



Annual Report 2021

THE YEAR IN REVIEW

SNAPSHOT OF THE PGAV

Total Revenue
\$274,460

**Professional Development
Programs delivered**
16 (23% increase)

**Participants in our Professional
Development Program**
1,051 (41% increase)

Enquiries from members
895

Submissions & Reports
6

Sector Consultations
5

Website visitors
22,778 (13% increase)

Website page views
50,393 (24% increase)

Social media reach
174,496

Digest & Highlights reach
10,993



Cover image: Bendigo Art Gallery School Holiday Program, September 2021. Photo: Leon Schoots.

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

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.

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: Opening event, *Who's Afraid of Public Space 2021–2022*, Australian Centre for Contemporary Art, Melbourne. Photo: Zoe Eley.

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 (Resigned 5.12.21) 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
Vanessa Gerrans	Regional Representative Warrnambool Art Gallery
Meredith Martin	Co-opted Representative (Partnerships & Research) University of Melbourne
Bryony Nainby	Metropolitan Representative (Resigned 31.03.21) Craft Victoria
Jason Smith	Regional Representative Geelong Gallery
Lotti O'Dea	Co-opted Representative (Strategy & Impact) Consultant
Observers	Aoife Farmer Victorian Department of Treasury & Finance Armundo Munoz Save the Children

OUR STAFF

Anne Robertson	Executive Officer (1.0 FTE)
Lucy Whitehill	Communications Officer (0.6 FTE)
Francesca Valmorbida	Building Back Better Program Manager (0.8 FTE) to April 2021.

OUR FINANCIAL TEAM

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

OUR SUPPORTERS

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

PGAV MEMBERS

The PGAV represents 63 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
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
Buxton Contemporary
Cardinia Cultural Centre Gallery
Carlisle Street Arts Space
Castlemaine Art Museum
Central Goldfields Art Gallery
City Gallery at Melbourne Town Hall
Counihan Gallery in Brunswick
Craft Victoria
Deakin University Art Gallery
Duldig Studio
East Gippsland Art Gallery
Eltham Library Community Gallery
Geelong Gallery
Gippsland Art Gallery
Glen Eira City Council Gallery
Grainger Museum
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
Montsalvat
Mornington Peninsula Regional Gallery | MPRG
National Gallery of Victoria | NGV
Old Quad
RMIT Design Hub
RMIT First Site Gallery
RMIT Gallery
RMIT Intersect
Science Gallery Melbourne
Shepparton Art Museum | SAM
Swan Hill Regional Art Gallery
TarraWarra Museum of Art
The Dax Centre
Town Hall Gallery
Walker Street Gallery
Wangaratta Art Gallery | WAG
Warrnambool Art Gallery
Whitehorse Art Space
Wyndham Cultural Centre

President's Report



Image: Louise Tegart, PGAV President. Photo: Tara Moore.

2021 certainly didn't go according to plan. No sooner had galleries begun reopening in November 2020 and looking forward to a COVIDSafe Summer, than we entered a circuit breaker lockdown in February 2021, a second circuit breaker lockdown at the end of May 2021, a third circuit breaker lockdown in June followed by an enduring lockdown from mid July 2021 – which saw Victoria take out line honors for the longest period of aggregate lockdown in the world at 263 days.

Throughout the year, the PGAV was instrumental in advising members of changes to Victorian Government restrictions and explaining how they applied to public galleries. This enabled the sector to navigate the fast-changing environment – implementing patron caps and mandatory QR Code check-ins and then, as we went into lockdown, managing authorised workers and the mandatory vaccination of staff and contractors as part of *Victoria's Roadmap to Deliver the National Plan*.

In October 2021, the PGAV and three regional galleries – Bendigo Art Gallery, East Gippsland Art Gallery and Warrnambool Art Gallery took part in the Victorian Government's Vaccinated Economy Trial. The purpose of the Trial was to test new 'proof of vaccination' entry requirements using the Services Victoria app. Following the trial, the PGAV developed a **Guide to the Vaccinated Economy** and held an **Information Session** attended by 240 staff from across the state. This meant the public gallery sector was ready when the **Vaccinated Economy commenced on 29 October 2021**. A momentous occasion, regional galleries were no longer subject to patron caps of 30 people and metropolitan galleries reopened to the public for the first time since July 2021.

