a museums program) to implement services to 340 regional, local and community museums. Only a handful of these museums were professionally managed and only a small number had adequate resources and strategies for managing their collections.

The other body receiving state government funding was the Regional Galleries Association of NSW (RGA; now Regional and Public Galleries Association of NSW). It received \$153,750 for a staff of five to support and promote 36 public art museums and galleries throughout NSW and the ACT. Its activities included exhibition development and information, education services, professional practice and lobbying for cultural development of the visual arts. Macdonnell found its resources were significantly under-utilised.

Additional elements of a government-funded regional arts and cultural heritage program involved the roles of local government and major cultural institutions. Local council galleries tended to take a passive approach in providing services beyond their boundaries. A significant proportion of the state was without services at a

professional level in the art museum area. Macdonnell concluded the way forward was to build on existing resources. No single strategy would adequately support regional museum development in NSW. He recommended that RGA and the branch engage in a joint strategic planning exercise aimed at rationalising overlapping and anomalous areas and adopting a more collaborative approach to providing services.

On 14 May 1997 the strategic planning day went ahead with Amanda Lawson engaged to facilitate developing a plan. With the review underway, the branch organised its state conference 'Museums Making Meanings: Communication by Design'. In late 1997, it was given responsibility for the NSW museums database developed by AM's business services for the NSW Ministry for the Arts. A second remote area museum conference was held in August 1998 followed by the state conference 'Who Sees, Who Speaks: Voices and Points of View in Exhibitions' held at the Museum of Sydney during September.

By this time, the government's preference for a single service agency was clear. On 1 January 1999 the government redirected funding to

a newly established Museums and Galleries Foundation NSW (MGFNSW) with responsibility for services previously provided by the two associations. Shane Simpson chaired the new foundation in a three-month transitional period. In the course of discussions with the ministry about the transfer of staff to the new organisation, the positions of branch director (Kay Söderlund) and RGA director (Barbara Tuckerman) were made redundant.

Developments 2000–2018

With the arrival of the new millennium and after three decades of building services for museums in NSW, the branch found itself facing fresh challenges with reduced capacity in an uncertain environment.

In 2000, Richard Wesley was elected president. As part of an agreement, MGFNSW provided an office space for the branch at The Gunnery. The branch records and library were made accessible to the foundation. The branch expressed its wish to work closely with the foundation on future projects.

Questions about the future role of the branch awaited answers.

Richard Wesley stepped down in 2001 and Kay Söderlund took on the role of president to continue the effort of getting the branch 'back on track and into some sort of functioning routine.'¹¹ Moving beyond this occupied the minds of Kay's successors as president; Rebekah Schulz (2003–2006), Bill Storer (2006–2008), Andrew Simpson (2009–2013 and 2015–2016), Vicki Northey (2013–2014), Emma Best (2016–2017) and Rebecca Pinchin (2017– present). Their efforts were supported by a succession of part-time executive and membership officers: Julia Doyle was followed by Claire Watt then came Julie Potts, Danielle Head, Paul Bentley, Liz Gillroy, Gay Hendriksen, Andrew Simpson and Eleanor Munro over the next two decades.

Renewed emphasis was given to advocacy, support for the chapter network, publications and the re-establishment of a NSW museums award. The internet, financial constraints and new social media platforms created challenges in transmitting ideas and connecting with the members.

In 2000, *Community, Culture and Place: A Local Government Handbook for Museums* prepared by the branch, prior

to de-funding, with Sydney University's museum studies unit and edited by Shar Jones, appeared as a beacon for further development. Published by the NSW Ministry for the Arts and the Local Government and Shires Associations of NSW, it picked up an issue that had been raised by Markham and Richards in 1933:

*It is our hope that the publication will lead to greater involvement of councils in this important area.*¹²

Museum Methods, a comprehensive workbook and manual for small museums and galleries, was another great branch achievement. Forming a partnership with the national office, the branch developed a second edition in 2002, *Museum Methods: A Practical Manual for Managing Small Museums and Galleries*, with Peta Landman as coordinating editor.

Museum Matters, a hardcopy newsletter for mail distribution was produced from June 1993 until September 2008 (vols 1–17) before finding a new life through electronic distribution on the NSW branch web page until 2012 (vol 17–21).¹³ After a hiatus, the newsletter was reactivated in 2016–2017 with four editions (vols

22–26). There are plans to recommence the publication from 2020.

