



Annual Report 2020

THE YEAR IN REVIEW

SNAPSHOT OF THE PGAV

Total Revenue
\$320,826

Professional Development
Programs delivered
13 (160% increase)

Participants in our Professional
Development Program
746 (208% increase)

Submissions & Reports
4

Sector Consultations
9

Enquiries from members
954 (20% increase)

Website visitors
20,215

Website page views
359,585 (200% increase)

Social media reach
206,506 (43% increase)

SNAPSHOT OF THE SECTOR DURING COVID-19*

*Based on sector averages, actual decline may be higher or lower.

Member galleries
55

Visitation
1.6 million (72% decline)

Digital Engagement
4.9 million (7% increase)

Exhibitions
498 (9% decline)

Public programs
1,730 (31% decline)

Education programs
896 (45% decline)

Collection items
Over 900,000

Collection value
\$4.9 billion

Staffing (Full-time equivalent)
529 (7.5% decline)



Cover image: Visitors viewing photobooks at launch of *Not standing still: new approaches in documentary photography*, Monash Gallery of Art, 2021. Photo by Zan Wimberley

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: Louise Tegart, Director the Art Gallery of Ballarat and President of the PGAV Board on the gallery staircase ahead of re-opening to the public on 14 November, 2021. Photo by Tara Moore.

PGAV BOARD OF MANAGEMENT

Louise Tegart	President Regional Representative Art Gallery of Ballarat
Andrew Tetzlaff	Vice President Metropolitan Representative RMIT Culture
Paul Banks	Treasurer Co-opted Representative (Finance) Future Fund
Rebecca Coates	Regional Representative Shepparton Art Museum
Georgia Cribb	Metropolitan Representative Bunjil Place Gallery
Chrystal Dare	Co-opted Representative (Legal) Corrs Chambers Westgarth Lawyers
Tony Ellwood	NGV Representative National Gallery of Victoria
Kelly Gellatly	Metropolitan Representative (Resigned 24.09.20) Ian Potter Museum of Art
Vanessa Gerrans	Regional Representative Warrnambool Art Gallery
Meredith Martin	Co-opted Representative (Partnerships & Research) University of Melbourne
JD Mittmann	Metropolitan Representative (until 22.07.20) Burrinja Cultural Centre
Bryony Nainby	Metropolitan Representative Craft Victoria
Jason Smith	Regional Representative Geelong Gallery
Lotti O'Dea	Observer dandalopartners

OUR STAFF

Anne Robertson	Executive Officer (0.8 FTE)
Lucy Whitehill	Communications Officer (0.4 FTE)
Francesca Valmorbida	Building Back Better Program Manager (0.8 FTE) (From 23.11.20)

OUR FINANCIAL TEAM

Accountant	FAME Group Pty Ltd
Auditor	Eric Townsend & Co Ptd Ltd

OUR SUPPORTERS

Besen Family Foundation
Creative Victoria
Corrs Chambers Westgarth Lawyers
Future Fund
National Gallery of Victoria
The Observership Program
The Robert Salzer Foundation
University of Melbourne

PGAV MEMBERS

The PGAV represents 55 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 | 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
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

President's Report



Image: Louise Tegart, PGAV President. Photo: Fred Kroh.

2020 was a year unlike any other. January saw the Black Summer bushfires impact communities across Victoria's south east and north east regions, as well as communities across the ACT, NSW, Queensland, SA, WA and Tasmania. So intense were the bushfires, 18.6 million hectares were burnt and the smoke spread 11,000 kilometres across the South Pacific Ocean to Chile and Argentina. And then in March, the COVID-19 global pandemic spread to our shores – which saw public galleries across Victoria close their doors in line with government advice to stop the spread of COVID-19 across the community.

In response to the shutdown, public galleries rapidly upskilled to deliver their exhibitions and programs online. This pivot to digital delivery provided the community with creative expression and a sense of connectedness at a time of incredible upheaval, and enabled public galleries to support visual artists hard hit by job losses in the higher-education and hospitality sectors.

