



Strategic Plan

2022-2025

Mission & Vision

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

We represent over 50 public galleries across the state, including 19 regional galleries.

ACKNOWLEDGEMENT OF COUNTRY

The Public Galleries Association of Victoria (PGAV) acknowledges the Wurundjeri Woi-Wurrung people of the Kulin Nation as the Traditional Owners of the lands where our office is located, and all Traditional Owners of country throughout Victoria and Australia. We recognise Aboriginal and Torres Strait Islander peoples' enduring traditions and continuing creative cultures. We pay our respect to Elders past, present and emerging.

OUR ROLE

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

OUR MISSION

To build the capacity of public galleries in Victoria, empowering them 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.

OUR VISION

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



Image: Visitors to the exhibition *The Overwintering Project: Westernport* at Mornington Peninsula Regional Gallery, 2021. Photo Mark Ashkanasy.

Executive Summary

The Public Galleries Association of Victoria (PGAV) is the peak body for the public gallery sector in Victoria. We represent over 50 public galleries, including 19 regional galleries. As the peak body we deliver programs to support the development of the sector, we advocate on behalf of the sector to key stakeholders, and we promote the sector to new and diverse audiences. The work we do is aimed at building the capacity of public galleries across Victoria, empowering them to deliver valuable social, cultural and economic returns to their communities.

Public galleries exhibit, collect, conserve and promote engagement with the visual arts. Through their exhibitions and programs, public galleries provide audiences with unique opportunities for communities to come together and actively engage with the world and the time in which we live. Prior to the COVID-19 pandemic, public galleries in Victoria attracted 5.3 million visitors, with 976,000 visitors attending a regional gallery. Their blockbuster exhibitions contribute millions to the visitor economy and attract many first-time visitors to regional areas. The sector holds over 900,000 items in their collections with a combined value of \$4.4 billion. The public gallery sector is a significant segment of the creative industries in Victoria and a major contributor to the social, cultural and economic wellbeing of the State.

A growing body of Australian and international research shows that public galleries create a sense of community and connection, reducing social isolation, improving health and educational outcomes, and enriching the lives of those they reach. This has never been more evident than during the 2019-2020 Black Summer Bushfires and the COVID-19 pandemic, with Victoria's public galleries providing audiences with a sense of connectedness and creative expression at a time of unprecedented upheaval and social isolation.

Despite the significant contributions galleries make to their communities, the public gallery sector in Victoria is at a crisis point – our consultation over the past 3 years reveals that the sector faces a number of sustainability challenges, particularly in relation to staffing, collection conservation and management and ageing infrastructure.

These sustainability challenges are placing Victoria's \$4.4 billion collections at risk, preventing the loaning of artwork from lending institutions, putting a stop to major international touring exhibitions, limiting



gallery programming and hampering support to visual artists. These challenges make it increasingly difficult for Victoria's public galleries to meet the growing demands of local, national and international audiences at a time when they are urgently needed.

COVID-19 has exacerbated these sustainability challenges. Our submission to the Victorian Government's *Inquiry into the Impact of COVID-19 on the Tourism and Events Sector*, reveals the sector lost 43.9 full-time equivalent staff and 145.5 full-time equivalent volunteers; sustained a \$22.4 million loss in earned income; and experienced a 72% decline in visitation. The loss of staff and volunteers is particularly concerning, given most galleries in Victoria are operating below industry best practice. The loss of earned income is equally concerning, given that it underpins gallery operations, across exhibitions, public and education programs, acquisitions, collection management and conservation.

Never has the PGAV been more vital than now, as we support the sector's recovery from the pandemic. Significantly, this Strategic Plan sees the PGAV enter into an exciting new phase in our evolution – we will grow from a knowledge and skills hub to an engine for sector-wide development focused specifically on a) addressing the sustainability challenges faced by

Image: Visitors to the Art Gallery of Ballarat view work from the permanent collection, 2021.

the sector, and b) empowering our members to have a pronounced and sustained impact upon the social, cultural and economic wellbeing of the community.

Our Strategic Plan 2022-2025 will see the PGAV deliver a suite of state-wide initiatives which will create jobs in the visitor economy, particularly for First Peoples, boost public gallery programming and reach, and enable public galleries to support the mental health and wellbeing of the community as together we recover from the social isolation and trauma wrought by bushfires and successive COVID-19 lockdowns.

Over the next four years the PGAV will deliver the following state-wide initiatives:

MENTAL HEALTH & WELLBEING

- **Digital Engagement Boost (2022 delivery)** – enable public galleries to build stronger community connections through their digital programs.
- **Gallery Education Program (2023 delivery)** – establish a sustainable model to improve educational outcomes for Victoria’s primary and secondary students.
- **Health & Wellbeing Quick Response Fund (2023 delivery)** – support public galleries to be responsive to community health and wellbeing challenges.
- **Art on Prescription (2024 delivery)** – a pilot program enabling public galleries to improve community mental health and wellbeing.

VISITOR ECONOMY

- **Visitor Economy Support Program (2022 delivery)** – increase public gallery involvement and impact on the visitor economy.

EQUITY & INCLUSION

- **All the Difference (2022 delivery, funding in place)** – support galleries to address barriers and diversify their staff, artists and audiences.
- **First Peoples Initiative (2023 delivery)** – boost First Peoples led access to First Peoples’ art and culture at Victoria’s public galleries.

INFRASTRUCTURE & COLLECTIONS

- **Regional Collections Access Program (RCAP) (2022 delivery, funding in place)** – facilitate upgrades to support major loans and touring exhibitions, boosting the visitor economy in regional Victoria.
- **Robert Salzer Foundation Acquisition Fund (2022 delivery, funding in place)** – enable public galleries to make ambitious acquisitions for their collections.
- **Conservation Program (2024 delivery)** – address risks to the State’s \$4.4 billion cultural collections.

IMPACT MEASUREMENT

- **Impact Measurement Pilot (2023 delivery)** – collect impact data to clearly articulate the impact galleries have on their communities.

The delivery timeframes for these initiatives is based on sector consultation – with initiatives that empower galleries to support the community prioritised. Our full program of sector-support is outlined in the Four-Year Plan, which appears on pages 11-16.

To be able to achieve this critical work on behalf of the sector, the PGAV Executive Officer will become full-time to boost our advocacy for the sector and leverage support for state-wide initiatives; the Communications Officer will increase to 3 days per week to undertake sector campaigns and expand the new PGAV Channel; and we will appoint a Members Services Office 3 days per week to deliver our professional development program, grow our membership services, and assist in the delivery of new initiatives, including the Victorian Government’s new Regional Collections Access Program (RCAP).

Collaboration remains central to increasing our impact. We will continue our strong partnerships with Creative Victoria, Multicultural Arts Victoria (MAV), NETS Victoria, the National Gallery of Victoria, Regional Arts Victoria (RAV), the Robert Salzer Foundation and our members, as well as our national partners Arts Law Centre of Australia, AMaGA National, the National Public Galleries Alliance (NPGA) and the National Association for the Visual Arts (NAVA).

We look forward to embarking on this exciting next phase of the PGAV’s evolution, which will see the organisation address the crippling sustainability issues faced by the sector and enable our members to have a greater impact upon the social, cultural and economic wellbeing of artists and the community.