The branch has hosted several national conferences. Rebekah Schulz convened 'Politics and Positioning' at the Powerhouse Museum in 2005. Bill Storer raised the profile of his home base, the Hunter Chapter, when his organising committee presented a memorable 2009 conference in Newcastle with support from the state and national bodies. Andrew Simpson was the galvanising force for the 2015 conference in Sydney.

In 2006 Museums and Galleries NSW (previously MGFNSW) asked the branch to vacate The Gunnery because of a shortage of office space. This necessitated a reassessment of how the branch operated. MAAS generously provided an office and records storage at the Powerhouse Museum but in due course services emanated from the home offices of the executive officers.

The branch continued to represent the interests of members in responding to government inquiries. Federal and state government policies were in a constant state of flux. The Collections Council of Australia had ceased operation in 2010. The Cultural Ministers Council had been disbanded. The Collections Australia Network was in limbo.

From 2007–2011, the branch contributed to the several submissions to Arts NSW, the NSW Legislative Assembly, NSW Office of Communities, and the federal office for the arts on funding, arts and cultural infrastructure, support for community and regional museums and galleries and volunteering strategies. The branch contributed to the Arts NSW (Watts) review of M&G NSW. These submissions provided feedback on cultural policy, institutional and agency responsibilities, better strategic use of technology, cross-sector coordination mechanisms and appropriate levels of funding.

A new coalition government was elected in March 2011 and Professor Amanda Lawson was engaged to develop a strategic plan for the sector (one of the recommendations of the Watts review). The branch organised a symposium 'Place, Space and Identity: NSW Directions for NSW Museums', in April 2011 at Macquarie University in Sydney to help navigate the changing contexts for the sector and stimulate contributions to Professor Lawson's report. Arts NSW, Powerhouse Museum, Macquarie University, the Museum Appreciation Society and a range of commercial sponsors supported the event. The symposium was a significant

new development for the branch. Along with papers from the 2015 national conference, a selection of the symposium papers were included in the publication *A Cultural Cacophony: Museum Perspectives and Projects*, a collection of essays on the ever-changing museum sector in NSW and Australia.¹⁴

In 2016, the NSW Upper House established an inquiry into museums and galleries chaired by Robert Borsak of the Shooters, Fishers and Farmers Party. After extensive membership consultation, the branch, in collaboration with the national office, made a submission. Two distinct lines of inquiry emerged; the first focused on government plans to move the Powerhouse Museum to a new site in Parramatta; the second related to the future of small- to medium-sized museums and galleries in regional NSW. The submission offered critical comment on the Powerhouse Museum move, the lack of planning and support for many small, volunteer-run museums in regional areas and pernicious effects of the so-called 'efficiency dividends' that have impacted many large cultural institutions in the country for many years.

The continuation of annual meetings of chapter representatives, sometimes held with national conferences, has helped sustain the branch's connection with regional members. Chapters, in turn have given support to local members through regional meetings and workshops. A symposium in Albury, 'Keeping It Real', endorsed the establishment of a new Murray Network of MA that spans the NSW-Victoria border.

Regular tours and talks in Sydney have encouraged members to visit major institutions and specialised museums to explore management, curatorial and exhibition practices.

The annual awards of the previous era have continued as the IMAGinE Awards, presented in partnership with M&G NSW, the Regional and Public Galleries Association of NSW and MA ACT. Bursaries to national and state conferences provide opportunities for members to network and learn from these forums.

The advice provided by the branch in the days of the regional conservation van have been scaled back but the branch continues to provide advice on a diverse range of topics from collection management to local government planning and cultural

heritage buildings, architectural design specifications, lists of Australian museums and public galleries, using computers to manage collections, museum acquisitions, tax incentives, cultural policy, finding voluntary work in museums, designing exhibition spaces and displaying art and Aboriginal objects.

In 2014, meetings were held with M&G NSW to support sector activities through disbursement of Arts NSW funding and other established government programs. Whereas branch committee members previously had input into M&G NSW activities through membership of the museums reference committee and the volunteers reference committee, these collaborative efforts ceased following a restructure of M&G NSW.



Challenges ahead

Museums have come a long way since 1827. The colonial environment, two world wars and the Great Depression hindered the growth of museums for more than a hundred years. The Markham and Richard's report of 1933

provided vision to help forge the next one hundred years and overcome the 'complete and utter indifference to cooperation.' Conferences were needed to foster cooperation and professional development. There was a need for more museums, better displays and increased funding, particularly in the regions. More direct engagement with schools would enhance their educational role. More research was needed to inform future decisions.