Amidst keeping the sector updated on COVID-19 restrictions, the PGAV delivered an expanded professional development program via Zoom. We commenced the year with the **Building Back Better** program aimed at supporting the sector's recovery from the immediate impacts of the pandemic. This was followed by the **NGV Conservation Webinars** to support collection care at Victoria's public galleries – including a special session for the 40% of galleries planning a redevelopment.

In response to the smoke that enveloped the whole of Victoria during the devastating Black Summer Bushfires, we commissioned Professor Robyn Sloggett and Dr Marcelle Scott from the Grimwade Centre for Cultural Materials Conservation to develop a Fact Sheet and deliver an Information Session on **Integrating Climate Change Impacts into Disaster Preparedness and Response**. The Fact Sheet includes a really useful table outlining climate impacts and mitigation strategies.

This year the PGAV surveyed our members as part of inaugural National Benchmarking of Australia's public gallery sector. Led by the National Public Galleries Alliance (NPGA), which the PGAV co-convenes, benchmarking will enable the sector to observe trends, growth and changes – including in investment, staffing and programming over the longer term. Data from the inaugural survey is published in the **Australian Public Galleries Snapshot 2019**, with key findings included on page 9 of this Annual Report.

The PGAV made a number of government submissions this year on behalf of our members. Key amongst these was our submission to the Australian Government's **Growing the Indigenous Visual Arts Industry consultation**. This was an important opportunity to outline the sector's long-standing support of Aboriginal and Torres Strait Islander visual artists, as well as the need for urgent investment in First Nations staff at Victoria's public galleries.

Importantly, the PGAV published our **Strategic Plan 2022-2025**. Drawing on member consultation over the past three years, the Plan articulates the sector's many achievements - and reveals that the sector is now at a crisis point. Sustainability issues linked to staffing, collections conservation and management and aging infrastructure are now blocking major international touring opportunities, limiting gallery programming and hampering support to visual artists. The COVID-19 pandemic has exacerbated these challenges. Our new Plan will see the PGAV address these sustainability issues, empowering our members to have a pronounced and sustained impact on the social, cultural and economic wellbeing of the community into the future.

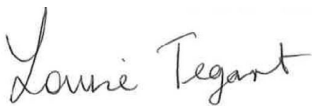
I am pleased to report that this year the PGAV secured 4-year funding of our core operations through Creative Victoria's **Creative Enterprises**

Program. This will enable the PGAV to deliver our *Strategic Plan 2022-2025* and represents a vital investment in Victoria's public gallery sector.

On behalf of the Board, I would like to thank PGAV's Executive Officer, **Anne Robertson** and Communications Officer, **Lucy Whitehill** for their outstanding work and invaluable contribution to the PGAV. I also thank Project Manager, **Francesca Valmorbidia**, who delivered the *Building Back Better* program from March – April 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 invited **Lotti O'Dea** our former Observer to join the Board; **Victor Griss** was elected at the AGM and **Sim Luttin** filled a vacancy on the Board. **Aoife Farmer** from the Victorian Department of Treasury and Finance and **Armando Munoz** from Save the Children joined the Board as part of The Observership Program. We farewelled **Bryony Nainby** in March and **Dr Rebecca Coates** in December.

I look forward to working with our members and supporters over the coming twelve months as we address the sustainability challenges facing the public gallery sector together. With the international attention and opportunities the NGV Contemporary and Victoria 2026 Commonwealth Games cultural program will bring to the sector, we cannot afford for these challenges to become further entrenched.



Louise Tegart
PGAV President



Image: 2021 PGAV AGM at Counihan Gallery in Brunswick. Gallery Curator Victor Griss leads PGAV Members and Supporters on a tour of the newly expanded gallery.

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.

As COVID-19 restrictions continued throughout 2021, the PGAV delivered its Professional Development Program online via Zoom video conferencing. The program featured:

BUILDING BACK BETTER PROGRAM

A series of webinars to address the immediate impacts of the pandemic on public galleries across Victoria. Supported by Creative Victoria's Strategic Investment Fund – Stage 2, the program focused on 3 key areas:

- Mental Health and Wellbeing;
- the Visitor Economy; and
- Dual program delivery as the 'new normal'.

Session 1: Victorian Tourism – New Ways to Build Back Better (3 March)

Venue: Zoom

Delivered by the PGAV in partnership with the Australian Festival Association (AFA) and featuring **Penny Guadagnuolo**, from the Department of Jobs, Precincts and Regions, **Paul Matthews** from Visit Victoria, and **Richard Ponsford** from Western Melbourne Tourism, this session examined opportunities to collaborate across industries to deliver unique, hyper-local visitor experiences.