.....
Louise Tegart
PGAV President



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Anne Robertson
PGAV Executive Officer



History

Established in 1957 as the Regional Galleries Association of Victoria (RGAV), our role was to increase the professionalism of the sector across regional Victoria. A key focus was advocating for the conservation of neglected collections of nationally significant visual art. This culminated in the establishment of The Conservation Centre of the Regional Galleries Association of Victoria in Ballarat in 1979. The RGAV was also influential in the establishment of gallery standards, advocating for the employment of specialised staff to collect, conserve and present high-quality exhibitions of visual art to regional communities. In 1985, RGAV supported the establishment of National Exhibitions Touring Support (NETS) Victoria to tour contemporary art, craft and design across the state. NETS Victoria became an independent entity in 1990 and our two organisations have a Memorandum of Understanding (MoU) which sees us collaborate on initiatives which strengthen the expertise of regional gallery staff and support the touring of exhibitions across regional Victoria.

In 1995 we became the Public Galleries Association of Victoria (PGAV) to extend our support to public galleries in metropolitan as well as regional Victoria.

The primary focus at this time was supporting the professional development of gallery staff and enabling public galleries to engage new audiences. This led to the establishment of an internship program at the National Gallery of Victoria and the instigation of *Get Into Art* – a state-wide “open day” initiative to build new audiences and increase visitation to public galleries. *Get Into Art* ran from 2006 – 2009 in partnership with Arts Victoria (now Creative Victoria), Tourism Victoria (now Visit Victoria), the Municipal Association of Victoria, the RACV, Yarra Trams and media partner The Herald Sun. *Get Into Art* saw a 95% increase in visitation to galleries across Victoria, 37% of which were first-time visitors. Despite the success of *Get Into Art*, when funding from Arts Victoria ended in 2008, PGAV and members found it difficult to meet the costs involved beyond 2009 and the initiative wound up.

Get Into Art demonstrated the significant outcomes that can be achieved by undertaking collaborative, state-wide initiatives, while highlighting the limited capacity of the public gallery sector to participate in these important initiatives without the co-ordinating expertise of the PGAV and dedicated funding.

In 2010 the PGAV undertook a strategic review of its operations, the outcome of which was a commitment to building the capacity of the public gallery sector

Image: Madison Bycroft *Antihero*, performance still, from the exhibition *Feedback Loops* 2019–20, Australian Centre for Contemporary Art. Courtesy of the artist. Photo: Jacqui Shelton.

through 1) a renewed focus on research to identify needs, 2) targeted professional development to diversify skills within the sector; and 3) a strategic approach to advocacy – connecting with key stakeholders to address challenges facing the public gallery sector.

In 2011 the PGAV collaborated with the University of Melbourne and Deakin University on research into public perceptions of the public gallery sector, followed in 2012 by research into the social, cultural and economic impacts public galleries make to their communities. This research revealed the high value placed on galleries by visitors and non-visitors alike, and the important role they play in their communities. This was a watershed moment, as for the first time the sector was able to demonstrate its contribution to a broad range of communities across Victoria, shattering perceptions of elitism.

That same year the PGAV began biennial benchmarking of the public gallery sector in Victoria – gaining important insights about our members' programs, collections, visitation, staffing levels and sources of income. We also delivered our first national conference, *Future Vision: the Public Gallery in the 21st Century* at MONA in Hobart. Attracting delegates from across Australia, *Future Vision* highlighted that public galleries across the country faced similar challenges. This led the PGAV to explore interest in the establishment of a national body for public galleries. A 2014 survey of 200 public galleries across

Australia revealed 89% were supportive of a national body. In 2015 the PGAV convened the *Fifth National Public Gallery Summit* in Bendigo where the concept of a national body was explored in a public forum. While the forum did not arrive at a definitive outcome, it did lead to the formation of the National Public Galleries Alliance (NPGA) in 2019 to explore a national approach to benchmarking and advocacy.

Co-convened by the PGAV and Museums and Galleries Queensland (M&G QLD), the NPGA is comprised of national networks, peak bodies and service organisations. As a prelude to national benchmarking, the NPGA collated pre-existing data into a report, *Australian Public Galleries Snapshot*, which was released in June 2020 as the COVID-19 pandemic hit our shores. The Snapshot provides the most comprehensive overview of Australia's small to medium public gallery sector to date. It includes income sources, employment, volunteering, visitation and more. The Snapshot captured national attention, with Gina Fairley, National Visual Arts Editor for Arts Hub declaring it the biggest report for 2020¹ and in a separate article noting, "Establishing this base line data will be critical as the small to medium sector emerges from COVID-19."² Inaugural national benchmarking is now underway, with the NPGA set to release a report in October 2021, with a follow up report in early 2022 which will enable the NPGA to demonstrate the impacts of COVID-19 upon Australia's public galleries.



Image: Nicholas, 3, and Izzy, 4, enjoy *DESTINY* at The Ian Potter Centre: NGV Australia from 23 November 2020 – 14 February 2021. Photo: Eugene Hyland.

Over the past 18 months, the PGAV has drawn on its longitudinal benchmarking and undertaken consultation with members to make a number of submissions to government about issues impacting the public gallery sector. These include *Creative State 2020+ Consultation* (2019), *Regional Tourism Review* (2019), *Infrastructure Priorities for the Regions* (2020), *Inquiry into Australia's Creative and Cultural Industries and Institutions* (2020), *Growing the Indigenous Visual Arts Industry* (2020) and the *Inquiry into the Impact of COVID-19 on the Tourism and Events Sector* (2020). All of these resources are available from the PGAV website.

What these reports reveal is that while the public gallery sector in Victoria delivers outstanding cultural experiences to visitors and contributes to the social and economic wellbeing of communities, the sector faces a number of sustainability challenges – particularly in relation to staffing, programming, collection management and ageing infrastructure. Importantly, in these reports the PGAV has collaborated with the sector to identify key issues and develop initiatives to address these sustainability challenges. The PGAV's industry relationships, expertise and broad networks locate it in a unique position, from where it can deliver on-the-ground feasible solutions to complex sector-wide challenges.

Working closely with the sector has enabled the PGAV to become a responsive, effective peak body for Victoria's public galleries – the organisation they turn to first. This was never more evident than over the past 18 months as the sector endured the Black Summer bushfires and the impacts of successive COVID-19 lockdowns.

In February 2020 the PGAV secured funding to enable East Gippsland Art Gallery and Wangaratta Art Gallery to deliver bushfire recovery programs to their communities. Then in March 2020, as COVID-19 shut gallery doors across Australia, the PGAV collaborated with M&G QLD and Museums and Galleries of New South Wales (MGNSW) to develop COVIDSafe guidelines to re-opening. Released in May 2020, the guidelines were critical in enabling Victoria's public galleries to re-open as soon as government restrictions permitted in June 2020.

"Thank you for the 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."

PGAV Member feedback on the PGAV Guide to re-opening public galleries in Victoria released May 2020.

The PGAV quickly adapted our programs to assist the public gallery sector to navigate the impacts of COVID-19. We offered webinars on caring for exhibitions and collections during lockdown, peer-to-peer approaches to reopening galleries, tips on the digital delivery of programs, and a session with the Arts Wellbeing Collective to support the mental health of gallery staff during this period of immense change.

"This was a fantastic session - quick, concise, and extremely informative. It was great to hear from 4 galleries of quite different scale and resources. Lots of helpful and practical advice collected from this session. Thank you!"

PGAV Member feedback to the webinar Reopening your gallery held 10 June 2020.

