

PGAV Submission

Inquiry into Australia's creative and cultural industries and institutions



Public Galleries Association of Victoria (PGAV) Submission

Committee Secretariat
Standing Committee on Communications and the Arts
PO Box 6021
Parliament House
Canberra ACT 2600

18 October 2020

Dear Committee Chair and Members

The Public Galleries Association of Victoria (PGAV) welcomes the opportunity to make a submission to the inquiry into Australia's creative and cultural industries and institutions. Our submission is based on consultation with the public gallery sector in Victoria undertaken in late 2019, a survey on the impacts of COVID-19 undertaken in 2020, together with benchmarking of our membership.

ABOUT THE PGAV

The PGAV is the peak body representing **56 public galleries across Victoria, including 19 in regional Victoria**. We deliver a range of services to support, develop and promote public galleries in Victoria and within the national context. Our mission is to build the capacity of Victoria's public galleries, enhancing their ability to deliver inspiring visual art experiences that deliver valuable cultural, social and economic returns to their communities.

OUR MEMBERS

The public gallery sector in Victoria is Australia's oldest – the National Gallery of Victoria was established in 1861 and was the nation's first public gallery. It was followed by the establishment of galleries across regional Victoria – the Art Gallery of Ballarat in 1884, Warrnambool Art Gallery in 1886, Bendigo Art Gallery in 1887 and Geelong Gallery in 1896. Today, the public gallery sector in Victoria is large and diverse – it spans **34 metropolitan galleries, 3 outer metropolitan galleries and 19 regional galleries**. Our members include the NGV, ACMI and Arts Centre Melbourne, local government owned and operated galleries (32), independent

galleries and arts spaces (15) and university art museums (6). The majority of our members are small galleries with up to 5 FTE staff (67%), followed by medium galleries with 6 – 24 FTE staff (31%), and large galleries with 26+ FTE staff (1%).

To follow are the PGAV's responses to the inquiry Terms of Reference.

The direct and indirect economic benefits and employment opportunities of creative and cultural industries and how to recognise, measure and grow them

In 2017, public galleries in Victoria had a **combined turnover of \$174 million**¹. Galleries generated 20% of their income from commercial operations – including cafes and retail, 11% from membership and events; 12% from philanthropy and 2% from the private sector. 40% of income was derived from local government, 12% from the Victorian Government and 2% from the Australian Government.

Last year, public galleries in Victoria **employed 733 full-time equivalent staff** and were supported by **1,272 volunteers** who contributed **\$3.3 million volunteer hours**.² Galleries employed over **4,000 visual artists** through their exhibition programs and provided additional income to artists through the acquisition of artwork for their permanent collections. Most public galleries engage independent contractors to undertake specialist gallery services including exhibition installation, photographic documentation, art work conservation and valuation of their collections, as well as support professionals, including graphic designers, photographers, public relations and marketers, business consultants, accountants and auditors.

Public galleries in Victoria attracted over **5.3 million visitors** in 2019, with **regional galleries attracting over 976,000 visitors**. Our members are in part attracting large audiences because **they offer an accessible and affordable form of engagement with the arts**. Entry to public galleries is free and they deliver an array of artist talks and workshops for children and adults at low or no cost. **Galleries are also attracting large audiences because of the unique experiences they provide** – *Bendigo Art Gallery and Twentieth Century Fox presents Marilyn Monroe*, for example, gave audiences unprecedented access to costumes, personal clothing and artefacts drawn from private collections around the world and never before seen in Australia. The exhibition

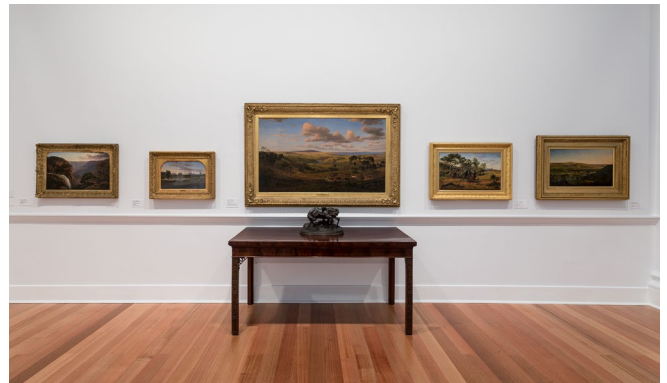
attracted **143,222 visitors** and the **economic impact on Bendigo was estimated at \$16.31 million**. But it isn't blockbusters alone that are attracting audiences; **Victorians have grown to expect engaging experiences when they step into public galleries** across the state, and they come back to revisit favourite artworks in permanent collections.