Session 2: Digital Delivery – Content in the Making (10 March) & Content Online (14 April)

Venue: Zoom

Nick Geronimo and **Ivan Gomez** from digital content agency **Department Of The Future (DOTF)** provided gallery staff with insights into creating impactful social media and online content. These sessions covered content stacking, data analysis and audience engagement and conversion.

Session 3: Wellbeing – Ageing Artfully (17 March)

Venue: Zoom

This session examined the role public galleries can play in the health and wellbeing of older visitors. **Linda Barclay** & **Annette Innis** from HammondCare discussed their Art on Prescription program; **Pauline Crameri** from Rainbow Health Victoria outlined the needs of older LGBTI people, noting that "Queer" remains a difficult term for older members of this community; and **Lena Gan** shared her research into the benefits of older people attending galleries.

Session 4: Digital Delivery – Content in Context

(24 March)

Venue: Zoom

Acknowledging the upsurge in demand for galleries to provide digital content during successive lockdowns, this session examined a range of approaches and the challenges digital delivery posed for the sector. **Danny Lacy** outlined **Mornington Peninsula Regional Gallery's** low-cost online platform *MPRG TV*, while **Luke Wallis** from **Victoria Together** spoke about opportunities to engage new audiences. **Indigo Holcombe-James** from RMIT University outlined the impact of digital exclusion for galleries and their audiences.

Session 5: Galleries and Young People (31 March)

Venue: Zoom

This session focused on ways galleries can engage young people. **Andrew Murray** and **Brett Lee** from **AFL Sports Ready** outlined their success in brokering traineeships between young First Nations people and galleries. **Jim Rimmer** from **VicHealth** outlined the role galleries can play in helping young people recover from the impacts of repeated lockdowns; and **Penny Whitehead** shared **Geelong Gallery's** highly successful *Youth Ambassador Program* and the new *Youth Digital Engagement* project.

Session 6: Wellbeing – Mental Health (21 April)

Venue: Zoom

Kirsty Ritchie, Associate Director of the **Arts Wellbeing Collective** delivered this important and timely session for gallery staff. Acknowledging the role they have played in supporting artists and audiences remotely and in person during the pandemic, the session outlined the importance of good mental health and the need to address barriers to self-care.

Recordings of the **BUILDING BACK BETTER** program are available from the PGAV website with closed captions: <https://pgav.org.au/Building-Back-Better~6082>

ANNUAL GENERAL MEETING (18 May)

Venue: Counihan Gallery In Brunswick

As part of the AGM, **Victor Griss**, Gallery Curator at **Counihan Gallery In Brunswick** provided a tour of the newly expanded venue. The redevelopment included a new gallery space with street frontage, relocation of offices and loading bay, as well as an upgrade of their climate control. With over 40% of the public gallery sector planning a redevelopment, this was a great opportunity to learn about the ins and outs of managing a gallery expansion project.

NGV CONSERVATION WEBINARS

The PGAV was pleased to partner with the National Gallery of Victoria Conservation team to deliver a series of webinars to support collection care at Victoria's public galleries.

Material Specialty: Works on Paper (18 June)

Presented by **Ruth Shervington**, Senior Conservator of Paper and **Louise Wilson**, Conservator of Paper at the NGV, this session covered preservation considerations from point of acquisition through to exhibition and long-term storage.

Advancements in Collection Care: Environmental Guidelines (25 June)

Michael Varcoe-Cocks, Associate Director of Conservation and **MaryJo Lelyveld**, Coordinating Conservator at the NGV delved into the environmental factors involved in caring for collections, including issues of risk management, managing loans, climate change and sustainability, HVAC systems and setting environmental parameters.

Material Specialty: Paintings (16 July)

Carl Villis, Senior Conservator of Paintings and **Raymonda Rajkowski**, Conservator of Paintings at the NGV provided a broad overview of handling, display, storage and maintenance of paintings including framed and unframes works, large format paintings and specific issues relating to managing Indigenous barks.

Advancements in Collection Care: Virtual Couriering (13 August)

Necessitated by travel restrictions posed by the COVID-19 pandemic, **MaryJo Lelyveld**, Coordinating Conservator and **Catherine Earley**, Senior Conservator of Exhibitions and Loans at the NGV provided an overview of the virtual courier process, the evolving landscape, and technological and future considerations.

