

Submission to the Consultation on Australia's Next National Cultural Policy

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About AMaGA

The Australian Museums and Galleries Association (AMaGA) is the national peak body for Australia's public museum and gallery sector. AMaGA represents over 2,500 institutions and the 50,000 plus paid and volunteer workers who sustain them. Fifty-seven per cent of AMaGA's organisational members are regional or remote. Forty-eight per cent are volunteer or community-run organisations. AMaGA has branches in every state and territory, and a national office in Old Parliament House, Canberra.

This submission is made in support of the next iteration of *Revive* and is intended to be read alongside three companion documents: AMaGA's submission to the House of Representatives Inquiry into Arts and Cultural Philanthropy (March 2026), AMaGA Victoria's submission to this consultation (May 2026), and the National Standards Taskforce submission to this consultation.

What's changed, what's been achieved, what more we can do

When AMaGA made its first submission to the National Cultural Policy consultation in 2022, the sector had been through a sustained period of policy invisibility. The previous decade had seen Commonwealth recurrent investment in arts and culture contract in real terms, intergovernmental coordination lapse, and the small-to-medium and community heritage end of the sector left without a coherent national framework.

Revive, launched in January 2023, materially changed that landscape. As of March 2026, 75 of *Revive*'s 85 announced actions have been delivered. Several have direct sector relevance, and several map onto positions AMaGA put forward in its 2022 submission and in subsequent advocacy:

- The reaffirmation of museums, galleries, libraries and archives as cultural infrastructure under Pillar 4, *Strong Cultural Infrastructure*, has given the sector a policy anchor it did not have under previous arrangements;
- The Sharing the National Collection program at the National Gallery of Australia, funded at \$11.8 million through *Revive*, has demonstrated the value of moving works from federal collecting institutions into community contexts, with 333 works loaned to 42 institutions in the program's first three years;

- The *Equity: The Arts and Disability Plan 2022–2026* has established a national framework that the museum and gallery sector can build on;
- The Creative Workplaces body and its psychosocial safety commitments have established standards for which sector-appropriate reporting pathways must be developed;
- Specialist in-school arts education programs that draw on cultural sector expertise are now funded, providing a pathway that the sector can build on for its civics and education engagement.

Two of *Revive's* commitments have a particular evidentiary relationship to AMaGA's policy work that is worth setting out because it establishes the basis on which this submission's subsequent recommendations are made.

- The first is the commitment to update *Significance 2.0*. AMaGA's 2022 submission to the National Cultural Policy consultation was the only submission to call for a refresh of *Significance*, the national methodology for assessing the significance and value of cultural collections. *Revive* committed to that update. The Office for the Arts subsequently ran a dedicated consultation process on the *Significance* refresh, to which AMaGA provided a detailed submission, drawing on the *Significance Salons* convened at AMaGA's 2024 National Conference in Ballarat, and on more than two decades of practitioner experience with the methodology. The refresh is now underway. This is a documented, four-stage policy pathway: sector submission, *Revive* commitment, dedicated federal consultation, sector-led detailed input.
- The second is the integration of the *First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries* into the *National Standards for Australian Museums and Galleries Second Edition (2023)*. The *Roadmap* was authored by Terri Janke and Company under AMaGA commission with Australia Council (now Creative Australia) funding. It was published in 2019 and has been acknowledged across the sector as the key methodology for Indigenous self-determination in the museum and gallery context. Its integration into the published national sector standards was achieved through privately funded commissioned First Nations-led work, supported by a First Peoples Focus Group spanning every state and territory. This work, like the *Significance* refresh, demonstrates the operational pathway from sector-commissioned methodology to national framework integration.

These are real achievements. They establish the architectural foundation upon which the next iteration of the policy can build, and they demonstrate the operational pathways by which sector-developed methodology becomes Commonwealth policy and sector standard.

The structural work that remains is what the next National Cultural Policy must address. *Revive* established the recognition. The next iteration needs to establish the operational settings that turn recognition into sustained sector capability - including the funded implementation of frameworks that the Commonwealth has already invested in developing. This submission identifies those settings.