Similarly, the PGAV quickly pivoted our services to support to the sector during the pandemic. We moved our **Professional Development Program** online, delivering COVID-19 specific sessions on conservation and collection management, re-opening public galleries with COVIDSafe plans, and a session with the Arts Wellbeing Collective to support the mental health of gallery staff during this period of immense change.

We also worked closely with our colleagues at Museums & Galleries Queensland (M&G QLD) and Museums & Galleries of New South Wales (MGNSW) to develop industry guidelines for re-opening. Released in May, the **PGAV Guide to re-opening public galleries across Victoria** provided galleries with all the latest government information and resources to enable the sector to develop COVIDSafe

plans in preparation for re-opening. The Guide was revised 7 times over the year in response to the easing and tightening of government restrictions.

In June, galleries were allowed to re-open — putting into action their newly minted COVIDSafe plans. By July, metropolitan galleries had to close their doors once more, with regional galleries following in August, to stop a second wave of infections spreading across the state.

Galleries across Victoria remained closed until mid-November, when government restrictions on public galleries finally eased.

During the second lockdown the PGAV was instrumental in advising members of changes to Victorian Government restrictions and explaining how they applied to public galleries. As the voice for the sector, we provided feedback and recommendations to government in support of gallery staff and operations during lockdown.

The PGAV also undertook consultation with our members to quantify the impact of COVID-19 upon the sector. These impacts included — the loss of 43 FTE staff, earned income losses of \$22.4 million and a 72% decline in visitation from 5.8 million in 2019 to 1.6 million in 2020 — exacerbating the sustainability challenges the sector faced prior to the pandemic due to staffing levels below industry standards, insufficient operating budgets and ageing infrastructure.

Throughout the pandemic the PGAV advocated on behalf of the sector to local government through participation in **Municipal Association of Victoria (MAV) Arts and Culture** events during the pandemic; the state government through **Creative Victoria COVID-19 Industry Roundtables** and regular meetings of the **Arts Industry Council of Victoria (AICV)**; and the federal government through our contributions to the **NAVA COVID-19 Visual Art Roundtable**, together with our submission to the Australian Government's **Inquiry into the creative and cultural industries and organisations** — which had a specific focus on the impacts of COVID-19.

The re-opening of gallery doors in November saw the sector face a new challenge – resourcing 'dual delivery'. As we outlined in our recent submission to the Victorian Parliament's **Inquiry into the impacts of the COVID-19 pandemic on the tourism and events sectors**, without additional dedicated resourcing, galleries will not be able to continue digital delivery of their programs - forgoing the new audiences they have engaged and relinquishing the social and cultural impacts their programs are delivering to the community. Our submission – available from the Resources section of the PGAV website - includes 6

recommendations to return the public gallery sector to being a major contributor to the visitor economy in Victoria. The PGAV looks forward to working with government and our partners in the philanthropic sector to turn these recommendations into real and lasting outcomes.

The PGAV would like to acknowledge the incredible support our members provided to their communities during COVID-19. It is a reflection of the creativity, commitment and resilience of the many talented people who make up this 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, and to welcome **Francesca Valmorbida**, who joined us in November as Program Manager to deliver the *Building Back Better* program in 2021.

I thank my colleagues on the PGAV Board for sharing their expertise and ideas for the benefit of Victoria's public gallery sector. This year we welcomed **Andrew Tetzlaff** and **Bryony Nainby** to the Board. While **Kelly Gellatly** resigned in September and **Lotti O'Dea**, who joined the Board this year as part of The Observership Program, completed her tenure in December.

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



Louise Tegart
PGAV President



Image: New COVID-safe measures in place at the entry to Bendigo Art Gallery, July 2020.

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 response to COVID-19, the PGAV delivered our 2020 Professional Development Program online via Zoom video conferencing and we developed COVID-19 specific programs to support the sector's response to the pandemic. The program featured:

Conservation during the COVID-19 shutdown (30 April + 7 May)

Venue: Zoom

A special two-part information session on conservation during the COVID-19 shutdown presented by **Michael Varcoe-Cocks**, Head of NGV Conservation and **MaryJo Lelyveld**, Coordinating Conservator at NGV. The sessions included tips on managing dust, cleaning and other preventative conservation methods while closed to the public.