Recent Australia Council for the Arts research³ reveals that **public galleries are drawing people from across Australia and from overseas and they play a significant role in driving regional tourism**. Attending a gallery or museum is the most popular art activity for domestic and international tourists, with **arts tourists more likely to stay longer and spend more than tourists overall**.

While there is considerable international data available on the impacts of the creative industries, the PGAV supports the impetus for collecting and producing more data on Australia's creative and cultural industries and institutions. **The PGAV has long been a leader in the collection of data to meaningfully inform decision-making and strategic development**, having:

- Benchmarked Victoria's public galleries biannually since 2012, producing online interactive reports for data spanning 2017-2019;
- Participated in a Culture Counts pilot to test collection of 'hard to measure' cultural impacts;
- Co-convened the National Public Galleries Alliance (NPGA) to deliver the *Australian Public Galleries Snapshot*⁴ – the first ever snapshot of our country's small-to-medium sector;
- Shared data with the Office for the Arts that has been fundamental to its understanding of Australia's public gallery sector.

Most approaches to understanding the impact of Australia's creative and cultural industries use a **'top-down' approach**, largely relying on highly aggregated



Australian Bureau of Statistics (ABS) data (either national or Satellite Accounts). If too much weight is placed on the ABS data, the Australian government risks making decisions about the sector that is informed by data that is not frequently updated (in the case of Satellite Accounts) and poorly reflects the overall economic impact of the sector, for example:

- The ABS data does not capture the industries / occupations of multiple jobholders.⁵ However most galleries rely heavily on casual or contracted workers who have multiple jobs, e.g. exhibition installers, conservators, professional photographers – whose occupation or industry would not necessarily be gallery-related in the ABS data, understating the gallery sector's employment and economic impact.
- It is hard to identify the impact of galleries because their full range of activities fall into multiple industry and occupation categories and are often combined with other sectors. Gallery-related industries and occupations include:
 - » Museum operations (ANZSIC Class 8910, under subdivision Heritage Activities), which combines gallery data with the operation of natural history, science and war memorial museums;
 - » Visual artists grouped into the Creative Artists, Musicians, Writers and Performers code (ANZSIC Code 9002);
 - » Gallery curators or technicians (ANZSCO 224212 or 399311) in Other Store-Based Retailing.



Images: (above) Installation view of the Bendigo Art Gallery and Twentieth Century Fox presents Marilyn Monroe exhibition, Bendigo Art Gallery, 2016. (upper right) Geelong Gallery collection, installation view, Geelong Gallery, 2017, works by Eugene von Guerard, Photographer: Andrew Curtis. (lower right) Free yarn painting workshop at the Australian Tapestry Workshop as part of the Rafael Cilau Valadez exhibition at RMIT Intersect, 2016. Photo: Keelan O'Hehir.

Governments would benefit from the more detailed and richer information collected by peak bodies.

For example, the NPGA was able to share data on the size of Australia's public gallery sector and the 16 million visitors they attracted with the Office for the Arts, state/territory government agencies and local government bodies.

Peak bodies are already collaborating to standardise data collection. The eleven members of the NPGA met throughout 2019 to agree on benchmarking questions and are currently undertaking the first-ever National Benchmarking of Australia's public gallery sector. This collaborative process overcomes the major downside of **'ground-up' data**, i.e. that it is typically inconsistent between different organisations.

RECOMMENDATION 1: the Department understand, and promote others to understand, Australia's creative and cultural sector by **leveraging the data collected and produced by sector peak bodies** in addition to the top-down approach.

RECOMMENDATION 2: the ANZSIC cultural and creative domain **'Museum' be expanded to 'Galleries and Museums'** to reflect the Australian context, where 'gallery' and 'art museum' denotes a focus on the visual arts, distinct from 'museum' which denotes a focus on natural and cultural history.



Images: (above) Students from Yarrunga Primary school participate in the Fabric of Yarrunga project at Wangarratta Art Gallery. (below) Warrnambool Art Gallery's Ngatook Collective initiative to support Aboriginal girls in arts and entrepreneurship. L-R: Aunty Charmaine Clarke, Amelia Bell, Sherry Johnstone, Jaynaya Miller and Mel Steffenson in the Maar Nation Gallery at WAG.