First Nations First: the second iteration of the First Peoples Roadmap

The next National Cultural Policy's commitment to First Nations First as its leading pillar requires operational settings that *Revive* has not yet provided for the museum and gallery sector. The sector framework exists. The Commonwealth has funded its development. What is missing is funded review for the present moment, and funded sector implementation of what that review produces.

First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries established a ten-year framework for First Nations engagement and employment across Australia's museum and gallery sector. Its principles were subsequently integrated into the *National Standards for Australian Museums and Galleries Second Edition (2023)* through commissioned First Nations-led work by Donna Biles-Fernando and Debbie Abraham, supported by a First Peoples Focus Group comprising First Nations professionals from every state and territory.

The Commonwealth has invested in the development of the *Roadmap*, however it has not, to date, been resourced for sector-wide implementation.

A great deal has changed for First Nations people in Australia since the *Roadmap* was authored in 2018–19. The global Black Lives Matter mobilisations of 2020, the Uluru Statement from the Heart entering broad public consciousness, the 2023 Referendum on a Voice to Parliament and its outcome, the maturation of state-level truth-telling processes, the evolution of repatriation practice, and the continued development of First Nations-led institutional governance and ICIP models have all reshaped the landscape within which the *Roadmap* operates. The methodology authored in 2018 cannot be rolled out at sector scale in 2026 without first being tested against where the discourse and the lived experience of First Nations people has moved.

That review work needs to be First Nations-led. AMaGA proposes commissioning Terri Janke and Company to lead a new round of First Nations consultation to test whether the existing methodology is fit for the present moment, to surface the changes the second iteration requires, and to author the framework that emerges. The continuity of authorship matters: the methodological integrity of the second iteration depends on the same First Nations leadership that authored the first iteration being resourced to lead its review.

AMaGA cannot specify the content of the second iteration in advance of the consultation. What can be said is that the framing has moved since 2018. The vocabulary of "*engagement*" - language that centres the institutional actor in relationship with First Nations people - sits less comfortably in the current discourse than the vocabulary of *self-determination*, which centres First Nations people as the determining actors in relationship with their cultural material, knowledge and the institutional structures that have historically held these. Whether this specific re-anchoring survives the consultation is for the consultation to determine. What matters is that the review happens, led by the appropriate authors, with the resources to do the work properly.

The recommendation

The next iteration of *Revive* should fund the second iteration of the *First Peoples: Roadmap* in two distinct, sequenced phases.

Phase 1: First Nations-led review, consultation and authorship. A properly resourced commission to Terri Janke and Company, through AMaGA, to lead the national First Nations consultation, test the existing methodology against the present moment, and author the second iteration. This is foundational research and consultation work. It needs to be resourced at the scale that allows genuine national consultation, including in regional, remote and community contexts where First Nations communities are managing their own cultural material and where the existing framework currently does not reach.

Phase 2: Sector implementation of the second iteration. Subsequent funded implementation of whatever the second iteration establishes, delivered through AMaGA, working with the federated First Nations engagement infrastructure already operating across the National Standards Taskforce members and major institutions. This includes:

- First Nations staffing within AMaGA. The design of these positions - their governance, cultural authority, workload, role structure, and the cultural safety architecture that surrounds them - must itself be First Nations-led and forms part of the Phase 1 consultation work. It is not appropriate for AMaGA to specify the design of First Nations positions in advance of that consultation, and the structural funding sought encompasses both the consultation that designs the positions and the positions themselves;
- Paid pathways for First Nations people into collections-facing roles across the sector, including training, mentorship and community-embedded placements at regional and community scale;
- Professional development for First Nations communities managing existing cultural centres and building capability toward new ones, including collections management, digital stewardship and repatriation practice;
- Implementation support reaching the volunteer-run organisations holding First Nations material without adequate guidance or capability support - a constituency the current Pillar 1 commitments under *Revive* do not yet address.

Relationship to *Revive*'s existing Pillar 1 commitments

Revive commits to a First Nations Creative Workforce Development Strategy under Pillar 1. The Strategy's scope is currently weighted toward artistic production and large-scale cultural infrastructure investment. It does not reach the collections-facing workforce in museums and galleries, nor First Nations communities already managing their own cultural material or working toward the development of cultural centres. Both constituencies remain outside the existing Strategy's reach.