Re-opening Your Gallery (10 June)

Venue: Zoom

An opportunity for members to learn how four different sized galleries were implementing COVIDSafe measures, and initial responses from audiences. Presenting at the session were **Jess Bridgfoot**, Director, Bendigo Art Gallery, **Simon Gregg**, Director, Gippsland Art Gallery, **Melinda Martin**, Director, Linden New Art and **Danny Lacy**, Artistic Director / Senior Curator, Mornington Peninsula Regional Gallery.

PGAV Annual General Meeting (22 July)

Venue: Zoom

The PGAV invited 5 gallery directors to speak for 5 minutes about recent achievements and new initiatives. **Joshua White**, the newly appointed Director at Hamilton Gallery outlined his vision for the gallery and its role within the community; **Vanessa Gerrans**, Director, Warrnambool Art Gallery provided an overview of the *Ngatook Collective*, an initiative supporting Aboriginal girls in arts and entrepreneurship, and announced a PhD scholarship, delivered in partnership with Deakin University, to research the gallery's collection of Aboriginal & Torres Strait Islander collection items; **Crystal Stubbs**, Executive Director at East Gippsland Art Gallery outlined their bushfire recovery program *Regenerate, RestART, Renew*; **Anouska Phizacklea**, Director at Monash Gallery of Art spoke about publishing *VIEW FINDING Monash Gallery of Art 1090 – 2020* during a global pandemic; and **Rebecca Coates**, Director, Shepparton Art Museum provided an update on the transition from local government to a company governance model for the new SAM.

Visual Thinking Strategies: a conversation about art
(3 August)

Venue: Zoom

Arts educator **Christine Healey** demonstrated how to deliver Visual Thinking Strategies (VTS) online using video conferencing. VTS is an open-ended inquiry that enables participants to develop interpersonal and social skills, as well as gain a deeper appreciation for art. This session provided members with a unique way to engage audiences online during the pandemic.

Leading Through Uncertainty and Change (27 August)

Venue: Zoom

Designed for Directors and senior managers within the public gallery sector, **Kirsty Ritchie** from the **Arts Wellbeing Collective** provided a practical session on how to navigate the constant change experienced during COVID-19. The session covered a range of concepts and strategies to help staff lead their teams through change and uncertainty.

Boost Your Galleries Retail Income: Tips for e-commerce success (6 October)

Venue: Zoom

This session was presented in partnership with **Craft Victoria** to support the growth of e-commerce in the public gallery sector. **Sarah Weston**, Craft Victoria's irreplaceable e-commerce devotee, outlined different techniques for selling online, effective ways to create captivating content and useful tools to automate customer decision journey.

Curating Safe Practices: The 2020 Curatorial Intensive (10 November – 5 December)

Venue: Zoom

Presented in partnership with **NETS Victoria**, the Curatorial Intensive this year responded to the themes that have shaped 2020 – **managing curatorial risk; First Nations cultural safety; online engagement; best practice for working with artists with a disability; and a live curatorial one-on-one networking** session held in Zoom break-out rooms. For full details about the Curatorial Intensive, including links to Vimeo recordings, visit the PGAV website: <https://pgav.org.au/Curating-Safe-Practices-The-Curatorial-Intensive~5747>

The Gallery Governance Challenge (1 December)

Presented by **Positive Solutions** and **Harwood Andrews Legal**, this session provided insights into legal structures and requirements to assist galleries with fundraising. Led by **David Fishel** from Positive Solutions and **Paul Gray** from Harwood Andrews Legal, participants gained practical insights from panellists **Rebecca Coates**, Director, Shepparton Art Museum, **Gerard Mullaly**, President and **Eliza Holt**, Vice President of Geelong Gallery board of management.