The non-economic benefits that enhance community, social wellbeing and promoting Australia's national identity, and how to recognise, measure and grow them

Victoria's public galleries and their activities have a direct impact upon mental health and wellbeing, lifelong learning, connection to First Nations art and an ability to bring communities together around imagination, inspiration and creativity.

Our members deliver benefits in:

- **Connection to First Nations art and culture**, with Victoria's public galleries holding significant collections of Aboriginal and Torres Strait Islander artwork in their collections – from early drawings and watercolours by Wurundjeri artist and activist William Barak – to contemporary art by Brook Andrew, Kokatha and Nukunu woman Yhonnie Scarce and Kamilaroi artist Reko Rennie. Bendigo Art Gallery has become a *Keeping Place for the Dja Dja Wurrung people* and Warrnambool Art Gallery has a *dedicated Maar Nation Gallery*. Shepparton Art Museum delivers the nationally recognised *Indigenous Ceramic Art Awards* and will soon move into its new home alongside Kaiela Arts, with programming to celebrate the local Indigenous people, their history and continuous living culture.
- **Education**, with research showing that visual arts programs assist students in developing critical and creative thinking skills.⁶ Wangaratta Art Gallery partnered with Yarrunga Primary School to address generations of extreme disadvantage and foster lifelong learning. Drawing on the regions ties to the textile industry, the project Fabric of Yarrunga saw Year 1 & 2 students learn about the history of the region, create textile works and co-curate an exhibition at the gallery. Fran Waterman, Principal of Yarrunga Primary School, said that the project, "*has enabled the students to tell stories about themselves, to express personal collective identities, to self-reflect and to participate in a community event.*";
- **Mental health**, with East Gippsland Art Gallery quickly establishing the *Regenerate, RestART, Renew* program to provide arts-based trauma healing support to the East Gippsland community following the 2019/2020 bushfires.⁷
- **Sense of community and social cohesion**, with Shepparton Art Museum's *People Talking to People* program encouraging new migrants to talk with Anglo-Australian's about art, as a way to establish new connections and support

community cohesion. Bendigo Art Gallery's highly popular International Collections exhibitions are highly regarded by visitors and locals alike: "The last 10 years have arguably been the best in Bendigo's history since the gold rush. The gallery has been an inspiring motivation that has helped lift our civic pride and national profile."⁸

- **Community connection** is also formed and demonstrated by volunteer contributions. Victorians committed nearly 78,000 hours to their local galleries, equivalent to around \$3.3 million in wages.⁹

The non-economic benefits are harder to measure, making a considered and consistent approach to measurement all the more important. Understanding the economic and community impact of cultural activities will be more difficult should the approach to measurement be done in different ways or in an ad-hoc manner.

RECOMMENDATION 3: the three-tiers of government work in consultation with the PGAV and other peak bodies to **harmonise the measurement of non-economic benefits.**

This will:

- Ensure the three-tiers of government have similar expectations for how to understand and communicate non-economic impacts;
- Leverage the existing work undertaken by the peak body sector and their expertise of what impacts matter to their local communities;
- Make it easier for the creative and cultural sector to respond as they would have a clear framework or set of measures to report across multiple government levels; and
- Make measurement more consistent and comparable, which over time will help build the evidence base of 'what works'.



Image: Education tour at Monash Gallery of Art exploring exhibition *Allusion & Illusion: the fantastical world of Valerie Sparks*, 2018.



Image: Australian-exclusive exhibition at Bendigo Art Gallery, *Marimekko: Design Icon 1951 to 2018*, 2018.

The best mechanism for ensuring cooperation and delivery of policy between layers of government

Local government is the largest supporter of the public gallery sector in Victoria, funding 32 galleries (57% of galleries). If we exclude the NGV to focus on the majority of the sector, **local government provides 40% of income** to public galleries, the **Victorian Government provides 12%** and the **Australian Government provides (2%)**.¹⁰ It is important to note that these amounts relate to annual operations and exclude infrastructure. In Victoria, where 40% of the sector is planning a redevelopment, infrastructure funding is more evenly distributed across the three-tiers of government.

The public gallery sector in Victoria attracted **6.7 million visitors** last year, **including over 970,000 visitors in regional Victoria**. Our members delivered **697 exhibitions, 3,356 public programs, 3,736 education programs**. Significantly, gallery attendances grew 26% between 2017 and 2018, however gallery staffing remained relatively static, growing by just 2%.

