



PGAV & NETS Victoria Submission

Inquiry into the impact of the COVID-19 pandemic on the tourism and events sectors

PG Public
Galleries
AV Association
Victoria

NETS
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Public Galleries Association of Victoria (PGAV) & National Exhibitions Touring Support (NETS) Victoria Submission

The Secretary
Economy and Infrastructure Committee
Parliament House, Spring Street
EAST MELBOURNE VIC 3002

14 April 2021

Dear Sir / Madam

The Public Galleries Association of Victoria (PGAV) and National Exhibitions Touring Support (NETS) Victoria welcome the opportunity to make a joint submission to the Parliament of Victoria ***Inquiry into the impact of the COVID-19 pandemic on the tourism and events sectors***. Our submission is based on consultation with the public gallery sector in Victoria undertaken in March 2021, together with longitudinal benchmarking of the sector. It includes a number of recommendations to restore the public gallery sector to its critical role in the Victorian visitor economy.

The Victorian Government has provided incredible support to the creative industries to address the impacts of COVID-19. However, this support has been targeted at addressing the immediate impacts of the pandemic. This inquiry provides an important opportunity to consider and address the longer-term impacts of the pandemic and make strategic investments to ensure the tourism and events sector is able deliver greater returns to the economy and to the people of Victoria than before the pandemic.

About the PGAV & NETS Victoria

The **PGAV** is the peak body representing 56 public galleries across Victoria, including 19 in regional Victoria. Our role is to build the capacity of Victoria's public galleries, enhancing their ability to deliver inspiring visual art experiences that make valuable social, cultural and economic returns to their communities. **NETS Victoria** is the state's only full-service visual arts touring organisation, delivering extraordinary contemporary art, craft and design to regional Victoria and beyond. NETS Victoria works closely with curators and galleries to develop ambitious and stimulating exhibitions which provide important cultural and economic stimulus

for regional centres. In 2019, NETS Victoria toured eight exhibitions to 21 public galleries in Victoria, supporting the work of 112 artists and 11 curators.

Public gallery sector in Victoria

The public gallery sector in Victoria is Australia's oldest – the National Gallery of Victoria (NGV) 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 **35 metropolitan galleries, 3 outer metropolitan galleries** and **19 regional galleries**. It includes flagship organisations the NGV, ACMI and Arts Centre Melbourne, together with local government owned and operated galleries (32), independent galleries and arts spaces (15) and university art museums (6). The majority 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%). A full list of PGAV member galleries appears on page 9 of this submission.

Strength of the sector before COVID-19

Before COVID-19, the public gallery sector in Victoria attracted **5.3 million visitors**, including over **976,000 visitors in regional Victoria**. They delivered **697 exhibitions, 3,356 public programs, 3,736 education programs** and **engaged over 4,000 visual artists**. The sector employed **733 full-time equivalent staff** and was supported by **1,272 volunteers** who contributed **\$3.3 million in volunteer hours**. They were holding over **1 million items** in their permanent collections, caring for **\$4.9 billion of Victoria's cultural assets**. Pre pandemic, the public gallery sector was making major contributions to the cultural, social and economic strength of Victoria.

Driving cultural tourism, in the cities and the regions

Australia Council for the Arts research undertaken before the pandemic reveals **cultural tourism is growing at a higher rate than overall tourism**.¹ Of the 8 million international tourists in 2018, 3.5 million engaged in the arts. It also shows that **galleries and museums were the most popular arts activity** – with 3 in every 10 international visitors attending a gallery during their stay, while 49% of domestic overnight trips to Melbourne and 44% of domestic day trips to regional Victoria included a visit to a gallery.² Galleries are an accessible and affordable form of engagement with the arts, and often require less forward planning to attend than other arts activities. Another contributing factor to the popularity of galleries – **they provide access to**

First Nations art and culture. The Australia Council research notes that First Nations art and culture was the fastest growing arts activity amongst domestic tourists over the last two years³.