Throughout the pandemic, the PGAV has been instrumental in advising the public gallery sector of the Victorian Government COVIDSafe restrictions. After every government announcement, the PGAV has provided its membership with a concise sector-specific explanation of the restrictions. As the voice for public galleries in Victoria, the PGAV continues to provide feedback and recommendations to government to support our members during this incredibly challenging time.

The work the PGAV has undertaken over the past four years has provided us with incredible insights into our members, the environment they operate within, the challenges the public gallery sector faces and the many opportunities that lay ahead. This work informs our 2022-2025 Strategic Plan, which will see the PGAV enter into an exciting new phase in our evolution. The PGAV will grow from a knowledge and skills hub to an engine for sector-wide development focused specifically on a) addressing the sustainability issues faced by the sector, and b) empowering our members to have a more sustained impact upon the social, cultural and economic wellbeing of their communities.



Image: Visitors to *The Story of the Moving Image* exhibition at the Australian Centre for the Moving Image (ACMI) Artwork: Vicki Cousins (Gunditjmarra Keeray Woorroong), *Yanmeeyarr*, 2020. Photo: Phoebe Powell.

Situation Analysis

The Public Galleries Association of Victoria (PGAV) is the peak body for the public gallery sector in Victoria. We represent over 50 public galleries across Victoria, including 19 regional galleries. Our members include state cultural institutions (3), local government galleries (32), university art museums (5) and independent non-profit galleries (13). As the peak body we deliver programs which support our members, we advocate on their behalf to key stakeholders, and we promote the sector to audiences. The PGAV's operations are funded by the Victorian Government through Creative Victoria and we receive significant in-kind support from the National Gallery of Victoria.

The work we do is aimed at building the capacity of public galleries in Victoria, empowering our members to deliver inspiring visual arts experiences that deliver valuable social, cultural and economic returns to their communities.

PUBLIC GALLERY SECTOR IN VICTORIA

Public galleries are non-profit organisations which present, collect, conserve and commission visual art. Through their exhibitions and public programs, public galleries provide audiences with opportunities to experience and engage with the visual arts. A growing body of Australian and international research shows that public galleries create a sense of community and connection, reducing social isolation, improving health and educational outcomes and enriching the lives of those they reach. This has been made highly evident during the COVID-19 pandemic, with Victoria's public galleries attracting 49 million visitors from across Australia and overseas to take part in their digital programs – spanning virtual exhibitions, live and recorded artist talks and workshops, podcasts and social media feeds.³

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, spanning university art museums, local government galleries, contemporary art spaces, house museums, historic homes and sculpture parks.



COLLECTIONS, VISITATION, PROGRAMMING & SUPPORT FOR VISUAL ARTISTS

PGAV benchmarking of the public gallery sector shows that our members hold 908,280 items in their collections with a combined value of \$4.4 billion. Prior to the COVID-19 pandemic, our members attracted 5.3 million visitors, 976,000 of which visited a regional gallery, to see any of 553 exhibitions on display or take part in the 2,538 public programs or 1,592 education programs on offer. Significantly, our members presented the work of 4,668 visual artists, as well as commissioning a further 2,124 artists to deliver workshops, artist talks and studio tours, and unique products for gallery retail.

PROVIDING ACCESS TO FIRST PEOPLES' ART & CULTURE

Victoria's public galleries have a long history of engaging and supporting Aboriginal and Torres Strait Islander artists. Our members have significant holdings of First Peoples' art and artefacts in their public collections – from early drawings by Wurundjeri artist and activist William Barak, to major holdings of Western Desert and Tiwi Island art, together with the latest work by contemporary artists – including Wiradjuri artist Brook Andrew, Yorta Yorta / Wamba Wamba / Mutti Mutti and Boonwurrung woman Maree Clarke and Gunditjmara artist Hayley Millar-Baker.

The last five years has seen a significant increase in the number of public galleries appointing Aboriginal and Torres Strait Islander staff to ensure that access to First Peoples' art and culture is First Peoples led. Critical to the success of these roles has been the appointment of First Peoples Advisory Committees – to support staff and help break down barriers between galleries and Aboriginal and Torres Strait Islander communities.

Image: Lauren Burrow Artist talk, *A Biography of Daphne*, 2021, Australian Centre for Contemporary Art. Photo: Arini Byng.



As we noted in our submission to the *Growing the Indigenous Visual Arts Industry* consultation in 2021, while this is an important step in Victoria's reconciliation with First Peoples, the public gallery sector faces significant challenges in appointing Aboriginal and Torres Strait Islander staff. The PGAV will address these challenges through this Strategic Plan, with initiatives to build and support First Peoples staff at public galleries across Victoria over the 2022–2025 period.

DRIVING CULTURAL TOURISM IN THE CITIES & REGIONS

Public galleries are driving cultural tourism across metropolitan and regional Victoria. Australia Council for the Arts research undertaken before the COVID-19 pandemic reveals 49% of domestic overnight trips to Melbourne and 44% of domestic day trips to regional Victoria included a visit to a gallery.⁴ Significantly, this research also revealed that cultural tourists stay longer and spend more than other tourists, with access to First Peoples' art and culture a major attractor for both domestic and international tourists.

Bendigo Art Gallery and Twentieth Century Fox presents Marilyn Monroe attracted 143,222 visitors to Bendigo and contributed \$16.3 million to the local economy in 2016, while Geelong Gallery's presentation of the *Archibald Prize* in 2018 attracted 75,000 visitors to Geelong and contributed \$8.2 million to the region. Audiences have grown to expect engaging experiences when they visit a public gallery in Victoria – which motivates frequent and repeated visits to galleries near and far.

STAFF & VOLUNTEERS

The public gallery sector in Victoria employs 688 full-time equivalent staff and is supported by 1,264 volunteers who contribute over \$3 million volunteer hours. The majority of public galleries (60%) have fewer than 5 full-time staff, while 38% employ 6–25 full-time staff and 2% have more than 25 full-time staff. The typical public gallery employs a Director,

a Curator and a small team to support gallery operations. This is well below industry best practice, as outlined in the PGAV *Factsheet on Staffing Levels & Position Titles*. In our submission for *Creative State 2020+*, we noted that galleries continue to deliver more programs to larger audiences with less resources – a situation that is unsustainable.

AGEING INFRASTRUCTURE

Our research reveals 40% of the sector is planning a gallery redevelopment over the next five years. The key reasons are: 1) the need for additional exhibition spaces – which enable galleries to deliver multiple exhibitions at any one time and ensuring their permanent collections are on display for destination tourists; 2) improving visitor amenities – including spaces to be creative, cafes and gallery retail; and 3) ageing buildings that are no longer fit for purpose – leaking roofs, collection stores that are at capacity, air conditioning and lighting that are below industry standards. All of these issues prevent galleries from loaning work from state, national and international institutions or taking major touring exhibitions. Ageing infrastructure that is no longer fit-for-purpose is reducing Victoria's public galleries from meeting the growing expectations of audiences and their ability to drive cultural tourists to their regions.

VICTORIAN COLLECTIONS ARE AT RISK

Despite holding extremely valuable collections of nationally significant works of art, recent PGAV benchmarking reveals Victoria's public galleries spend less than 2% of their operating budgets on collection management and conservation. Equally concerning, the small-to-medium sector across Victoria employs 30.8 full-time equivalent collection management staff. Anecdotally, we know that galleries are delaying conservation of art works due to the lack of specialist staff and constrained operating budgets. Victoria's \$4.4 billion public collections are being placed at undue risk.