Material Specialty: Picture Frames (10 September)

Holly McGowan-Jackson, Senior Conservator of Picture Frames and Furniture at the NGV provided a broad overview of caring for picture frames and outlined the work of the [NGV Centre for Frame Research](#).

Advancements in Collection Care: Redevelopment Planning for Collections (29 October)

NGV's Associate Director of Conservation, **Michael Varcoe-Cocks** and Conservation Project Officer, **Jessica Lehmann** outlined considerations when planning for a gallery redevelopment – from pre-design briefings, risk planning and environmental considerations to managing costs and budgets.

Material Specialty: Photographs (10 December)

Drawing from 19th century formats through to contemporary photo media case studies, **Pip Morrison**, Conservator of Photographs at the NGV covered basic identification and preservation considerations for presenting and storing photographs.



INTEGRATING CLIMATE CHANGE IMPACTS INTO DISASTER PREPAREDNESS AND RESPONSE:

Information Session (26 November)

Following the devastating Black Summer Bushfires, the PGAV commissioned **Professor Robyn Sloggett** and **Dr Marcelle Scott** from the **Grimwade Centre for Cultural Materials Conservation at the University of Melbourne** to develop a **Fact Sheet** and deliver an **Information Session** to support galleries across Victoria respond to the impacts of climate change.

Crystal Stubbs, Director of **East Gippsland Art Gallery** and **Simone Nolan**, Director of **Wangaratta Art Gallery** shared their experience of the Black Summer Bushfires on their galleries and the support they have provided to their communities. A recording of the Information Session is available on the PGAV website with closed captions: <https://pgav.org.au/Integrating-Climate-Change-Impacts-into-Disaster-Preparedness-and-Response~6632>

This work was supported by the *Creative Recovery Fund*, delivered by Regional Arts Victoria and jointly funded by the Victorian Government and Commonwealth Government under the Commonwealth-State Disaster Recovery Funding Agreements (DRFA).

VACCINATED ECONOMY TRIAL: Information Session

(19 October)
The PGAV partnered with **Creative Victoria** and the **Victorian Association for Performing Art Centres (VAPAC)** to share learnings from the **Vaccinated Economy Trial** ahead of its state-wide roll out.

Lung Ong, Project Manager, Vaccinated Economy Trial, **Creative Victoria** provided an overview of the program while **Gaye Harrington**, Business Development Manager, **Bendigo Art Gallery**, **Crystal Stubbs**, Director, **East Gippsland Art Gallery** and **Vanessa Gerrans**, Director, **Warrnambool Art Gallery** provided insights from the trial, including responses from the public.

The PGAV published a **Fact Sheet on the Vaccinated Economy Trial** to assist galleries to integrate the new entry requirements seamlessly into their day-to-day operations.

IMPACT OF OUR PROFESSIONAL DEVELOPMENT PROGRAM

The 2021 Professional Development Program was well received by the sector, attracting **710 participants, 32% of which were from regional galleries – and a further 341 people viewing recordings of the sessions**. As part of the PGAV's commitment to universal access, all recordings are available online with closed captions. We received many positive comments from participants about this year's program, particularly from staff at regional galleries. *"It has been much appreciated to be able to access quality PD online during this time of transition and I hope it is able to continue as an option in the future, especially for regional galleries."*

For full details of the sessions and access to the recordings, visit: <https://pgav.org.au/Events~28>

CONSULTANT DIRECTORY

The PGAV maintains 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>

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.

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 in 2021. We were thrilled to be advised by the Robert Salzer Foundation that the Acquisition Fund will resume in 2022.

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

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.

Images: Cover of the PGAV Fact Sheet: Integrating climate change into disaster preparedness planning and PGAV Guide to the Vaccinated Economy for Galleries. Images used under licence from Shutterstock.

The VFLAA aims to support living Australian artists by purchasing and exhibiting their work and enabling galleries throughout Victoria to exhibit work acquired through the VFLAA.

The PGAV is tasked with making recommendations for two gallery representatives on the VFLAA Committee, who are appointed by the Minister for Creative Industries. In 2021, **Eric Nash**, Director, Benalla Art Gallery was appointed to the VFLAA Committee to serve alongside **Louise Tegart**, Director, Art Gallery of Ballarat.

In 2021, the VFLAA **acquired 121 artworks** by **78 visual artists**, including **11 First Nations visual artists**. Twenty-three works from VFLAA collection were loaned to regional and outer metropolitan public galleries.