Cultural tourists stay longer and spend more than other tourists. International art tourists spent **\$17 billion in 2017, making up 60% of the \$28.4 billion spent** by all international tourists in Australia.⁴ While domestic cultural tourists **contributed \$1.7 billion, or 8% of daytrips in 2018, and \$14.3 billion, or 20% of the total overnight domestic tourist spend.**⁵

Cultural tourism supports local jobs and economies while enriching and connecting people through creative experiences. *Bendigo Art Gallery and Twentieth Century Fox presents Marilyn Monroe* attracted **143,222 visitors to Bendigo and had a \$16.3 million economic impact on the region.** While Geelong Gallery's presentation of the *2018 Archibald Prize* contributed **\$8.2 million to the local economy and attracted 75,000 visitors to Geelong – 67% from outside the region.** It is not only blockbuster exhibitions that attract audiences; Victorians have grown to expect engaging experiences when they visit a gallery – which motivates **gallery audiences to travel frequently and repeatedly across metropolitan Melbourne and regional Victoria** to experience something new, or revisit favourite artworks featured in permanent collections.

Tourism Research Australia's latest *National Visitor Survey*, tracking domestic tourism performance to December 2020, reveals **Victoria's tourism has been hit harder than any other state, with a net loss of \$19.5 billion**⁶. Visitor spend has not been this low in Victoria since 2005. With strategic investment from the Victorian Government, the public gallery sector can resume its role of driving cultural tourism across metropolitan and regional Victoria and attracting international visitors once our borders reopen.



PGAV consultation undertaken before COVID-19 revealed that while the public gallery sector was attracting 5.3 million visitors and was making significant contributions to the social, cultural and economic wellbeing of Victoria, **it faced a number of sustainability challenges: staffing levels** below industry standards⁷, **insufficient operating budgets** and **ageing infrastructure**.

Combined, these challenges were placing Victoria's \$4.8 billion cultural assets at risk, preventing the loaning of art works from state and national galleries, putting a stop to major touring exhibitions, limiting gallery programming, hampering support of artists, and making it increasingly difficult for Victoria's public galleries to meet the growing expectations of local, national and international audiences.

Limited staff, limited budgets and ageing infrastructure were also **preventing public galleries across Victoria from focusing their efforts on the visitor economy and cultural tourism.** For many galleries, cultural tourism is an outcome of delivering exciting programs that attract visitors, not something they have capacity to actively contribute to. **With COVID-19 decimating tourism across Victoria, now is the time to support public galleries** to work with local tourism boards, local hospitality and accommodation providers, and allied creative businesses to develop unique cultural tourism offers that boost domestic tourism across metropolitan and regional Victoria.



Images: (above) Installation view of the 2018 Archibald Prize exhibition at Geelong Gallery, 2018. Work by 2018 Archibald Prize winner Yvette Copperfield. Photo: Andrew Curtis. (upper right) Installation view of the *Bendigo Art Gallery and Twentieth Century Fox presents Marilyn Monroe* exhibition, Bendigo Art Gallery, 2016. (lower right) Installation view of the *Piinpi: Contemporary Indigenous Fashion* exhibition at Bendigo Art Gallery, 2020 - 2021.

Recommendation 1: the Victorian Government invest in a **Cultural Tourism Package** which installs cultural tourism facilitators in 4 regional areas and 4 metropolitan areas. The cultural tourism facilitators will work with public galleries and allied businesses in food, wine, retail and accommodation to develop unique cultural tourism offers that boost daytrips and overnights stays across Victoria. **Investment:** \$1.2 million per annum, for 3 years.

