



## Women at Work

In 1880, Footscray was an established working class suburb with a steady pool of labour. Under the supervision of several skilled workmen from England, the Colonial Ammunition Company started production with about 200 women and boys. Hiring women and boys was an economic decision: it was cheaper to pay them for the tedious piece work of making cartridges and bullets, than to hire men.

The work was dangerous. On 23 September 1897 an explosion killed three girls: Henrietta Fitzpatrick, aged 17 years, Alice McLeod, aged 19 years, and Elizabeth Greenham, aged 17 years.


The explosion was said to be caused by a lack of proper precautions and defective machinery. There were many complaints about health conditions, working conditions and wages throughout most of the early years of the factory. The factory closed following the explosion but re-opened in 1900 with 100 workers who utilised them as for better conditions and wages.



## Wages

1892 newspaper reports noted that many of the women working in the Colonial Ammunition Company were breadwinners for their households. At the time, the prevalent view was that working class women's wages were a supplement to the husband's wage.

In 1900, the women threw down their implements of trade and were in the midst of a strike against a proposal to reduce their piece work rates for the making and packing of cartridges.

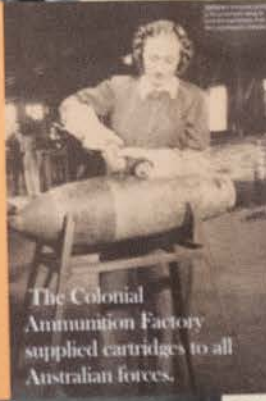


## How Women Make Cartridges

It was necessary for women to change the shape of the bullet in the process of making it so that it would fit into the rifle. This was done by using a special form and hand tools. Each girl had a cutting machine for her use on the wall above. From a hole in the wall she took out a number of little round bullets.

The smaller rifle, and smaller the calibre, the more the women had to do. It was a very hard and tiring job.

The women stamped bullets out with the big workman and the bullet was not finished. The women then used their hand tools to finish the bullet, and to pack the powder into it.



## The Colonial Ammunition Factory supplied cartridges to all Australian forces.

# Melbourne's Living Museum of the West Inc.

2024-25 Annual Report  
Activities of an Ecomuseum



## Acknowledgement of Country

Melbourne's Living Museum of the West is situated on the unceded sovereign land of the Wurundjeri people of the Kulin Nation.

We also work on the unceded land of the Boonwurrung and the Wathaurung people of the Kulin Nation. We recognise their continuing connection to land, sea and community, and pay our respects to their Elders, past and present.

Front Cover: *Logic of Logistics*, Jack's Magazine, 2025.

This page: Jacqui Gordon, *The Salty Part of the Tongue*, 2025, Maribyrnong Library.

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Installation view: Jacqui Gordon, *The Salty Part of the Tongue*, 2025, Maribyrnong Library.



## Mission

Melbourne's Living Museum of the West is a community-driven ecomuseum that works with communities in Melbourne's west and beyond to document, preserve and interpret the region's rich social, industrial and environmental histories. Through its evolving public archive, exhibitions, arts projects, and public programs, the Museum facilitates meaningful connections between past, present and future.

## About Us

Melbourne's Living Museum of the West was established in 1984 to document and tell the stories of the peoples and places of Melbourne's west. Melbourne's west is one of the most multiculturally diverse regions in Australia, with a rich and varied history. The Living Museum Visitor Centre and Resource Centre is normally located in Pipemakers Park, but is currently based at Maribyrnong Library, while refurbishment work is being completed at the Visitor Centre in Pipemakers Park.

The Living Museum prides itself on being an inclusive ecomuseum. The term 'ecomuseum' was developed by the International Council of Museums in the early 1970s. It is a term used to describe a museum with a primary concern of understanding the identity of a place and its people, their heritage, and their future. It seeks participation from the community to form its collection and program to serve their ongoing needs.

Throughout the years, the Living Museum has engaged the local community to develop and produce a number of exhibitions and events that explore the history, culture and diversity of the west. We provide access to our archive to researchers and artists to allow them to be involved in the telling of the stories of the west, and assist a range of organisations with queries.

Black and White Photograph of local bluestone, Melbourne's Living Museum of the West collection.



## President's Report

In 2024–25, Melbourne's Living Museum of the West strengthened its governance and organisational capacity while delivering a diverse program of artistic, research, and community-focused initiatives. The Committee of Management formalised its subcommittee structure, adopting Terms of Reference and a regular meeting schedule to ensure clear delegation, accountability, and active participation. New subcommittee members brought expertise spanning governance, arts and culture, archives and operations. The Executive & Governance Subcommittee, led by Joan Spiller, also reviewed and updated overdue details of the Museum's Rules of Association and membership structure to ensure they remain current and aligned with the organisation's operations.

We have continued to operate from our temporary base at Maribyrnong Library during the redevelopment of the Visitor Centre at Pipemakers Park, and while this has presented challenges for collection access and onsite programming, it has been an opportunity to support new forms of community engagement. The Museum hosted a dynamic mix of Artists-in-Residence and Researchers-in-Residence and presented a suite of public programs including talks, workshops, and pop-up exhibitions. The *Shelf* exhibition series continued, showing new works by artists, Liss Fenwick and Jacqui Gordon.

Increasing the Museum's online presence was a strategic priority during this period. Social media activity became more regular, and with a full website redesign by Swinburne Design Bureau in place, content and updates have been implemented progressively. These upgrades have improved public access to digitised collection material and exhibitions via eHive and contributed to a notable increase in website traffic and research enquiries.

We reviewed our membership program, simplifying categories to better reflect and involve individuals, associates, Friends, and partner organisations. Emphasising benefits such as improved access and engagement opportunities, the updated program aligns with sector-leading practices around museum development and participation.

The Museum has worked closely with Maribyrnong City Council across several areas, including the development of the Conservation Management Plan for Pipemakers Park in preparation for the forthcoming master planning process; design and heritage permit advice for the Visitor Centre refurbishment; contributions to Council's Heritage Study; and ongoing representation on the Heritage Advisory Committee.

The Museum's patron saint, Joan Kirner, the Museum's first Director, Olwen Ford and Irene Westcott making plans outside Parliament 1984, 40 years ago.



In 2025, the Museum's Operations Subcommittee, led by Alex Flux, undertook a review of its collection management policies and progressed towards our 2025 Community Museums Accreditation Program (CMAP) reaccreditation. New partnerships and collaborations were established with Oral History Australia, The Australian Emulation Network (AusEaaS) and a broad network of local artists, researchers, and community contributors.

Our achievements were due to a solid internal team and an extensive network of individuals and organisations whose dedication and commitment have enabled the Museum to succeed. We thank the Museum's Committee of Management, our Operations Coordinator, Rebecca Dauti, the many artists, researchers and peers who participate in our exhibitions and programs, and the State Government and Maribyrnong City Council who support the work that we do.

We also acknowledge the generosity of our volunteers, supporters and community partners, whose time, knowledge and advocacy strengthen every aspect of our work. Their contributions—whether through hands-on assistance, specialist advice or ongoing collaboration—continue to ensure that the Museum remains a vital and welcoming space for history, creativity and community.

Kerrie Poliness, President, Committee of Management

Liss Fenwick, *Mastotermes*, 2024, Installation view, 2024, Shelf, Maribyrnong Library foyer.



## Highlights 2024–25

### Governance and Organisational Capacity

- Celebrated the Museum's 40th anniversary.
- Improved governance through the formalisation of subcommittee structures.
- Conducted review and update of the Museum's Rules of Association.
- Recruited new subcommittee members, bringing new perspectives and expertise across governance, arts and culture, archives, operations, and buildings and grounds.

### Creative Programs & Learning

- Delivered a diverse program of onsite and offsite artistic, research, and community focused activities, including residencies, public talks, workshops, and the continuation of the *Shelf* exhibition program featuring new works by Liss Fenwick and Jacqui Gordon.

### Collection and Digitisation

- Advanced digitisation of the collection through staff training in emulation, reviewed collection management policies, and continued progress towards the Community Museums Accreditation Program reaccreditation (CMAP).

### Digital Presence and Access

- Increased online engagement through more regular social media activity.
- Integrated digitised collection materials via Soundcloud and eHive, improving public access and contributing to notable increases in website traffic and research enquiries.

### Museum Membership

- Undertook review of the Museum's membership program to better reflect the range of ways people participate in and support the Museum's work.

