

# Annual Report 2019



## THE YEAR IN REVIEW

### SNAPSHOT OF THE PGAV

Total Revenue

**\$275,157**

Professional Development Programs delivered

**5**

Participants in our Professional Development Program

**242**

Government Submissions

**2**

Sector Consultations

**10**

Enquiries from members

**789**

Website visitors

**21,039**

Website page views

**111,738**

Social media reach

**143,752**

### SNAPSHOT OF THE SECTOR

Member galleries

**54**

Visitation

**5.3 million**

Regional Visitation

**976,500**

Exhibitions

**553**

Public programs

**2,539**

Education programs

**1,592**

Collection items

**Over 900,000**

Collection value

**\$4.4 billion**

Staffing (Full-time equivalent)

**572**



Cover image:  
Colour + line + shape, installation view, Geelong Gallery  
Learn Space, 2019. Photographer: Andrew Curtis.



The Public Galleries Association of Victoria (PGAV) is the peak body representing public galleries across Victoria.

## PGAV PURPOSE

To support, develop and promote public galleries in Victoria and within the national context.

## PGAV MISSION

To build the capacity of public galleries in Victoria, enhancing their ability to deliver valuable cultural, social and economic returns to their communities. To achieve our mission, we act as a broker between our members, the three tiers of government, the private and philanthropic sectors, education and research institutions, audiences and the community.

## PGAV VISION

A vibrant, cohesive, professional network of public galleries across Victoria, delivering inspiring visual arts experiences that are relevant and accessible to the whole community.



The PGAV is supported by the Victorian Government through Creative Victoria and receives significant in-kind support from the National Gallery of Victoria.



Image: PGAV Members share highlights from the year over lunch in the Sarah & Baillieu Myer Education Pavilion at McClelland Sculpture Park + Gallery at the PGAV End of Year event.

## PGAV BOARD OF MANAGEMENT

<b>Sue Roff</b>	<b>President</b> <b>Metropolitan Representative</b> Arts Project Australia
<b>Rebecca Coates</b>	<b>Vice President (to 13.09.19)</b> <b>Regional Representative</b> Shepparton Art Museum
<b>Louise Tegart</b>	<b>Vice President (from 13.09.19)</b> <b>Regional Representative</b> Art Gallery of Ballarat
<b>Pallavi Khanna</b>	<b>Treasurer</b> <b>Co-opted Representative (Finance)</b> ShineWing Australia
<b>Chrystal Dare</b>	<b>Co-opted Representative (Legal)</b> Corrs Chambers Westgarth Lawyers
<b>Tony Ellwood</b>	<b>NGV Representative</b> National Gallery of Victoria
<b>Nick Hays</b>	<b>Co-opted Representative (Fundraising)</b> Australian Ballet
<b>Georgia Cribb</b>	<b>Metropolitan Representative</b> Bunjil Place Gallery
<b>Kelly Gellatly</b>	<b>Metropolitan Representative</b> Ian Potter Museum of Art
<b>Vanessa Gerrans</b>	<b>Regional Representative</b> Warrnambool Art Gallery
<b>Meredith Martin</b>	<b>Co-opted Representative (Partnerships &amp; Research)</b> University of Melbourne
<b>JD Mittmann</b>	<b>Metropolitan Representative</b> Burrinja Cultural Centre
<b>Sarah Schmidt</b>	<b>Regional Representative</b> <b>(Resigned 13.09.19)</b> Hamilton Gallery
<b>Jason Smith</b>	<b>Regional Representative</b> <b>(from 13.09.19)</b>
<b>Claire Watson</b>	Geelong Gallery <b>Metropolitan Representative</b>
<b>Brendan Coates</b>	Bundoora Homestead Art Centre <b>Observer</b> Grattan Institute

## OUR STAFF

<b>Anne Robertson</b>	Executive Officer (0.8 FTE)
<b>Lucy Whitehill</b>	Communications Officer (0.4 FTE)

## OUR FINANCIAL TEAM

<b>Accountant</b>	FAME Group
<b>Auditor</b>	Eric Townsend & Co

## OUR SUPPORTERS

Besen Family Foundation  
Creative Victoria  
Corrs Chambers Westgarth Lawyers  
Gordon Darling Foundation  
National Gallery of Victoria  
ShineWing Australia  
The Observership Program  
The Robert Salzer Foundation

## PGAV MEMBERS

The PGAV represents 54 public galleries across metropolitan, outer metropolitan and regional Victoria:

