

Annual Report 2023



THE YEAR IN REVIEW

Total Revenue
\$225,836

**Professional Development
Programs delivered**
10

**Participants in our Professional
Development Program**
529 (27% increase)

Enquiries from members
806 (5% increase)

Submissions & Reports
1

Sector Consultations
7

Website visitors
32,790 (29% increase)

Website page views
67,889 (6% increase)

Social media reach
299,803 (18% increase)

Digest & Highlights reach
16,428 (6% increase)



Cover image: First Nations students from Kangaroo Flat Primary School on a tour of the exhibition *Painting Country*, with First Nations Learning Officer, Annie Brigdale and Yugambeh artist Nicholas Currie, Bendigo Art Gallery, 2023. Artwork: Betty Pumani, *Antara*, 2019, synthetic polymer paint on linen. Donated in memory of James and Greta Smyth by their daughter Valerie, 2020. Photo: Bendigo Art Gallery.

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



The PGAV is supported by the Victorian Government through Creative Victoria and receives significant in-kind support from the National Gallery of 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, empowering them to deliver valuable cultural, social and economic returns to their communities.

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.



Image: University of Melbourne students at the *Winter Student Party*, Buxton Contemporary 2023. Installation View of the exhibition *nightshifts.*

PGAV BOARD OF MANAGEMENT

Louise Tegart	President Regional Representative Art Gallery of Ballarat
Andrew Tetzlaff	Vice President (up to 15 June 2023) Metropolitan Representative RMIT Culture
Georgia Cribb	Vice President (from 15 June 2023) Metropolitan Representative Bunjil Place Gallery
Paul Banks	Treasurer Co-opted Representative (Finance) Future Fund
Lisa Byrne	Metropolitan Representative McClelland Sculpture Park + Gallery
Gabriella Calandro	Regional Representative Shepparton Art Museum
Chrystal Dare	Co-opted Representative (Legal) (Resigned 8 September 2023) Corrs Chambers Westgarth Lawyers
Tony Ellwood	NGV Representative National Gallery of Victoria
Victor Griss	Metropolitan Representative (Resigned 15 June 2023) Counihan Gallery in Brunswick
Sim Luttin	Metropolitan Representative Arts Project Australia
Meredith Martin	Co-opted Representative (Partnerships & Research) (Resigned 20 March 2023) University of Melbourne
Sarina Meuleman	Regional Representative (Appointed 8 September 2023) Castlemaine Art Museum
Kali Michailidis	Metropolitan Representative TarraWarra Museum of Art
Simone Nolan	Regional Representative (Resigned 30 May 2023) Wangaratta Art Gallery
Jason Smith	Regional Representative Geelong Gallery
Lotti O'Dea	Co-opted Representative (Strategy & Impact) Consultant
Observers	Rubina Bulot Emily Sterling Susanne Newton

OUR STAFF

Anne Robertson	Executive Officer (0.8 FTE)
Lucy Whitehill	Communications Officer (0.6 FTE)

OUR FINANCIAL TEAM

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

OUR SUPPORTERS

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

PGAV MEMBERS

The PGAV represents 69 public galleries across metropolitan, outer metropolitan and regional Victoria:

Art Gallery TAMA
 Art Gallery of Ballarat
 Arts Centre Melbourne
 Arts Project Australia
 ArtSpace at Realm
 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
 Counihan Gallery In Brunswick
 Craft Victoria
 CS Gallery
 Deakin University Art Gallery
 Djaa Djuwima
 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
 Hellenic Museum
 Horsham Regional Art Gallery
 Hyphen - Wodonga Library Gallery
 Ian Potter Museum of Art
 Incinerator Gallery
 Jewish Museum of Australia
 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
 Museum of Australian Photography | MAPH
 Monash University Museum of Art | MUMA
 Montsalvat
 Mornington Peninsula Regional Gallery | MPRG
 National Gallery of Victoria | NGV
 Old Quad
 Queen Victoria Women's Centre
 RMIT Design Hub
 RMIT First Site Gallery
 RMIT Gallery
 Science Gallery Melbourne
 Shepparton Art Museum | SAM
 State Library of Victoria
 Swan Hill Regional Art Gallery
 TarraWarra Museum of Art
 The Dax Centre
 Town Hall Gallery
 Victorian Artists Society
 Walker Street Gallery
 Wangaratta Art Gallery
 Warrnambool Art Gallery
 Whitehorse Art Space
 Wyndham Art Gallery

President's Report



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

This year saw the PGAV launch a landmark initiative on behalf of Victoria's public gallery sector. **Public Galleries: Our Creative Heart** is our vision for transformational investment in public galleries. It reflects our belief that Victoria's suburban and regional galleries are – and should continue to be – among the best in the country.