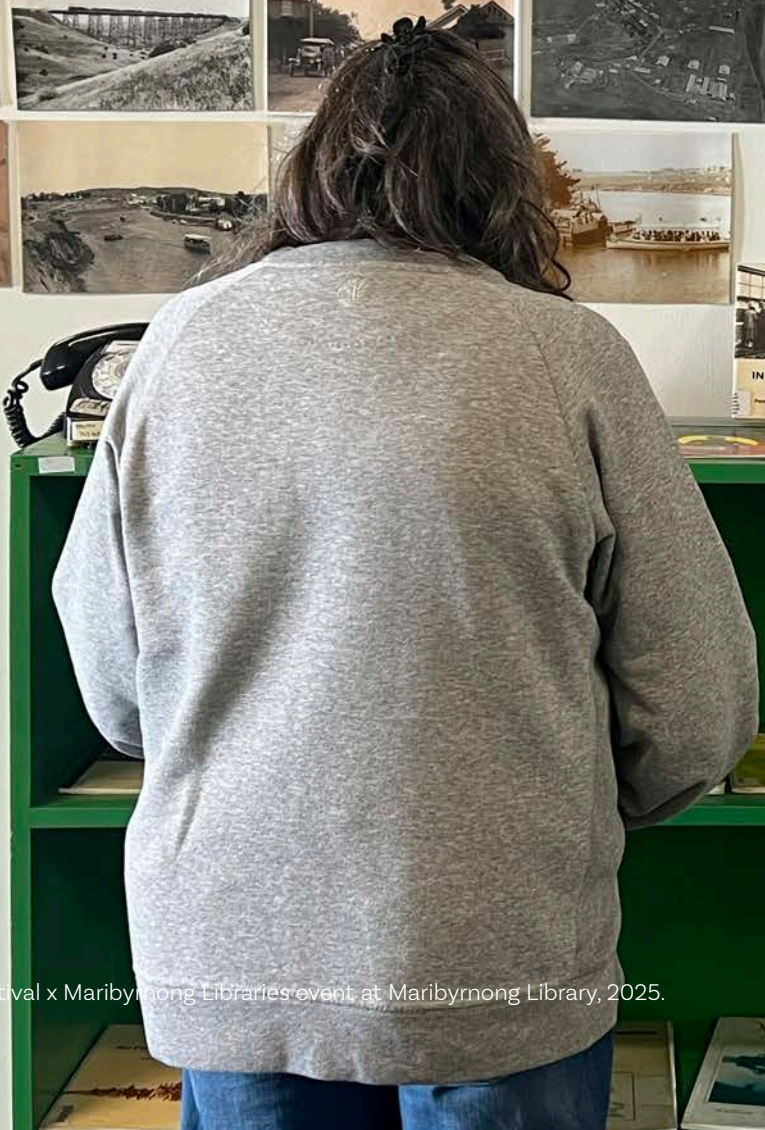
### New Partnerships

- Partnered with Oral History Australia (OHA) and a range of local artists, researchers, and community contributors.
- Joined The Australian Emulation Network (AusEaaS) - "Australia's Emulation as a Service Infrastructure" installation, to support digital preservation and access to born-digital artefacts.

Museum Life Members (from left) Peter Somerville OAM, Andy Calvert and Olwen Ford, celebrating the Museum's 40th birthday.



THURSDAY, OCT. 27  
FOOTSCRAY  
Gordon & Mitchell Sts.  
and Rosamond Rd.  
**58 ACRES**  
GRAND SUBDIVISIONAL PLOTT  
OR FACTORY SITE  
The Selling to Be Done From Robert Ferguson's  
Property, The General Association Works  
and surrounding 40 Acres  
**T. W. & A. A. HARRIS**  
EST.  
**R. VILDEGE & GAULD**



YOUR HISTORY MATE  
STILL HERE  
AMMUNITION FACTORY  
ALL ENQUIRIES  
AT GATE  
IN AND OUT OF WORK  
Personal Accounts of the 1940s



Australian Heritage Festival x Maribyrnong Libraries event at Maribyrnong Library, 2025.

## Museum Operations & Place

The Museum continued to operate from Maribyrnong Library, with public access available on Thursdays and Fridays, maintaining a public presence while the Visitor Centre undergoes major redevelopment. Operating from this temporary location has been challenging, but it has also provided new programming opportunities and relationships with Library patrons.

We are grateful to Maribyrnong City Council for their ongoing support during this period of transition. The provision of temporary office space at Maribyrnong Library, along with assistance in coordinating secure off-site storage for our collection, has been invaluable while we are unable to operate from the Visitor Centre. Their collaboration has helped ensure continuity in our work and care for the collection.

While based at the library, the Museum has delivered an engaging mix of onsite activations and offsite projects across Melbourne's west, including exhibitions at Bowery Gallery in St. Albans and Jack's Magazine, and online programs.

Public programs around Local History Month and the Australian Heritage Festival offered the local community opportunities to engage directly with the Museum's archive, facilitated by local experts and Museum staff.

In November 2024, the Museum participated in Oral History Australia's biennial conference, "The Power of Oral History—Risks, Rewards & Possibilities," by hosting a large group of international delegates at Pipemakers Park, expanding our reach to national and global audiences.

In June 2025, we toured our exhibition *Still Here: A Brief History of Aboriginal People in Melbourne's West* (1996) to Bowery Gallery in St Albans, further extending the Museum's profile across the region.

New and existing collaborations were progressed with local partners, including the Maribyrnong Heritage Advisory Committee, Plenary Health, Brimbank City Council, Jack's Magazine, Maribyrnong Libraries and others, creating opportunities for future joint programming and heritage advocacy.

The Museum's Visitor Centre in Pipemaker's Park, fenced off for refurbishment works.



## Visitor Centre Update

The Museum continued to advance plans for the upgraded Visitor Centre at Pipemakers Park, working in close partnership with the Melbourne-based not-for-profit design practice OFFICE, the Victorian Department of Transport and Planning, Maribyrnong City Council, and Heritage Victoria.

The proposed design will deliver expanded collection storage, accessible entrances, and flexible spaces for exhibitions, digitisation, research, and community gatherings. It has been developed with a strong emphasis on social impact, environmental sustainability, and heritage preservation, incorporating design elements that honour both the historic building and the broader site.

Design renders by OFFICE, depicting the planned refurbishment of the Visitor Centre at Pipemakers Park.



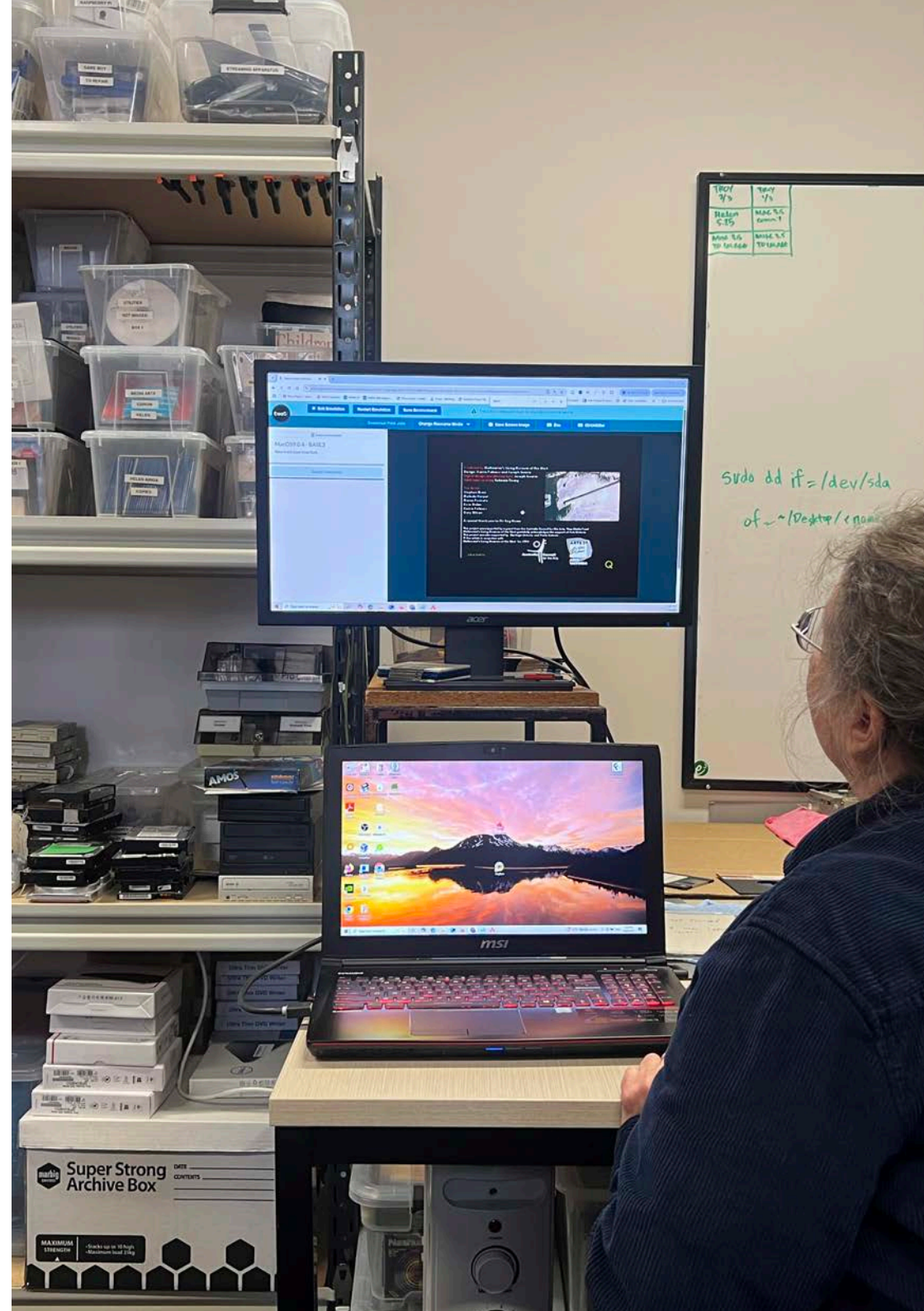
## Collection & Digitisation

The Museum's new Archive, Collection & Digitisation Subcommittee, led by Alex Flux, has provided structure and organisation to our digitisation, collection maintenance, and collection accessibility efforts. New members with expertise in collection and archive management have been valuable, laying the groundwork for integrating the Museum's collection into Trove's discovery database and developing new, improved finding aids for the Museum's collection.