Museums Australia formally adopted the name Australian Museums and Galleries Association (AMaGA) on 26 November 2018 after testing a change of name to Museums Galleries Australia between 2015 and 2018. With its roots planted firmly in the Australian Galleries and Museums Association conference in Auckland in 1937, the NSW Branch of the AMaGA celebrates its 50th anniversary as an official body on 14 April 2019. The branch has played a crucial role in the development of museums and the sector in NSW and the association nationally.

The NSW branch of AMaGA has played a significant role in encouraging the state government to articulate policies and provide increased funding across the state. It has provided a forum for those working in museums to

develop skills and networks. Although the Markham and Richards vision for museums in regional Australia in 1933 has yet to be fully realised, the branch chapters in NSW are foundations for further growth in the 21st century.

With the government's decision to provide services through a new agency, membership of the branch has declined. AMaGA NSW is now run as a purely voluntary body. In some respects, it finds itself back in 1968, when it was first established, operating with minimal resources in a museum sector that it has played a major role in creating.

In continuing to develop the branch, successive committees will need the commitment and energy of all their predecessors and the goodwill of members. Financial membership of the branch is growing as new opportunities arise for broad contact with both members and non-members through social media. Professional associations, although sustained by their services, are collegial operations. Their value comes from the network.

The main sources for this article have been the newsletters produced by the branch from 1971 to 2012. These have been important in tracking the development of services, the people who created these services and the

evolving contexts in which the branch operated. Digital preservation is a key challenge for museums today as they strive to ensure stories and culture, increasingly expressed through new and evolving technologies, remain accessible. The branch continues to strive for new ways to leave behind a story that others looking back will be able to find.

In 2037, we will celebrate the 100th anniversary of collegial museum bodies in Australia. In the interim, the branch will draw on its records to bring attention to its critical role in preserving the story of Australia's history and enterprise. The branch has made a considerable effort in recent years to identify, describe and transfer its records to a suitable repository. Celebrating the achievements of the past and laying out new ground for the years ahead are goals of the NSW Branch of Australian Museums and Galleries Association.

The authors

Paul Bentley served as executive officer of Australian Museums and Galleries Association (NSW) 2006–2012. From 1973–1997, he oversaw the development of the Dennis Wolanski Library of the Performing Arts, TheatreWorks museum project and

several exhibitions at the Sydney Opera House. He is currently assisting the Performance Memories Project at the University of NSW Sydney <http://unsw.to/performance-memories>.

Dr Andrew Simpson served as president of Museums Association NSW branch twice during the period 2009–2015. He is an Honorary Fellow, Department of Ancient History at Macquarie University, Sydney. He was director of Museum Studies programs at Macquarie University (2007–2014) and continues to be an active member of UMAC, ICOM's International Committee of University Museums.

Endnotes

[1] The name 'Australian Museums and Galleries Association' (AMaGA) was formally adopted as the constitutional name at a special meeting at the Canberra Museum and Art Gallery on November 26, 2018. Prior to this the association used the constitutional name Museums Australia and the trading name, Museums Galleries Australia.

[2] *Standing Commission for Museums and Galleries, third report* (London: Museums Association, 1948)

[3] Howard McKern, 'The NSW Branch of the MAA: The First Decade', *Quarterly Newsletter*, no 14 (Dec 1978).

[4] *Quarterly Newsletter*, no 14 (1977). This quote comes from the published transcript of the tenth anniversary meeting compiled by Oliver Chalmers. Location of the original tape is unknown.

[5] *Quarterly Newsletter*, no 23 (1981).

[6] Executive Officer's column, *Quarterly Newsletter*,

no 43 (1986).

[7] *Visit These Museums* (Ultimo, Sydney: Museums Association of Australia, 1982). This publication lists the entrants for the award in that year. Only NSW and Victorian branches participated with the majority of entrants being from NSW. In 1982 the awards were sponsored by IBM and the Bank of NSW. This publication notes the awards were initiated in 1980.

[8] Executive Officer's column, *Quarterly Newsletter*, no 31 (1983).

[9] In 1978, a working party had been established after the MAA national conference in Melbourne to explore merging MAA and the Art Galleries Association for the purpose of 'becoming a stronger professional organisation'. The 'Australian Museum Federation' and the 'Museums Federation of Australia' were suggested as possible names. It was argued the identity of both organisations should be preserved with chairmanship being rotated biennially, allowing the advantages of formal association.