Art Gallery TAMA  
Art Gallery of Ballarat  
ArtSpace at Realm  
Arts Centre Melbourne  
Arts Project Australia  
Arts Space Wodonga  
Australian Centre for the Moving Image | ACMI  
Bayside Gallery  
Benalla Art Gallery  
Bendigo Art Gallery  
Bundoora Homestead Art Centre  
Bunjil Place Gallery  
Burrinja Cultural Centre  
Cardinia Cultural Centre Gallery  
Carlisle Street Arts Space  
Craft Victoria  
Central Goldfields Art Gallery  
City Gallery at Melbourne Town Hall  
Counihan Gallery in Brunswick  
Deakin University Art Gallery  
Duldig Studio  
East Gippsland Art Gallery  
Eltham Library Community Gallery  
Geelong Gallery  
Gippsland Art Gallery  
Glen Eira City Council Gallery  
Hamilton Gallery  
Heide Museum of Modern Art  
Horsham Regional Art Gallery  
Ian Potter Museum of Art  
Incinerator Gallery  
Koorie Heritage Trust  
La Trobe Art Institute | LAI  
Latrobe Regional Gallery | LRG  
Linden New Art  
Manningham Art Gallery  
McClelland Sculpture Park + Gallery  
Mildura Arts Centre | MAC  
Monash Gallery of Art | MGA  
Monash University Museum of Art | MUMA  
Montsalvat  
Mornington Peninsula Regional Gallery | MPRG  
National Gallery of Victoria | NGV  
RMIT Gallery  
RMIT INTERSECT  
Shepparton Art Museum | SAM  
Swan Hill Regional Art Gallery  
TarraWarra Museum of Art  
The Dax Centre  
Town Hall Gallery  
Walker Street Gallery  
Wangaratta Art Gallery | WAG  
Warrnambool Art Gallery  
Whitehorse Art Space

# President's Report



This year saw the PGAV strengthen and enhance our research, advocacy and promotion of the public gallery sector in Victoria.

The year started with the launch of *Art for the Country*: the story of Victoria's regional galleries by renowned sociologist and author Dr Don Edgar OAM. The book had its regional launch at Mildura Art Centre in February, followed by its metropolitan launch at the NGV in March as part of the Melbourne Art Book Fair. Don Edgar also undertook a book tour to Warrnambool Art Gallery – which played a formative role in the writing of the book, Shepparton Art Museum and Hamilton Gallery throughout the year. We thank Don for mapping the evolution of Victoria's regional galleries and for articulating the important role galleries play in regional communities.

Our Professional Development Program featured leading gallery professionals from across Australia and provided our members with best practice approaches to key areas of gallery practice. Our session on Audience Engagement explored ways to engage new and diverse audiences, as well as the use of augmented and virtual reality within the gallery. Members travelled to Benalla Art Gallery to learn about Digitising Collections – including a demonstration of a new scanner specifically for documenting fine art. And we partnered with Monash University Museum of Art and Monash Art Projects to deliver a break-out session on Public Art Commissioning and Contracts as part of their *Let's Go Outside: Making Art Public* symposium.

This year also saw us launch an online Consultant Directory to assist our members with identifying sole traders and companies that provide specialist services to the public gallery sector in Victoria. We encourage our members to make use of the Directory. And we released a series of Fact Sheets to promote industry best practice – these span staffing levels and position titles through to the value of public galleries to their communities. The Consultant Directory and Fact Sheets are available from the Resources section of our website.

In July, Creative Victoria announced consultation was underway for the development of Victoria's next creative industries strategy, *Creative State 2020+*. The PGAV held a workshop with our members in early August, to identify the challenges and opportunities that lay ahead for the sector. The outcomes of the workshop informed our submission – which includes a series of recommendations to address sustainability issues around staffing, programming, collection management and ageing infrastructure. If adopted, these recommendations will enable the public gallery sector to meet the growing expectations of its large audience-base and deliver on the guiding principles of *Creative State 2020+*.

The PGAV also undertook consultation with our regional members to make a submission to the Victorian Government's Regional Tourism Review. Australian Council research reveals that galleries are driving cultural tourism across Australia, particularly to regional areas. In our submission we made 11 recommendations to strengthen the capacity of regional galleries to attract domestic and international tourism to the regions.

We contributed to a further 10 sector consultations for local and state government and arts organisations, and represented our members on 6 industry reference groups throughout the year. At a national level, we co-convened the National Public Galleries Alliance (NPGA) – which is working towards the roll-out of national benchmarking in 2020, and we took part in a meeting with the Australian Museums and Galleries Association (AMaGA) to consider ways to enhance national representation of the public gallery sector.

On behalf of the Board, I would like to thank PGAV's Executive Officer, Anne Robertson and Communications Officer, Lucy Whitehill for their outstanding work and invaluable contribution to the PGAV.

I sincerely thank my colleagues on the PGAV Board for sharing their expertise, knowledge and ideas for the benefit of the public gallery sector in Victoria. This year we welcomed Georgia Cribb, Dr Meredith Martin and Jason Smith to the Board. While Sarah Schmidt resigned in September to take up a position in China and Brendan Coates, who joined the Board this year as part of The Observership Program, completed his tenure in December.

I look forward to working with our members, partners and stakeholders over the coming twelve months as we continue to build the capacity of the public gallery sector in Victoria.