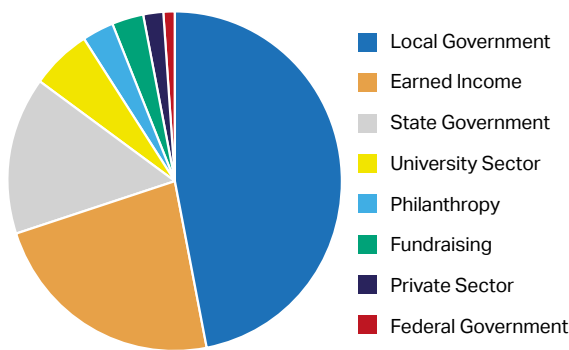


Images: Belinda Briggs, SAM Curator – Indigenous in front of work by Hayley Millar-Baker, *Untitled (The theft of the White men's sheep)*, 2018, Shepparton Art Museum collection, acquired with the assistance of The Robert Salzer Foundation, 2019, © the artist, Photo: SAM; Opening of the Archibald Prize at Geelong Gallery, 2018. Photo: Hails & Shine.

INVESTMENT IN THE SECTOR

Local government is a major investor in the public gallery sector in Victoria, supporting 61% of PGAV members and contributing \$15 million annually. While the State Government contributes \$100 million annually, \$94 million supports the State’s flagship institutions and \$6 million supports the remainder of the public gallery sector. If we exclude Victoria’s flagship institutions, PGAV benchmarking reveals the majority of the sector derives its income from Local Government (47%), followed by earned income (23%), State Government (15%), the university sector (6%), philanthropy (3%), other fundraising (3%), the private sector (2%) and the Federal Government (1%).

Investment in Victoria’s public galleries



IMPACT OF THE COVID-19 PANDEMIC

COVID-19 has had a significant impact on public galleries across Victoria – exacerbating sustainability challenges that existed prior to the pandemic. In surveying our members for the Victorian Government’s *Inquiry into the impact of the COVID-19 pandemic on the tourism and events sectors*, we learned the sector lost 43.9 full-time equivalent staff and 145.5 full-time equivalent volunteers; sustained a \$22.4 million loss in earned income; and experienced a 72% decline in visitation. The loss of staff and volunteers is particularly concerning, given most galleries in Victoria are operating below industry best practice, while the loss of earned income is equally concerning, given it underpins gallery operations, including – exhibitions, public and education programs, acquisitions, collection management and conservation.

It is important to note that local government galleries and university art museums – 78% of Victoria’s public gallery sector – were excluded from JobKeeper and other business support programs. The pandemic has disproportionately impacted this large cohort, which face ongoing financial pressures as local government and universities rebuild their depleted reserves.

Despite these challenges, the public gallery sector quickly pivoted to deliver its exhibitions and public

programs online. The rapid upskilling driven by a commitment to providing the community with access to the visual arts, and creating opportunities for visual artists hit hard by job losses in the higher-education, events and hospitality sectors. Throughout the pandemic, Victoria’s public galleries have provided the community with a sense of connectedness and creative expression at a time of unprecedented upheaval and social isolation.

A STRATEGY FOR RECOVERY

Now more than ever, the PGAV is vital to the delivery of programs to support the sector’s recovery from the pandemic. Our Strategic Plan 2022-2025 will see the PGAV leverage support from across government and the philanthropic sector to deliver a suite of state-wide initiatives which address sustainability challenges faced by the sector. These programs will create jobs in the visitor economy, particularly for First Peoples, boost public gallery programming and reach, and enable public galleries to support the mental health and wellbeing of the community - as together we set about recovering from the social isolation and trauma wrought by the Black Summer bushfires and the COVID-19 pandemic. Above all, the initiatives outlined in our Strategic Plan 2022-2025 will empower public galleries to have a pronounced and sustained impact upon the social, cultural and economic wellbeing of the community.

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.

Four Year Plan

The next four years will see the PGAV deliver a suite of initiatives to achieve our strategic goals: to be an effective **VOICE** for the public gallery sector in Victoria, **EMPOWER** Victoria’s public galleries to have a sustained impact upon their communities, **ENGAGE** new and diverse gallery audiences and overcome barriers to access across Victoria, and build the sustainability of the PGAV to **FUTURE PROOF THE SECTOR**.

	Special Initiative – implementation dependent upon project funding.
Yellow Highlighted Text	Special Initiative – funding secured for project.
	Core initiative – included within financial plan 2022-2025.

GOAL 1: VOICE – BE AN EFFECTIVE ADVOCATE FOR THE PUBLIC GALLERY SECTOR IN VICTORIA						ALIGNMENT WITH CREATIVE STATE 2025				
STRATEGIC INITIATIVES	2022 OUTCOMES	2023 OUTCOMES	2024 OUTCOMES	2025 OUTCOMES	STAFFING	JOB & PATHWAYS	INNOVATIVE PRODUCTS & EXPERIENCES	INDUSTRY STABILITY & GROWTH	EQUITABLE ACCESS	NEW AUDIENCES & MARKETS
1.1 STAKEHOLDER ENGAGEMENT STRATEGY – engage key stakeholders to understand and address public gallery sustainability challenges	<ul style="list-style-type: none"> Identify key stakeholders, develop engagement strategy for 2022. Engage relevant Ministers about key sector issues. Engage relevant non-profits, private sector and philanthropists, about key sector issues. Make submissions to state and federal government inquiries. 	<ul style="list-style-type: none"> Review outcomes from 2022 and revise engagement strategy for 2023. Make submissions to state and federal government inquiries. 	<ul style="list-style-type: none"> Review outcomes from 2023 and revise engagement strategy for 2024. Make submissions to state and federal government inquiries. 	<ul style="list-style-type: none"> Review outcomes from 2024 and revise engagement strategy for 2025. Make submissions to state and federal government inquiries. 	Executive Officer	✓		✓		✓

GOAL 1: VOICE – BE AN EFFECTIVE ADVOCATE FOR THE PUBLIC GALLERY SECTOR IN VICTORIA (CONT)						ALIGNMENT WITH CREATIVE STATE 2025				
<p>1.2 MEMBER SURVEY (Biennial) – snapshot benchmarking, identify issues affecting the sector, seek feedback on PGAV services.</p>	<ul style="list-style-type: none"> • Conduct Member Survey for 2021. • Disseminate snapshot data in Annual Report. • Member Feedback informs 2022 programs. 		<ul style="list-style-type: none"> • Conduct Member Survey for 2023 in March. • Disseminate snapshot data in Annual Report. • Member Feedback informs 2024 programs. 		Member Services Officer, with Executive Officer	✓		✓		
<p>1.3 NATIONAL PUBLIC GALLERIES ALLIANCE (NPGA) – co-convene the alliance to deliver national initiatives and advocacy for the benefit of Victoria’s public galleries.</p>	<ul style="list-style-type: none"> • National Benchmarking –2020 report released • Advocacy – review annually, implement. • Meet quarterly to explore issues; track advocacy. 	<ul style="list-style-type: none"> • National Benchmarking – capture 2022 data, release report July. • Advocacy – review annually, implement. • Meet quarterly to explore issues, implement initiatives and track advocacy. 	<ul style="list-style-type: none"> • Advocacy – review plan annually, implement. • Meet quarterly to explore issues & track advocacy. 	<ul style="list-style-type: none"> • National Benchmarking – capture 2024 data, release report in July. • Advocacy review annually, implement. • Meet quarterly to explore issues & track advocacy. 	Executive Officer	✓		✓	✓	
<p>1.4 CONTRIBUTE TO CREATIVE INDUSTRY NETWORKS – advocating needs of Victoria’s public galleries.</p>	<ul style="list-style-type: none"> • Council of Australia Art Museum Directors (CAAMD) annual forum. • Member of Arts Industry Council of Victoria (AICV). • Participate in NAVA Roundtables. 	As per 2022.	As per 2022.	As per 2022.	Executive Officer	✓		✓		✓