A significant milestone for the Museum this year was preparing for reaccreditation through AMaGA Victoria's Community Museums Accreditation Program (CMAP). Accreditation is an important recognition that the Museum meets the National Standards for Australian Museums and Galleries, demonstrating our commitment to best practice in collection care, governance, and community engagement.

This comprehensive review, undertaken by the Museum's Operations Subcommittee (steering committee for the project), involved updating the Collection Policy, Interpretation Policy, and key procedures relating to acquisition, donation, oral history, and collection access and care. While this work often occurs behind the scenes, it is critical to maintaining industry best practice, improving protocols for the management of sensitive objects, and refining guidelines for collection-based programming and curatorial activity.

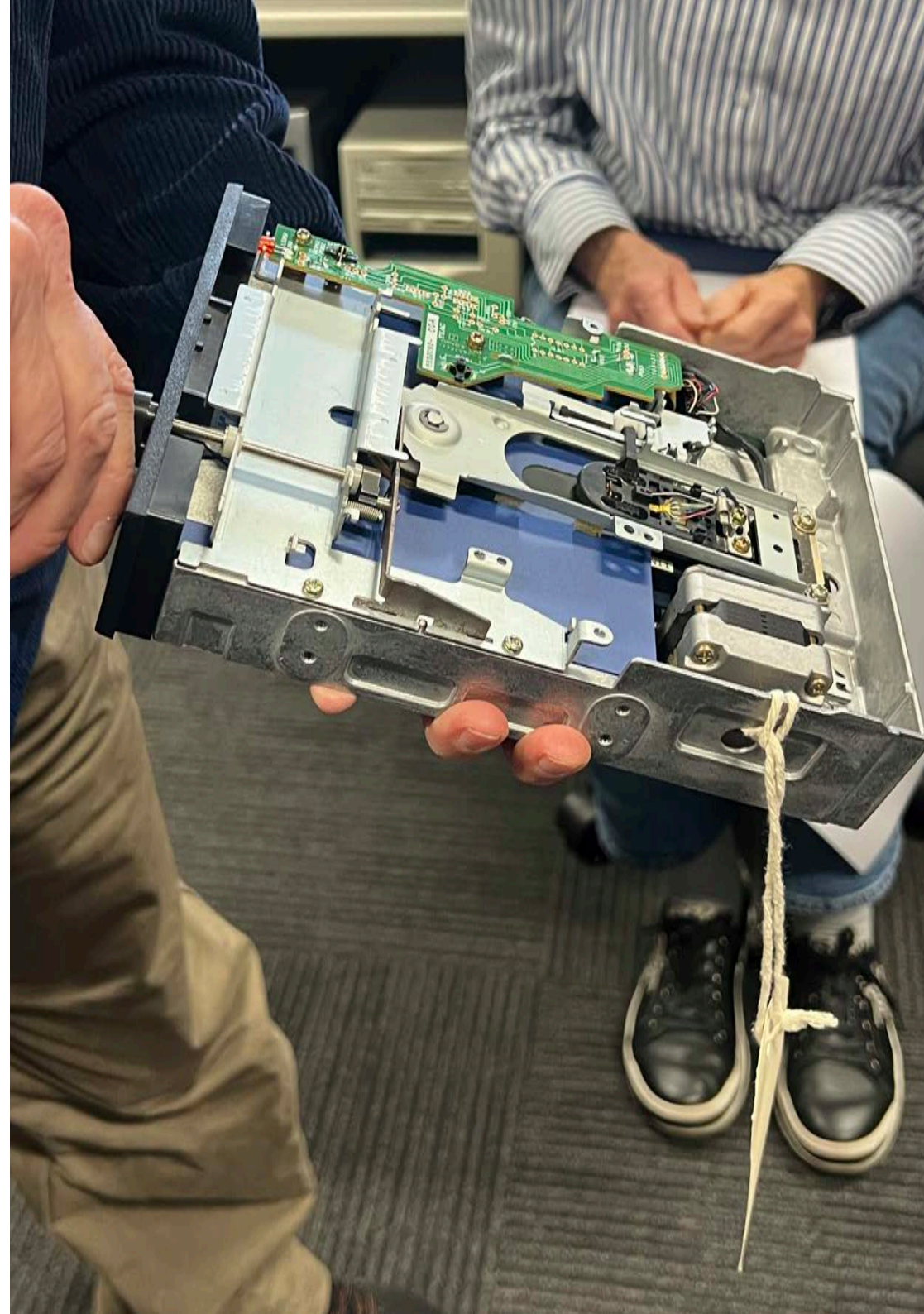
Museum's 1998 Media Art Project "Top Factory CD-Rom" being emulated at Swinburne University's Emulation lab.



## Collection & Digitisation (cont.)

In 2025, the Museum also joined the Australian Emulation Network (AusEaaS) - a research program led by the Digital Preservation Services team at Yale University Library, with support from OpenSLX and the Software Preservation Network.

Through this network, museum staff have gained access to training and resources that have enabled them to stabilise vulnerable disks and born-digital artworks in the collection, preserving significant digital heritage artefacts, such as the Museum's pioneering 1998 interactive game and exhibition *The Top Factory CD-ROM*.



Looking at the inside of a floppy disk drive at the Museum's emulation training at Swinburne University.



Museum President, Kerrie Poliness, introducing international delegates to the History of the Land Garden in Pipemakers Park during Oral History Australia's Biennial Conference in 2024.

## Art & Cultural Program

The Museum delivered a diverse program of exhibitions, residencies, and public events, drawing on our collection, local histories, and community networks.

### Shelf Program

From October 2024 to February 2025, the Museum displayed Liss Fenwick's *The Colony Cares for Everyone* (2024) at *Shelf*, our exhibition space at Maribyrnong Library. This video, set at a lithium mine in the Northern Territory, features a termite colony consuming what the artist calls "settler fanfiction books," literature celebrating colonialism and the extractive industries it relies on. Liss's connection with termites began on Larrakia/Wulna land, where they grew up, as termites consumed their late father's shed. This beautiful and hauntingly relevant work resonates with the Museum's own experiences of termite impact at the Visitor Centre!

Liss, a visual artist from Larrakia Country now based in Naarm/Melbourne, uses their lens-based practice to explore place and challenge euro- and human-centric hierarchies in the Northern Territory. Their work engages with the contested northern frontier, drawing on their upbringing in rural NT. Recent exhibitions include *The Colony Cares for Everyone* (2024), *Humpty Doom* (2023), and *BACK OUT* (2022). They've received awards including the 2021 Fineman New Photography Award and the 2018 Macquarie Group Emerging Artist Prize, and recently completed a PhD at RMIT University.

From March 2025, the Museum has shown *How to Measure with Salt*, a new video work by Artist-in-Residence Jacqui Gordon, centring on the history of salt relating to the Cheetham Wetlands and saltworks. Inspired by archival photographs from the Museum's collection explored during her residency, the work reflects how histories are recorded, and data is collected, examining the act of measurement as a poetic and socially embedded practice.

In the video, the artist engages with tools of sampling and measurement, revealing the human, political, and material entanglements that shape our understanding of place.

Jacqui Gordon, *How to Measure with Salt*, 2024, Installation view, 2024, *Shelf*, Maribyrnong Library foyer.



## Art & Cultural Program (cont.)

### Artist Residencies

#### Brigitte Hart (UK)

From January to May 2025, the Living Museum hosted artist Brigitte Hart in residence. Having grown up in the Western suburbs, Brigitte has spent many years abroad and now finds herself back on the banks of the Maribyrnong. Her work spans performance, experimental recording, and installation, exploring relationships between histories and ecologies. Using environmental recordings, voice, text and found objects, often with archival material, her practice has a focus on urban rivers and waterways, paying particular attention to their shifting environments, and ways that these familiar spaces can be sonically reimagined.

Her research at the Museum drew on various sources, including recording techniques (such as the creation of a radio from found objects), voice, and archival research to investigate how the Museum's collection and its surrounding landscapes can be engaged with. During her time at the Museum, Brigitte showed us new ways of listening to and sensing the site and archive, offering new approaches to place-based research.

DIY radio making using found objects with Artist-in-Residence Brigitte Hart at Maribyrnong Library.