Impact of COVID-19 upon the sector

COVID-19 has had a significant impact on public galleries – exacerbating the sustainability challenges the sector faced prior to the pandemic. Surveying the public gallery sector for this submission, we learned:

- **Staff and Volunteer losses:** 43.9 FTE staff, 145.5 FTE volunteers across the sector; comprised of a 25% drop in full-time roles; 37% drop in part-time roles, 24% drop in casuals, and a 72% drop in volunteer hours.
- **Earned Income losses:** \$22.4 million decline in earned income; comprised of 91% drop in venue hire, 82% drop in exhibition ticket sales, 79% drop in sponsorships, 50% drop in public program ticket sales, 47% drop in philanthropy, 40% drop in retail revenue, and 66% drop in café revenue.
- **Visitation losses:** 72% decline in overall visitation from 5.8 million in 2019 to 1.6 million in 2020. This represents a 74% drop in local visitation, 76% drop in intrastate visitation, 91% drop in interstate visitation and a 92% drop in international visitation.

The loss of staff and volunteers is particularly concerning given that most galleries in Victoria were operating below industry standards prior to COVID-19. The loss of earned income is equally concerning, given it underpins key gallery operations – exhibitions, public and education programs, acquisitions, collection conservation and management. **The significant drop in earned income due to COVID-19 will have a direct impact on artist incomes** (less exhibitions, workshops and acquisitions), **jobs in allied industries** (conservation, exhibition installation & logistics, professional photographers, catering companies and accommodation providers), **as well as local economies that rely on cultural tourism generated by public galleries.**

It is important to note that **local government galleries and university art museums – 76% of the public gallery sector - were excluded from the JobKeeper program.** The pandemic disproportionately impacted this large cohort – which have borne the greatest staff losses and face ongoing budget cuts as local governments and universities seek to recover significant losses.

While stimulus funding is currently flowing to the creative industries in response to COVID-19, the impacts on gallery budgets will continue for many years – particularly for galleries within the local government and university sectors. **Targeted funding which addresses the longer-term impacts of COVID-19 is needed to ensure the public gallery sector can resume its critical role in the tourism and events sector across Victoria.**

Recommendation 2: the Victorian Government invest in a **Gallery Recovery and Innovation Package** to address the loss of jobs across the public gallery sector and investment in innovative programs that support visual artists and attract visitors to galleries across Victoria. **Investment:** \$5 million per annum, for 3 years.

The pivot to digital delivery

With the first lockdown in March 2020, galleries in Victoria quickly **pivoted to digital delivery of their exhibitions and public programs – providing the community with a sense of connectedness and creative expression at a time of incredible upheaval and providing income for visual artists hit hard by job losses** in the higher-education and hospitality sectors. The pivot to digital delivery required a significant upskilling of staff and investment in technology to deliver virtual exhibitions, online events and workshops, podcasts and social media. The sector underwent a 98% increase in online exhibitions, 81% increase in online public programs, and an 87% increase in online education programs.

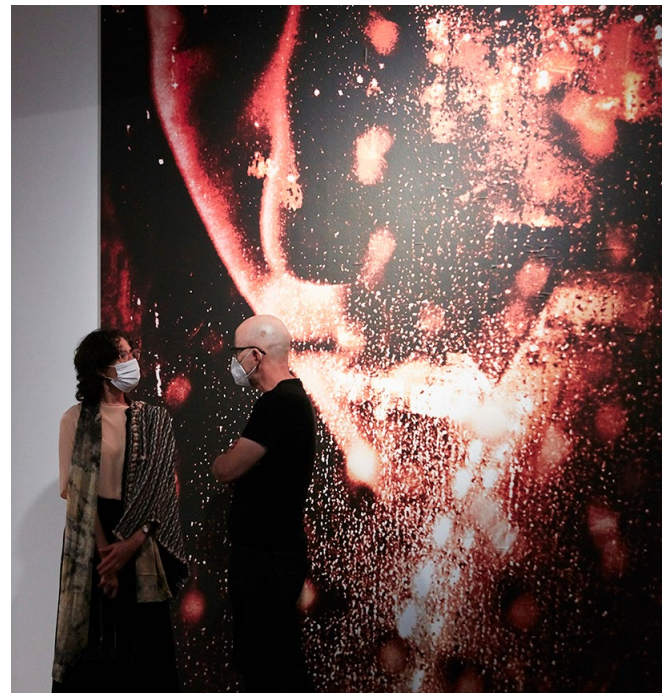


Image: Launch of the exhibition *Not standing still- new approaches in documentary photography*, Monash Gallery of Art, 2021. Artwork by Laura El-Tantawy. Photo: Zan Wimberley.