A growing body of Australian and international research demonstrates that public galleries create a sense of community and connection, reduce social isolation, improve health and educational outcomes, and enrich the lives of our audiences. Victorians know that – and they are coming in their millions to visit exhibitions, to take part in creative workshops, to join curator-led tours and artist talks, and make connections that underpin the wellbeing of our communities.

In my role as Director of the Art Gallery of Ballarat, we recently welcomed 30,000 visitors for our exhibition *Beating About the Bush*, combining the best of Australian Impressionism with the best of contemporary Australian female photography. While Hamilton Gallery attracted 25,000 visitors to see *Emerging from Darkness*, featuring Baroque masterpieces on loan from the NGV, NGA and private collections. These are amazing experiences for visitors, a huge driver for our regional economy, and a sign of what's possible when we get gallery investment right.

Despite this success, we are seeing systemic issues with understaffing, dilapidated infrastructure, a lack of resources for art conservation, and programs that are not able to meet demand. You might not see it when you walk into a gallery, because we're really good at putting on a show. But it's real. In Wangaratta, it means part of the gallery has to be closed over the summer because there's no air conditioning. In Swan Hill, it means storage spaces so cramped that curators have to decant large portions of the collection every time they want to access an artwork. In Castlemaine, it means the

threat of closure, because even though funds have been committed for infrastructure improvements, there is not enough operational funding to support staffing.

Public Galleries: Our Creative Heart is our sector's response to these issues. It's a united vision that steps out what is needed to fully activate our nationally significant collections of art and maximise the cultural, educational and social benefits for all Victorians.

PGAV was thrilled to launch *Public Galleries: Our Creative Heart* at Parliament House in March in front of members of parliament, representatives from local government and our members. And we welcomed the opportunity to meet with government and Creative Victoria discuss our vision in detail.

With a change of Premier and Cabinet in September, PGAV is continuing our engagement with government to ensure public galleries are no longer seen as a 'nice to have' and come to be recognised as a 'must have' – vital to the social, cultural and economic wellbeing of every Victorian, no matter where they live.

This year also saw PGAV partner with Australian Museums and Galleries Association of Victoria (AMaGA Victoria) to deliver the **2023 Victorian Museums and Galleries Awards**. The outcome of this partnership saw the Awards take on a fresh new look and the establishment of new Award categories, including **First Nations Project of the Year**, **Change-maker of the Year**, a dedicated **Lifetime Achievement** award and distinct awards for galleries and museums. At the Awards Ceremony held at ACMI in October, 10 awards were presented on the night and 8 commendations, with galleries picking up 4 awards and 5 commendations.

In June, PGAV took part in Diversity Arts Australia's **Fair Play Regional Victoria** program. Fair Play supports arts organisations to change their structures and practices to improve access and inclusion of marginalised communities. Through our participation in Fair Play, PGAV has developed its inaugural Equity Action Plan (EAP). Soon to be ratified, the EAP will see PGAV play a leading role in increasing the diversity of people who are employed and lead our galleries, as well as those who feel welcome to exhibit, visit and engage with Victoria's public galleries.

In September, following consultation with the Wurundjeri Woi Wurrung Cultural Heritage and Aboriginal Corporation and our members, PGAV proudly came out in support of an Aboriginal and Torres Strait Islander Voice to Parliament. While the result of the Referendum was not what we had hoped, PGAV remains committed to supporting the self-determination of Aboriginal and Torres Strait Islander people and the pathway to Truth and Treaty.

These are just some of PGAV's achievements this year. I hope you enjoy reading the 2023 Annual Report and learning about our full program of activities spanning research, advocacy, capacity building and promotion of the sector.

On behalf of the Board, I would like to thank PGAV's staff - Executive Officer, **Anne Robertson** and

Communications Officer, **Lucy Whitehill** for their dedication and commitment to the membership.