## Art & Cultural Program (cont.)

### Artist Residencies

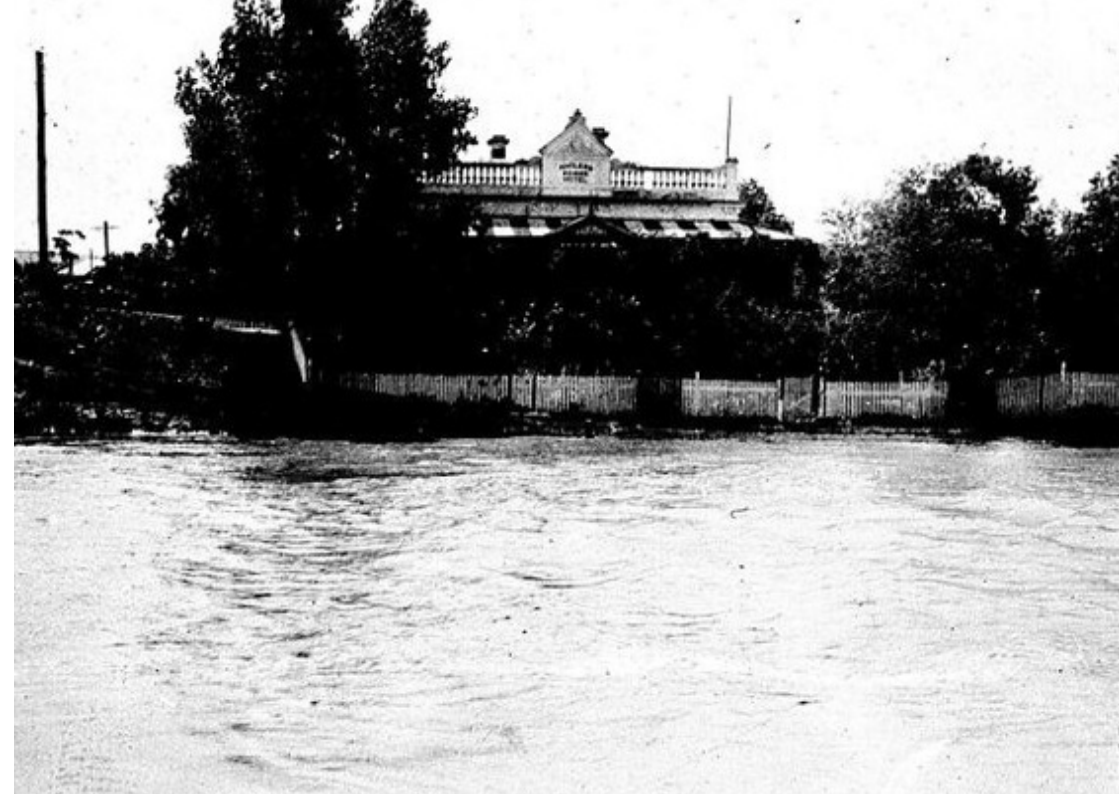
#### Anna Kiparis (local)

Anna Kiparis began her residency in June 2025. Anna was born and raised in Naarm/Melbourne, to migrants from northern Greece, and has completed a Masters in Photography at RMIT University. Her artistic and professional journey began in documentary analogue photography and has continued into the digital realm, where her work features explorations of surreal landscapes in suburbia, and the inhabitants of those places. Her process is currently expanding into obstructing imagery with human interventions interspersed with real-world materials such as muddied waters, debris and degenerative chemistry, to interplay with imperfect outcomes.

During her residency at the Museum, Anna explored the recent Maribyrnong floods, while investigating the environmental, social, and historical impacts of flooding in the region. This includes examining earlier occurrences to understand resilience and community memory. The project aims to re-document several of the flood-affected landscapes, infrastructure, and delve into personal narratives of locals, to highlight the relationship between the river, the land, and the people who live along its banks.

Top:  
Saltwater River (now Maribyrnong River) in flood, Maribyrnong, Victoria, 1934. Looking west across the river towards Bunbury Street, Footscray. Image from Melbourne's Living Museum of the West Collection.

Bottom:  
Flood of 1974, looking east across towards Flemington Racecourse from what is now the southern end of Hillsdale Avenue, Edgewater. The Ammunition Factory, Footscray, was still operating at this time. Image from Melbourne's Living Museum of the West Collection.



## Art & Cultural Program (cont.)

### Artist Residencies

#### Jacqui Gordon (local)

Jacqui Gordon is a socially engaged artist and community worker based on Boonwurrung and Woiwurrung land. Using a combination of participatory performance, sculpture, text and video, her arts practice critiques dominant narratives of Australian identity. Jacqui investigates stories of labour through the lens of gender and the working class of the western suburbs and is interested in the practice of listening.

Jacqui has presented work as part of One Night in Footscray, the West Projections Festival and galleries such as Seventh and Blindside. She has facilitated community art workshops across greater Melbourne. Jacqui completed a Masters of Art in Public Spaces at RMIT in 2020 and a Bachelor of Fine Art Honours at Monash University in 2014.

During her residency, Jacqui investigated the Cheetham wetlands and explored salt as a medium to examine various themes, including trade, landscape, preservation/erosion, and the diverse uses of “salt” in language. Her research delved into the salted histories that have influenced Australian culture and nationalism, with resulting work aiming to engage audiences through art-making and cooking techniques that employ salt as a common thread, fostering connections and promoting dialogue about our shared experiences.



Research-in-progress images of Jawbone Marine Sanctuary, courtesy of the artist, Jacqui Gordon.



STAFF OFFICE  
AUTHORIZED PERSONNEL ONLY

### ANCIENT VALLEY: ABORIGINAL CAMPING PLACE

**ANCIENT VALLEY**  
The valley was one of the most important places for the Aboriginal people of the region. It was a place where they lived, worked and played. The valley was a place of great beauty and interest. It was a place where the people of the region lived and worked for many years.

**ABORIGINAL CAMPING SITE**  
The site was one of the most important places for the Aboriginal people of the region. It was a place where they lived, worked and played. The site was a place of great beauty and interest. It was a place where the people of the region lived and worked for many years.

### HOME & WORK

Home and work are two of the most important things in life. They are the things that give us a sense of purpose and direction. They are the things that make us who we are. They are the things that we need to live and work.

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Uncle Shane Charles speaking about his connection to his family represented in the exhibition *Still Here* at Bowery Gallery, St Albans.

## Art & Cultural Program (cont.)

### Exhibitions

#### **Logic of Logistics**, Jack's Magazine

The Museum's recently printed exhibition *Logic of Logistics* toured to Jack's Magazine in July 2024 for Open House Melbourne, attracting more than 900 visitors. The exhibition was also featured in *The Westsider*.

#### **Still Here**, Bowery Gallery

In June 2025, the Museum's pioneering exhibition *Still Here* toured to Bowery Gallery, St Albans, presented in partnership with Brimbank City Council.

Originally developed in 1996 by Melbourne's Living Museum of the West with First Nations Elder Uncle Larry Walsh, *Still Here* is a community-led exhibition that explores the continuing presence and resilience of Aboriginal people in Melbourne's western suburbs. Presented across a series of handmade, portable panels, the exhibition traces histories from pre-invasion life through to contemporary stories of activism, culture and survival.

#### **The Salty Part of the Tongue**, Maribyrnong Library

In May 2025 the Museum hosted a one-day exhibition by artist Jacqui Gordon. *The Salty Part of the Tongue* was presented as part of Jacqui's 2024 artist residency and was installed throughout the Museum's temporary offices at Maribyrnong Library.

The exhibition included works spanning video, sculpture, sound, text and edible material. Drawing from the Museum's collection, particularly archival material on salt, the Cheetham Saltworks, and regional ecological history, the program approached salt as both material and metaphor, preservative and corrosive. Through this lens, the exhibition explored the politics of memory, the construction of historical narratives, and the sensory dimensions of archival engagement.

A tasting menu accompanied the installation, offering visitors a sequence of salty provocations, including a sweet and salty seaweed chew reminiscent of Turkish delight, chilli-salt icy pole rings, and seaweed and salted ice cream floats.

*Logic of Logistics*, installation views, Jack's Magazine, Open House Melbourne 2024.





Jacqui Gordon, serving up salty treats as part of the one-day exhibition, *The Salty Part of the Tongue*, 2024, Maribyrnong Library.



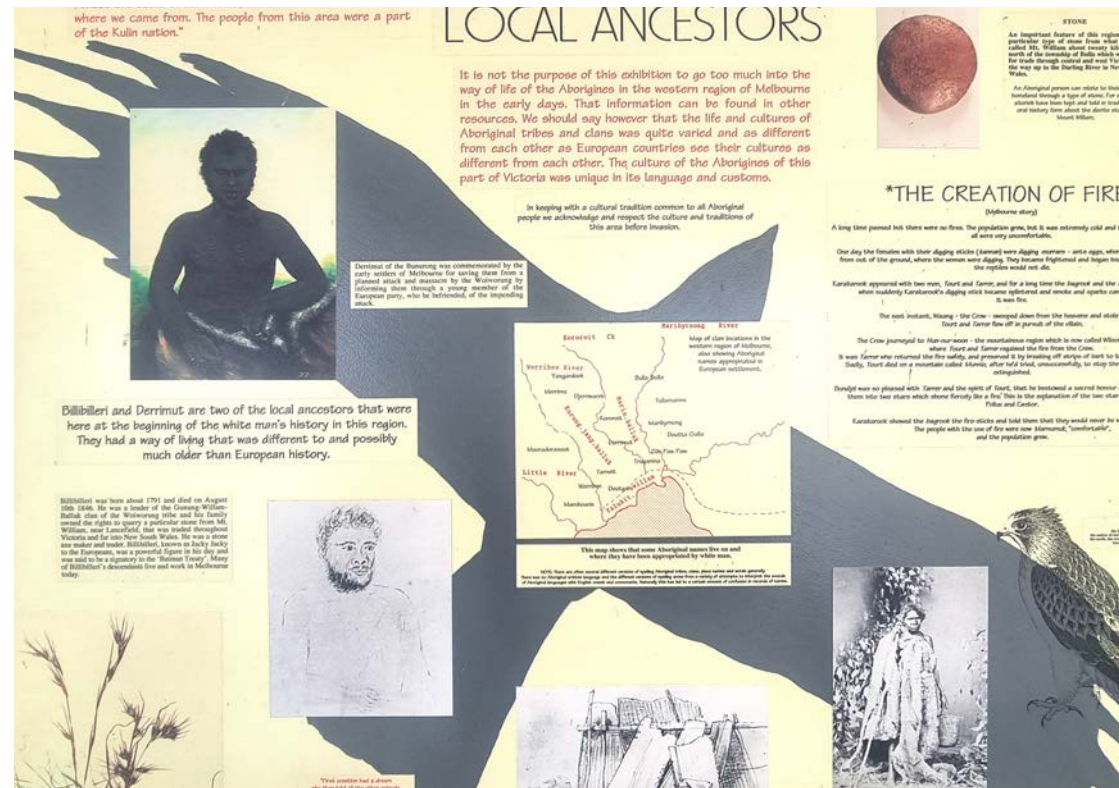
## Research & Interpretation

During 2024-2025 the Museum responded to dozens of research enquiries, providing insights and facilitating access to the collection for independent researchers, artists, students and local organisations.