A report on the VFLAA is included on page 18-19 of the *NGV Annual Report 2020/21*, available here: https://www.ngv.vic.gov.au/wp-content/uploads/2021/10/NGV_ANNUAL_REPORT_20_21_WEBSITE.pdf

- Over **\$4.7 million** was paid in **artists' fees** in 2019, supporting more than **21,500 living artists**.
- **56% of small-to-medium public galleries** are housed in **buildings 50+ years old**.
- Annually, **over 16.3 million people visit our country's public galleries** including state, territory and national public gallery institutions.
- 80% of visitation is to small-to-medium public galleries in metropolitan areas, compared to 20% to public galleries in regional and remote areas.
- Annually, **more than 4,500 volunteers** donate their time and expertise to small-to-medium public galleries. Quantified, the value of this volunteer labour is **\$13 million**.

Download a copy of the *Australian Public Galleries Snapshot 2019* from the PGAV website: <https://pgav.org.au/Australian-Public-Galleries-Snapshot-2019~7486>

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 for advocacy and the delivery of programs and services to address these challenges and harness new opportunities for the sector.

Inaugural national benchmarking

In February the PGAV surveyed Victoria's public galleries about their 2019 activities as part of inaugural national benchmarking. Developed by the National Public Galleries Alliance, which the PGAV co-convenes with Museums and Galleries Queensland (M&G QLD), the national benchmarking survey enables each state and territory to capture standardised data that over time will enable the NPGA to observe trends, growth and changes in investment in Australia's public galleries.

170 of Australia's 434 public galleries (50%) took part in inaugural benchmarking, including 35 of Victoria's 78 public galleries (45%). The outcomes are published in the ***Australian Public Galleries Snapshot 2019*** which reveals:

- Australia's small-to-medium public galleries **generated income of \$116,983,345**. The top three sources of income are Local Government (46%), followed by Self-Generated income (21%) and State Government (10%). The Federal Government provides 1% (excluding capital works).
- Small-to-medium public galleries **employ more than 700 FTE staff**, 4% of these staff are Aboriginal or Torres Strait Islander peoples.



Images: Top. Artist Ash Keating and WAG Director Vanessa Gerrans. Ash Keating was commissioned to transform Warrnambool Art Gallery's façade as part of the Wallawar Festival. Photo: Morgan Hancock. Above. Shen Xin, *Commerce des Esprits* 2018. Installation view, *Language is a River*, Monash University Museum of Art, Melbourne, 2021. Photo: Christian Capurro.

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.

GROWING THE INDIGENOUS VISUAL ARTS INDUSTRY CONSULTATION

In February 2021, the PGAV made a submission to the Federal Governments' consultation into *Growing the Indigenous Visual Arts Industry*.

Based on consultation with gallery Directors and First Nations staff, together with longitudinal benchmarking, this submission outlined the vital contribution Victoria's public galleries make to the Indigenous visual arts industry. From providing access to Australia's First Nations art and culture, to stimulating growth in First Nations creative practice through awards, commissions and initiatives. The submission articulates the real and urgent need for investment to ensure 1) access to First Nations art and culture at Victoria's public galleries is First Nations-led; 2) First Nations staff at public galleries are appropriately supported; and 3) fast-tracking digitisation and conservation of First Nations art and artefacts. These critical investments will enable First Nations peoples to tell their stories and provide a foothold for Victoria's pathway to reconciliation.

The PGAV's submission to the *Growing the Indigenous Visual Arts Industry* consultation is available from the Resources section of our website: <https://pgav.org.au/PGAV-Reports~191>

IMPACT OF COVID-19 ON THE TOURISM AND EVENT SECTORS

In April, the PGAV partnered with NETS Victoria to make a submission to the Victorian Government's *Inquiry into the impact of COVID-19 on the tourism and events sectors*. Our submission was based on PGAV surveys into the impact of COVID-19 on Victoria's public gallery sector undertaken in June 2020 and again in March 2021, together with longitudinal PGAV benchmarking. Our submission articulates the vital contributions public galleries made to the visitor economy pre-COVID, the impacts of COVID-19 on the sector, and recommendations for strategic investments in Victoria's public galleries which will enable them to deliver even greater returns to the visitor economy than prior to the pandemic.

The PGAV & NETS Victoria submission is available from the Resources section of our website: <https://pgav.org.au/PGAV-NETS-Victoria-Submission-Inquiry-into-the-impact-of-COVID-19-on-the-tourism-and-events-sectors~6363>



Cover images: Top. Dean Cross, *Monuments*, 2016 - ongoing, installation view, 2018 Indigenous Ceramic Award, Shepparton Art Museum. Photograph: Diana Spriggs. Lower: Launch of the exhibition *Not standing still- new approaches in documentary photography*, Monash Gallery of Art, 2021. Artwork by Max Pinckers. Photo: Zan Wimberley.