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**Sue Roff**  
PGAV President



# Building Capacity

## PROFESSIONAL DEVELOPMENT PROGRAM

*The PGAV delivers professional development to increase the skills, knowledge and professional networks of staff at public galleries across Victoria.*

In 2019 the PGAV delivered 5 professional development events – including the launch of **Art for the Country: the story of Victoria's regional galleries** as part of Melbourne Art Book Fair held at the NGV, and a session on **Digitising Collections** held in regional Victoria at Benalla Art Gallery. The PGAV **partnered with 12 arts organisations** to deliver the program, which featured **22 presenters** and attracted **242 participants**. The program included:

### **Art for the Country Book Launch** (17 March)

#### **Venue: NGV International**

To celebrate the launch of *Art for the Country: the story of Victoria's regional galleries*, **Jane Clark**, Senior Curator at MONA facilitated a panel discussion with author **Dr Donald Edgar OAM** and past and present regional gallery directors – **Margaret Rich OAM**, former Director of Geelong Gallery and the Art Gallery of Ballarat, **Svetlana Karovich**, former Director of Benalla Art Gallery, and **Dr Rebecca Coates**, Director of Shepparton Art Museum.

### **Digitising Collections** (8 May)

#### **Venue: Benalla Art Gallery**

This one-day event provided PGAV Members with best practice approaches to digitising their collections. **Julie Cotter**, Senior Program Manager at Creative Victoria provided an overview of the pilot Regional Digitisation Roadshow; **Bryony Nainby**, Director of Benalla Art Gallery outlined their approach to digitisation; **Docuvan** provided an introduction to the wideTEK Art 36 scanner – designed specifically for scanning fine art; while **Michael Varcoe-Cocks**, Head of Conservation at NGV provided practical advice on condition reporting, preventative conservation and cataloguing collection items as part of the digitisation process.

### **Audience Engagement** (20 June)

#### **Venue: NGV Australia**

This session presented a range of innovative approaches to engaging audiences and building repeat visitation. **Linda Fleet**, Director of Strategic Marketing & Communication at Creative Victoria discussed the new Audience Research Toolkit; **Gill Nicol**, Director Audience Engagement at Museum of Contemporary Art (MCA) shared their approaches

to engaging diverse audiences; **Belinda Briggs**, Community Engagement Officer – Indigenous at Shepparton Art Museum provided unique insights into engaging First Nations communities; **Vanessa Gerrans**, Director and **Agostina Hawkins**, Education Officer at Warrnambool Art Gallery spoke to their *Girls are Full Steam Ahead* program – encouraging girls to take part in science, technology, engineering art and maths; **Sarah Lyons**, Audience Engagement Officer and **Joel Evans**, Senior Arts Programming Officer discussed Bunjil Pace's approach to engaging youth audiences; and **Penny Whitehead**, Deputy Director - Commercial Operations & Development at Geelong Gallery discussed their approach to engaging audiences of all ages – including their use of virtual reality and augmented reality technologies.



Images: 1. L-R Jane Clark, Margaret Rich, Rebecca Coates, Svetlana Karovich and Don Edgar at the launch of *Art for the Country* at the National Gallery of Victoria. 2. Michael Varcoe-Cocks and Sherryn Vardy at the *Digitising Collections* event at Benalla Art Gallery. 3. Samantha Comte, Ian Potter Museum of Art & Gill Nicol, Museum of Contemporary Art at the *Audience Engagement* event at the National Gallery of Victoria.



### Getting it Right: Commissioning & Contracts

(30 August)

#### Venue: Monash University

The PGAV delivered this breakout session as part of Monash University Museum of Art (MUMA) and Monash Art Projects (MAP) symposium *Let's Go Outside: Making Art Public*. PGAV's Executive Officer **Anne Robertson** convened a discussion with artist and lecturer **Emily Floyd**, lawyer **Alana Kushner** and Head of Visual Arts at RACV, **Mardi Nowak** – providing insights into public art commissioning and contracts from the perspective of the artist, the lawyer and the commissioning client.

#### End of Year Event (13 December)

#### Venue: McClelland Sculpture Park + Gallery

PGAV Members gathered at McClelland Sculpture Park + Gallery to celebrate the year. McClelland's Director **Lisa Byrne** provided a warm welcome – outlining key achievements, challenges and future directions. This was followed by a tour of the exhibition *Haus Werk: The Bauhaus in Contemporary Art* with McClelland's Senior Curator **Simon Lawrie** and lunch in the new Sarah & Baillieu Myer Education Pavilion - where members shared their highlights from the past year.

The program was well received by the sector, with **100% of participants gaining new knowledge, ideas or insights**, and **78% of participants rating the overall experience as excellent**. We received many positive comments, including this from a participant at the **Digitising Collections** program at Benalla Art Gallery: *"Another fantastic event - everything ran smoothly, speakers were great, gallery was excellent and hospitality was superb. Although it is unlikely that our gallery would be able to use the scanner, there were still some great tips that I learnt which I will apply and it was great to meet fellow colleagues in similar situations to ours."*

Full details of the sessions are available from the Events section of the PGAV website: [www.pgav.org.au/Events~28](http://www.pgav.org.au/Events~28)

Images: 1. Alana Kushner, Emily Floyd, and Mardi Nowak at the PGAV breakout session as part of the *Let's Go Outside: Making Art Public* symposium at MUMA. 2. McClelland Sculpture Park + Gallery Curator Simon Lawrie leads PGAV members and supporters on a tour of the exhibition *Haus Werk: The Bauhaus in Contemporary Art* as part of the PGAV end of year event, December 2019. Artwork: (Foreground) Paul Knight *Midnight Sun* 2017 handwoven cotton 700.0 x 230.0cm.