I take this opportunity to thank my colleagues on the PGAV Board for sharing their time, expertise and ideas for the benefit of Victoria's public gallery sector. In particular I thank those members who stepped down from the board this year – **Chrystal Dare, Victor Griss, Sim Luttin, Dr Meredith Martin, Sarina Meuleman, Simone Nolan, and Andrew Tetzlaff**. And I welcome **Lisa Byrne** and **Kali Michailidis** who joined the board this year, together with **Rubina Bulot, Susanne Newton** and **Emily Sterling** who served on the board as part of **The Observership Program**.

This report marks the completion of my term on the PGAV Board, having served six years. It has been an absolute honour to represent PGAV members as President for the last four years. I look forward to continuing to support the *Public Galleries: Our Creative Heart* initiative in my capacity as Director of the Art Gallery of Ballarat and look forward to PGAV's advocacy generating greater investment in Victoria's public gallery sector.



Louise Tegart
PGAV President



Image: 1. *Building Victoria's 21st Century Regional Gallery Forum* at Geelong Library & Heritage Centre, 2023. 2. PGAV Members and Supporters take part in a tour of *Melbourne Now* with NGV curators Shonae Hobson, Katie Sommerville, Amita Kirpilani, Beckett Rozentals and Gemma Savio, following the 2023 PGAV Annual General Meeting (AGM).

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.

SAM At One (17 February)

Venue: Shepparton Art Museum

SAM Director, **Melinda Martin** and Engagement Manager, **Gabriella Calandro** provided a behind the scenes tour of the new building followed by an insightful discussion of the first year of operations – which including keeping flood waters at bay.

Information Session: Sick and Carer's pay for casual workers (22 February)

Venue: Zoom

PGAV partnered with the Victorian Association of Performing Arts Centres (VAPAC) and the Department of Jobs, Skills, Industry and Regions (DJSIR) to provide an overview of the Victorian Sick Pay Guarantee pilot program and how it applies for casual workers at public galleries and performing arts centres.

Information Session: Victorian Museums and Galleries Awards (3 May)

Venue: Zoom

PGAV and AMaGA Victoria delivered an information session about the 2023 Victorian Museums and Galleries Awards – outlining new award categories and assessment criteria.

Condition Reporting Workshops (4 May & 15 June)

Venue: National Gallery of Victoria

PGAV partnered with NGV Conservation to deliver a one-day workshop on Condition Reporting - in response to an identified need across the sector. Condition Reporting is an essential part of lending and touring works of art, however most staff learn this important skill on the job. Combining theory and practical experience in the NGV conservation labs, the workshop has established baseline knowledge and skills across the sector. Due to popular demand a second workshop was held in June, with a third workshop planned for next year.

Building Victoria's 21st Century Regional Gallery Forum (15 May)

Venue: Geelong Library & Heritage Centre

PGAV partnered with the Australian Institute of Art History at the University of Melbourne, Geelong Gallery, Shepparton Art Museum, Gippsland Art Gallery and Hamilton Gallery to explore the complex issues of building regional art galleries for 21st century audiences. The forum explored infrastructure funding, governance, the civic role of public galleries, and designing buildings to meet the needs of 21st century audiences.

AGM + Curator's tour of Melbourne Now (15 June)

Venue: National Gallery of Victoria

Following the Annual General Meeting (AGM), members and supporters took part in a special tour of *Melbourne Now* with NGV curators **Shonae Hobson, Katie**

Sommerville, Amita Kirpilani, Beckett Rozentals and Gemma Savio – gaining insights into the practices of participating artists.

The Making of Ngaratya (24 August)

Venue: Bunjil Place Gallery

PGAV partnered with Bunjil Place Gallery and NETS Victoria to host a discussion about the making of the exhibition *ngaratya (together, us group, all in it together)*. Curators **Nici Cumpston** and **Zena Cumpston** and artist **Raymond Zada** discussed their collaboration with Bunjil Place Gallery and addressed best-practice approaches to supporting and empowering First Nations artists and curators.

Open Collection Stores (5 September)

Venue: Melbourne Town Hall & Arts Centre Melbourne

Eddie Butler-Bowden, Art and Heritage Collection Program Manager at the City of Melbourne and **Samantha Hamiton**, Head of Collections, Preservation and Access at Art Centre Melbourne shared insights into how their open collection stores came into being, managing risks to the collection, and the benefits of providing audiences with behind-the-scenes access to collections.