The second iteration of the *Roadmap*, funded as set out above, addresses this gap directly. It does so through an existing framework with established sector authority, authored by the same First Nations leadership, integrated into the published sector standards, and delivered through the federated peak-body network described elsewhere in this submission. The architecture is structurally consistent: the next NCP does not need to commission new First

Nations engagement frameworks for the sector; it needs to fund the review and implementation of the one that already exists.

The intergovernmental context

The next National Cultural Policy arrives at a particular moment in Australia's intergovernmental cultural funding settlement. ANA's *Big Picture* analysis (2026) shows that state and territory governments now contribute more to cultural expenditure than the Commonwealth - 39 per cent to 36 per cent in 2023–24, with local government contributing 25 per cent. For the Museums, Archives, Libraries and Heritage category specifically, the state and territory share is 70.6 per cent.

This is the category that includes the sector that AMaGA represents. Public investment in Australia's museum and gallery sector is overwhelmingly delivered through state and local government - and the Commonwealth's share, while important, is structurally minor.

At the same time, total per-capita government cultural expenditure has fallen in real terms over the past 17 years, capital expenditure consumes an increasing share of the diminished envelope (up from 11 per cent in 2007–08 to 18 per cent in 2023–24), and Australia ranks 25 out of 31 OECD countries for government investment in recreation, culture and religion as a share of GDP.

The implications of this are becoming visible at state level. In Victoria, the number of industry service organisations receiving state government cultural funding has fallen 55 per cent since 2022, with peak bodies including AusDance Victoria losing multi-year operational funding (AusDance evidence to the House of Representatives Standing Committee on Communications, the Arts and Sport, 4 May 2026). In New South Wales, Regional Arts NSW has lost state operational funding, prompting public commentary from Esther Anatolitis on the structural consequences of defunding service organisations whose role is to support distributed access through expert staff and devolved delivery.

These contractions are not the result of state cultural agencies stepping back from the sector. The data shows the opposite: states are doing more, relative to the Commonwealth, than at any point in the past 17 years. The state-level service organisation contractions are a symptom of state cultural agencies operating at fiscal capacity while carrying an increasing share of the national load. They are also a symptom of intergovernmental settings that do not yet coordinate the work each tier of government is doing.

This matters for the next National Cultural Policy, because Commonwealth investment in the museum and gallery sector - through the Office for the Arts Distributed National Collections (DNC) programs, through the National Gallery's Sharing the National Collection program, through *Revive* and its successor - operates on top of a state-funded infrastructure that is itself stretched. Without intergovernmental design, federal cultural programs cannot deliver their stated outcomes, because the receiving infrastructure at state and local level is not being sustained in lockstep.

There are positive indicators of where intergovernmental coordination is starting to occur. The New South Wales Government's *Art of Tax Reform* process, to which AMaGA contributed a detailed submission in August 2025, demonstrates one jurisdiction taking

initiative on cultural sector reform with implications across (and engagement from) the three tiers of government. The re-establishment of intergovernmental cultural ministers' meetings, committed to in *Revive*, is the architectural counterpart at federal level.

AMaGA endorses ANA's call for sustained, protected intergovernmental coordination on cultural policy at federal level. AMaGA is agnostic as to the precise mechanism - a Ministerial Council, an intergovernmental committee, a dedicated coordinating body - as long as the architecture is sustained and structurally protected so that coordination does not lapse between cultural policy cycles, as it has previously.

Beyond high-level architecture, the next National Cultural Policy also needs operational mechanisms that embed intergovernmental co-investment at the program level. The peak body delivery model AMaGA proposes in this submission is one such mechanism: a federated structure in which Commonwealth investment automatically engages the state level, because the delivery network is already mixed federal/state by design.

The Distributed National Collections Program

The structural opportunity within the next *Revive* cycle, for the museum and gallery sector, sits within an existing Commonwealth program whose stated objectives substantially exceed its current scale and architecture.

The Distributed National Collections Program (DNC), administered by the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, is currently funded at \$2.468 million over four years (2022/23–2025/26). Its stated objective is “*the identification, development, conservation, maintenance and display of collections of nationally significant artistic or cultural material*” and “*the strengthening of best practice in the museums and galleries sector*”. The program operates through three closed non-competitive grantees: the National Library of Australia (administering the Community Heritage Grants Program), the Australian National Maritime Museum (administering the Maritime Museums of Australia Project Support Scheme), and AMaGA (administering the National Conference Bursaries Program).