Research released by RMIT University reveals that **the pivot to digital delivery was unevenly distributed across the public gallery sector - state and national galleries had far greater capacity than council-run, public, university art museums and Artist Run Initiatives⁸**. Galleries that were able to invest in digital delivery saw a massive growth in their online audiences. For example, Mornington Peninsula Regional Gallery commissioned artist David Frazer to deliver an online workshop during COVID-19 which has been viewed by 4,000 people from across Australia and overseas. Prior to the pandemic, a workshop delivered in the gallery would attract up to 30 people.

Growth in digital audiences – growth in tourism

The move to digital delivery has raised the profile of Victoria's public galleries with intrastate, interstate and international audiences. As we have learned through the digitisation of public gallery collections, the move to digital inevitably leads to a growth in visitors to the gallery, due to the powerful allure of experiencing art in real life. The Rijksmuseum in Amsterdam is a perfect example – since making its collection available online, visitation to the art museum has hit record highs. Cecile Van Den Harten, head of Rijksmuseum's image department explains, “.. the sensation of standing before a painting that is real, where you can see all the little nuances in the light, that sensation cannot be beat by a photo.”⁹. **Investing in digital delivery of gallery programs and collections is an effective and affordable way to attract domestic and international cultural tourists to Victoria.**

Challenges of dual delivery

With the reopening of venues in November 2020, galleries that redeployed staff and operating budgets to deliver digital content **now face the impossible burden of 'dual delivery'**. Galleries have told us that without support they will not be able to continue their

digital program delivery. This means forgoing the new audiences they have engaged, relinquishing the social and cultural impacts their digital programs are delivering to the community, and reducing their ability to attract cultural tourists to their gallery.

Recommendation 3: the Victorian Government implement a **Digital Delivery Support Package** for the public gallery sector, to staff and skill galleries to deliver digital programs. This investment will enable galleries to build awareness of their innovative programs and world-class collections, attracting local, national and international visitors to their galleries. **Investment:** \$5 million per annum, for 3 years.

Impact of COVID-19 on touring exhibitions

NETS Victoria reports that the cancellation of tours across Victoria has had significant flow on effects to regional communities and their economies. Eight NETS Victoria exhibitions were either cancelled or rescheduled. Where galleries were closed, exhibitions were unable to be packed and shipped to future venues. Even where regional galleries were open to the public, restrictions on movement between metropolitan and regional Victoria meant specialised installation teams were not able to reach exhibitions, disrupting touring within Victoria and beyond. The cancellation or indefinite postponement of exhibitions has severely impacted regional gallery programming and prevented regional audiences from accessing arts and culture experiences during the pandemic. Meanwhile, the significant drop in gallery visitation has meant a loss of income to the visitor economy across regional Victoria - local cafes, restaurants, wineries, retail and accommodation providers amongst those hardest hit.

NETS Victoria was able to act quickly to provide galleries with digital content in lieu of physical touring exhibitions. In 2020 they delivered five online exhibitions which showcased video art by Catherine Bell, Xanthe Dobbie, Deborah Kelly, Jill Orr and Kawita Vatanajyankur. With stimulus funding from Creative Victoria, NETS Victoria also delivered *50/50*, in which independent curators met virtually with staff at regional galleries to learn about works in their permanent collections. The curators then developed online exhibitions for each gallery's website, proving unique insights into their collections, building online audiences and creating a drawcard for future tourism to regional galleries.

Recommendation 4: the Victorian Government invest in NETS Victoria to deliver an **Innovative Digital Touring Program**, in partnership with Victoria's regional galleries, to attract new audiences to regional Victoria. **Investment:** \$250,000 per annum, for 3 years.