Images: 1. Eddie Butler-Bowden leads PGAV Members on a tour of the City of Melbourne's open collection store. 2. PGAV End of Year Celebration at Bendigo Art Gallery. 3. Director Victoria Lynn and First Nations artists Brooke Wandin and Peta Clancy discuss *The Soils Project* at TarraWarra Museum of Art.

The Soils Project – A Collaborative Approach to Curatorial Practice (24 October)

Venue: TarraWarra Museum of Art

TarraWarra Museum of Art Director, **Victoria Lynn** and First Nations artists **Brooke Wandin (Wurundjeri)** and **Peta Clancy (Bangerang)** spoke of their involvement in *The Soils Project*. The project brought together 13 creatives and collectives from Australia, the Netherlands and Indonesia to explore the complex links between environmental change and colonisation.

PGAV End of Year Celebration (14 December)

Venue: Bendigo Art Gallery, La Trobe Art Institute & Djaa Djuwima

Starting at Bendigo Art Gallery, curators **Lauren Ellis**, **Emma Busowsky**, **Clare Needham** and **Lorraine Brigdale** spoke about the gallery's approach to working with historic collections and unpacking the biases and power dynamics within the works. At La Trobe Art Institute we heard from **Louise Tegart** about the Art Gallery of Ballarat's award winning project *Beating About the Bush – A new lens on Australian Impressionism* which addresses historic gender imbalances; **Michelle Moo** from State Library Victoria spoke to the innovative, social justice focus of the library's exhibition program; **Andrew Tetzlaff** from RMIT Culture provided an overview of *Tintin Wulia: Secrets*, highlighting the Indonesian Australian artist's significant international profile and relatively limited Australian profile; and Bendigo Art Gallery Director, **Jessica Bridgfoot** shared plans of their upcoming redevelopment. The day ended with a tour of Djaa Djuwima, the City of Bendigo's dedicated First Nations Gallery on Dja Dja Wurrung country with **Janet Bromley**, First Nations Arts Officer and **Maree Tonkin**, Coordinator Creative Communities.

IMPACT OF OUR PROFESSIONAL DEVELOPMENT PROGRAM

The 2023 Professional Development Program attracted **529** participants (14% increase on 2022), **26% of participants were from regional galleries**. Recordings of our professional development program attracted a large international audience - of the 2,874 views, **61% were from overseas**. Through evaluation of this year's program we learned that it provided participants with new knowledge which they could apply in their galleries (85%) and it made them feel connected to the public gallery community (90%). Some of the anonymous feedback we received this year:

PGAV & NGV Condition Reporting Workshop:

"Incredible and informative session for those new and experienced in the industry. I feel so much more confident condition reporting after attending this workshop and look forward to more in the future!"

PGAV End of Year Celebration:

"Thank you for hosting an outstanding event. I thoroughly enjoyed the presentations and the opportunity to connect with fellow professionals within the sector. I greatly appreciated the inclusion of projects and speakers who actively advocate for marginalised voices. I was also impressed by the speakers' willingness to candidly discuss the obstacles they have encountered and the sense of camaraderie fostered by their openness."

CONSULTANT DIRECTORY & SUPPLIERS LIST

The PGAV maintains an online **Consultant Directory** and a **Suppliers List** to assist our members with identifying sole traders and companies that provide specialist services and materials to the public gallery sector in Victoria. These indispensable resources are available from the PGAV website: <https://pgav.org.au/Resources~209>

REGIONAL COLLECTIONS ACCESS PROGRAM

The **Regional Collections Access Program (RCAP)** is a \$4m Victorian Government fund to support regional and outer metropolitan galleries and museums to upgrade their facilities to better care for their collections, attract major touring exhibitions and draw visitors to their regions.

Across 2023, PGAV worked with Creative Victoria, Regional Arts Victoria, AMaGA Victoria and the NGV to oversee the rollout of the thirty-six projects funded through RCAP and to capture the impacts of this innovative and vital infrastructure fund.