Impact of our Professional Development Program

The 2020 Professional Development Program was well received by the sector, attracting **746**

participants – a **208% increase in attendance**. Importantly, **95% of participants reported they gained new knowledge, ideas or insights**, and **90% of participants rated the overall experience as excellent**. We received many positive comments from participants about this year's program, including:

Re-opening Your Gallery: *"The session directed me to PGAV's reopening guide, which I must say I've found to be the clearest and most straightforward of all the guides being released - helping us to make sense of the many government announcements which continue to be made."*

Leading Through Uncertainty and Change: *"It was a really excellent presentation and reassuring to hear that many of the steps we've taken to support our staff through this difficult time have been the right ones or at least a step in the right direction. I was particularly grateful for the focus on leading in these times ...being a leader can sometimes be a very singular / isolating experience, so this was particularly appreciated. Thank you again."*

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



Cover image: Mariana Castillo Deball *Replaying Life's Tape*, installation view Monash University Museum of Art, Melbourne, 2019. Photo by Andrew Curtis.

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. Now in its fourteenth year, the Robert Salzer Foundation has provided \$882,493 to **support the acquisition of 243 works** of art for public collections to the value of **\$1.89 million**.

This year the Fund supported the following acquisitions: **Geelong Gallery** acquired *standing stone, kangaroo grass, bush string*, a painting by Judy Watson; **Gippsland Art Gallery** acquired *Australia Phoenix: A Cosmology*, a 21 metre photographic work by Susan Purdy; **Horsham Regional Art Gallery** acquired *Ripe* from the series *Memoire* by Justine Varga; **Monash Gallery of Art** acquired *Helen (1962 – 1974)* from the *Time series (1962 – 1974)* by Sue Ford; **Mornington Peninsula Regional Gallery** acquired thirteen works on paper spanning 1979 – 2018 by printmaker Rosie Weiss; **Shepparton Art Museum** acquired *Adam Goodes (Under Pressure)* and *Adam Goodes (Stand Strong)* by Vincent Namatjira and *All these small intensities. Series One: Childhood to Art School* by Raquel Ormella; **Swan Hill Regional Art Gallery** acquired *My Lyell (Expanded Field)*, by master printmaker Raymond Arnold; and **Warrnambool Art Gallery** acquired three works by Josh Muir - *Coolamon Shield*, *Whales (South West Victoria)* and *Lighthouse*.

Due to the impact of COVID-19, the Robert Salzer Foundation made the difficult decision to redirect funding from the Acquisition Fund to the performing arts sector. This year was the last round for the foreseeable future.

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

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, based on recommendations by the PGAV. In 2020 the regional representatives on the VFLAA Committee were **Louise Tegart**, Director, Art Gallery of Ballarat and **Eric Nash**, Director, Benalla Art Gallery.

A report on the VFLAA is included on page 11 of the NGV Annual Report 2019/20, available here: <https://www.ngv.vic.gov.au/wp-content/uploads/2020/12/NGV-ANNUAL-REPORT-2019-20-ONLINE.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.

Snapshot of the public gallery sector in Victoria

In June, the PGAV released an interactive report from the benchmarking data captured as part of the 2019 PGAV Member Survey. The interactive report provides members with incredible insights into the strength of the Victorian public gallery sector - which **attracted over 5.3 million visitors in 2019** - and allows members to benchmark their exhibitions and programs, support for artists, collections, staffing



Image: Josh Muir, *Coolamon Shield*, *Whales (South West Victoria)* & *Lighthouse* 2019, unique digital print on aluminium, 80 x 80cm each.

levels and volunteer support by region, gallery size and governance structure (local government, independent sector, university art museums). Explore the interactive report here: <https://pgav.org.au/PGAV-Interactive-Report~5186>

Interactive reports are also available for 2017 and 2018, to assist with identifying trends across the public gallery sector in Victoria:

2017 Interactive Report: <https://pgav.org.au/PGAV-Interactive-Report~4445>

2018 Interactive Report: <https://pgav.org.au/PGAV-Interactive-Report~5187>

Australian Public Galleries Snapshot

Also in June, the National Public Galleries Alliance (NGPA), which the PGAV co-convenes with Museums & Galleries Queensland (M&G QLD), released the **Australian Public Galleries Snapshot**.

The Snapshot collates the data of 197 of our country's estimated 408 small-to-medium public galleries. It is the most detailed overview of the sector to date, capturing income sources, visitation, employment, volunteering, number of exhibitions presented annual and more.