Image: *Great Movements of Feeling* (installation view) at Latrobe Regional Gallery. A NETS Victoria touring exhibition, curated by Zara Sigglekow and toured nationally by NETS Victoria 2019-2021. Photo: Christo Crocker.

Providing access to First Nations art and culture

Victoria's public galleries have a long history of presenting and supporting First Nations art and culture. They have significant holdings of Aboriginal and Torres Strait Islander artwork and artefacts in their collections – from early drawings and watercolours by Wurundjeri artist and activist William Barak, to major holdings of Western Desert and Tiwi Island art, to contemporary art.

Importantly, public galleries provide space for First Nations people to connect with their art and artefacts and practice and share their culture. Bendigo Art Gallery recently became a Keeping Place for the Dja Dja Wurrung people. Members of the Dja Dja Wurrung community are now able to share the history and story of their cultural artefacts with the wider community. Warrnambool Art Gallery has established a Maar Nation Gallery, providing a dedicated space for exhibitions and workshops which continue and promote Maar Nation art and culture. Later this year, Shepparton Art Museum (SAM) will move into a new, purpose built home along with Kaiela Arts, Shepparton's Aboriginal community art centre. The new SAM will house Carrillo and Ziyin Gantner's significant collection of Aboriginal art and celebrate the local Aboriginal community's continuous living culture, people and history through its exhibitions and programs.

The establishment of **First Nations Advisory Committees** and the appointment of **First Nations staff** at public galleries has ensured that **access to First Nations art and culture is First Nations led**. However, the greatest challenge facing these important roles is short-term funding. Most are temporary positions, externally funded through Victorian Government departments or through philanthropy. Through consultation with public galleries we learned that a longer duration is critical to the success of these roles, in part because it enables First Nations staff to work part-time at the gallery and continue to fulfil commitments within their community. First Nations staff also let us know that pay rates for these roles need to be commensurate with the skills and knowledge they bring to the organisation, and on par with awards in similar industries. Taking a pay cut is a barrier to working in the public gallery sector.

Our consultation also reveals a need to engage more than one First Nations member of staff to overcome the 'culture shock' of being the only First Nations employee in the gallery, and to share the workload of these complex roles. Galleries are keen to explore First Nations-led mentoring and *AFL First Nations ArtsReady Traineeships* to increase the number of First Nations people on staff and provide a culturally safe working environment. The sector is also keen



Images: Warrnambool Art Gallery (WAG) Curator of Cultural Engagement Sherry Johnstone with Indigenous artefacts from the WAG collection, 2019. Photo: Morgan Hancock; The new Shepparton Art Museum (SAM) Photo: Kane Jarrod Photography.

to engage First Nations artists and guest curators to serve on Advisory Committees and act as mentors. Currently there is extremely limited funding available to support these key initiatives.

Recommendation 5: to provide cultural tourists with First Nations led access to First Nations art and culture at public galleries, the Victorian Government:

- 1) provide longer-term funding of First Nations staff at public galleries, NETS Victoria and the PGAV. Investment:** \$2.5 million per annum, for 3 years.
- 2) Invest in a state-wide First Nations Mentoring & Traineeship program** delivered by the PGAV in partnership with *AFL ArtsReady*. **Investment:** \$1.4 million per annum, for 3 years.
- 3) Provide quick-response funding** to enable galleries to undertake cultural awareness training, ahead of engaging First Nations staff, as well as support galleries to engage First Nations artists and curators to serve on gallery Advisory Committees and acts as mentors for First Nations staff. **Investment:** \$250,000 per annum, for 3 years.