GOAL 2: EMPOWER – BUILD THE CAPACITY OF THE PUBLIC GALLERY SECTOR IN VICTORIA						ALIGNMENT WITH CREATIVE STATE 2025				
STRATEGIC INITIATIVES	2022 OUTCOMES	2023 OUTCOMES	2024 OUTCOMES	2025 OUTCOMES	STAFFING	JOB & PATHWAYS	INNOVATIVE PRODUCTS & EXPERIENCES	INDUSTRY STABILITY & GROWTH	EQUITABLE ACCESS	NEW AUDIENCES & MARKETS
2.1 PROFESSIONAL DEVELOPMENT PROGRAM – targeted training to support professional staff at public galleries.	<ul style="list-style-type: none"> • Deliver 10 events per year. • Evaluation & Member Survey informs 2023 program. • Launch 2023 program in December. 	<ul style="list-style-type: none"> • Deliver 10 events per year. • Evaluation informs 2024 program. • Launch 2024 program in December. 	<ul style="list-style-type: none"> • Deliver 10 events per year. • Evaluation & Member Survey informs 2025 program. • Launch 2025 program in December. 	<ul style="list-style-type: none"> • Deliver 10 events per year. • Evaluation informs 2026 program. • Launch 2026 program in December. 	Member Services Officer	✓	✓	✓	✓	✓
2.2 KNOWLEDGE SHARING – disseminate specialist information to members & stakeholders.	<ul style="list-style-type: none"> • PGAV Digest – distribute monthly. • PGAV eList – news, jobs, information to members. • Consultant Directory extend to suppliers, update annually. 	<ul style="list-style-type: none"> • PGAV Digest – distribute monthly. • PGAV eList – news, jobs, information to members. • Consultant Directory & Suppliers List – update annually. 	As per 2023	As per 2023	Comms Officer	✓		✓	✓	
2.3 MENTAL HEALTH & WELLBEING – empower galleries to build resilience in the community	<ul style="list-style-type: none"> • Digital Engagement Boost – seek funding to boost community engagement programs. • Review Gallery Education programs, develop sustainable model and seek funding. • Review gallery programs - identify gaps, establish quick response fund. • Track sector progress: identify baseline data, set targets. 	<ul style="list-style-type: none"> • Digital Engagement Boost – evaluate program & ongoing need. • Gallery Education pilot – state-wide program. • Health and Wellbeing - Quick Response Fund - enabling galleries to be responsive to community needs. • Track sector progress via National Benchmarking. 	<ul style="list-style-type: none"> • Review Gallery Education pilot, develop multi-year program and seek funding. • Explore delivery of Art on Prescription at public galleries in Victoria. • Deliver Health and Wellbeing - Quick Response Fund. • Track sector progress via Member Survey. 	<ul style="list-style-type: none"> • Deliver Art on Prescription pilot program across Victoria. • Deliver Health and Wellbeing - Quick Response Fund. • Track sector progress via Benchmarking Survey. 	Contract Project Officer/s	✓	✓	✓	✓	✓

GOAL 2: EMPOWER – BUILD THE CAPACITY OF THE PUBLIC GALLERY SECTOR IN VICTORIA (CONT)						ALIGNMENT WITH CREATIVE STATE 2025				
<p>2.4 VISITOR ECONOMY – empower galleries to boost the visitor economy.</p>	<ul style="list-style-type: none"> • Pilot a Visitor Economy Support Program in 4 regional & 1 metro LGA. 	<ul style="list-style-type: none"> • Review Visitor Economy Support Program pilot, identify needs, develop initiative and seek multi-year funding. 	<ul style="list-style-type: none"> • Deliver Visitor Economy Support Program 2024-2026 across Victoria. 	<ul style="list-style-type: none"> • Deliver Visitor Economy Support Program 2024-2026 across Victoria. 	Contract Project Officer/s.	✓	✓	✓	✓	✓
<p>2.5 EQUITY & INCLUSION – empower galleries to engage diverse staff, artists and audiences.</p>	<ul style="list-style-type: none"> • All the Difference (RISE funded) – program concludes August 2022. • Develop program to support First Peoples staff, artists and audiences. Seek multi-year funding. • Deliver First Peoples Legal Advice with Arts Law, regional galleries & First Peoples organisations. • Track sector progress: via Members Survey. 	<ul style="list-style-type: none"> • First Peoples initiative 2023-2025 – deliver range of programs to support & grow staff, artist and audiences. • All the Difference – secure funding to deliver state-wide program from 2024-2026. • Track sector progress via National Benchmarking Survey. 	<ul style="list-style-type: none"> • First Peoples initiative 2023-2025 – review outcomes, integrate findings into 2024 program. • All the Difference 2024-2026 – first year of program. • Track sector progress via program evaluation and Member Survey. 	<ul style="list-style-type: none"> • First Peoples initiative 2023-2025 – review outcomes, integrate findings into 2025 program. • All the Difference 2024-2026 – second year of program. • Track sector progress via program evaluation and National Benchmarking. 	Contract Project Officer/s.	✓	✓	✓	✓	✓
<p>2.6 INFRASTRUCTURE & COLLECTIONS – empower galleries to futureproof their collections and their offer to audiences.</p>	<ul style="list-style-type: none"> • Regional Collections Access Program (RCAP) – deliver program, build case for continuation. • Robert Salzer Foundation (RSF) Acquisition Fund – assist galleries to acquire artwork. 	<ul style="list-style-type: none"> • RCAP continues in 2023. • RSF Acquisition Fund continues in 2023. Apply for continuation 2024-2026. • Track sector progress via National Benchmarking, 	<ul style="list-style-type: none"> • Conservation Program – develop program to address challenges, seek funding. • RCAP continues in 2024. • RSF Acquisition Fund – continues in 2024. • Track sector program via Member Survey. 	<ul style="list-style-type: none"> • Conservation Program implemented in 2025. • RCAP continues in 2025. • RSF Acquisition Fund – continues in 2025. • Track sector progress via National Benchmarking, 	Executive Director, with Member Services Officer & Comms Officer	✓	✓	✓	✓	✓

GOAL 2: EMPOWER – BUILD THE CAPACITY OF THE PUBLIC GALLERY SECTOR IN VICTORIA (CONT)						ALIGNMENT WITH CREATIVE STATE 2025				
2.7 IMPACT MEASUREMENT – empower galleries to capture their impact.	<ul style="list-style-type: none"> Seek funding to pilot sector wide Impact Measurement. 	<ul style="list-style-type: none"> Review pilot Impact Measurement disseminate findings. Seek multi-year funding. 	<ul style="list-style-type: none"> Impact Measurement continues in 2024. Disseminate findings. 	<ul style="list-style-type: none"> Impact Measurement continues in 2025. Disseminate findings. 	Executive Director, with Member Services Office	✓	✓	✓	✓	✓