For small galleries that employ less than 5 FTE staff – 67% of our members – the situation is most pronounced. Directors of small galleries are required to juggle multiple roles, from curating exhibitions and delivering public programs, to managing nationally significant collections, overseeing gallery operations, staff and volunteers, to sitting at the front desk and welcoming visitors. This situation is unsustainable – leading to burnout and a high turnover of staff.

Public galleries are at a tipping point, and the situation requires an increased investment to meet the growing demand from audiences. Failing to make this investment will impede or compromise our galleries' ability to deliver invaluable social, cultural and economic returns to their communities.

Research by A New Approach reveals that **cultural expenditure is not matching population growth, with per capita public expenditure on culture dropping by 4.9 per cent over the decade 2007 to 2018.** Significantly, expenditure as a percentage of GDP remains below the Organisation for Economic Co-operation and Development (OECD) average; and local and state and territory government per capita expenditure on culture has increased, while federal government expenditure has decreased.¹¹

RECOMMENDATION 4: the three-tiers of government work with peak bodies to develop a **National Arts and Culture Policy** – that accurately represents the arts and culture ecology and identifies gaps; positions arts and culture as central to Australian life and our ambitions as a nation; agrees to consistent economic and non-economic measures to ensure we are on the right path; and has agreed levels of investment over the duration of the policy, to provide certainty to Australia's creative and cultural industries and institutions.

RECOMMENDATION 5: the three-tiers of government immediately agree to **maintain per capita expenditure on arts and culture** at the average of the last decade; and, for the longer-term, develop mechanisms to **boost cultural expenditure as a percentage of GDP to the OECD average within the next decade.**

The Australia Council for the Arts, the Australian Government's arts funding and advisory body, is an appropriate mechanism to ensure cooperation and the delivery of policy between the three-tiers of government and the wider creative and cultural sectors. While it is the most appropriate mechanism, the Australia Council's current level of funding and its centralised structure impede its ability to support Australia's creative and cultural industries effectively. Only 1% of public galleries in Victoria receive support from the Australia Council. Arts Council England provides an alternate model – it is governed by an Executive Board, a National Council and five Area Councils. This structure enables it to draw on local expertise and grassroots knowledge to ensure strategy and funding remains relevant to each region. Arts Council England delivers £576.5 million in funding per year, including £407 million to 828 arts organisations, museums and libraries.¹² In 2015 it oversaw a 10% growth in arts and culture activity, with the sector delivering £8.5bn to the UK economy.¹³

RECOMMENDATION 6: the **Australia Council for the Arts' structure, remit and funding as a percentage of GDP matches that of the highly successful Arts Council England,** and it then be given responsibility to **deliver the National Arts and Culture Policy** across the three-tiers of government.



Image: Exhibition opening at Arts Project Australia in February 2020, prior to closing at the start of the pandemic.

The impact of COVID-19 on the creative and cultural industries

As galleries were closing to the public at the start of the pandemic, the PGAV surveyed our members about the impact of COVID-19 on their programs, staff, volunteers, fundraising and budgets. This revealed the sector was facing:

- Loss of Programs to December 2020: 86% reduction in exhibitions, 52% reduction in public programs, and 65% reduction in education programs*.
- Loss of Earned Income to December 2020: \$6.7 million.
- Loss of Fundraising and Donations to December 2020: \$3 million.
- Loss of Staff and Volunteers to December 2020: full-time: 52%, part-time: 35%, casuals: 94% and volunteers: 91%.

* Galleries have transitioned to online delivery of their public and education programs, at no or low cost, to provide creative stimulus and mental health and wellbeing support to the community at this difficult time. This is impacting on their earned income, which normally contributes 18% to annual operating expenditure.

Significantly, 60% of our members operate within local government, 5% within state government and 11% within the university sector – all of which have been **excluded from the JobKeeper program.** This large cohort of our membership (76%) is facing **cuts to their staffing levels and budgets** this financial year, and great uncertainty for the future as Australia faces its first recession in 30 years.

A downturn in gallery budgets will have **direct flow on effect to the employment of visual artists, casual and consultants providing specialist services to galleries, as well as professionals in allied industries,** e.g. graphic designers, photographers, public relations and marketers, business consultants, accountants and auditors.