## ROBERT SALZER FOUNDATION ACQUISITION FUND

*The Robert Salzer Foundation provides funding to the PGAV to enable public galleries in Victoria to acquire two-dimensional works of art for their collections. To be eligible, galleries must receive operational funding from Creative Victoria and provide matched funding.*

In 2019 the PGAV successfully submitted an application for the continuation of the Robert Salzer Foundation Acquisition Fund for a further three years, commencing in 2020.

The PGAV extends our sincere thanks to the Robert Salzer Foundation for its significant support of the public gallery sector in Victoria.

## VFLAA

The Victorian Foundation for Living Australian Artists (VFLAA) was established in 2002 with a grant of \$5 million from the State Government of Victoria, matched by an equal contribution from the NGV's Council of Trustees. The VFLAA aims to support living Australian artists by purchasing and exhibiting their work; enable galleries throughout Victoria to exhibit work from the VFLAA; expand the NGV's holdings of Australian contemporary art; and grow the VFLAA Fund in real terms over time.

The VFLAA Committee includes two regional gallery representatives who are appointed by the Minister for Creative Industries. The PGAV is invited to make recommendations for the regional representatives as places become available.

In 2019 the regional representatives on the VFLAA Committee were **Bryony Nainby**, Director, Benalla Art Gallery and **Louise Tegart**, Director, Art Gallery of Ballarat.

A report on the VFLAA is included in the NGV Annual Report 2018/19, available here: [https://www.ngv.vic.gov.au/wp-content/uploads/2019/10/NGV-ANNUAL-REPORT-2018\\_19.pdf](https://www.ngv.vic.gov.au/wp-content/uploads/2019/10/NGV-ANNUAL-REPORT-2018_19.pdf)





## RESEARCH

*The PGAV undertakes research of the public gallery sector in Victoria to identify challenges and opportunities facing the sector. Insights from our research are used to deliver programs and services which address these challenges and harness new opportunities for our members.*

### Member Survey & Snapshot Benchmarking

In December we commenced surveying our members about PGAV services, as well as undertaking Snapshot Benchmarking to gain insights into our members' collections, exhibitions, public programs and audiences over the past 12 months.

With 72% of members completing the survey, we learned that in 2019 the public gallery sector in Victoria employed **572 full-time equivalent staff** and were supported by a pool of volunteers who provided **77,874 volunteer hours, worth \$3.3 million**. Our members presented **553 exhibitions** and delivered **2,539 public programs** and **1,592 education programs**. They hold over **900,000 items** in their collections with a **combined value of \$4.4 billion**. Significantly, **5.3 million people visited a public gallery in Victoria**, with **regional galleries attracting 976,500 visitors**.

As for PGAV services - our members told us the **PGAV has an important role in the arts sector** and **provides an important voice** for public galleries. When asked to describe PGAV's role or key attributes, around half of respondents say **PGAV's value comes from being representative of its broad and diverse gallery sector**, which means PGAV understands the sector's many different perspectives, including those who might be overlooked by others, e.g. regional or small galleries; 42% of respondents identified that **PGAV facilitates connections and networks** between public galleries and between the gallery sector and government; and over a third of respondents valued how **PGAV consolidates knowledge about public galleries and facilitates capability building** across the sector.

PGAV members generally agreed on what issues they want PGAV to champion for them. The top five issues (and percentage of respondents who identified the issue as high priority) are:

- Increasing stakeholder awareness of the value of our gallery (74%).
- Building audiences (66%).
- Increasing community awareness of the value of our gallery (58%).
- Support with cultural tourism (55%)
- Paying artists fees (53%)

These priorities were largely consistent across members' location and size. The exception to this was more funding for **education programs**, which was **a high priority for nearly two-thirds of regional galleries**.

The PGAV will draw on members' feedback to inform our future programs and the services we deliver.



Images: 1. Penny Whitehead, Geelong Gallery; Helen Berwick & Alex Price, Bayside Gallery.  
2. Cultural ceremony and opening of the exhibition *Ngardang Girri Kalat Mimini* at Central Goldfields Art Gallery, August 2019. Curated by Georgia MacGuire and supported by Creative Victoria, Regional Arts Victoria and NETS Victoria Exhibition Development Fund.  
3. Launch of the exhibition *HOME 2019* at the Walker Street Gallery and Arts Centre. Photo by Thomas Barnes.



# Advocacy

The PGAV draws on its research and consultation with members and key stakeholders to deliver effective advocacy for the public gallery sector in Victoria.

## CREATIVE STATE 2020+ CONSULTATION

In July the Victorian Government announced it was seeking contributions to the next creative industries strategy, known as Creative State 2020+. The PGAV held a workshop with our members in early August to identify the challenges and opportunities that lay ahead for the public gallery sector. The information gleaned through the workshop informed our submission, a draft of which was sent to members to ensure our final submission was reflective of the views and future needs of the Victorian public gallery sector.