The existing components do valuable work. Community Heritage Grants has delivered \$9.7 million to more than 1,750 projects since 1994, supporting community organisations through a staged capability-building pathway anchored in significance assessment. The Maritime Museums Project Support Scheme has delivered \$2.61 million to more than 565 projects and 93 development opportunities since 1995. The AMaGA Conference Bursaries enable workforce participation at the sector's largest annual gathering.

The program's architecture also already contains the methodological foundation that any expanded sector-uplift program would need: *Significance 2.0* is the eligibility methodology for Community Heritage Grants, and it is the assessment framework referenced across the National Standards for Australian Museums and Galleries. The DNC's existing infrastructure is more developed than its current scale suggests.

What the program does not yet do, at its current \$2.468 million envelope, is meet the full scope of the work its stated objectives describe. A program for the distributed national collection - the collections held across 2,500 institutions: regional galleries, community

museums, Keeping Places, historical societies, vernacular and industrial heritage organisations, and First Nations cultural centres - cannot deliver against that purpose at \$617,000 per year.

The next funding cycle, commencing 2026-27, is the moment to reposition DNC as the principal sector-uplift funding mechanism for Australia's museum and gallery sector. The existing components should be retained and expanded. Additional components should be included that will bring the program's scale and scope into alignment with its stated objectives.

Delivery architecture: peak body and national network

The Commonwealth already operates a proven model for peak-body delivery of sector funding through a federated state-level network. The Regional Arts Fund, administered by Regional Arts Australia since 2001, is currently funded at \$40.92 million across the period 1 July 2021 to 30 November 2028 - approximately \$5.5 million per year - through a Closed Non-Competitive grant under the same departmental program line as DNC (ITRDCA 21/22 2.1: Arts and Cultural Development). The Commonwealth funds RAA; RAA contracts state-based Regional Program Administrators (Regional Arts NSW, Regional Arts Victoria, Flying Arts Alliance Queensland, Regional Arts WA, and counterparts in other jurisdictions); grants reach artists and communities through trusted regional delivery partners. *Revive* committed to continuation of this model.

AMaGA's structure mirrors this architecture, with one substantive difference: the state-level network is already operating, without Commonwealth funding, and has been producing nationally coordinated sector outputs for almost two decades.

The National Standards Taskforce, established in 2007, is the voluntary cross-jurisdictional body that has developed, maintained and updated the National Standards for Australian Museums and Galleries through multiple editions (2007, 2009, 2010, 2011, 2013, 2014, 2016, and the current Second Edition published in 2023). The Taskforce comprises:

- Arts Tasmania (state cultural development division)
- AMaGA Victoria (AMaGA state division, Creative Victoria supported)
- History Trust of South Australia (SA statutory authority)
- Museum and Art Gallery of the Northern Territory (NT statutory authority)
- Museums & Galleries of NSW (state service body, Create NSW supported)
- Museums & Galleries Queensland (state service body, Arts Queensland supported)

The Taskforce integrated the *First Peoples: Roadmap* into national sector practice through commissioned First Nations-led work funded by The Ian Potter Foundation - a philanthropic foundation underwriting national sector infrastructure that has no Commonwealth funding line. The Taskforce members contribute staff time and other resources outside their own state-funded service mandates. The architecture is operational, but the operational base is fragile.

Commonwealth investment through AMaGA, working with the National Standards Taskforce as the state-level delivery network, activates and scales an existing infrastructure rather than

building one. It also embeds intergovernmental co-investment by structural design: state cultural agencies are already part-funding the Taskforce members; Commonwealth investment through this network engages those agencies as co-investors rather than asking them to do more.

AMaGA's own delivery capability has also been demonstrated. The Culture, Heritage and Arts Regional Tourism (CHART) program, delivered by AMaGA in 2021–22, distributed \$1.5 million in microgrants to more than 570 regional and volunteer-led organisations through AMaGA's branch network. The existing DNC National Conference Bursaries sub-program is AMaGA's current administration of a closed non-competitive Commonwealth funding mechanism. The combination - proven Commonwealth delivery, current DNC administration, state-level network - gives AMaGA the operational base for sector-facing delivery at a scale that matches the Regional Arts Fund precedent.