Staff and volunteers have supported projects ranging from local environmental studies and industrial heritage studies to creative practices in film, sound and visual art.

The Museum's collection continues to serve as a primary resource for scholarship and creative work. Our holdings have informed postgraduate theses, peer-reviewed publications and site-specific art projects.

In addition to providing one-to-one support during our opening hours, the Museum has also collaborated with partner organisations to present educational workshops and public events that engage with our collection. These programs not only create awareness of the significance of our archive but also build research skills and encourage new creative and community-led interpretations of history in Melbourne's west, ensuring our resources remain active and relevant to contemporary cultural life.



Still Here, installation views, Bowery Gallery, 2025, St Albans.

## Research & Interpretation (cont.)

### Researcher-in-Residence

In 2025, the Museum's Researcher-in-Residence program supported sociologist Dr Jack Hynes, who has been working with Committee member Alex Ettling on research into the 2019 campaign to Save Footscray Park, a campaign that successfully stopped plans for a Melbourne Victory soccer stadium on public land, through a strong grassroots effort of stalls, newsletters, leafleting and protests.

Set against decades of deindustrialisation and the growing commercialisation of sport, Jack's research looks at the ongoing tensions over public green space and the economic pressures shaping Australian cities.

This residency has also involved participation in local history walking tours and a collaboration with writer and broadcaster Sam Elkin, exploring cross-sector connections in heritage and cultural research.

Both Alex Ettling and Dr Jack Hynes will present this research at the symposium "Knowing the City—Movements, Epistemologies, and Visions," presented by the Urban Sociology Thematic Group at the University of Sydney in October 2025.

Images of Researcher-in-Residence, Dr Jack Hynes, attending a walking tour of Footscray Park with Steve Wilson of Footscray Historical Society.



## Research & Interpretation (cont.)

### Learning & Reach

In May 2025, the Museum co-presented a public program with Maribyrnong Library as part of the Australian Heritage Festival. Inspired by the Museum's exhibition *Logic of Logistics*, this event explored the evolution of Australia's self-defence manufacturing capabilities, with a focus on the underacknowledged roles of women, scientists, and industrial workers in the munitions industries.

Researcher Andy Calvert, co-creator of the exhibition, showed a selection of objects and tools that speak to the historical and social conditions of wartime production. The event also included an introduction to local history and family research resources available at Maribyrnong Library.

Australian Heritage Festival and Maribyrnong Libraries event at Maribyrnong Library, 2025.





Pobblebonk: Animals of the Maribyrnong River Estuary mask-making program, Maribyrnong Library.



## Research & Interpretation (cont.)

### Learning & Reach

In November 2024, the Museum participated in Oral History Australia's biennial conference, "The Power of Oral History—Risks, Rewards & Possibilities," where Committee member and social historian, Alex Ettling, represented the organisation.

As part of the program, the Museum led post-conference tours through Pipemakers Park and along the Maribyrnong River, demonstrating how the Museum embeds oral history in place-based interpretation and community storytelling. These tours explored the ways our work connects ecological, industrial and social histories, and how collaborative research can give voice to diverse local experiences.

Through this conference the Museum strengthened its relationships with the wider oral history community and was subsequently invited to join the new "Precarious Oral Histories initiative," a new research platform that explores the ethics and challenges of recording vulnerable or marginalised histories in Victoria. Participation in this network expands the reach of our own oral history projects and situates the Museum's practice within current national and international debates on the care, accessibility and interpretation of community memory.

Museum President, Kerrie Poliness, introducing international delegates to the Museum's base in Pipemakers Park during Oral History Australia's Biennial Conference in 2024.



## Research & Interpretation (cont.)

In May 2025, local artist and long-time Museum associate Chas Manning unveiled a vinyl wrap for the Pipemakers Park Exeloo, titled *Parks and Open Spaces*, commissioned by Maribyrnong Council as a public art project.

The Museum was engaged to provide curatorial and interpretive advice, including input on artist selection, conceptual approach, and the interpretation of Pipemakers Park's cultural and environmental significance.

Chas, a former Museum employee and volunteer, park gardener, and active member of Friends of Pipemakers Park, has developed an ongoing series of prints using cyan-coloured weed spray ink while undertaking weeding and maintenance in the park. These works were scaled up and applied as the artwork wrap, connecting the commission directly to the site's ecology and community stewardship.



Chas Manning, *Parks and Open Spaces*, 2024, public art commission, Pipemakers Park, Maribyrnong.

## Marketing & Communications

The Museum reached audiences through a combination of social media residencies, media coverage, newsletters, website updates, and partnerships with other cultural organisations.

Our social media presence grew through a mix of regular updates, event promotion, and collaborative campaigns.

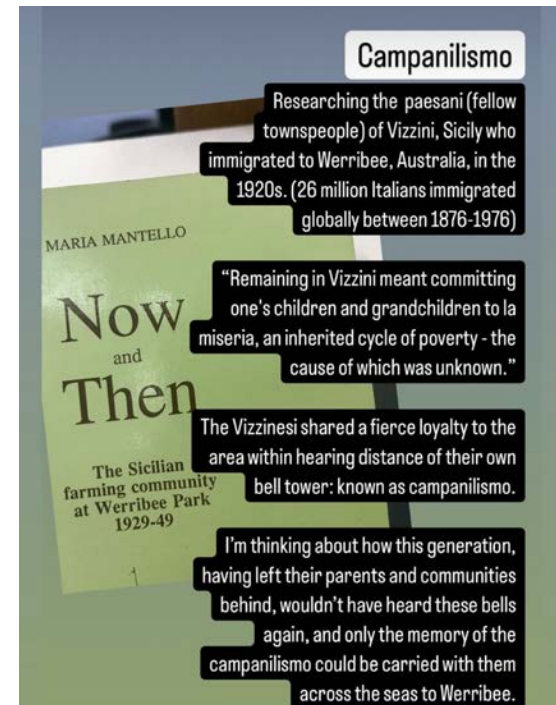
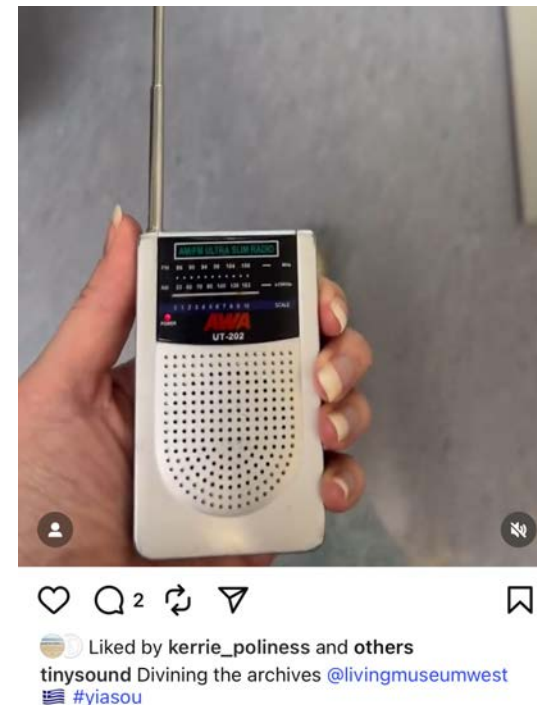
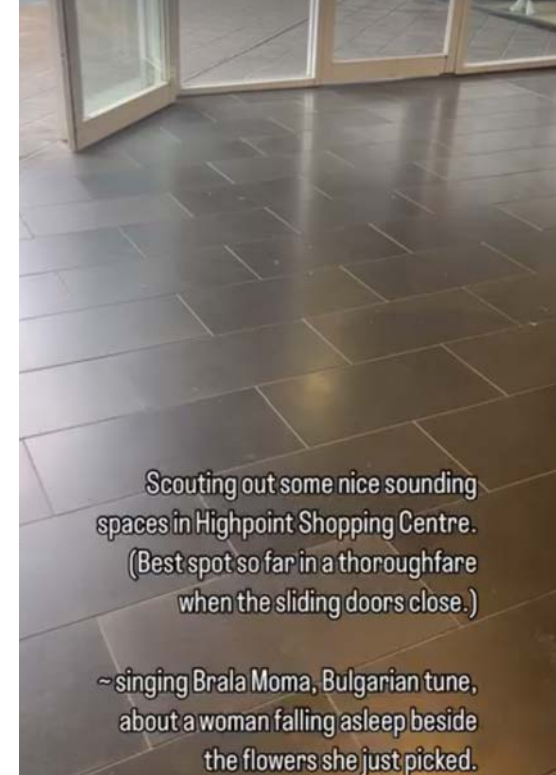
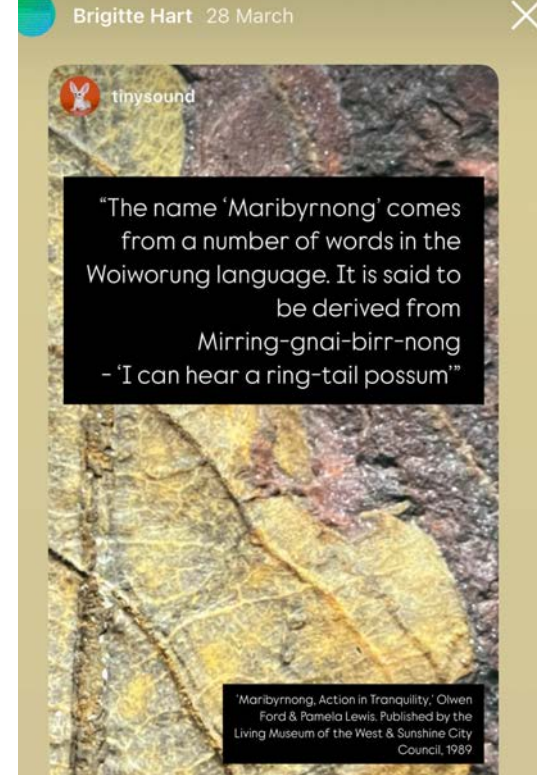
A special highlight is our developing partnership with the Australian Queer Archives for a series of partnered Instagram posts that will combine archival research, interviews, and storytelling, expanding the reach of both organisations and celebrating shared histories.