Our submission outlines the strength of the sector – in terms of exhibition and program delivery, the significance of our collections and our ability to attract millions of visitors each year - together with our support for visual artists and our role as vital community hubs. While the sector currently delivers outstanding visual arts experiences to Victorians and it is uniquely positioned to deliver on the guiding principles of the government’s creative industries strategy, it faces a number of sustainability challenges, particularly in relation to staffing, programming, collection management and ageing infrastructure. Our submission includes 22 recommendations to address future challenges and enable the public gallery sector in Victoria to support visual artists, meet the expectations of our large and growing audiences, and the communities which we engage.

The PGAV Creative State 2020+ Submission is available from the PGAV Reports section of our website: [www.pgav.org.au/PGAV-Reports~191](http://www.pgav.org.au/PGAV-Reports~191)

## REGIONAL TOURISM REVIEW

Also in August, the PGAV undertook consultation with our regional members to inform our submission to the Victorian Government’s Regional Tourism Review. The purpose of the Review was to provide Victoria’s regions with the best support and opportunities to grow the benefits of visitation and boost local businesses.

Twenty-two member galleries (41% of our membership) fit within the scope of the Review – 16 local government galleries, 5 independently run galleries and 1 university art museum. Our submission



Cover image captions on page 13.

highlights the strength of the regional public gallery sector, their nationally significant collections of visual art, and their role in providing access to First Nations art and culture. We also drew on Australia Council for the Arts' research which shows that galleries and museums are driving international tourism in regional Victoria. In our submission we make 11 recommendations to strengthen the capacity of regional galleries to attract domestic and international tourism to the regions.

The *PGAV Submission to the Regional Tourism Review* is available from the PGAV Reports section of our website: [www.pgav.org.au/PGAV-Reports~191](http://www.pgav.org.au/PGAV-Reports~191)

## CONSULTATIONS

In 2019 the PGAV contributed to a number of consultations in support of the public gallery sector, including a forum to shape the future directions of **Multicultural Arts Victoria**, contributing to the **Wangaratta Art Gallery Redevelopment Feasibility Study** being undertaken by Positive Solutions; participating in **Warrnambool Art Gallery's 10 Year Vision and Strategic Engagement Forum**; facilitating a session for the **Great South Coast Creative Industries Strategy** with Regional Arts Victoria; taking part in a focus group on **Diversifying Arts Audiences** for **Linden New Art** in partnership with **Deakin University**; and contributing to the **City of Melton Arts & Cultural Facility Feasibility Study** with Outside the Square and Artefact Consulting.

We also contributed to consultations for **Creative Victoria** over the year, including a **Workshop on the Cultural Sector** with dandolo partners; **Safe and Respectful Workplaces** with Greenshoot Consulting; **Multi-year Organisational Funding** with dandolo partners; and an internal review of the **Arts & Culture Policy Advisor** position at the **Municipal Association of Victoria (MAV)** established through Creative State.



Images: 1. JD Mittman, Burrinja & Simone Nolan, Wangaratta Art Gallery at the PGAV workshop as part of the consultation process for Creative State 2020+, held at the National Gallery of Victoria, August 2019. 2. PGAV and Regional Arts Victoria co-facilitated a consultation session for public galleries as part of the Great South Coast Creative Industries Strategy, September 2019. L-R PGAV's Anne Robertson (second from left) with Warrnambool Art Gallery Director Vanessa Gerrans and Curator, Exhibitions & Outreach, Ren Gregoric and Regional Arts Victoria's Executive Director, Joe Toohey.



## REFERENCE GROUPS AND INDUSTRY BODIES

The PGAV's Executive Officer represented the public gallery sector on the following reference groups in 2019: Creative Victoria's **Expert Reference Group for Victorian Collections / Culture Victoria**, the **Regional Digital Roadshow Project Control Board** and the **Respectful Workplaces Working Group**; the **Arts Industry Council of Victoria (AICV)**, and the Western Australian **Regional Exhibition Touring Boost (RETB) Map & Gap Steering Committee** coordinated by ART ON THE MOVE; and the newly formed **National Public Galleries Alliance (NPGA)** – comprised of 12 state and national public gallery organisations.

## ADDITIONAL MEMBER ADVOCACY

In 2019 the PGAV provided **11 letters of support** to state and federal funding agencies and philanthropic foundations on behalf of our members, as well as letters to Mayors, Councillors and CEO's acknowledging key achievements of our members working within local government.

## NATIONAL ADVOCACY

The PGAV works with state and national arts organisations, peak bodies and industry groups to advocate at a national level on behalf of the Victorian public gallery sector. In 2019, our activities included:

### National Benchmarking

Throughout 2019 the PGAV and Museums and Galleries Queensland co-convened a series of meetings with 12 state and national peak gallery bodies to progress work on **national benchmarking**.