PGAV STRATEGIC PLAN 2022-2025

In September, the PGAV released our Strategic Plan 2022-2025. Drawing on consultation with the public gallery sector before and during COVID-19, our strategic plan sees the PGAV address the critical sustainability challenges that are crippling the sector. It 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. It is a plan that will empower public galleries to have a pronounced and sustained impact upon the social, cultural and economic wellbeing of artists and the community as we recover from trauma of bushfires and the impacts of the pandemic.

Download the PGAV Strategic Plan from the PGAV website: <https://pgav.org.au/PGAV-Strategic-Plan-2022-2025~7050>

INDUSTRY CONSULTATION

In 2021 the PGAV contributed to industry consultations in support of the public gallery sector, including **Creative Victoria's Infrastructure Pipeline**, a review of its **Regional Partnerships Program** and the design and delivery of its **Regional Collections Access Program** in partnership with Regional Arts Victoria and AMaGA Victoria. The PGAV also contributes to the updating of the **National Standards for Australian Museums and Galleries** being led by **Museums & Galleries Queensland**. Importantly, we took part in the **Victorian Government's Vaccinated Economy Trial** and contributed to the **Department of Jobs Precincts and Regions (DJPR) Industry Coordination Centre COVID-19 updates** throughout the year.

REFERENCE GROUPS & INDUSTRY BODIES

The PGAV's Executive Officer represented Victoria's public gallery sector on state and national reference groups in 2021, including the **National Public Galleries Alliance (NPGA)** which the PGAV co-convenes with Museums & Galleries Queensland; the **Arts Industry Council of Victoria (AICV)**; and the **National Association for the Visual Arts (NAVA) COVID-19 Visual Arts Roundtable**.

ADDITIONAL MEMBER ADVOCACY

In 2021 the PGAV provided **15 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 addressing industry standards and acknowledging key achievements of those members working within local government.

ENQUIRIES

In 2021 the PGAV responded to **895 email enquiries** from members, the wider arts industry, media and the public. We also provided **12 tailored reports** drawn from our benchmarking data – a **60% increase on last year**, 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.



Images: Top. Yalingwa First Nations Curator, Stacie Piper with Kent Morris's work from the exhibition *WILAM BIIK* 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. Featured on the cover of the *PGAV Strategic Plan 2022 - 2025*. Above. Newly arrived migrants from Dandenong High School visit the exhibition *Seen* and participate in art workshops, Walker Street Gallery, 2021.

Promoting the Sector

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

PGAV COMMUNICATIONS

Visitors to the PGAV website remained steady at last **22,778 users**. We published **10 editions** of the PGAV Digest and our **readership also remained steady at 547 subscribers**. During COVID-19 we launched **Highlights from Victoria's public galleries** – providing audiences with access to our members online art offerings. In 2021 we published **4 issues of Highlights** with a readership of **778 subscribers**. Our Facebook and Instagram following grew steadily, with **3,203 followers (21% increase)** and **1,794 followers (23% increase)** respectively. We also established a LinkedIn page this year.

Significantly, in 2021 we established the **PGAV Channel** to host recordings of our professional development program. This enabled **an additional 341 people to access our professional development program**. The audience was comprised of 45% from Melbourne, 28% from regional Victoria, **23% from interstate** and **4% from overseas**.

PGAV REPORTS

The PGAV publishes our industry reports, fact sheets and guidelines on our website. In 2021, we **published 7 new reports** which had a readership of **4,147 people**. The reports included the **Fact Sheet: Integrating Climate Change into Disaster Preparedness Planning**; the **Guide to the Vaccinated Economy**; and our submissions to the **Growing the Indigenous Visual Arts Industry** consultation and the **Inquiry into the impact of the COVID-19 pandemic on the tourism and events sectors**.

NGV MAGAZINE

National Gallery of Victoria (NGV) Magazine

The PGAV promotes our membership through the NGV Magazine, which has a circulation of 30,910. This high-profile opportunity is provided as part of the NGV's in-kind support of the PGAV. In 2021, we featured **24 exhibitions across six editions**, promoting 11 regional and 13 metropolitan galleries to the magazine's large readership.