The Snapshot reveals that Australia's public galleries attract large audiences. More than **16.5 million people visit our country's public galleries** including state, territory and national public gallery institutions, annually. With just under half of our sector captured in the Snapshot, we estimate this figure to be closer to 20 million visitors per annum.

National Gallery of Australia Director, Nick Mitzevich said, *"This Snapshot demonstrates the potency and the extraordinary impact public galleries make into the cultural and economic fabric throughout Australia. The significance of our gallery sector in enlivening regional, state and national centres is reinforced by this report."*

In a joint statement, the NPGA said, *"The Snapshot will help local, state and federal stakeholders and wider communities to better understand the contribution of our public gallery sector to the social, cultural and economic wellbeing of our nation."*

Since the report was released, the NPGA has developed a National Benchmarking Survey as a standardised methodology to capture consistent data about the public gallery sector over the longer term. This will assist the NGPA to observe trends, growth and investment in Australia's public gallery sector. It will also prove valuable in demonstrating how extreme events like natural disasters and COVID-19 impact our sector.

The PGAV commenced roll-out of the National Benchmarking Survey in Victoria in February 2021, with a report to be published later this year.

Download a copy of the Snapshot from the PGAV website: <https://pgav.org.au/Australian-Public-Galleries-Snapshot~5294>

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.

SECURING SUPPORT FOR BUSHFIRE RECOVERY

In January, the PGAV reached out to our members in regions affected by the Black Summer bushfires — **East Gippsland Art Gallery** and **Wangaratta Art Gallery** — to determine the support they required. While both galleries and their staff were safe, they required support to deliver arts and culture recovery programs to their fire effected communities.

The PGAV advocated this need to Creative Victoria, leading to the securing of \$140,000 from the **Creative Recovery Program** offered by Regional Arts Victoria and jointly funded by the Victorian Government and Commonwealth Government under the Commonwealth-State Disaster Recovery Funding Arrangements (DRFA).

The funding has enabled East Gippsland Art Gallery to extend its bushfire recovery program *Regenerate, RestART, Renew* – established with the support of Gandel Philanthropy – to other areas in the region. While Wangaratta Art Gallery will deliver a bushfire recovery program to its community this year, and the PGAV will deliver a workshop for members on integrating climate change impacts into their disaster recovery planning.



Image: East Gippsland Art Gallery's *Art on the Outside* external exhibition program featuring the work of Rosalind Crisp (dance) and Lisa Roberts (photography), *Point Ricardo Bulldozed. Cape Conran Coastal Park Backburned*, January 2020.

INFRASTRUCTURE PRIORITIES FOR THE REGIONS

In March, the PGAV made a submission to Infrastructure Victoria's consultation into infrastructure priorities for the regions.

With seven regional galleries planning redevelopments over the coming 5 years, our submission demonstrated the significant social, cultural and economic impacts galleries make to the regions, and outlined the need for regional gallery redevelopments to be prioritised within Victoria's 30-Year Infrastructure Strategy.

The *PGAV Infrastructure Priorities for the Regions* submission is available Resources section of our website: <https://pgav.org.au/PGAV-Submission-INFRASTRUCTURE-PRIORITIES-FOR-THE-REGIONS~4801>