This has led to the establishment of the **National Public Galleries Alliance (NPGA)** and the release of a landmark report, **Australian Public Galleries Snapshot**, in June 2020. The Snapshot is the most



detailed overview of the sector to date, collating data from 197 of Australia's estimated 408 small-to-medium public galleries - including 36 galleries in Victoria. It is an important body of work that will help local, state and federal stakeholders and wider communities better understand the contribution of the public gallery sector to the social, cultural and intellectual fabric of our nation.

The NPGA is in the process of finalizing the inaugural national benchmarking survey. It will capture data for 2019 and enable us to track the impact of COVID-19 on public galleries in subsequent years.

The Snapshot is available through the PGAV website: <https://pgav.org.au/Australian-Public-Galleries-Snapshot~5294>

### AMaGA meeting

In August, the Australian Museum and Galleries Association (AMaGA) brought state, territory and national public gallery organisations together in Canberra to explore two questions: 1) how can AMaGA serve public galleries better? And, 2) how we can achieve unity of representation at a national level – and make this representation evidence-based and data rich?

While AMaGA was keen to build bridges, the public gallery sector expressed its dismay at AMaGA's decision to change its name and lay claim to representing galleries, in complete disregard of the work being undertaken by state, territory and national public gallery organisations.

It was agreed that the way forward in the short term was for AMaGA to work on a shared project with public gallery organisations. The project would act as a pilot to test the group's ability to work together. While work on the shared project progressed in November, it was put on hiatus in February 2020 as the gallery and museum sectors focused their efforts on bushfire recovery and the COVID-19 pandemic.

## ENQUIRIES

In 2019 the PGAV responded to **789 email enquiries** from members, the wider arts industry, media and the public – a 14% increase on last year. We also provided **11 bespoke reports** – drawn from de-identified benchmarking data - to members, consultants and government agencies about the public gallery sector in Victoria. This included information on staffing levels, rates of pay, gallery facilities and governance structures. The PGAV encourages members to contact us for tailored benchmarking reports to assist you in your negotiations with key stakeholders, including local government, gallery foundations and boards.

# Promoting the Sector

*The PGAV undertakes promotion of the public gallery sector in Victoria within a national context.*

## ART FOR THE COUNTRY

This year saw the publication and launch of **Art for the Country: the story of Victoria's regional galleries** – written by renowned sociologist Dr Donald Edgar OAM. The PGAV worked with Don to secure support from the Gordon Darling Foundation and Creative Victoria in 2017 and to have the manuscript printed by Australian Scholarly Publishing. We also contracted Josephine Harkin to negotiate image licences from over 100 artists, artist estates, copyright agents and public galleries before going to print.

*Art for the Country* traces the colourful history of Victoria's regional art galleries, replete with political drama, directors vilified, battles with arts bureaucrats, generous benefactors and dedicated citizens fighting for a better deal for arts in everyday life in country towns.

The book had its regional launch at **Mildura Art Centre** in February, followed by its metropolitan launch in March at the **NGV** as part of the **Melbourne Art Book Fair**. Don Edgar also took part in events for the book at **Warrnambool Art Gallery** in June, **Shepparton Art Museum** in September and **Hamilton Gallery** in November.

*Art for the Country* can be purchased from the PGAV website: <https://pgav.org.au/Art-for-the-Country~3120>



Image: Don Edgar speaks about the history of Victoria's regional galleries at Mildura Art Centre.

## FACT SHEETS

The PGAV published a series of Fact Sheets to promote industry best practice.

The fact sheets cover:

- Community & Economic Value of a Public Gallery.
- Staffing Levels & Positions.
- Valuing the Artist.
- Art Collections

The Fact Sheets are also available from the PGAV website: <https://pgav.org.au/PGAV-Reports~191>

## CONSULTANT DIRECTORY

This year the PGAV established a Consultant Directory to assist our members with identifying sole traders and companies that provide specialist services to the public gallery sector in Victoria. It spans conservation, cultural and strategic planning, curatorial and collection management, exhibition design and installation, framing, freight and crating, graphic design, signage and branding, legal, valuations, fundraising and grant writing, website development. The Consultant Directory is available from the Resources section of the PGAV website: <https://pgav.org.au/Consultant-Directory~3440>

## PGAV COMMUNICATIONS

Visitors to the PGAV website have doubled since last year, with **21,039 users** and **111,738 page views**. We published **8 editions** of the PGAV Digest and our readership remains steady at 425 subscribers. Our Facebook following continues to grow with a **33% increase in followers** and **109,894** people viewing our posts. This year we invited our members to 'takeover' the PGAV Instagram page as a way to build a stronger online community for public galleries across Victoria. Eleven members took up the opportunity to showcase their exhibitions, collections and programs across a five-day period, including Ararat Gallery TAMA, Art Gallery of Ballarat, Arts Project Australia, Bundoora Homestead Art Centre, Deakin University Art Gallery, Ian Potter Museum of Art, Koorie Heritage Trust, Linden New Art, Shepparton Art Museum, The Dax Centre and Walker Street Art Gallery. A total of **93 posts** were made with a reach of **33,858** and a **20% increase** to PGAV's following throughout the period.