Recommendations: consolidated DNC architecture for *Revive 2.0*

The next National Cultural Policy can deliver a coherent sector architecture by repositioning DNC as the principal funding envelope for sector-uptift work, with five interlocking components. The existing grantees retain and expand their components. Additional components are added that bring the program into alignment with its stated objectives. The whole is coordinated as one program rather than three (or five) siloed sub-programs.

Component 1: Community Heritage Grants (NLA) - retained and expanded

Community Heritage Grants has demonstrated a staged capability-building pathway that works. The program receives more applications than it can fund every round. The next cycle should expand CHG to a scale that matches documented demand.

CHG should also be redesigned in one specific respect. The current architecture requires external consultant assessment as the eligibility gateway: a community heritage organisation must engage an external consultant to undertake a significance assessment against *Significance 2.0* criteria, and that assessment determines eligibility for the next stages. The refresh of *Significance 2.0* - described below - should produce resources and training that empower community heritage organisations to undertake their own assessments of national significance as part of the CHG application process. Consultants would continue to be available as support, where organisations choose to engage them and where complexity or scale warrants. The shift is from consultants as gatekeepers to consultants as support, with community heritage organisations recognised as competent assessors of the significance of their own collections.

This is consistent with the principles already established in the *First Peoples: Roadmap*, where self-determination over collection assessment is foundational. Extending the principle of organisational agency to community heritage organisations more broadly is a coherent methodological position, and it strengthens the sector's capability to articulate the significance of its own collections - which is itself a piece of cultural infrastructure.

Component 2: Maritime Museums Project Support Scheme (ANMM) - retained and expanded

MMAPSS has delivered specialised support to maritime heritage organisations for 30 years. The training and development component, which has supported 93 development opportunities over that period, should be expanded at scale. The ANMM's specialised expertise in maritime collections is the appropriate foundation for this component's continuation.

Component 3: *Significance* refresh and national rollout

Significance 2.0 is the methodological keystone of the entire program. It is the eligibility framework for Community Heritage Grants. It is the assessment language used across the National Standards. It is the foundation on which the broader sector's collection-management practice rests.

The refresh of *Significance*, currently underway through the Office for the Arts consultation, needs to be funded - both the refresh itself and the national training rollout that follows. AMaGA is well-placed to lead this rollout, building on the *Significance Salons* convened at the 2024 National Conference in Ballarat, AMaGA's existing professional development infrastructure, and the network of the National Standards Taskforce as state-level delivery partners.

The refresh and rollout serve a dual purpose: they upgrade the existing methodological infrastructure that the DNC program already depends on; and they produce the resources that enable Component 1's organisation-led assessment redesign. They are not a separate ask. They are an upgrade of program infrastructure that *Revive* has already committed to.

Component 4: Sharing the National Collection - extended across federally funded collecting institutions

The Sharing the National Collection model has been proven by the National Gallery of Australia over three years. 333 works have moved from storage at the national institution into 42 institutions across Australia. The concept - that federal collecting institutions hold collections that are not on display, and that moving them into community contexts delivers public value - is sound, and the NGA's delivery has demonstrated the operational model.

The next iteration should extend this model across federally funded collecting institutions. The National Museum of Australia, the National Portrait Gallery, the National Film and Sound Archive, the Australian National Maritime Museum, the National Archives, the Museum of Australian Democracy, AIATSIS and other federal institutions hold collections of national significance that are similarly under-displayed. Extending the proven model across this constituency, with the consolidated DNC envelope as its institutional home, gives the policy approach architectural permanence and reaches a substantially larger share of the federally held national collection.

The next iteration should also be designed for *reciprocal* flow. The current Sharing the National Collection architecture, like the broader federal touring programs (the National Collecting Institutions Touring and Outreach Program, Visions of Australia, the Australian Government International Exhibitions Insurance Program), operates on a one-directional

logic in which federal institutions share with the rest of the ecosystem. The actual sector relationship is not one-directional. Regional and community institutions hold material the federal institutions do not. Regional curators and collections staff hold expertise the federal institutions draw on and vice versa. Workforce mobility should run in both directions. The most effective touring outcomes in Australia and internationally are produced through reciprocal arrangements where federal institutions lend in and regional institutions tour out, with shared curatorial and conservation collaboration.