Fit for purpose gallery infrastructure

Public galleries are telling us their buildings are no longer fit-for purpose. PGAV research reveals 40% of the public gallery sector are planning a gallery development in the next 5 years. The top three reasons are:

- 1) **additional exhibition spaces** – to deliver multiple exhibitions at any one time and ensure the permanent collection is on display for destination tourists;
- 2) **improving visitor amenities** – cafes, gallery shops and creative workshop spaces; and
- 3) **ageing buildings** – collection stores that leak; air conditioning and lighting that is below industry standards, preventing galleries from hosting work from state and national lending institutions or take major touring exhibitions.

The Victorian Government is about to unveil a *Regional Collections Access Program* to support infrastructure upgrades to galleries which will allow them to loan works from the NGV and take major touring exhibitions. This program, while welcome, is finite and will not address the chronic under investment in Victoria’s ageing public gallery infrastructure, estimated at \$100 million across the state.

To address the \$100 million underinvestment in public gallery infrastructure, the sector needs an ongoing program similar to the Victorian Government’s *Living Libraries Infrastructure Program (LLIP)*. This will ensure public galleries across Victoria can present ambitious exhibitions and take major touring exhibitions which attract cultural tourists.

Recommendation 6: the Victorian Government implement a **Gallery Infrastructure Program**, similar to its *Living Libraries Program*, to enable the sector to stage ambitious exhibitions and attract local, national and international visitors to their galleries. This will boost construction jobs, particularly in regional Victoria. Investment: \$10 million per annum, for 10 years.

Conclusion

COVID-19 has led to an unprecedented loss of gallery visitation, earned income and staffing. Without urgent investment, the public gallery sector will not be able to deliver the exciting visual art programs it has become renowned for. As our submission has made clear, the loss of art tourism will have flow on effects to local jobs and local economies across Victoria, and a loss of social connectedness and wellbeing that comes from engaging with arts and culture.

We appreciate the significant support the Victorian Government has provided to address the immediate impacts of COVID-19. In our submission we have outlined a number of strategic investments which will address the longer-term impacts of the pandemic and ensure the public gallery sector returns to being a major contributor to the visitor economy in Victoria.

We welcome the opportunity to expand upon any of the recommendations outlined in our submission.

Yours sincerely

Anne Robertson
PGAV Executive Officer

Claire Watson
NETS Victoria Executive Director



Images: Opening of *Rodney Forbes, In My Life* at Gippsland Art Gallery. Courtesy Gippsland Art Gallery. Photo: Lindsay Roberts; Launch of the *Mary Quant: Fashion Revolutionary* exhibition at Bendigo Art Gallery, 2021.

Summary of strategic investments to address the longer-term impacts of COVID-19 on the public gallery sector:

INITIATIVE	OUTCOME	INVESTMENT
Cultural Tourism Package	Delivering develop unique cultural tourism offers that boost daytrips and overnights stays across Victoria. Creating 8 new jobs across Victoria.	\$1.2 million per annum, for 3 years.
Gallery Recovery & Innovation Package	Address job losses and invest in innovative programs to attract visitors to galleries across Victoria.	\$5 million per annum, for 3 years.
Innovative Digital Touring Program	Enable galleries to attract new audiences to regional Victoria.	\$5 million per annum, for 3 years.
Digital Delivery Support Package	Building awareness of Victoria's public galleries and their world-class collection to drive cultural tourism across Victoria.	\$250,000 per annum, for 3 years.
First Nations Access Package	<ol style="list-style-type: none"> 1. provide job security for First Nations staff at public galleries. Supporting 25 staff over 3 years. 2. state-wide First Nations Traineeship program, in partnership with AFL ArtsReady. Supporting 50 trainees. Supporting 20 mentees and trainees over 3 years. 3. Quick Response fund for First Nations cultural awareness training and to access First Nations expertise. Boosting income for First Nations curators and visual artists. 	<ol style="list-style-type: none"> 1. \$2.5 million per annum, for 3 years. 2. \$1.4 million per annum, for 3 years. 3. \$250,000 per annum, for 3 years.
Gallery Infrastructure Program	Enable galleries to deliver ambitious exhibitions and touring programs, attracting cultural tourists across Victoria. Boosting constructions jobs, particularly in regional Victoria.	\$10 million per annum, for 10 years.