GOAL 3: ENGAGE – FOSTER ENGAGEMENT WITH & EQUITABLE ACCESS TO VICTORIA'S PUBLIC GALLERIES						ALIGNMENT WITH CREATIVE STATE 2025				
STRATEGIC INITIATIVES	2022 OUTCOMES	2023 OUTCOMES	2024 OUTCOMES	2025 OUTCOMES	STAFFING	JOBS & PATHWAYS	INNOVATIVE PRODUCTS & EXPERIENCES	INDUSTRY STABILITY & GROWTH	EQUITABLE ACCESS	NEW AUDIENCES & MARKETS
3.1 PROMOTE ENGAGEMENT – grow audiences for Victoria’s public galleries and their programs.	<ul style="list-style-type: none"> Review Communications Strategy annually. Maintain website and social media. Promote members through enews and NGV magazine. Maintain PGAV Channel (vimeo) Promote members to national media. 	As per 2022	As per 2022	As per 2022	Comms Officer	✓	✓	✓	✓	✓
3.2 ENGAGE NEW AUDIENCES – ensure PGAV promotions are accessible to new and diverse audiences.	<ul style="list-style-type: none"> Ensure website and digital resources meet accessibility requirements. Work with Multicultural Arts Victoria, Arts Access Victoria & Koorie Heritage Trust to identify new audiences & engagement strategies. Integrate Diversity KPIs into Comms Strategy. 	As per 2022	As per 2022	As per 2022	Comms Officer	✓	✓	✓	✓	✓

GOAL 4: FUTURE PROOF THE SECTOR – ENSURE THE SUSTAINABILITY OF THE PGAV						ALIGNMENT WITH CREATIVE STATE 2025				
STRATEGIC INITIATIVES	2022 OUTCOMES	2023 OUTCOMES	2024 OUTCOMES	2025 OUTCOMES	STAFFING	JOB & PATHWAYS	INNOVATIVE PRODUCTS & EXPERIENCES	INDUSTRY STABILITY & GROWTH	EQUITABLE ACCESS	NEW AUDIENCES & MARKETS
4.1 MAINTAIN & GROW MEMBERSHIP – ensure programs, services and advocacy are relevant and responsive to the public gallery sector.	<ul style="list-style-type: none"> Establish Membership Committee of Board. Identify potential members annually. Review membership benefits annually. Review Member Survey feedback and ensure meeting KPIs. 	<ul style="list-style-type: none"> Membership Committee identifies new members, reviews benefits and ensures services are meeting member needs annually. 	As per 2023	As per 2023	Membership Committee with Executive Officer	✓	✓	✓	✓	✓
4.2 DIVERSIFY INCOME – implement fundraising strategy	<ul style="list-style-type: none"> Income Development Committee sets & implements 2022 targets. 	<ul style="list-style-type: none"> Income Development Committee sets & implements 2023 targets. 	<ul style="list-style-type: none"> Income Development Committee sets & implements 2024 targets. 	<ul style="list-style-type: none"> Income Development Committee sets & implements 2025 targets. 	Income Development Committee	✓		✓		✓
4.3 REVIEW BOARD COMPOSITION & OPERATIONS	<ul style="list-style-type: none"> Complete Skills Audit & Diversity Audit annually – identify gaps, address through recruitment & training. Board training – as required. 	As per 2022	As per 2022	As per 2022	Board with Executive Officer	✓		✓	✓	
4.4 ENSURE GOOD GOVERNANCE – maintain a committed board of key influencers who demonstrate best practice.	<ul style="list-style-type: none"> Board Meetings – at least 4 per year, plus AGM. Board Manual updated annually. Board Performance Review held annually. Establish Working Committees as required. Audit undertaken annually. 	As per 2022	As per 2022	As per 2022	Executive Officer with Board	✓		✓	✓	

Management & Decision Making

The PGAV is an Incorporated Association governed by a Board of Management which includes 4 elected representatives from metropolitan galleries, 4 elected representatives from regional galleries, 1 representative from the National Gallery of Victoria (NGV) and 4 co-opted representatives from the private sector with specialist knowledge and skills to support the organisation. Representatives are elected for a three-year term for up to two consecutive terms.

The Board of Management oversees the development and implementation of the Strategic Plan. This includes monitoring plan progress and financial performance as part of regular Board meetings throughout the year.



CURRENT PGAV BOARD

NAME	ROLE	REPRESENTING	QUALIFICATIONS
Louise Tegart	President	Regional Gallery	Director, Art Gallery of Ballarat
Andrew Tetzlaff	Vice President	Metropolitan Gallery	Senior Curator, RMIT Culture
Paul Banks	Treasurer	Finance	Director – Overlays, Future Fund
Rebecca Coates	Member	Regional Gallery	Director, Shepparton Art Museum
Georgia Cribb	Member	Metropolitan Gallery	Gallery Director, Bunjil Place
Chrystal Dare	Member	Legal	Senior Associate, Corrs Chambers Westgarth Lawyers
Tony Ellwood	Member	NGV	Director, National Gallery of Victoria
Vanessa Gerrans	Member	Regional Gallery	Director, Warrnambool Art Gallery
Victor Griss	Member	Metropolitan Gallery	Curator, Counihan Gallery In Brunswick
Sim Luttin	Member	Metropolitan Gallery	Gallery Manager, Arts Project Australia
Meredith Martin	Member	Partnerships & Research	Director, Pathways to Politics Program for Women, University of Melbourne. Chair, Aphids Committee of Management.
Lotti O'Dea	Member	Impact & Strategy	Independent Consultant
Jason Smith	Member	Regional Gallery	Director, Geelong Gallery
OBSERVERS			
Aoife Farmer	Observer	Government Relations	Senior Analyst, Victorian Department of Treasury & Finance
Armando Munoz	Observer	Impact & Strategy	Innovation Manager, Save the Children

Images: PGAV Annual General Meeting held at Counihan Gallery in Brunswick on 22 May 2021. Top: Crystal Dare & Louise Tegart; Bottom: Lotti O'Dea & Georgia Cribb.

During the plan period the governance will be maintained through:

- Succession Planning and Skills & Diversity Audit to maintain a strong and effective Board;
- Effective sub-committees, including Fundraising, Membership, Advocacy & Research;
- Performance Review of the Board, annually;
- Board Operations Manual, updated annually; and
- Induction of new Board Members after the AGM.

PGAV STAFF

The PGAV currently employs a part-time Executive Officer (0.8 FTE) and a part-time Communications Officer (0.4 FTE). In 2022, the PGAV will increase its core staff from 1.2 FTE to 2.2 FTE to ensure the successful delivery of our Strategic Plan 2022-2025.

The **Executive Officer** is responsible for the delivery of the Strategic Plan with support from the Board and staff; maintains relationships with key stakeholders, members, project partners and external contractors; manages staff and day to day operations; manages finances, working with an external accountant and auditor; undertakes reporting to the ACNC, funding agencies and the Board. The **Communications Officer** manages the website, social media channels, webinar recordings, enews and other promotion of the PGAV and its members to local and national audiences; they also assist the Executive Officer with program delivery as needed. The **Members Services Officer** (from 2022) will deliver the Professional Development Program, assist with Members Surveys, National Benchmarking and Impact Measurement of the sector. They will also assist in the delivery of special projects.