It is important to note that while stimulus funding is currently flowing to arts and culture in response to COVID-19, **the impacts on arts and culture budgets will continue for many years – particularly within local government and the university sector.** Targeted funding to support jobs in arts and culture will be critical over the coming years to enable the sector to boost economic and community recovery from the impacts of COVID-19. It took 14 years for Australia's jobless rate to recover from the 1991 recession¹⁴; and if the economy grows at 3.5% per annum, it will take until 2027 for the economy to return to where it was before the COVID-19 pandemic.¹⁵

RECOMMENDATION 7: the Australian government **immediately increase its per capita expenditure on arts and culture to make up the shortfall in arts and culture funding,** particularly for local government and the university sector.

The Federal Treasurer announced recently that international travel bans will remain in place until the end of 2021: *"International travel, including by tourists and international students, is assumed to remain largely closed off until late next year and then gradually return over time, and a vaccine to be available around the end of 2021 is one of the assumptions in the budget,"* Josh Frydenberg said in his post-budget address to the National Press Club.¹⁶ This provides an extraordinary opportunity to work with public galleries and harness their ability to drive domestic cultural tourism, particularly to regional areas.

RECOMMENDATION 8: tourism agencies within the three-tiers of government work with peak bodies to **build the cultural tourism capabilities of the sector and drive intrastate and interstate domestic tourism** to cities and regions across Australia.

Targeted funding over the longer-term and a focus on cultural tourism will go a long way to addressing the budget cuts and staff losses wrought by COVID-19. These investments will allow galleries to play a vital role in building the social, cultural and economic recovery of their communities.



Image: Visitors to Shepparton Art Museum with Sam Jink's sculpture *Woman and Child*.

Avenues for increasing access and opportunities for Australia's creative and cultural industries through innovation and the digital environment

Victoria's public galleries **hold nearly 1 million items in their collections, which have a combined value of \$4.9 billion.** These collections tell the story of Australia through the visual arts – from First Nations artefacts that date back thousands of years, to the paintings of early settlement, art work created by the waves of migrants that have arrived in Australia ever since, interspersed with the acquisition and gifting of art work from across the globe.

Digitising collections is a key way galleries are attracting cultural tourists – the Rijksmuseum in the Netherlands is a case in point. Since making its collection available online as high resolution images from 2011 – 2013, their visitation hit record highs in 2014.¹⁷ Closer to home, Shepparton Art Museum's *Woman and Child* sculpture by artist Sam Jinks has attracted thousands of visitors to the region, while images of people engaging with the artwork are shared widely across social media.

PGAV research reveals that **only 27% of Victoria's public gallery collections have been digitised,** 19% are partially digitised and 44% are not yet digitised. The biggest barriers to digitisation are the cost of dedicated staff with the expertise required to digitise artwork and make it available online.

Digitisation of Victoria's public gallery collections is especially important now, due to the increased demand for online access to the arts during COVID-19. The demand for online access to cultural programming is expected to continue until a vaccine is available and people are confident to return to galleries. Over the longer term, digitisation will increase access to Australia's Dispersed National Collection and raise awareness of Australian visual art to national and international audiences.



Image: Gippsland Art Gallery Director Simon Gregg in the collection store holding *Captive Horses* (1952) by Alan Sumner. The permanent collection was digitised in 2020 as part of the Regional Digitisation Roadshow supported by the Victorian Government through Creative Victoria.

RECOMMENDATION 9: the three-tiers of government **invest in specialist staff and the technology required for public galleries to digitise and promote their collections.** This important undertaking will build awareness of Australia's rich and unique visual arts history, showcasing the work of First Nations artists and boosting our national identity to local and global audiences.

The PGAV appreciates the opportunity to respond to the terms of reference. As our submission has highlighted, Victoria's public galleries support local economies, changes lives and impact positively on community health and wellbeing. However, our public galleries are at a tipping point that requires investment from all tiers of government. Increased investment will stabilise the sector and enable Victoria's public galleries to continue to make vital contributions to the social, cultural and economic wellbeing of their communities.

If you would like to discuss any aspect of this submission, please do not hesitate to contact us.