[10] Editorial, *Quarterly Newsletter*, no 16 (June 1979).

[11] Kay Söderlund, President's report, *Museum Matters*, vol 9 no 2 (Sep 2001).

[12] Sydney Markham. *A Report on the Museums and Art Galleries of Australia and New Zealand*, London: Museums Association, 1933.

[13] *Museum Matters* 17, no 1 (2008) was produced in hard copy format. *Museum Matters* 17, no 2 (2008) marked the first electronic copy of the newsletter online.

[14] Andrew Simpson and Gina Hammond (eds). *A Cultural Cacophony: Museum Perspectives and Projects*, Canberra: Museums Galleries Australia, 2016.

Branch Publications



NEWSLETTERS

1973-1974

Museum Profile; nos 1-4 (1973-1974).

1975-1992

Quarterly Newsletter, nos 1-46 (Sep 1975-Dec 1992)

1993-2012

Museum Matters, vols 1-21 (Jun 1993 - Jun 2012)

2016-2017

Museum Matters online, nos 1-3 (2016) and no 1 (2017)

MONOGRAPHS

1982

Display Technology for the Small Museum / Brian Bertram [Ultimo, NSW: Museums Association of Australia NSW Branch, 1982]. vii, 82 p: ill.; 28 cm.

The first major publication of the branch. Commissioned in 1979 with support of the NSW Premier's Department. Launched by the State Librarian, Russell Doust, on International Museums Day 18 May 1982.

Proceedings of the South East Regional Chapter Seminar, 10-11 October 1981 / ML Eutick (ed) (Ultimo, NSW: Museums Association of Australia NSW Branch, c1982) 49 p: ill., for; 30 cm.

Contents: M Eutick, 'Administration for Small Museums'; J Hodge, 'Record Keeping for Small Museums'; P McDonald, 'Museums

and Schools'; P Stanbury, 'Publications for Small Museums'; P Mercer, 'Historical Research for the Small Museum' and D Hill, 'Conservation—What Can and Cannot be Done'.

1983

Museum Yellow Pages, NSW / Compiled by ML Eutick. (Ultimo, NSW: Museums Association of Australia NSW Branch, c1983). 119 p; 20 cm.

A guide to museums, art galleries, zoos and historic sites in NSW.

1984

Museums Guide, NSW and ACT / Produced as a joint a joint venture with the NRMA. (Sydney: National Roads and Motorists' Association; Ultimo, NSW: Museums Association of Australia NSW Branch, ca1984). 51 p: ill; 22 cm.

The Making of Objects / Prepared by Pat Townley, Conservation Department, Museum of Applied Arts and Sciences. (Haymarket, NSW: Museums Association of Australia NSW Branch, 1984). 19 p: ill; 21 x 30 cm.

1989

Museums and Galleries: A Practical Legal Guide / Shane Simpson (Redfern, NSW: Redfern Legal Centre Publishing; Ultimo, NSW: Museums Association of Australia NSW Branch, 1989). viii, 147 p.

Does the Museum Profession Still have a Future? / Des Griffin (Ultimo, NSW: Museums Association of Australia NSW Branch, 1989).

Modified from a talk given to branch meeting on 12 September 1989, MAA NSW occasional lecture series.

1991

Museums In NSW: A Plan for the Future: A Strategy for the Sustainable Development of a NSW State Museum Network / Prepared by Shar Jones, Julie O'Dean and Anne Brake. (Haymarket, NSW: Museums Association of Australia, NSW Branch, 1991).

1994

Museum Methods: A Practical Manual for Managing Small Museums / (Ultimo, NSW: Museums Association NSW Branch; Newmarket, NSW: Museums Association, 1994–1999). 1v (looseleaf): ill; 31 cm.

Produced with a grant of \$15,000 from the NSW Ministry for the Arts for distribution free to all institutional members and for purchase by interstate museums.

1996

The Future of Collecting In NSW / Prepared by MA NSW staff in conjunction with consultants Jane Varley and Meredith Walker. (Sydney, NSW: Museums Association NSW Branch, 1996). 8 p, with bibliography. Part of an intended discussion series on museum collecting policies, gaps in current collecting practices, management and conservation issues and future challenges. Produced with a grant of \$10000 from the NSW Ministry for the Arts.