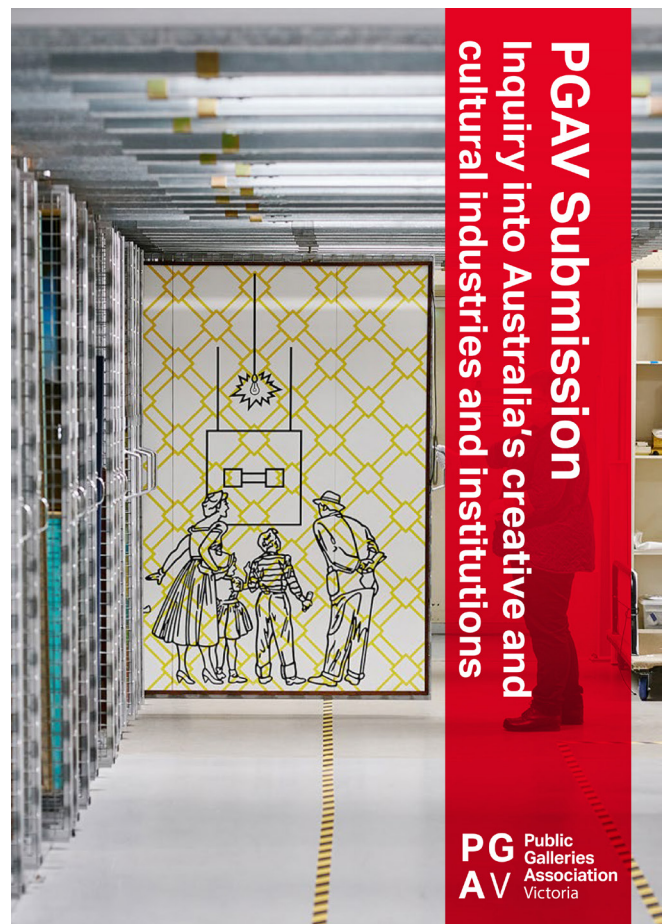
INQUIRY INTO AUSTRALIA'S CREATIVE AND CULTURAL INDUSTRIES AND ORGANISATIONS

In November, the PGAV made a submission to the Australian Parliament Inquiry into Australia's creative and cultural industries and organisations. Our submission was based on consultation with our members undertaken in October, a survey on the impact of COVID-19 on the public gallery sector in Victoria undertaken in June, together with longitudinal PGAV benchmarking of the sector.

In responding to the terms of reference, the PGAV demonstrated that 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.

The PGAV submission to the *Inquiry into Australia's creative and cultural industries and organisations* is available from the Resources section of our website: <https://pgav.org.au/PGAV-Submission-Inquiry-into-Australia-s-creative-and-cultural-industries-and-institutions~5819>

Cover images: Top. Installation in the stairwell at the Art Gallery of Ballarat featuring work from the permanent collection. Lower: 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.



INDUSTRY CONSULTATION

In 2020 the PGAV contributed to a number of industry consultations in support of the public gallery sector, including the development of **the City of Greater Geelong Arts and Culture Strategy 2020**; **Creative Victoria's Collections, Museums and Visual Arts Roundtable** – one of a series of roundtables aimed at integrating the impacts of COVID-19 into Creative State 2020+; the **Victorian Equal Opportunity & Human Rights Commission's Gender Pay Equity** in SME's research project; as well as contributing to the **Benalla Art Gallery Feasibility Study and Business Case** undertaken by Urban Enterprise and a **Business Case for Monash Gallery of Art** undertaken by Positive Solutions. Importantly, we contributed to **Creative Victoria COVID-19 sector consultation meetings** throughout the year.

REFERENCE GROUPS & INDUSTRY BODIES

The PGAV's Executive Officer represented the public gallery sector on the following reference groups in 2020: the **National Public Galleries Alliance (NPGA)** which we co-convene with Museums & Galleries Queensland; Creative Victoria's **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; the National Association for the Visual Arts (NAVA) COVID-19 Visual Arts Roundtable; and we participated in the **Municipal Association of Victoria (MAV) Arts & Culture** meetings.

ADDITIONAL MEMBER ADVOCACY

In 2020 the PGAV provided **13 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.

ENQUIRIES

In 2020 the PGAV responded to **954 email enquiries** from members, the wider arts industry, media and the public – a 21% increase on last year. We also provided **8 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.

CONSULTANT DIRECTORY

The PGAV coordinates 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. 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 remained steady at last **20,215 users**, however page views grew substantially to **359,585 (200% increase)**. We published **9 editions** of the PGAV Digest and our **readership grew 37% to 584 subscribers**. During COVID-19 we launched **Highlights from Victoria's public galleries** – providing audiences with access to our members online art offerings. Our Facebook and Instagram following remains steady at **2,642** followers and **1,454** followers respectively.

National Gallery of Victoria (NGV) Magazine

The PGAV promotes our membership through the NGV Magazine, which has a circulation of 32,338. This high-profile opportunity is provided as part of the NGV's in-kind support of the PGAV. In 2020, we featured 24 exhibitions across six editions, promoting 11 regional and 13 metropolitan galleries to the magazine's large readership.