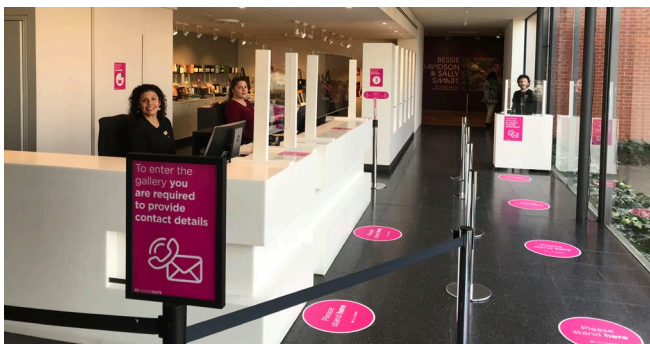
Yours sincerely



Louise Tegart
PGAV President



Anne Robertson
PGAV Executive Officer



Endnotes

- 1 PGAV, "Snapshot of the Public Gallery Sector in Victoria 2017". See <https://pgav.org.au/Snapshot-of-the-Public-Gallery-Sector-in-Victoria~3886>
- 2 PGAV, "Snapshot of the Public Gallery Sector in Victoria 2019". See <https://pgav.org.au/Snapshot-of-the-Public-Gallery-Sector-in-Victoria~5118>
- 3 International Arts Tourism: Connecting cultures, Australia Council for the Arts 2018; Domestic Arts Tourism: Connecting the County, Australia Council for the Arts 2020.
- 4 National Public Galleries Alliance, "Australian Public Galleries Snapshot", 2020. See: <http://www.magsq.com.au/cms/page.asp?ID=10613>
- 5 This issue was raised in the Statistics Working Group of the Meeting of Cultural Ministers, where missing multiple jobholders' income across the creative and cultural sector was identified as a data gap / quality issue to be resolved. See: <https://www.arts.gov.au/documents/measuring-economic-value-cultural-and-creative-industries-statistics-working-group-meeting-cultural>
- 6 Ebert et al, "Teaching Emotion and Creativity Skills through Art: A workshop for children." 2015. See: https://www.researchgate.net/publication/303381201_Teaching_emotion_and_creativity_skills_through_art_A_workshop_for_children
- 7 See <https://pgav.org.au/file/10991/4623>
- 8 Stan Liacos, former Director of City Futures, City of Greater Bendigo. See <https://www.theage.com.au/national/victoria/bendigo-art-gallery-thrives-on-the-quinlan-effects-20140320-355ov.html>
- 9 PGAV, "Snapshot of the Public Gallery Sector in Victoria 2019", ibid.
- 10 PGAV, "Snapshot of the Public Gallery Sector in Victoria 2017", ibid.
- 11 A New Approach, "The Big Picture: Public Expenditure on Artistic, Cultural and Creative Activity in Australia", 2019, pg5.
- 12 See <https://www.artscouncil.org.uk/about-us/how-we-invest-public-money>
- 13 See <https://www.artscouncil.org.uk/economic-contribution#section-1>
- 14 See <https://www.abc.net.au/news/2020-09-07/buckle-up-for-a-long-rough-ride-out-of-recession/12635378>
- 15 See <https://www.theguardian.com/business/commentisfree/2020/aug/09/australia-will-take-a-long-time-to-recover-from-this-recession-dont-believe-otherwise>
- 16 See <https://www.executivetraveller.com/news/australia-s-international-travel-ban-likely-to-remain-until-late-2021>
- 17 See <https://www.nytimes.com/2015/05/14/arts/international/a-museum-at-the-forefront-of-digitization.html>

Images: Bendigo Art Gallery (above) and Linden New Art (below) with new signage and safety measures in place as part of preparations to re-open to the public, July 2020.

PGAV Members

The PGAV represents 56 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 Contemporary Art | ACCA
Australian Centre for the Moving Image | ACFI
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
Castlemaine Art Museum
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



Images from top: Latrobe Regional Gallery; children help create Budit Puanthong's Drawing Wall at SAM, 2017; Geelong Gallery's shop; audiences take part in Art Gallery of Ballarat's Romancing the Skull public programs, 2017. Photograph: Chippy Rivera, The Real Chips Shot.

LOCATION

NGV Australia
Federation Square

POSTAL ADDRESS

PO Box 7259
Melbourne, Vic 8004

CONTACT

T: 0403 268 017

WEB

pgav.org.au

Cover image: Geelong Gallery Registrar & Collection Manager, Veronica Filmer inspecting Peter Tyndall's detail *A Person Looks At A Work Of Art / someone looks at something...* 1989, Geelong Gallery, Photographer: Matt O'Donnell.