A Guide to Museums and Galleries of NSW and the ACT / Laurie Ryan (Frenchs Forest, NSW: NH, New Holland, 1995). ix, 138 p: col. ill; 21 cm.

Entries for 130 non-commercial museums and galleries in NSW and the ACT.

2000

Community, Culture and Place: A Local Government Handbook for Museums / Shar Jones (ed) (Camperdown, NSW: Museum Studies Unit, The University of Sydney; Sydney, NSW: Museums Association NSW Branch, 2000). 84 p: ills; 30 cm.

2011

Place, Space and Identify: New Directions for NSW Museums / (Sydney, NSW: Museums Association NSW Branch, 2011). 14 p.

Handbook for the Museums Association (NSW) symposium, Macquarie University, 18–19 Apr 2011. Includes program, speakers and abstracts.

2016

A Cultural Cacophony: Museum Perspectives and Projects / Andrew Simpson and Gina Hammond (eds) (Sydney: Museums Galleries Australia NSW Branch, 2016). 248 p.

Commentary and papers from the 2011 NSW symposium and 2015 Museum Galleries Australia conference.

The people who made it happen

**This list is a beginning.
It includes branch office bearers
and committee members.
We encourage comments, additions
and corrections to the list.**

**NSW Branch of Museums Association
of Australia (MAA) is elected at the
first official meeting of the branch
14 April 1969 in Hallstrom Theatre,
Australian Museum, Sydney**

1969-1973

President: Oliver Chalmers
Vice President: John Reeves
Secretary and Treasurer: Charles Turner
Committee: Patricia McDonald, Norman
Harwood, Harold Thomas, Denis Colsey

1974-1975

President: Harold Thomas
Vice President: Norman Harwood
Secretary and Treasurer: N Carter
Committee: Lydia Bushell, C Lawler,
William Denham, L Hosking, Dr Des
Griffin, Howard McKern, John Reeves, Ann
Bickford, George Hangey

1975-1976

President: Harold Thomas
Vice President: Norman Harwood
Secretary and Treasurer: William Denham
Committee: Lydia Bushell, C Lawler, Glenn
Hunt, L Hosking, Dr Des Griffin, Howard
McKern, John Reeves

1976-1977

President: Norman Harwood
Vice President: William Denham
Secretary and Treasurer: Edna Stephenson
Committee: Judith Leon, C Lawler, Glenn
Hunt, John Reeves, Robert Taaffe, K
Placing

1977-1978

President: Glenn Hunt
Vice President: William Denham
Secretary: Judith Leon
Treasurer: Robert Taaffe
Committee: Chris Betteridge, Kay Koenig,
Edna Stephenson, John Reeves, Howard
McKern, N Smith, John Wade, H Ward

1978-1979

President: Glenn Hunt
Vice President: William Denham
Secretary: Judith Leon
Treasurer: Robert Taaffe
Committee: Chris Betteridge, Kay Koenig,
Edna Stephenson, George Imashev, Ray
Piper, N Smith, John Wade
Executive Officer: Richard Wesley

1979-1980

President: Glenn Hunt
Vice President: Chris Betteridge, Dr Peter
Stanbury
Secretary: Kay Koenig
Treasurer: Robert Taaffe
Committee: Judith Leon, William
Denham, Edna Stephenson, George
Imashev, Ray Piper, R Quirk, Shirley
Frangos
Executive Officer: Richard Wesley

1980-1981

President: Dr Peter Stanbury
Vice President: Glenn Hunt, Edna
Stephenson
Secretary: Annette Keenan
Treasurer: John Jandura

Committee: R Dunstan, William Denham, L Juska, George Imashev, Ray Piper, J McLeod, Shirley Frangos, L Sherwin
Executive Officer: Richard Wesley

1982-1983

President: John Wade (acting) then John Hodge
Vice President: Lydia Bushell, Dr Mal Eutick
Secretary: Janette McLeod
Treasurer: Ian Debenham
Committee: Mari Metzke, Dr Jim Specht, Warren Wickman, Barry Groom, Nancy Herbison-Evans Annette Keenan, Robyn Stutchbury, Lindsay Shaw
Executive Officer: Richard Wesley

1984-1985

President: John Hodge
Vice President: Lydia Bushell
Secretary: Kimberley Webber
Treasurer: Mal Eutick
Regional Chapter Representative: Perry Howard
Committee: Mari Metzke, Jim Specht, Warren Wickham, Ken Brimaud, Dick Littlejohn
Executive Officer: Richard Wesley