Image: MPRG Artistic Director / Senior Curator Danny Lacy announces the winner of the 2020 National Works on Paper during the virtual launch, December 2020.

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 **2020 Professional Development Program**: the **Besen Family Foundation** for their financial support of the program, and to our presenters **Michael Varcoe-Cocks** and **MaryJo Lelyveld** from the Conservation team at the NGV, **Jess Bridgfoot** at Bendigo Art Gallery, **Simon Gregg** at Gippsland Art Gallery, **Danny Lacy** at Mornington Peninsula Regional Gallery, **Melinda Martin** at Linden New Art, **Joshua White** at Hamilton Gallery, **Vanessa Gerrans** at Warrnambool Art Gallery, **Crystal Stubbs** at East Gippsland Art Gallery, **Anouska Phizacklea** at Monash Gallery of Art, **Rebecca Coates** at Shepparton Art Museum, VTS specialist **Christine Healey**, **Kirsty Ritchie** at the Arts Wellbeing Collective, **Sarah Weston** at Craft Victoria, **David Fishel** at Positive Solutions, **Paul Gray** at Harwood Andrews, **Gerard Mullaly** and **Eliza Holt** from the Geelong Gallery.

We thank **Claire Watson** and **Louise Joel** at NETS Victoria for working with us to deliver the 2020 Curatorial Intensive and extend our thanks to presenters - **Sim Luttin** at Arts Project Australia, **Dr Catherine Bell**, **Morwenna Collett**, **Eden Menta** and **Jane Trengove**, **Adam Harding** at CCP, **Rachel Arndt** at MGNWS, **Anna Briers** at UQ Art Museum, **Xanthie Dobbie**, **Bec Cole** at Latrobe Regional Gallery, **Belinda Briggs** at SAM, **Clothilde Bullen** at MCA, **Stacie Piper** at TarraWarra Museum of Art, **Camila Galaz**, **Miriam Kelly** at ACCA, **James Nguyen**, and **Esther Anatolitis**.

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**, **Danny Pearson**, the **Deputy Secretary, Creative, Sport and Visitor Economy**, **Andrew Abbott** and his team at **Creative Victoria** – including **Jane Crawley**, **Debbie Kipper**, **Debra Jefferies**, **Karen Sovitslis**, **Linda Lucas**, **Sue Doyle**, 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 **Corrs Chambers Westgarth Lawyers**, **The University of Melbourne**, the **Future Fund** – Australia's sovereign wealth fund.



Images from top: Art Gallery of Ballarat Education Officers Kate Gorman (left) and Pauline Doran (right) with Eureka Centre Education Officer Hermione Higgins (middle) collaborating to livestream lessons to Ballarat schools. Picture: Adam Trafford, Ballarat Courier; Yhonnie Scarce, *Cloud Chamber 2020*, installation view, *Looking Glass: Judy Watson and Yhonnie Scarce*, TarraWarra Museum of Art. Photo: Sean Fennessy. Courtesy of the artist and THIS IS NO FANTASY, Melbourne; Jessica Row, NETS Victoria Touring Coordinator and Gallery Curator Alison Eggleton installed FEM-aFFINITY at Horsham Regional Art Gallery.