Images: 1. Members of the Warrnambool Art Gallery's *Ngatook Collective*, 2021. 2. Archibald Prize at Gippsland Art Gallery, October - November 2021. Photo: Daryl Whitaker Taylor. Courtesy Gippsland Art Gallery. 3. Koorie Heritage Trust's 2020 and 2021 *Blak Design* program participants and mentors. Photo by Tiffany Garvie. 4. Visitors to the Wangaratta Contemporary Textile Award, 2021.

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.

We acknowledge the incredibly challenging conditions our members faced throughout 2021 as COVID-19 restrictions kept gallery doors closed to the public. We applaud the resilience, professionalism and tenacity of the sector to deliver online programs and reopen their doors as soon as restrictions eased. Your efforts were vital to supporting visual artists and the community during this time of social isolation and great upheaval.

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 **2021 Professional Development Program**:

BUILDING BACK BETTER - Francesca Valmorbida for her project management of this important initiative and the presenters **Penny Guadagnuolo** from the Department of Jobs, Precincts and Regions, **Paul Matthews** from Visit Victoria, and **Richard Ponsford** from Western Melbourne Tourism, **Nick Geronimo** and **Ivan Gomez** from **Department Of The Future (DOTF)**, **Linda Barclay & Annette Innis** from HammondCare, **Pauline Cramer** from Rainbow Health Victoria & La Trobe University, **Lena Gan** from the University of Melbourne; **Danny Lacy** from Mornington Peninsula Regional Gallery, **Luke Wallis** from Victoria Together, **Indigo Holcombe-James** from RMIT University, **Andrew Murray** and **Brett Lee** from **AFL Sports Ready**, **Jim Rimmer** from **VicHealth**, **Penny Whitehead** from **Geelong Gallery** and **Kirsty Ritchie** from Arts and Wellbeing Collective at Arts Centre Melbourne.

NGV CONSERVATION WEBSINARS - Michael Varcoe-Cocks, Associate Director of Conservation and **MaryJo Leylveid**, Coordinating Conservator for developing and presenting the series, and their colleagues **Ruth Shervington** and **Louise Wilson**, **Carl Villis** and **Raymonda Rajkowski**, **Catherine Early**, **Holly McGowan-Jackson**, **Jessica Lehmann** and **Pip Morrison**.

INTEGRATING CLIMATE CHANGE IMPACTS - Professor Robyn Sloggett, **Dr Marcelle Scott** from the Grimwade Centre for Cultural Materials Conservation at The University of Melbourne, **Crystal Stubbs** from East Gippsland Art Gallery and **Simone Nolan** from Wangaratta Art Gallery.

VACCINATED ECONOMY TRIAL - Lung Ong from Creative Victoria, **Vanessa Gerrans** from Warrnambool Art Gallery, **Gaye Harrington** from Bendigo Art Gallery, **Simone Nolan** from Wangaratta Art Gallery and **Crystal Stubbs** from East Gippsland Art Gallery.

KEY SUPPORTERS

Support from government and the private sector is vital to the PGAV's ability to build the capacity of the public gallery sector in Victoria. We extend our thanks to the **Minister for Creative Industries, Danny Pearson**, the outgoing Deputy Secretary, Creative, Sport and Visitor Economy, **Andrew Abbott** and the incoming CEO of Creative Victoria **Claire Febey** and the team at **Creative Victoria** - including **Sam Strong**, **Jane Crawley**, **Leanne Seddon** and **Emma Harvey**, **Lung Ong**, **Debbie Kipper**, **Debra Jefferies**, **Karen Sovitslis**, **Linda Lucas** and **Sue Doyle**.

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.



Image: Students collaborating with artist Kathy Holowko on the installation of the *Wild City* exhibition in Hyphen - Wodonga Library Gallery's *Playspace Gallery*, 2021.