### National Gallery of Victoria (NGV) Magazine

The PGAV promotes our membership through the NGV Magazine, which has a circulation of 29,000. This high-profile opportunity is provided as part of the NGV's in-kind support of the PGAV. In 2019, we featured 21 exhibitions across six editions, promoting 6 regional and 13 metropolitan galleries to the magazine's large readership.

# Acknowledgements

## MEMBERSHIP

We extend our sincere thanks to the PGAV membership for your continued support. We are proud to support, develop and promote the outstanding visual art experiences you deliver to audiences across Victoria.

## PARTNERSHIPS

Partnerships are critical to our ability to deliver our annual program and achieve our strategic goals. We extend our thanks to the following partners for their support of the **2019 Professional Development Program**: the **Besen Family Foundation** for their financial support of the program, and to our presenters Jane Clark at **MONA**, **Dr Donald Edgar OAM**, **Svetlana Karovich**, former Director of Benalla Art Gallery, **Margaret Rich OAM**, former Director of the Art Gallery of Ballarat and Geelong Gallery, Dr Rebecca Coates and Belinda Briggs at **Shepparton Art Museum**; Bryony Nainby at **Benalla Art Gallery**, Julie Cotter and Linda Fleet at **Creative Victoria**, Michael Varcoe-Cocks and Megan Patty at the **National Gallery of Victoria**, John Toogood at **Docuvan**, Gill Nichol at **Museum of Contemporary Art**, Georgia Cribb, Sarah Lyons and Joel Evans at **Bunjil Place**, Vanessa Gerrans and Agostina Hawkins at **Warrnambool Art Gallery**, Penny Whitehead at **Geelong Gallery**, Charlotte Day at **Monash University Museum of Art**, artist **Emily Floyd**, Mardi Nowak at **RACV**, Alana Kushnir at **Guest Work Agency**, Lisa Byrne and Simon Lawrie at **McClelland Sculpture Park + Gallery**.

## KEY SUPPORTERS

Support from government and the private sector is vital to the PGAV's ability to build the capacity of the public gallery sector in Victoria. We extend our thanks to the **Minister for Creative Industries, Martin Foley**, the **Deputy Secretary, Creative Industries, Sport and the Visitor Economy, Andrew Abbott** and his team at **Creative Victoria** – including **Jane Crawley**, **Debra Jefferies**, **Linda Lucas**, **Sue Doyle**, **Rohini Sharma** and **Tania Grant**. We acknowledge the invaluable in-kind support provided by the **National Gallery of Victoria** under the directorship of **Tony Ellwood**, as well as the pro-bono support provided by our skills-based Board Representatives from the **Australian Ballet**, **Corrs Chambers Westgarth Lawyers**, **The University of Melbourne**, chartered accountancy and advisory company **ShineWing Australia**. We are grateful to Directors of the **Robert Salzer Foundation** for their significant commitment to supporting public galleries in Victoria. And we thank **Dr Donald Edgar OAM**, author of *Art for the Country*, together with the **Gordon Darling Foundation** and **Creative Victoria** for supporting the publication of this important social history of Victoria's regional galleries.



# Financial Statement

**PUBLIC GALLERIES ASSOCIATION OF VICTORIA INC.**  
**ABN 40 199 833 663**

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

<b>INCOME</b>	<b>Note</b>	<b>2019</b> <b>\$</b>	<b>2018</b> <b>\$</b>
Grant Income - Creative Victoria		60,000	60,000
Other Grant Income		76,367	63,967
Member Subscriptions		46,144	42,684
Donations		6,370	900
Supporter Membership		905	1,050
Book Sales		3,679	0
		<b>193,465</b>	<b>168,601</b>
<b>Other Income</b>			
Other Income		7,792	33,464
In Kind Contribution – National Gallery of Victoria		70,906	68,841
Reimbursement Income		1,559	0
Interest		1,435	721
		<b>81,692</b>	<b>103,026</b>
<b>TOTAL REVENUE</b>		<b>275,157</b>	<b>271,627</b>
<b>EXPENDITURE</b>			
Administration Expenses	2	16,265	17,867
Salaries & Oncosts	2	101,312	136,197
Marketing Audience Development		4,161	2,190
Project Grant Expenditure		73,732	44,925
Program Expense - Sector Development		6,922	23,895
In Kind – Rent		56,275	54,636
In Kind - Advertising		14,631	14,205
<b>TOTAL EXPENDITURE</b>	2	<b>273,298</b>	<b>293,915</b>
<b>OPERATING SURPLUS (DEFICIT)</b>		<b>1,895</b>	<b>(22,288)</b>
Income Taxation		0	0
<b>SURPLUS (DEFICIT) AFTER INCOME TAXATION</b>		<b>1,859</b>	<b>(22,288)</b>
Other Comprehensive Income		0	0
<b>TOTAL COMPREHENSIVE (DEFICIT) FOR THE YEAR</b>		<b>1,859</b>	<b>(22,288)</b>

The accompanying notes form part of these financial statements.