Media features include coverage in *The Westsider* and *The Star Weekly*, on our key exhibitions *Logic of Logistics* and *Still Here*.

Our website, newsletters and Instagram remain central points for news, event listings, and access to online resources, with the Museum's eHive collection continuing to attract visitors locally and internationally.

We also leveraged our partnerships - including with Maribyrnong Library, Brimbank Council and the Australian Heritage Festival to extend our audience reach and engage new communities in our programs and exhibitions.

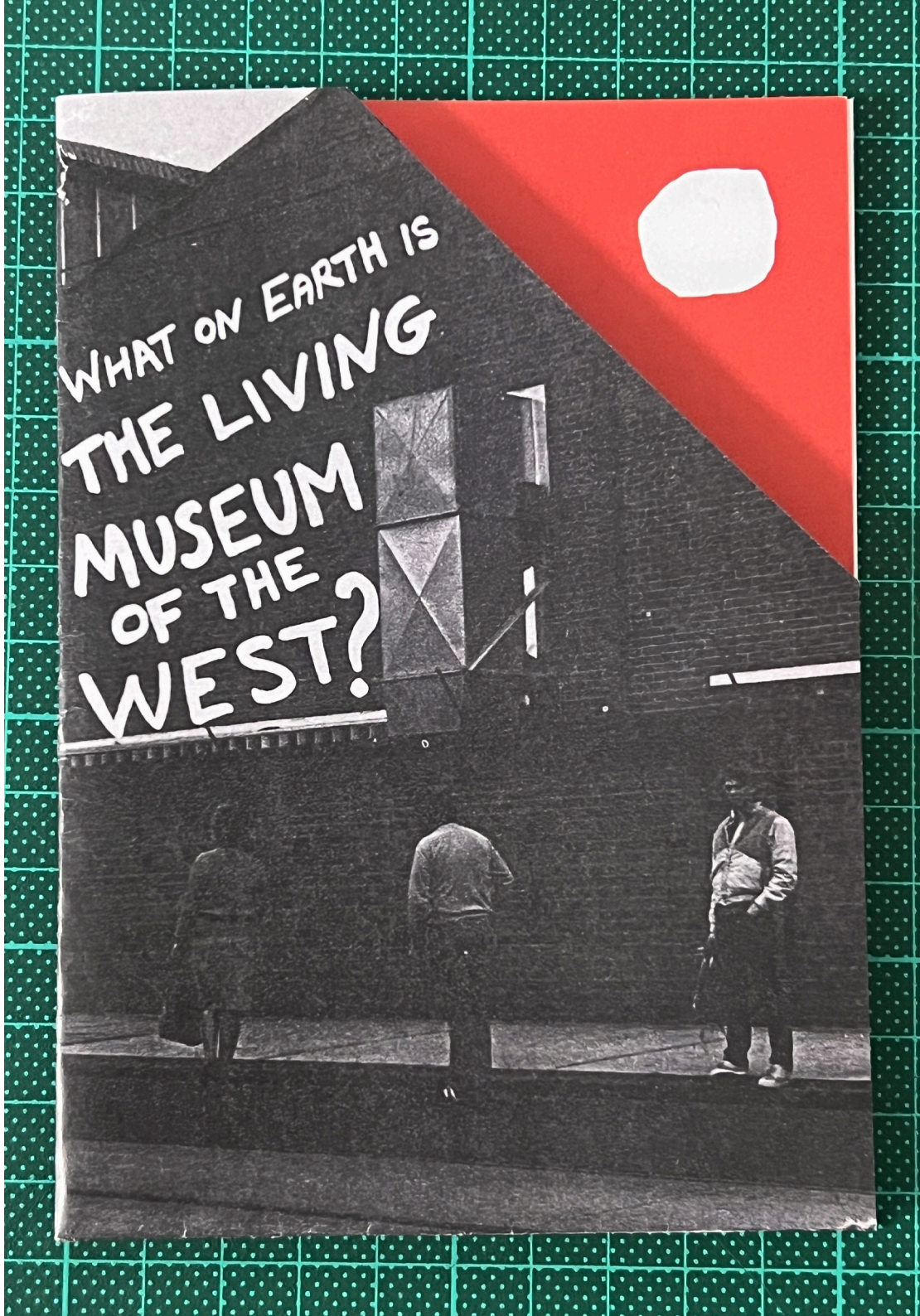
UK-based Artist-in-Residence Brigitte Hart documented her engagement with the Museum's archive—listening and exploring—through a series of collaborative posts on the Museum's Instagram.



## Marketing & Communications (cont.)

A new brochure was produced during the year, outlining the Museum's history and collection and featuring QR codes linking directly to digitised materials on eHive and Soundcloud. This has been a practical resource for Library patrons and casual visitors, and has been distributed at onsite and offsite public programs, providing both orientation and a takeaway connection to the Museum's collection.

The Museum's physical brochure, produced in November 2024.



## Committee and Staff 2024–25



**Kerrie Poliness**  
**President**

Kerrie Poliness is a contemporary visual artist whose practice draws from DIY, community-driven culture. Based in Footscray since 1995 and represented by Anna Schwartz Gallery, her work is held in major public and private collections across Australia. Kerrie first joined the Living Museum in 1993, inspired by its experimental 'inclusive museology' as Australia's first ecomuseum. She developed projects linking art, history, and environment, including *Pioneer Women's Shelter* (1997) and *Pipestacks Sculpture* (1999). Kerrie completed a PhD at the VCA in 2019 exploring connections between art, science, and ecomuseology.



**Tony Le Nguyen**  
**Vice-President**

Tony lives between Melbourne (Braybrook) and Hanoi, Vietnam, and has been a member of the Museum's Committee of Management since 2013. He runs community cultural development workshops in arts centres across Vietnam, using theatre techniques to teach social skills to disadvantaged youth—part of a broader program of cultural exchange between Vietnam and Australia. Trained in television production at RMIT, Tony later completed degrees in Community Development and Education at Victoria University. He has held roles with Footscray Community Arts Centre, the Australian Vietnamese Women's Association, and the Quang Minh Buddhist Centre, and received an Australia Council Fellowship in 2000.



**Joan Spiller**  
**Secretary**

Joan Spiller, Secretary of the Museum's Committee of Management, has over 30 years' experience combining consultancy with board directorships. Her current focus is not-for-profit governance, serving as Deputy President of Commonwealth Study Conferences (Australia) and Secretary/Treasurer of the Mietta Foundation. She has held arts directorships with the Australian Art Orchestra (Chair, 10 years), Mietta Song Recital Award, Georges Mora Foundation (Inaugural Chair), West Space Gallery, and the Melbourne Symphony Orchestra. Her broader governance roles include the ABC, Monash IVF, and the Victorian Rehabilitation Centre. Formerly Australia Post's Head of Operations, Joan maintains strong ties to Melbourne's western suburbs where she grew up.



**Melba Marginson**  
**Treasurer**

Filipina Australian Melba Marginson has worked in multicultural and women's affairs since migrating to Australia over 30 years ago. Her advocacy in the 1990s led to major policy reforms protecting migrant women from family violence. Appointed by Premier Steve Bracks as a Victorian Multicultural Commissioner (2000–2005), she was also inducted into the inaugural Victorian Women's Honour Roll in 2001. Melba has served on numerous boards, including the Victorian Women's Trust and FECCA, and founded The Silent Witness Network in 2017. Named one of Australia's 100 Women of Influence (2014), she joined the Museum's Committee in 2021 and became Treasurer in 2022.

## Committee and Staff 2024–25



**Alex Ettling**  
**Community Representative**

Alex Ettling is a social historian based in Melbourne whose practice spans writing, graphics, and audio, often through collaboration. He co-edited *Knocking The Top Off: A People's History of Alcohol in Australia* (2023) and has conducted an oral history program since 2018 focused on marginalised voices. Alex holds a Bachelor of Public Policy and Management from the University of Melbourne and a Diploma of Graphic Design from RMIT. His professional work spans ecology, community, and arts policy, including roles with the Pacific Salmon Foundation and Creative Victoria. Alex joined the Museum in 2019 and became a Committee representative in 2023.