1985-1988

President: Perry Howard then Donald Richards
Vice President: Nick Coffill
Secretary: Shar Jones
Treasurer: Julian Bickersteth
Regional Chapter Representative: Dick Littlejohn

Committee: Tania Konieczny, Julie O'Dean, Liz Gillroy, Suzanne Bravery, Donald Richards
Executive Officer: Richard Wesley then Mary-Louise Williams

1988-1990

President: Shar Jones
Vice President: Margaret Coaldrake
Secretary: Kate Schlink
Treasurer: Terry Campbell
Regional Chapter Representative: Wendy Hucker and Liz Gillroy
Committee: Jennifer Blunden, Julie O'Dean, Martyn Paxton
Director: Jenny Ferber then Alex Marsden

1990-1991

President: Shar Jones
Vice President: Jennifer Carter
Secretary: Helen Still
Treasurer: John David
Regional Chapter Representative: Allan Sutton
Committee: Mary-Louise Williams, Leo Hoefsmit, Richard Mulvaney, Anne Skates, Jane Westbrook
Director: Alex Marsden

1991-1993

President: Graham Hinton
Vice President: Helen Still
Secretary:
Treasurer: John David
Regional Chapter Representative: Doreen Lyon
Committee: Jennifer Carter, Patrick Filmer-Sankey, Richard Mulvaney, Jane

Westbrook, Kylie Winkworth
Director: Alex Marsden and Julie O'Dean

1993-1994

President: Richard Mulvaney
Vice President: Jennifer Carter
Secretary: Julie O'Dean
Treasurer: Lesley Clarke
Regional Chapter Representative: Marcelle Jacobs
Committee: Graham Hinton, Patrick Filmer Sankey, Deborah Ely, Anne Brake, Jim Logan
Director: Brenda Factor

1 January 1994, the NSW Branch of Museums Association of Australia (MAA) becomes Museums Australia Inc (NSW) following MAA's amalgamation with the Art Museums Association of Australia and Museum Education Association of Australia, a process assisted by the Council of Australian Museums Association.

1994-1995

President: Richard Mulvaney
Vice President: Robert Sweica
Secretary: Jai Paterson
Treasurer: Lesley Clarke
Regional Chapter Representative: David Wells
Committee: Graham Hinton, Patrick Filmer Sankey, Deborah Ely, Carolyn MacLulich, Jim Logan
Director: Brenda Factor

50 years

1995-1998

President: Richard Mulvaney
Vice President: Robert Sweica
Secretary: Jai Paterson
Treasurer: Lesley Clarke
Regional Chapter Representative:
Marcelle Jacobs
Committee: Graham Hinton, Patrick Filmer
Sankey, Deborah Ely, Carolyn MacLulich,
Jim Logan
Director: Brenda Factor then Kay
Söderlund

1998-1999

President: Robert Swieca
Vice President: Carolyn MacLulich
Secretary: Jai Paterson
Treasurer: Mark Glazier
Regional Chapter Representative: David
Wells
Committee: Alexandra Bowen, Lynda Kelly,
Michael Crayford
Director: Kay Söderlund

**In 1999 the NSW Government
redirects funding to a newly
established Museums and Galleries
Foundation NSW with responsibility
for services previously provided
jointly by Museums Association
of Australia (NSW) and Regional
Galleries Association NSW.**

1999-2000

President: Robert Swieca
Vice President: Carolyn MacLulich

Secretary: Virginia Mitchell
Treasurer: Mark Glazier
Regional Chapter Representative: Ruth
McAuley
Committee: Alexandra Bowen, Lynda Kelly
Director: Kay Söderlund

2000-2001

President: Richard Wesley
Vice President: Karen Coote
Secretary: Libby Newell
Treasurer: John Reid
Regional Chapter Representative: Barbara
Russell
Committee: Tamara Lavrencic, Susan
Peacock, Kay Söderlund, John Peterson,
Louise Davies, Paul Bentley
Branch Officer: Claire Watt then Julia
Doyle

2001-2003

President: Kay Söderlund
Vice President: Tamara Lavrencic
Secretary: Scott Jessup then Rebecca
Pinchin
Treasurer: Paul Bentley
Regional Chapter Representative: Phil
Bowman
Committee: Colin MacGregor, Keri
Whiteley, Scott Jessup, John Peterson,
Glen Barkley
Branch Officer: Julie Potts