EXECUTIVE OFFICER

Anne Robertson has held the position of Executive Officer since November 2010 and has overseen landmark research into the brand practices of Victoria's public galleries, prepared a wide-range of submissions for state and federal government and co-convenes the National Public Galleries Alliance (NPGA) which undertook inaugural national benchmarking of the public gallery sector in 2021. Anne has over 20 years' experience working with peak bodies within the visual arts sector.

COMMUNICATIONS OFFICER

Lucy Whitehill was appointed as Communications Officer in March 2016 and has overseen the upgrade of the PGAV website, implementation of social media channels, and promotion of the PGAV and our membership. Since her appointment, PGAV's digital audience has grown year on year and is currently 14,800 annually. Lucy has 19 years' experience within the public gallery sector in Victoria.

MEMBERS SERVICES OFFICER

New position, to be appointed in 2022.

Financial Plan

The PGAV is in a healthy financial position, having retained adequate cash reserves through careful management, and our ability to secure additional funding over the past 18 months to support the sector with bushfire recovery and the impacts of COVID-19 – including from the Australian Government's RISE Fund, Regional Art Victoria's Creative Recovery Fund, and the Victorian Government's Strategic Investment Fund.

This Strategic Plan sees the PGAV enter into an exciting new phase in our evolution. We will focus our efforts on the delivery of sector-wide initiatives to address the sustainability challenges faced by the sector, and empower our members to have a sustained impact upon the social, cultural and economic wellbeing of their communities.

Delivery of our Strategic Plan 2022-2025 will require an increase in current staffing and remuneration. Together these increases will boost the PGAV's capacity and our ability to retain and attract appropriately skilled staff. Our Executive Officer will increase to full-time to increase our advocacy and leverage support for the new initiatives outlined in our Plan; our Communications Officer will increase to 3 days a week to increase our digital programs and focus on building new and diverse audiences for Victoria's public galleries; and we will establish a Members Services Officer position 3 days per week to deliver our Professional Development Program, strengthen our membership offer and support the delivery of National Benchmarking and Impact Measurement of the sector. To fund this increase in staffing, the PGAV Board is seeking an increased investment from Creative Victoria.

The PGAV has demonstrated a good track record in leveraging support from other funding sources, including government and the philanthropic sector. In 2020, we leveraged our \$60,000 core funding from Creative Victoria to gain \$292,666 in project funding. In 2021, we again leveraged our \$60,000 core funding from Creative Victoria to gain an additional \$287,727 in project funding. Increased investment from Creative Victoria will ensure we have the staff to deliver our highly valued core services and the capacity to leverage funding for initiatives which address the sustainability challenges faced by the public gallery sector in Victoria.

With Creative Victoria funding and in-kind support from NGV, we are projecting a modest surplus on our core operations over the 2022-2025 period. All efforts will be made to increase this surplus through project funding of our key initiatives, growing our membership base, as well as careful financial management.

Risk Management Plan

This table explains how likely the risk is to occur:

CATEGORY	LIKELIHOOD DESCRIPTOR
Likely	Once every 3 years or more frequently
Possible	Once every 5 years
Unlikely	Once every 10 years
Rare	Once every 25 years or less frequently

This table explains the consequence of the risk occurring:

CATEGORY	CONSEQUENCES DESCRIPTOR
Major	Significantly impact ongoing viability of the PGAV. Requires significant and timely action of the board. Financial impact greater than \$10,000.
Moderate	Impact likely to be operational. Financial impact of \$2,000 to \$10,000.
Minor	Little impact to the organisation. Financial impact less than \$2,000.

This table highlights the severity of the risk, based on the risk’s likelihood and consequences categories:

RISK RATING	CONSEQUENCES		
	Major	Moderate	Minor
Likely	Extreme	High	Medium
Possible	High	Medium	Low
Unlikely	Medium	Low	Low
Rare	Low	Low	Low



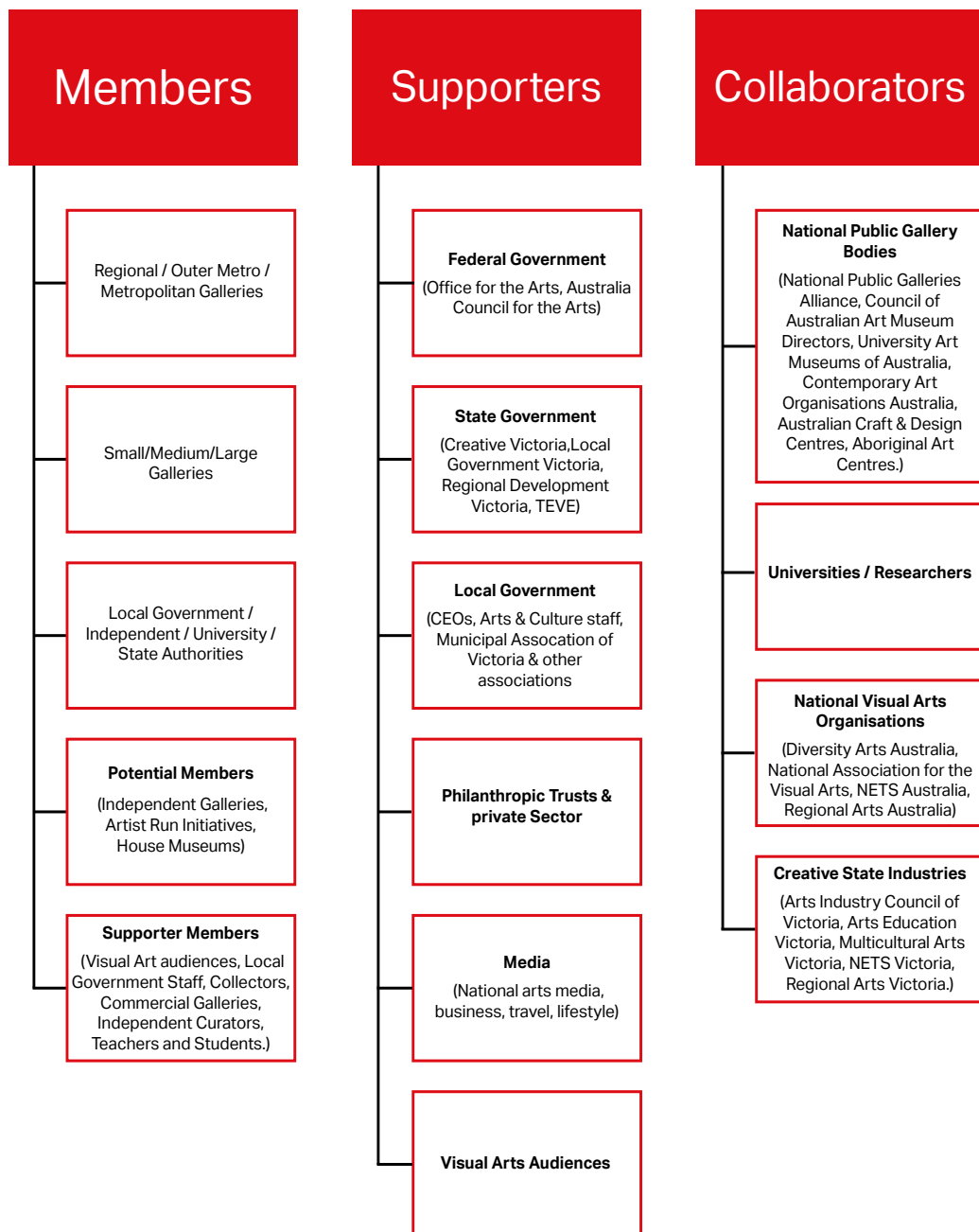
Image: Art + Connect workshop, Geelong Gallery collection, Geelong Gallery, 2021, works by Nora Heysen, Roland Wakelin, Eugenie Durrant, William Harding, Roy Fluke, Peggy Crombie, Agnes Goodsir, Rosalie Gascoigne and John Olsen. Photo: Hails and Shine.