**PUBLIC GALLERIES ASSOCIATION OF VICTORIA INC.**  
**ABN 40 199 833 663**

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2019**

	Note	2019 \$	2018 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and Cash Equivalents	3	127,290	142,576
Trade and Other Receivables	4	6,772	3,735
Other Current Assets		4,696	4,224
<b>TOTAL CURRENT ASSETS</b>		<b>138,758</b>	<b>150,535</b>
<b>NON-CURRENT ASSETS</b>			
Property, Plant and Equipment	5	34	74
<b>TOTAL NON-CURRENT ASSETS</b>		<b>34</b>	<b>74</b>
<b>TOTAL ASSETS</b>		<b>138,792</b>	<b>150,609</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and Other Payables	6	26,578	28,830
Grants in Advance / Contract Liabilities		0	18,467
Provisions for Annual Leave		17,762	15,180
Membership in Advance		25,443	22,150
<b>TOTAL CURRENT LIABILITIES</b>		<b>69,783</b>	<b>84,627</b>
<b>NON-CURRENT LIABILITIES</b>			
Employee Benefits		10,704	9,536
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>10,704</b>	<b>9,536</b>
<b>TOTAL LIABILITIES</b>		<b>80,487</b>	<b>94,164</b>
<b>NET ASSETS</b>		<b>58,305</b>	<b>56,446</b>
<b>Members' Funds</b>			
Retained earnings		58,305	56,446
<b>TOTAL EQUITY</b>		<b>58,305</b>	<b>56,446</b>

The accompanying notes form part of these financial statements.



**PUBLIC GALLERIES ASSOCIATION OF VICTORIA INC.  
ABN 40 199 833 663**

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2019**

		<b>Retained Earnings \$</b>	<b>Total Equity \$</b>
<b>Balance at end of financial year</b>		78,734	78,734
	<b>2018</b>		
Surplus / (Deficit) attributable to members		(22,288)	(22,288)
<b>Balance at end of financial year</b>		<b>56,446</b>	<b>56,446</b>
	<b>2019</b>		
Surplus / (Deficit) attributable to members		1,859	1,859
<b>Balance at end of financial year</b>		<b>58,305</b>	<b>58,305</b>

The accompanying notes form part of these financial statements.

**PUBLIC GALLERIES ASSOCIATION OF VICTORIA INC.**  
**ABN 40 199 833 663**

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

	Note	2019 \$	2018 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Grant Income – Creative Victoria (inc GST)		66,000	66,000
Project Grant Income (inc GST)		88,051	70,364
Membership Fees (inc GST)		50,758	44,750
Donations		6,370	900
Other Income		11,691	34,515
Interest Received		1,435	721
Payments to Suppliers & Employees		(239,591)	(271,110)
<b>Net cash generated (Used) by operating activities</b>		<b>(15,286)</b>	<b>(53,862)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchases of Property, Plant and Equipment		0	0
<b>Net cash generated (Used) by investing activities</b>		<b>0</b>	<b>0</b>
<b>NET INCREASE (DECREASE) IN CASH HELD</b>			
		<b>(15,286)</b>	<b>(53,862)</b>
Cash and Cash Equivalents at the beginning of the year		142,567	196,438
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR</b>	<b>3</b>	<b>127,290</b>	<b>142,576</b>

The accompanying notes form part of these financial statements.

## INDEPENDENT AUDITOR'S REPORT

**To the members of the Public Galleries Association of Victoria Inc.**

### **Opinion**

I have audited the financial report of Public Galleries Association of Victoria Incorporated (the Entity) which comprises the Statement of Financial Position as at 31<sup>st</sup> December 2019, the Statement of Profit and Loss and Other Comprehensive Income, Statement of Changes in Equity, and the Statement of Cash Flows for the year then ended, notes to the financial statements including a summary of significant accounting policies and the declaration by those charged with governance.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the Entity as at the 31<sup>st</sup> of December 2019, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards, the Associations Incorporations Reform Act 2012 and the Australian Charities and Not-For-Profits Commission Act 2012.

### **Basis for Opinion**

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of my report. I am independent of the Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

### **Responsibilities of Management and Those Charged with Governance for the Financial Report**

Management is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and for such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Entity's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

### **Auditor's responsibility for the Audit of the Financial Report**

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an Auditor's Report that includes my opinion. Reasonable assurance is a high level of assurance, but it is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with the Australian Auditing Standards I exercise professional judgement and maintain professional skepticism throughout the audit. I also:

Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is a sufficient and appropriate to provide the basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than that for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.



Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purposes of expressing an opinion on the effectiveness of the Entity's internal control.

Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit of evidence obtained, whether a material uncertainty exists related to events or conditions that may cast doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my Auditor's Report to the disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my Auditor's Report. However, future events or conditions may cause the Entity to cease or continue as a going concern.

Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including deficiencies in internal control that I identify during my audit.



Eric Townsend  
Director

Eric Townsend & Co  
15 Taylor Street  
Ashburton Vic 3147

Dated this 4<sup>th</sup> day of March 2020

## KEY PARTNERS



## ACQUISITION FUND PARTNER



## GOVERNANCE PARTNER



## ART FOR THE COUNTRY PARTNERS



## PROFESSIONAL DEVELOPMENT PROGRAM PARTNERS



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