2003-2004

President: Rebekah Schulz
Vice President: Rebecca Pinchin
Secretary: Susan Sedgwick
Treasurer: Paul Bentley

Regional Chapter Representative: Helen
Pithie
Committee: Elissa Blair, Edwina Jans,
Margot Bray, Danielle Head
Branch Officer: Julie Potts then Danielle
Head

2004-2006

President: Rebekah Schulz
Vice President: Rebecca Pinchin
Secretary: Susan Sedgwick
Treasurer: Paul Bentley
Regional Chapter Representative: Helen
Pithie
Committee: Elissa Blair, Maree Clutterbuck
(Darrell), Bill Storer
Branch Officer: Danielle Head and
Michelle Linder

2006-2008

President: Bill Storer
Vice President: Rebecca Pinchin
Secretary: Susan Sedgwick
Treasurer: Maree Clutterbuck
Regional Chapter Representative: Helen
Pithie
Committee: Andrew Simpson, Bronwyn
Alcorn
Executive/Branch Officer: Paul Bentley

2009-2011

President: Andrew Simpson
Vice President: Rebecca Pinchin
Secretary: Susan Sedgwick
Treasurer: Ally Halliwell
Regional Chapter Representative: Marea
Buist

Committee: Maree Clutterbuck, Bronwyn Alcorn, Suzanne Bravery, Gay Henriksen, Geoff Barker

Executive/Branch Officer: Paul Bentley

2011-2013

President: Andrew Simpson

Vice President: Vicki Northey

Secretary: Geoff Barker

Treasurer: Rebecca Pinchin

Committee: Maree Clutterbuck, Jenny Horder, Bronwyn Coulston, Gay Henriksen, Andrea Fernandes, Gina Hammond

Executive/Branch Officer: Paul Bentley

2013-2014

President: Vicki Northey

Vice President: Geoff Barker

Secretary: Andrew Finlay

Treasurer: Gina Hammond

Regional Chapter Representative: Liz Gillroy

Committee: Amanda Palmer, Jenny Horder, Samantha Sinnayah, Gay Henriksen, Andrea Fernandes

Executive/Branch Officer: Liz Gillroy

2014-2015

President: Andrew Simpson

Vice President: Geoff Barker

Secretary: Deborah Turnbull

Treasurer: Jenny Horder

Regional Chapter Representative: Liz Gillroy

Committee: Rebecca Pinchin, Jenny Horder, Chiara O'Rielly, Gina Hammond
Executive/Branch Officer: Gay Hendriksen

2015-2016

President: Andrew Simpson

Vice President: Gay Hendriksen

Secretary: Gina Hammond

Treasurer: Bill Storer

Committee: Kay Söderlund, Jenny Horder, Kreenah Yelds, Rebecca Jones, Kent Mayo, Vu Tuan Ngyen, Catherine Hickson

Michael Parry, Emma Best

Executive/Branch Officer: Gay Hendriksen

2016-2017

President: Emma Best

Vice President: Gay Hendriksen

Secretary: Gina Hammond

Treasurer: Bill Storer

Committee: Kay Söderlund, Jenny Horder, Kreenah Yelds, Rebecca Jones, Kent Mayo, Vu Tuan Ngyen, Catherine Hickson

Executive/Branch Officer: Andrew Simpson

2017-2018

President: Rebecca Pinchin

Vice President: Kay Söderlund

Secretary: Lucy Clark

Treasurer: Emma Best then Debbie Sommers

Regional Chapter Representative: Marea Buist

Committee: Maree Clutterbuck, Jenny Horder, Ellie Downing, Gina Hammond, Sarah Haid

Museums Australia Inc (NSW) becomes NSW Branch of Australian Museums and Galleries Association. The name 'Australian Museums and Galleries Association' (AMaGA) was formally adopted as the constitutional name at a special meeting at the Canberra Museum and Art Gallery on November 26, 2018.

2019-

President: Rebecca Pinchin

Vice President: Kay Söderlund

Secretary: Lucy Clark

Treasurer: Debbie Sommers

Regional Chapter Representative: Marea Buist

Committee: Maree Clutterbuck, Jenny Horder, Ellie Downing, Gina Hammond, Stephanie Chinneck, Will Mather
Branch Officer: Eleanor Munro



AMaGA
New South Wales