AMaGA has been convening conversations across this architecture for the sector. The 2024 Touring Roundtable at AMaGA's National Conference brought together the National Gallery of Australia, the Australian Centre for the Moving Image, the Australian Museum, Art on the Move (WA), NETS Victoria, Museums and Galleries of NSW and other sector stakeholders to examine touring infrastructure across the museum and gallery sector. These conversations identified structural issues that the current architecture does not yet address: insurance and indemnity cost burdens at the receiving end, capacity to receive and display touring exhibitions outside the major capitals, workforce limitations in regional venues, the absence of reciprocal mechanisms to support touring *out* from regional collections.

A reciprocal-touring component within the consolidated DNC would address these structurally. Alongside revisiting NCITO, Visions, and the AGIE Insurance Program in this light, the next iteration of *Revive* can deliver an ecosystem-design approach to federal touring and collections mobility that the current architecture does not.

Component 5: Sector convening, workforce and uplift - delivered by AMaGA

This is the component that activates the federated peak-body delivery model. It comprises:

- Continued and expanded National Conference Bursaries, the existing DNC AMaGA sub-program, supporting workforce and volunteer participation in the sector's largest annual gathering;
- Sector convening infrastructure beyond the conference, including the Touring Roundtable model and equivalent cross-sector forums in adjacent policy areas (collections, workforce, First Nations engagement, digital transformation, sustainability). The conversations that emerge from these convenings produce the design intelligence the rest of the DNC program requires to operate well. They are not adjacent to the funded work; they are integral to it;
- Workforce development across the museum and gallery sector - paid and volunteer - with the specificity already applied through *Revive* to artists and performing arts practitioners. This includes mentorship, succession planning, and sector-appropriate psychosocial safety reporting pathways under Creative Workplaces. First Nations workforce pathways within this component are aligned with, and dependent on, the *First Peoples: Roadmap* second iteration set out earlier in this submission;
- A microgrants stream for regional and volunteer-led organisations, following the CHART precedent and the M&G NSW small grants model, delivered through AMaGA's branch network and delivery partners (government or institutional);
- The National Census of Museums and Galleries and the National Museum and Gallery Register (see below).

The National Museum and Gallery Register: cross-sectoral participation infrastructure

The National Museum and Gallery Register is most usefully understood, not as a sector data collection exercise, but as infrastructure that enables the sector to participate in cross-sectoral policy frameworks at scale.

Government is increasingly requiring sectors and organisations to participate in compliance and reporting regimes that do not currently have feasible pathways for a sector of an estimated 2,500 institutions, most of which are small or volunteer-led:

- Mandatory climate-related financial disclosures are being phased in, with implications for grant recipients and DGR holders;
- Modern Slavery Statement reporting is already a compliance burden on larger institutions and is being expanded;
- WGEA reporting and workforce diversity data are relevant to *Revive's* Creative Workplaces commitments and to broader workforce policy;
- *Equity: The Arts and Disability Plan* implementation requires sector-wide access and inclusion data that currently has no infrastructure to collect;
- *First Peoples: Roadmap* second iteration implementation metrics require sector-wide audit of First Nations engagement that currently has no scaled mechanism;
- Cultural capability audits under future intergovernmental cultural policy review will require sector-wide data.

Without sector-level infrastructure, each individual organisation would have to develop its own pathway through each of these compliance regimes, or fall outside the regimes entirely. Both outcomes are undesirable. A National Register operated by AMaGA becomes the mechanism through which the sector participates in these cross-sectoral processes at scale, aggregating sector-wide data, reducing per-organisation compliance burden, and giving government a single coordinated interface with the sector.

The Register is also the companion infrastructure for the National Census of Museums and Galleries - a one-off baseline measurement of the sector's scale, capacity and infrastructure needs, which Australia has never undertaken. Together, the Census and the Register provide the data foundation that strategic planning, regional access, philanthropic engagement, and the long-term sustainability of the sector all depend on.