**Alex Flux**  
**Community Representative**

Alex Flux is a local resident who has been involved with the Living Museum since early 2023. She is currently completing a Masters degree in Cultural Heritage and Museum Studies at Deakin University. Having previously studied design for theatre, she has a keen interest in storytelling, and the way people connect with the past, present and future. With a work history that includes digitisation of historic material, records management, and working with local communities on co-design initiatives, Alex feels a true affinity with the vision and purpose of the Living Museum of the West.



**Rebecca Dauti**  
**Operations Coordinator**

Rebecca holds a Master of Art Curatorship from the University of Melbourne and has worked in the arts sector for over a decade. She has over 10 years' experience with museum collections and public programs, and a strong interest in community-driven practices and creative approaches to archival and historical research. Her work spans research, curation, and filmmaking, with a particular focus on collaborative projects exploring Deaf history and culture. She has presented her work nationally and internationally, including at the Wellcome Collection (London), Federation Square (Melbourne), and the National Museum of Art (Lithuania).

## Subcommittees

### 2024-25

During the 2024-25 financial year the Museum formalised its subcommittee structure—an important step in strengthening governance and streamlining operations across all areas of activity.

These committees provide focused oversight and enable improved decision-making, ensuring that the Museum's strategic, financial and programmatic goals are met with transparency and engagement from the community.

#### **Executive & Governance Subcommittee**

Chair: Joan Spiller

Members: Kerrie Poliness, Melba Marginson, Tony Le Nguyen

#### **Finance & Audit Subcommittee**

Chair: Joan Spiller

Members: Melba Marginson, Kerrie Poliness

#### **Arts & Culture Subcommittee**

Chair: Melba Marginson

Members: Rebecca Dauti, Alex Ettling, Jacqui Gordon, Phoebe Haffenden, Kerrie Poliness

#### **Buildings & Grounds Subcommittee**

Chair: Alex Ettling

Members: Cameron McDonald, Rebecca Dauti, Kerrie Poliness, Tony Le Nguyen

#### **Operations Subcommittee**

Chair: Alex Flux

Members: Rebecca Dauti, Joan Spiller, Kerrie Poliness, Alex Ettling

#### **Archive, Collection & Digitisation Subcommittee**

Chair: Alex Flux

Members: Michael Herlihy, Alex Ettling, Rebecca Dauti, Kerrie Poliness, Melanie Avent

Subcommittee member, Michael Herlihy, digitising oral history cassettes at the Museum, 2025.



## Financial Report

The annual operating result for the Museum for 2024-25 was a modest operating deficit of \$2,333, with income of \$60,247 and Expenditure of \$62,580. The operating deficit was influenced by the protracted delay in the completion of the extensive refurbishment work at the Visitor Centre in Pipemakers Park, resulting in deferment of projects for which funding had been obtained but which could not be delivered in the financial year. Along the way, resources had been directed to those projects and initial expenses had been incurred. It is a comfort to note that those funds are reflected in the Balance Sheet and remain in reserve for allocation in 2025-26.

At the end of the financial year 2024-25, the Museum's Balance Sheet showed \$263K in Assets, offset by grants yet to be expended, referred to above, totalling \$86K. The unexpended grants are, in the main, for completion of the refurbishment and upgrade of the Visitor Centre at Pipemakers Park.

At the date of the AGM, Cash Assets are sufficient to cover all known liabilities.

The Museum has continued to hold a term deposit account with Bendigo Bank, with the initial investment being \$40,000 in 2023-24, as reported in last year's Annual Report. It was pleasing to see that the investment account contributed a modest but useful \$1,560 to the Museum's operating Income in 2024-25.

Grants received during the reporting period totalled \$40K, which reflects the tight funding situation in which we are operating. This \$40,000 (+GST) was a core operational grant from Maribyrnong City Council, which constitutes the 2025 component of the Triennial Arts funding from Council.

We are indebted to Council for the ongoing stability that this funding provides. Core funding has enabled the Museum to employ one part-time staff member, our invaluable Operations Coordinator, Rebecca Dauti, to support the Committee of Management in maintaining the Museum's operations.

It is critical to note, however, that if the Museum is to continue to operate effectively, particularly with the move back to Pipemakers Park, a significant increase in resources will be essential in order to maintain consistent opening hours, increase engagement, provide people with adequate research services and develop better systems for our collection and office space.

Humes Pipes, photograph, Melbourne's Living Museum of the West Collection.



There has been significant investment by Council and the State Government over recent years in the Pipemakers Park complex and in the Museum's Visitor Centre and adjoining buildings, in particular. To leverage that investment, it is essential that the Museum can provide accessible services and facilities to the local and wider community.

In this environment, the Committee of Management has established a Fundraising Working Group. The specific objectives of the Working Group are:

- To create a broad fundraising strategy based on the Museum's current program of activities and confirmed and potential projects for future programs.
- To identify potential local, State and Federal funding stakeholders - across multiple streams of purpose, including community, youth, environment, history, arts, cultural and multicultural, Visitor Centre refurbishment etc.
- To explore opportunities for partnerships with corporate and other organisations.

Meeting these objectives will be crucial to the ongoing viability and effectiveness of the Museum, and to achieving the planned outcomes set out in our Strategic Plan, while both maintaining our existing connections to community and reaching new audiences.

Independent accounting firm Lowensteins has prepared the Museum's Financial Report for 2024-2025 (see pages 31-35).



Pobblebonk: Animals of the Maribyrnong River Estuary mask-making program, Maribyrnong Library.

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

**INCOME AND EXPENDITURE STATEMENT**  
**FOR THE YEAR ENDED 30 JUNE 2025**

	Note	2025 \$	2024 \$
<b>INCOME</b>			
Project Income	2	16,647.46	34,360.91
Operating Grants Received	3	40,000.00	40,000.00
		<u>56,647.46</u>	<u>74,360.91</u>
<b>OTHER INCOME</b>			
Donations Received	4	620.00	500.00
Interest Received	5	1,559.91	16.54
Sales and Fees		1,419.95	167.17
		<u>3,599.86</u>	<u>683.71</u>
		<u>60,247.32</u>	<u>75,044.62</u>
<b>EXPENSES</b>			
Accountancy Fees		-	1,750.00
Administration Costs	6	-	160.00
Bank Charges		39.01	42.40
Bookkeeping Fees		1,250.00	2,040.00
Catering Expenses		348.40	1,277.23
Contractors		20,000.00	6,267.28
Depreciation		7,011.09	1,811.80
Domain & Website		995.17	863.39
Exhibition & Event Costs		300.00	-
Insurance		3,173.51	3,585.50
Interest Paid	7	-	357.32
Light & Power		-	4,618.94
Printing & Stationery		522.15	1,112.39
Project Expenses		22.73	27,690.90
Recruitment Expenses		-	247.50
Rent		94.55	-
Repairs & Maintenance		-	418.18
Subscriptions		1,630.94	1,975.45
Superannuation Contributions	8	2,879.43	1,768.43
Telephone & Internet		1,418.16	1,650.89
Travelling Expenses - Domestic		-	13.64
Wages		22,535.13	13,677.08
WorkCover		360.00	313.50
		<u>62,580.27</u>	<u>71,641.82</u>
<b>(Deficit) Surplus</b>		<u>(2,332.95)</u>	<u>3,402.80</u>

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

**INCOME AND EXPENDITURE FOR THE**  
**YEAR ENDED 30 JUNE 2025**

	Note	2025 \$	2024 \$
<b>(Deficit) Surplus</b>		(2,332.95)	3,402.80
Retained earnings at the beginning of the financial year		178,409.15	175,006.35
<b>Total available for appropriation</b>		<u>176,076.20</u>	<u>178,409.15</u>
<b>Retained earnings at the end of the financial year</b>		<u>176,076.20</u>	<u>178,409.15</u>

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

**BALANCE SHEET**  
**AS AT 30 JUNE 2025**

	Note	2025 \$	2024 \$
<b>SHARE CAPITAL AND RESERVES</b>			
Retained earnings		176,076.20	178,409.15
<b>TOTAL SHARE CAPITAL AND RESERVES</b>		<u>176,076.20</u>	<u>178,409.15</u>
Represented by:			
<b>CURRENT ASSETS</b>			
Petty Cash		200.00	200.00
NAB 01848-5325		397.18	1,117.18
Bendigo Bank 13844-5655		113,431.00	128,583.23
Bendigo Bank 19821-9610		612.82	402.93
Bendigo Bank 21449-4924		41,549.93	40,000.00
Sundry Debtors		298.70	298.70
Trade Debtors		1,100.00	1,026.50
BAS Payable (Refundable)	9	2,012.08	-
Inventory-Historical at WDV		81,000.00	81,000.00
Inventory-Publications		1,200.00	1,200.00
<b>TOTAL CURRENT ASSETS</b>		<u>241,801.71</u>	<u>253,828.54</u>
<b>NON CURRENT ASSETS</b>			
<b>Fixed Assets</b>			
Plant & Equipment - Historical		17,500.00	17,500.00
Plant & Equipment		11,084.83	5,600.74
Less: Accumulated Depreciation		<u>(11,084.83)</u>	<u>(5,600.74)</u>
		-	-
Website		5,090.91	5,090.91
Less: Accumulated Depreciation		<u>(1,527.00)</u>	-
		3,563.91	5,090.91
<b>Total Fixed Assets</b>		<u>21,063.91</u>	<u>22,590.91</u>
<b>TOTAL NON CURRENT ASSETS</b>		<u>21,063.91</u>	<u>22,590.91</u>
<b>TOTAL ASSETS</b>		<u>262,865.62</u>	<u>276,419.45</u>