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 2020

INCOME	Note	2020 \$	2019 \$
Grant Income - Creative Victoria		60,000	60,000
Member Subscriptions		49,161	46,144
Donations		490	6,370
Supporter Membership		550	905
Project Grant Income			
Robert Salzer Grant Fund		50,000	52,900
Robert Salzer Management Fee		5,000	5,000
Creative Victoria Strategic Investment Fund No1		14,696	0
Creative Victoria Strategic Investment Fund No2		62,828	0
Art for the Country Grant		0	18,467
Book Sales		142	3,679
Less Creative Vic SIF Fund No2 Carried Forward		(53,698)	0
TOTAL		189,169	193,465
Other Income			
Program including Bursaries		0	5,447
In Kind Contribution – National Gallery of Victoria		73,032	70,906
Reimbursement Income		0	1,559
Interest		1,325	1,435
Sundry Income		300	2,345
ATO Cash Flow Boost		20,000	0
ATO Job Keeper		39,000	0
Business Support Fund		20,000	0
ATO Cashflow Boost and Business Support C/Fwd		(20,000)	0
TOTAL OTHER INCOME		133,657	81,692
TOTAL REVENUE		320,826	275,157
EXPENDITURE			
PROJECT GRANT EXPENDITURE			
Robert Salzer Fund		50,000	50,000
Art for the Country		573	20,832
TOTAL PROJECT GRANT EXPENDITURE		50,573	70,832
OPERATIONAL EXPENDITURE			
Administration Expenses	2	17,561	16,265
Salaries & Oncosts	2	124,593	101,312
Marketing Audience Development		1,805	4,161
Program Expense - Sector Development		363	6,922
In Kind – Rent		57,693	56,275

The accompanying notes form part of these financial statements.

In Kind - Advertising		15,069	14,631
TOTAL OPERATIONAL EXPENDITURE		217,354	199,566
TOTAL EXPENDITURE	2	267,927	273,298
OPERATING SURPLUS (DEFICIT)		54,899	1,859
Income Taxation		0	0
SURPLUS (DEFICIT) AFTER INCOME TAXATION		54,899	1,859
Other Comprehensive Income		0	0
TOTAL COMPREHENSIVE (DEFICIT) FOR THE YEAR		54,899	1,859

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

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2020

	Note	2020 \$	2019 \$
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	3	385,814	127,290
Trade and Other Receivables	4	13,992	6,772
Other Current Assets		4,885	4,696
TOTAL CURRENT ASSETS		404,691	138,758
NON-CURRENT ASSETS			
Property, Plant and Equipment	5	12	34
TOTAL NON-CURRENT ASSETS		12	34
TOTAL ASSETS		404,703	138,792
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	6	55,732	26,578
Grants in Advance / Contract Liabilities		182,198	0
Provisions for Annual Leave		14,542	17,762
Membership in Advance		26,427	25,443
TOTAL CURRENT LIABILITIES		278,899	69,783
NON-CURRENT LIABILITIES			
Employee Benefits		12,600	10,704
TOTAL NON-CURRENT LIABILITIES		12,600	10,704
TOTAL LIABILITIES		291,499	80,487
NET ASSETS		113,204	58,305
Members' Funds			
Retained earnings		113,204	58,305
TOTAL EQUITY		113,204	58,305

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 2020

		Retained Earnings	Total Equity
		\$	\$
		<hr/>	<hr/>
Balance at end of financial year		56,446	56,446
	2019		
Surplus / (Deficit) attributable to members		<hr/> 1,859	<hr/> 1,859
Balance at end of financial year		<hr/> 58,305	<hr/> 58,305
	2020		
Surplus / (Deficit) attributable to members		<hr/> 54,899	<hr/> 54,899
Balance at end of financial year		<hr/> 113,204	<hr/> 113,204

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 2020

	Note	2020 \$	2019 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Grant Income – Creative Victoria (inc GST)		66,000	66,000
Grant Income – Creative Vic Strategic Inv Fund No1 (inc GST)		16,165	0
Grant Income – Creative Vic Strategic Inv Fund No2 (inc GST)		69,111	0
Project Grant Income (inc GST)		55,000	88,051
Membership Fees (inc GST)		54,077	50,758
Donations		490	6,370
Other Income		442	11,691
Interest Received		1,325	1,435
Payments to Suppliers & Employees		(83,086)	(239,591)
Net cash generated (Used) by operating activities		<u>(258,524)</u>	<u>(15,286)</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of Property, Plant and Equipment		0	0
Net cash generated (Used) by investing activities		<u>0</u>	<u>0</u>
NET INCREASE (DECREASE) IN CASH HELD			
		258,525	(15,286)
Cash and Cash Equivalents at the beginning of the year		127,290	142,567
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	3	<u>385,814</u>	<u>127,290</u>

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 31st December 2020, 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 31st of December 2020, 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 3rd day of May 2021

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