RISK MANAGEMENT PLAN

Risk Description	Potential Impact	Consequence	Likelihood	Risk Rating	Risk Mitigation Strategies
Loss of core program funding from Creative Victoria	Without current level of core funding from Creative Victoria the PGAV would be unable to deliver on its stated goals to members and the visual arts community.	Major	Possible	High	<ul style="list-style-type: none"> • Deliver on mission and strategic plan. • Engage with Creative Victoria, regular communication. • Explore alternate funding streams (government, philanthropic, corporate) • Increase membership fees. • Diversify membership base.
Member dissatisfaction	Dissatisfied members would ultimately lead to declining, disengaged member base which would question the ongoing need for the PGAV.	Major	Possible	High	<ul style="list-style-type: none"> • Biennial member satisfaction surveys. • EO in regular communication with membership to understand needs. • Improved communication (website, social media, enews, email lists.)
Loss of in-kind support from NGV	NGV provides office and IT to the value of \$60,000 p.a. The loss of this in-kind support would require re-location and finding another party to provide in-kind support, or raise additional funding.	Major	Unlikely	Medium	<ul style="list-style-type: none"> • MoU in place between PGAV/ NGV – to renewed in 2023. • Delivery of MoU outcomes. • Commence negotiation of MoU 6 months before expiry.
Board composition and continuity	Loss of board members or losing strong member representation on the board may reduce strategic focus and delivery.	Moderate	Possible	Medium	<ul style="list-style-type: none"> • Actively manage and recruit board members where skill gaps or vacancies arise.
Loss of Executive Officer	The loss of our key person would result in loss / disruption of support to the board and members.	Moderate	Possible	Medium	<ul style="list-style-type: none"> • Provide annual performance feedback. • Provide relevant PD and training opportunities. • Remuneration to be commensurate with industry standards.
Ongoing lockdowns due to COVID-19 pandemic.	While the PGAV has adapted to digital delivery of programs, ongoing lockdowns risk ability to focus on delivery of new initiatives / longer term capacity building.	Moderate	Possible	Medium	<ul style="list-style-type: none"> • Maintain capacity to deliver services online. • Board assist EO in securing funding for new initiatives. • Secure increase in core funding to achieve appropriate staff EFT.
Inappropriate use of organisation assets	Our major asset is cash held in ADI accounts. Loss would result in cease of operations and inability to meet funding agreement with Creative Victoria and other stakeholders.	Moderate	Unlikely	Low	<ul style="list-style-type: none"> • Maintain delegations of authority policy and two to sign / approve payments. • Regular review of management accounts by Treasurer (monthly) and Board (bi-monthly).

Marketing Plan

The PGAV has segmented our market into three major segments, consisting of Members, Supporters and Collaborators. The segments are further refined to identify a range of sub-segments (see table below). This sub-segmentation model ensures that the PGAV is meeting the needs of its key stakeholders. The table on page 22 details the segments and the specific marketing initiatives, which have been tailored to meet the identified needs of each segment.



TARGET MARKET	RESEARCH INSIGHTS – IDENTIFIED NEED	INITIATIVES
Members	Advocacy on key issues facing the sector.	National Public Galleries Alliance, AICV, NAVA Roundtable, media campaigns.
	Building the capacity of public galleries, empowering them to delivery social, cultural and economic impacts.	Professional Development Program, key initiatives: Mental Health and Wellbeing, Visitor Economy, Equity & Inclusion, Infrastructure & Collections, Impact Measurement.
	Promoting the value of the public gallery sector to key stakeholders	Impact Measurement, targeted social media and community campaigns.
	Knowledge sharing amongst the sector	PGAV email lists, Digest enews, website, PGAV Channel, social media.
Supporters	Insight-based advocacy that raises awareness of the sector’s social, cultural and economic impact and assists in building capacity.	Impact Measurement, National Benchmarking, Members Surveys, ongoing consultation.
	Raise the profile of Victoria’s public galleries, developing diverse audiences and encouraging repeat visitation.	Targeted social media and community campaigns, PGAV Highlights, Digest enews, website, PGAV Channel, social media.
	Enable stakeholders to engage with the sector and be inspired by best practice models.	PGAV Supporter Membership, Impact Measurement, targeted social media and community campaigns.
Collaborators	Identify, support and promote the value of the Australian public gallery sector.	National Benchmarking, Impact Measurement, social media and community campaigns.
	Supporting and promoting Victoria’s public galleries.	PGAV Supporter Membership, Impact Measurement, social media and community campaigns, partnering on delivery of key initiatives.



ENDNOTES

- 1 Fairley, G., *The Big List: the Visual Arts in 2020*, ArtsHub, 15 December 2020. See: <https://www.artshub.com.au/2020/12/15/the-big-list-the-visual-arts-in-2020-261632/>
- 2 Fairley, G., *New report gives thumbs up for Australia’s public galleries*, ArtsHub, 24 June 2020. See: <https://www.artshub.com.au/2020/06/24/new-report-gives-thumbs-up-for-australias-public-galleries-260611/>
- 3 PGAV’s COVID-19 Impact Survey reveals the small-to-medium sector attracted 34 million digital visitors; while NGV attracted almost 15 million globally for its digital programs (See: <https://www.ngv.vic.gov.au/digital-engagement-in-the-time-of-covid/>).
- 4 *Domestic Arts Tourism: Connecting the Country*, Australia Council for the Arts, 2020 pages 42 and 50; and *International Arts Tourism: Connecting cultures*, Australia Council for the Arts, 2018.

Image: Installation of the exhibition *Brett Whiteley: Drawing is Everything*, an Art Gallery of New South Wales and Brett Whiteley Studio touring exhibition at Bendigo Art Gallery, 2021. Photo: Leon Shoots.

PGAV Members

The PGAV represents 54 public galleries across Victoria, including 19 regional galleries. Our members include state institutions, university art museums, local government galleries, contemporary art spaces, house museums, historic homes and sculpture parks:

Art Gallery TAMA
Art Gallery of Ballarat
ArtSpace at Realm
Arts Centre Melbourne
Arts Project Australia
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
Hyphen - Wodonga Library 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 Culture
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



Image: Cassie Leatham and Hollie Johnson participate in a jewellery workshop at RMIT as part of the Koorie Heritage Trust's Blak Design program, 2021; Urban art workshop with Glen Smith and Rone, Geelong Gallery and Oxygen College. Photo: Reg Ryan.



Cover image: Yalingwa First Nations Curator, Stacie Piper with Kent Morris's work from the exhibition *WILAM BILK* at TarraWarra Museum of Art, 2021. Photo: Tiffany Garvie.
Artwork: Kent Morris (Barkindji) *Barkindji Blue Sky - Ancestral Connections #11* 2021, digital print on phototex wallpaper with framed giclee prints on rag paper, 1356 x 492.5 cm.
Courtesy of the artist and Vivien Anderson Gallery.

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