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

**BALANCE SHEET**  
**AS AT 30 JUNE 2025**

	Note	2025 \$	2024 \$
<b>CURRENT LIABILITIES</b>			
Superannuation Payable		671.79	92.46
PAYG Withholding	10	126.00	144.00
BAS Payable (Refundable)	11	-	2,634.75
Unexpended Grants/ Project Funding	12	<u>85,991.63</u>	<u>95,139.09</u>
<b>TOTAL CURRENT LIABILITIES</b>		<u>86,789.42</u>	<u>98,010.30</u>
<b>TOTAL CURRENT LIABILITIES</b>		<u>86,789.42</u>	<u>98,010.30</u>
<b>NET ASSETS</b>		<u>176,076.20</u>	<u>178,409.15</u>

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 JUNE 2025**

	2025 \$	2024 \$
<b>1 Statement of Significant Accounting Policies</b>		
This financial report is a special purpose financial report prepared for use by the Committee of Management and members of the Association. The Committee of Management have determined that the Association is not a reporting entity.		
The financial report is prepared on an accruals basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.		
<b>2 Project Income</b>		
Department of Jobs, Skills, Industry & Regions	10,647.46	12,860.91
Maribyrnong Council - Dreamtime Cooking	<u>6,000.00</u>	<u>21,500.00</u>
	<u>16,647.46</u>	<u>34,360.91</u>
<b>3 Operating Grants Received</b>		
Council - Triennial Art Partner Funding	<u>40,000.00</u>	<u>40,000.00</u>
	<u>40,000.00</u>	<u>40,000.00</u>
<b>4 Donations Received</b>		
Donations Received	<u>620.00</u>	<u>500.00</u>
	<u>620.00</u>	<u>500.00</u>
<b>5 Interest Received</b>		
Bank	<u>1,559.91</u>	<u>16.54</u>
	<u>1,559.91</u>	<u>16.54</u>
<b>6 Administration Costs</b>		
Administration Costs - ATO SGC	<u>-</u>	<u>160.00</u>
	<u>-</u>	<u>160.00</u>
<b>7 Interest Paid</b>		
ATO	<u>-</u>	<u>45.96</u>
Nominal Interest - ATO SGC	<u>-</u>	<u>311.36</u>
	<u>-</u>	<u>357.32</u>
<b>8 Superannuation Contributions</b>		
Superannuation Contributions - Contractors	288.00	264.00
Superannuation Contributions - Employees	<u>2,591.43</u>	<u>1,504.43</u>
	<u>2,879.43</u>	<u>1,768.43</u>

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 JUNE 2025**

	2025 \$	2024 \$
<b>9 BAS Payable (Refundable)</b>		
Quarter ended - Jun GST Payable (Refundable)	1,509.00	-
GST on Debtors & Creditors	(100.00)	-
GST Variance	<u>603.08</u>	<u>-</u>
	<u>2,012.08</u>	<u>-</u>
<b>10 PAYG Withholding</b>		
Quarter Ended - Jun PAYG Withholding	<u>126.00</u>	<u>144.00</u>
	<u>126.00</u>	<u>144.00</u>
<b>11 BAS Payable (Refundable)</b>		
Quarter ended - Jun GST Payable (Refundable)	-	3,144.00
GST on Debtors & Creditors	-	93.32
GST Variance	<u>-</u>	<u>(602.57)</u>
	<u>-</u>	<u>2,634.75</u>
<b>12 Unexpended Grants/ Project Funding</b>		
2023	67,491.63	84,139.09
2024	11,000.00	11,000.00
2025	<u>7,500.00</u>	<u>-</u>
	<u>85,991.63</u>	<u>95,139.09</u>

**COMPILATION REPORT  
TO MELBOURNE'S LIVING MUSEUM OF THE WEST INC.  
ABN 41 102 245 380**

I have compiled the accompanying special purpose financial statements of Melbourne's Living Museum of the West Inc. which comprise the balance sheet as at 30 June 2025, profit and loss statement for the year ended, a summary of significant accounting policies, and other explanatory notes. The specific purpose for which the special purpose financial statements have been prepared is set out in the notes to the accounts.

**The responsibility of the Committee of Management**

The Committee of Management of Melbourne's Living Museum of the West Inc. is solely responsible for the information contained in the special purpose financial statements, the reliability, accuracy and completeness of the information and for the determination that the basis of accounting used is appropriate to meet their needs and for the purpose that the financial statements were prepared.

**My responsibility**

On the basis of the information provided by the Committee of Management, I have compiled the accompanying special purpose financial statements in accordance with the basis of accounting as described in the notes to the financial statements and APES 315: Compilation of Financial Information.

I have applied professional expertise in accounting and financial reporting to compile these financial statements in accordance with the basis of accounting described in the notes to the financial statements. I have complied with the relevant ethical requirements of APES 110 Code of Ethics for Professional Accountants.

**Assurance Disclaimer**

Since a compilation engagement is not an assurance engagement, I am not required to verify the reliability, accuracy or completeness of the information provided to me by management to compile these financial statements. Accordingly, I do not express an audit opinion or a review conclusion on these financial statements.

The special purpose financial statements were compiled exclusively for the benefit of the Committee of Management who are responsible for the reliability, accuracy and completeness of the information used to compile them. Accordingly, these special purpose financial statements may not be suitable for other purposes. I do not accept responsibility for the contents of the special purpose financial statements.

**Related Party Transactions**

A Related Party transaction of \$6,600.00 (including GST) project management fees was made to the Silent Witness Network, of which the Museum's Treasurer is Chair. The payment was made in line with the funding grant agreement, was approved by the Committee of Management, and met the provision of the Museum's Rules of Association.

**Name of Firm:** LOWENSTEINS ARTS MANAGEMENT PTY LTD  
Certified Practising Accountants

**Name of Director:**   
Evan Lowenstein

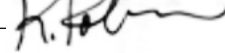
**MELBOURNE'S LIVING MUSEUM OF THE WEST INC.  
ABN 41 102 245 380**

**COMMITTEE OF MANAGEMENT DECLARATION**

The Committee of Management has determined that the Association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies described in Note 1 to the financial statements.

The Committee of Management of the Association declares that:

1. The financial statements and notes present fairly the Association's financial position as at 30 June 2025 and its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements; and
2. In the Committee's opinion, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

**Director:** \_\_\_\_\_  \_\_\_\_\_  
Dr. Kerrie Poliness

**Dated this day of** 29/10/2025

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

**COMMITTEE OF MANAGEMENT REPORT**

The members of the Committee of Management present their report on Melbourne's Living Museum of the West Inc. for the financial year ended 30 June 2025.

**Members of the Committee of Management**

The names of each person who has been a member of the Committee of Management during the year and to the date of this report are:

Dr. Kerrie Poliness	President	
Tony Le Nguyen	Vice-President	
Melba Marginson	Treasurer	
Joan Spiller	Secretary	
Alex Flux	Member	
Alex Ettling	Member	

Members have been in office since the start of the financial year to the date of this report unless otherwise stated.

**Operating Results**

The operating deficit for the financial year amounts to \$2,332.95

**Significant Changes in the State of Affairs**

No significant changes in the nature of these activities occurred during the year, other than the continuing temporary relocation from Pipemakers Park to Maribymong Library, during building works at the Park.

**Principal Activities**

The principal activities of the Association during the financial year were to operate an ecomuseum in Melbourne's western region, with associated programs and events.

**Events After the Reporting Date**

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of those operations, or the state of affairs of the Association in future financial years.

**Going Concern**

This financial report has been prepared on a going concern basis which contemplates continuity of normal activities and the realisation of assets and settlement of liabilities in the ordinary course of activity. The ability of the Association to continue to operate as a going concern is dependent upon generating sufficient cash flows from grants and donations to meet its liabilities. The members of the Association believe that the going concern assumption is appropriate.

## Acknowledgements

### Government Supporters



Melbourne's Living Museum of the West gratefully acknowledges the generous support of Maribyrnong City Council, which provides multi-year funding through its Triennial Arts Partner program (2023-2026). This ongoing support enables the Museum to continue its work as a community-led ecomuseum, dedicated to documenting, preserving and interpreting the region's rich social, industrial and environmental histories.

The Museum also extends sincere thanks to the many partners, collaborators, and individuals who contributed to its activities throughout the year, including Andy Calvert, The Australian Emulation Network (AusEaaSI), Australian Museums and Galleries Association Victoria, Blackbird River Cruises, Brimbank City Council, Elizabeth Drozd, Footscray Community Arts, Footscray Historical Society, Footscray Hospital, Footscray Rotary, Friends of the Maribyrnong Valley, Green Collect, Inner West Branch of the National Trust, Maribyrnong City Council, Maribyrnong Library, National Trust, OFFICE, Olwen Ford, Oral History Australia, Quang Minh Temple, State Government of Victoria, Sustainable, The Silent Witness Network (TSWN), TROVE, University of Melbourne (including Katie Wood, Deputy University Archivist, Archives & Special Collections - research collaboration), Victoria University, Western Region Group of Historical Societies, and Working Heritage.

Student researcher viewing a historic image from Museum collection of the Hume Pipes works on the Maribyrnong River.