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 2021

INCOME	Note	2021 \$	2020 \$
Grant Income - Creative Victoria		60,000	60,000
Member Subscriptions		55,057	49,161
Donations		0	490
Supporter Membership		700	550
Project Grant Income			
Robert Salzer Grant Fund		0	50,000
Robert Salzer Management Fee		0	5,000
Creative Victoria Strategic Investment Fund No1		0	14,696
Creative Victoria Strategic Investment Fund No2		53,698	62,828
RCAP - Project		71,985	0
Book Sales		688	142
RISE Fund		172,727	0
Less Creative Vic SIF Fund No2 Carried Forward		0	(53,698)
Less Grant Contracts in Advance		(237,552)	0
TOTAL GRANT INCOME		177,303	189,169
OTHER INCOME			
In Kind Contribution – National Gallery of Victoria		75,223	73,032
Year End Dinner		1,244	0
Interest		495	1,325
Sundry Income		195	300
ATO Cash Flow Boost		0	20,000
ATO Job Keeper		0	39,000
Business Support Fund		0	20,000
ATO Cashflow Boost and Business Support C/Fwd		20,000	(20,000)
TOTAL OTHER INCOME		97,157	133,657
TOTAL REVENUE		274,460	320,826
EXPENDITURE			
PROJECT GRANT EXPENDITURE			
Creative Victoria Strategic Inv No 2 Costs		53,698	0
Robert Salzer Fund		0	50,000
RISE Fund Project Costs		7,158	0
Art for the Country		0	573
TOTAL PROJECT GRANT EXPENDITURE		60,856	50,573
OPERATIONAL EXPENDITURE			
Administration Expenses	2	18,778	17,561
Salaries & On-costs	2	119,534	124,593

The accompanying notes form part of these financial statements.

Marketing Audience Development		2,633	1,805
Program Expense - Sector Development		793	363
In Kind – Rent		59,702	57,693
In Kind - Advertising		15,521	15,069
TOTAL OPERATIONAL EXPENDITURE		216,961	217,354
TOTAL EXPENDITURE	2	277,817	267,927
OPERATING SURPLUS (DEFICIT)		(3,357)	54,899
Income Taxation		0	0
SURPLUS (DEFICIT) AFTER INCOME TAXATION		(3,357)	54,899
Other Comprehensive Income		0	0
TOTAL COMPREHENSIVE (DEFICIT) FOR THE YEAR		(3,357)	54,899

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

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2021

	Note	2021 \$	2020 \$
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	3	458,958	385,814
Trade and Other Receivables	4	12,350	13,992
Other Current Assets		1,205	4,885
TOTAL CURRENT ASSETS		472,513	404,691
NON-CURRENT ASSETS			
Property, Plant and Equipment	5	0	12
TOTAL NON-CURRENT ASSETS		0	12
TOTAL ASSETS		472,513	404,703
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	6	65,514	55,732
Grants in Advance / Contract Liabilities		237,552	182,198
Provisions for Annual Leave		14,983	14,542
Membership in Advance		26,167	26,427
TOTAL CURRENT LIABILITIES		343,216	278,899
NON-CURRENT LIABILITIES			
Employee Benefits		19,450	12,600
TOTAL NON-CURRENT LIABILITIES		19,450	12,600
TOTAL LIABILITIES		362,666	291,499
NET ASSETS		109,847	113,204
Members' Funds			
Retained earnings		109,847	113,204
TOTAL EQUITY		109,847	113,204

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 2021

		Retained Earnings	Total Equity
		\$	\$
Balance at end of financial year		58,305	58,305
	2020		
Surplus / (Deficit) attributable to members		54,899	54,899
Balance at end of financial year		113,204	113,204
	2021		
Surplus / (Deficit) attributable to members		(3,357)	(3,357)
Balance at end of financial year		109,847	109,847

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 2021

	Note	2021 \$	2020 \$
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)		0	16,165
Grant Income – Creative Vic Strategic Inv Fund No2 (inc GST)		0	69,111
Project Grant Income (inc GST)		97,838	55,000
Membership Fees (inc GST)		60,563	54,077
Donations		0	490
Other Income		2,127	442
ATO Cash Flow Boost		0	20,000
ATO Job Keeper		0	39,000
Business Support Fund Victorian Government		0	20,000
Interest Received		495	1,325
Payments to Suppliers & Employees		(153,879)	(83,086)
Net cash generated (Used) by operating activities		73,144	258,524
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of Property, Plant and Equipment		0	0
Net cash generated (Used) by investing activities		0	0
NET INCREASE (DECREASE) IN CASH HELD			
		73,144	258,524
Cash and Cash Equivalents at the beginning of the year		385,814	127,290
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	3	458,958	385,814

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 2021, 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 2021, 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.

Emphasis of Matter – Basis of Accounting

We draw attention to Note 1 of the financial report, which describes the basis of accounting. The financial report is prepared to assist the Association in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Reform Act 2012. As a result, the financial report may not be suitable for another purpose. Our report is intended solely for the Association and should not be distributed to or used by parties other than the Association. Our opinion is not modified in respect of this matter.

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 29th day of April 2022

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