Endnotes

- 1 *International Arts Tourism: Connecting cultures*, Australia Council for the Arts 2018; *Domestic Arts Tourism: Connecting the County*, Australia Council for the Arts 2020.
- 2 *Ibid*, *Domestic Arts Tourism*, pages 42 and 50.
- 3 *Ibid*, *Domestic Arts Tourism*, page 18.
- 4 *Ibid*, *International Arts Tourism*, page 8.
- 5 *Ibid*, *Domestic Arts Tourism*, page 12.
- 6 See <https://www.tra.gov.au/data-and-research/reports/national-visitor-survey-results-december-2020/national-visitor-survey-results-december-2020>
- 7 See *PGAV Fact Sheet Staffing Levels and Position Titles*, 2019: <https://pgav.org.au/file/8046/3155>
- 8 *COVID-19, digital inclusion, and the Australian cultural sector: A research snapshot*, Indigo Holcombe-James, RMIT University, January 2021.
- 9 See <https://www.nytimes.com/2015/05/14/arts/international/a-museum-at-the-forefront-of-digitization.html>

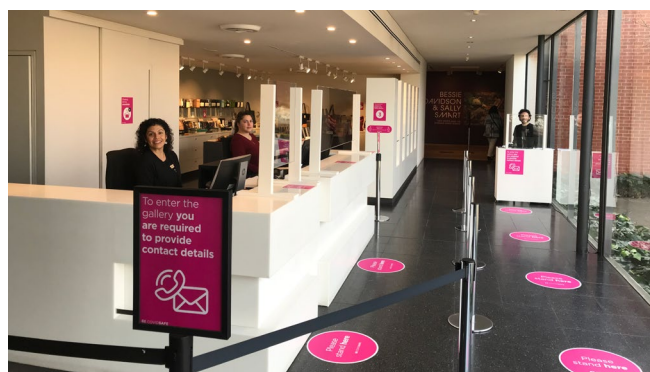
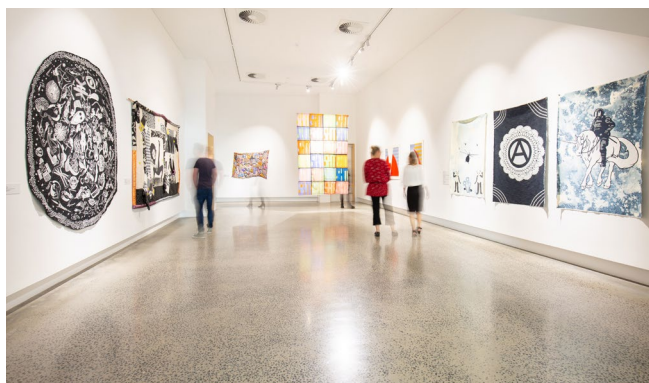


Image: Bendigo Art Gallery with new signage and safety measures in place as part of preparations to re-open to the public, July 2020.

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
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
Wyndham Art Gallery



Images from top: Installation view, *TESTAMENT: Robert Salzer Foundation Acquisitions*, 2018 - 2019, Ararat Gallery TAMA. Artwork L-R: Lucas Grogan, Sarah Contos, Jemima Wyman, Jordan Marani, Tim Gresham, and Tony Garifalakis. © The artists, Ararat Gallery TAMA, Ararat Rural City Council and MDP Photography & Video; 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; Children help create Bundit Puanthong's *Drawing Wall* at Shepparton Art Museum (SAM), 2017; TarraWarra Museum of Art Education Coordinator conducting a school tour of *ASSEMBLED: The Art of Robert Klippel*. Image: Jacqui Shelton.

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Cover image: Launch of the exhibition *Not standing still - new approaches in documentary photography*, Monash Gallery of Art, 2021. Artwork by Max Pinckers. Photo: Zan Wimberley.