Indicative quantum

On the precedent of the Regional Arts Fund (\$40.92m / 7.5 years for sector delivery through a single peak body), and combined with the existing DNC component scales (CHG, MMAPSS, AMaGA Bursaries) and the demonstrated demand against them, a consolidated DNC envelope in the order of **\$50 million to \$75 million across a four-year cycle** is the scale at which the program can deliver against its own stated objectives.

This range is indicative, anchored to published Commonwealth precedent for peak-body sector delivery and the existing component scales within DNC. The detailed quantum for each component can be settled in the subsequent design consultation between AMaGA, the Office for the Arts, and the existing DNC grantees.

For comparison: the Sharing the National Collection program alone is currently funded at \$11.8 million within *Revive*. The proposed envelope brings the federally funded sector-uplift work, including continuation of the existing DNC components and the extended Sharing the National Collection model, into a single coordinated architecture at a scale that matches the museum and gallery sector's actual reach.

Companion recommendations

The recommendations above sit within a wider *Revive* 2.0 architecture that includes companion settings that do not sit inside DNC but are essential to the sector's policy environment.

Pillar 4: Cultural Gifts Program reform

The Cultural Gifts Program has delivered approximately \$1 billion in cultural material to museums and galleries since its inception. Two structural reforms would substantially increase its effectiveness:

- Increasing the rebate above the current 100 per cent, consistent with the international precedent (Singapore's 250 per cent deduction has demonstrably shifted donor behaviour toward sustained giving);
- Addressing the conservation cost barrier that prevents some donations from being accepted: where a work requires conservation work as part of acceptance, the current settings place those costs on the donor, which often results in declined gifts.

The Program would also benefit from front-end awareness-raising that cultural gifts can be directed to regional and community institutions, where they may deliver greater public value than at the national or state level. AMaGA is well-placed to lead this awareness-raising in partnership with the Office for the Arts and the Cultural Gifts Committee.

Pillar 2 and 5: Civics Education Rebate expansion

The Parliamentary and Civics Education Rebate scheme currently subsidises student visits to Canberra to engage with three mandatory civic institutions (Parliament House, the Australian War Memorial, the Museum of Australian Democracy). The scheme could be expanded in two ways:

- Adding further mandatory or alternative institutions on the existing scheme;
- Establishing equivalent state and local rebates that contribute to civics and cultural education when students visit their local museum, veterans' memorial, or community heritage institution.

This is a relatively low-cost mechanism with high educational and social cohesion value, and it operationalises the broader cultural participation goals of *Revive's* Pillar 5.

Cross-cutting: peak body sustainability

The recommendations in this submission depend on peak body infrastructure being recognised as part of the cultural infrastructure the next NCP supports. This is a structural

recognition that has not previously been acknowledged at federal level. The AusDance and Regional Arts NSW examples cited above demonstrate the consequences of peak body funding contraction. The Commonwealth model for peak-body delivery via the Regional Arts Fund is the appropriate precedent for AMaGA's role in the next iteration of *Revive*.

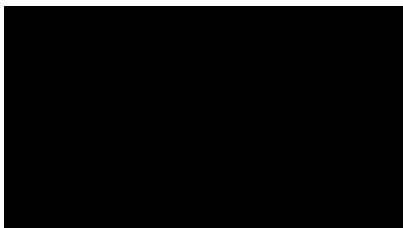
Conclusion

The next National Cultural Policy can deliver a coherent sector framework for Australia's museums and galleries by building on the structural foundations *Revive* has already established. The work outlined in this submission is practical and deliverable. None of it requires the next iteration of the policy to start from scratch. It requires structural design that activates existing infrastructure, recognises existing peak-body delivery capability, and embeds intergovernmental co-investment at the program level.

Australia has a peak body for this sector. Australia has an existing Commonwealth program whose stated purpose, methodology, and procurement mechanism are already aligned with sector-wide uplift. Australia has a federated state-level delivery network that has been operating voluntarily for almost two decades. Australia has a published Commonwealth precedent for peak-body delivery at the scale this work requires.

The next National Cultural Policy can be designed to use this infrastructure, or to work around it. Designing to use it is the more efficient and more accountable path to the cultural outcomes the policy seeks.

AMaGA welcomes further engagement with the Office for the Arts on the design of the consolidated Distributed National Collections architecture, the delivery partnership arrangements, and the broader settings that will give effect to the next iteration of *Revive*.



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