One of the RCAP projects delivered in 2023 was the upgrade of **Hamilton Gallery's** climate controls and lighting systems to industry standard. These upgrades enabled Hamilton Gallery to partner with the National Gallery of Victoria and secure major loans from the National Gallery of Australia and private lenders to deliver *Emerging From Darkness: Faith, Emotion and The Body in The Baroque* – one of the most ambitious exhibitions ever held in regional Australia. Opening in December 2023, the exhibition attracted 25,000 to the region who spent \$4.5m over the course of the exhibition.

PGAV will publish case studies of the gallery infrastructure upgrades over the coming year, mapping the impact of the Victorian Government's investment in public galleries and their audiences.

ROBERT SALZER FOUNDATION ACQUISITION FUND

The Robert Salzer Foundation provides funding to the PGAV to assist 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.

In 2023 the Robert Salzer Fund supported the following acquisitions:

- **Ararat Gallery TAMA** acquired *Waiting*, a textile work by Hannah Gartside.
- **Benalla Art Gallery** acquired *Myee biganga banu woka daya*, a painted possum-skin by Yorta Yorta artist Dr Treanha Hamm (Firebrace).
- **Heide Museum of Modern Art** acquired *Waiting for Goddess A, B, C & D*, four prints by Destiny Deacon, a descendent of the KuKuu and Erub/Mer people.

- **Mornington Peninsula Regional Gallery** acquired *Generations, Kinship, Broken, and Untitled*, two sets of prints by Robert Fielding, of Pakistani, Afghan, Western Arrente and Yankunytjatjara descent.
- **Swan Hill Regional Art Gallery** acquired *Mapping the Cosmos From Kisai4*, a linocut by Torres Strait Islander artist Brian Robinson.
- **TarraWarra Museum of Art** acquired *birrarung ba brungergalk*, a photographic installation by Bangerang artist Dr Peta Clancy.
- **Wangaratta Art Gallery** acquired *Crossing*, by artist Fran O'Neil.
- **Warrnambool Art Gallery** acquired *Death Is Coming*, a mixed media assemblage by Paul Yore.

Applications were assessed by **Victor Griss**, independent curator, **Gail Harradine**, Curatorial Manager, Koorie Heritage Trust, and **Olivia Poloni**, Curator, Wyndham Art Gallery.

Now in its 16th year, the Robert Salzer Foundation Acquisition Fund has allocated **\$971,758** to **support the acquisition of 267 art works valued at over \$2.1m** for public gallery collections. 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 \$5m from the Victorian Government, matched by the National Gallery of Victoria.

The VFLAA purchases significant contemporary visual artworks by Australian artists for the NGV Collection and for touring and lending to the network of metropolitan and regional galleries of Victoria.

The PGAV makes recommendations for the two Regional Gallery Directors represented on the foundation, who are appointed by the Minister for Creative Industries.

In 2023, **Eric Nash**, Director, Benalla Art Gallery continued his tenure and was joined by **Jessica Bridgfoot**, Director, Bendigo Art Gallery after **Simone Nolan**, Director, Wangaratta Art Gallery stepped down at the end of May.



Image: Hannah Gartside, *Waiting*, 2023, polyester fabric (found sequin dresses and blouses c. 2010s), deadstock cotton fabric, thread, shoulder pads, millinery wire, stainless steel eyelets. Dimensions: 114 x 221 x 14cm. Purchased by Ararat Gallery TAMA with the assistance of the 2023 Robert Salzer Foundation Acquisition Fund.

Over the year the VFLAA acquired **59 artworks** by **38 visual artists**, including **13 First Nations artists (34%)** and **28 Victorian artists (74%)**. Twenty-six works from the VFLAA collection were loaned to 11 of Victoria's regional and outer metropolitan public galleries.

A report on the VFLAA is included on page 12 of the *NGV Annual Report 2022/23* available here: <https://www.ngv.vic.gov.au/wp-content/uploads/2023/11/NGV-ANNUAL-REPORT-22-23.pdf>

Research

The PGAV undertakes research of the public gallery sector in Victoria to identify challenges and opportunities facing the sector. Insights from our research are used for advocacy and the delivery of programs and services to address these challenges and harness new opportunities for the sector.

FAIR PLAY REGIONAL VICTORIA

Fair Play is a training program developed by Diversity Arts Australia to promote greater equity and inclusion in arts organisations. In early 2023, PGAV was invited by Creative Victoria and Diversity Arts Australia to provide advice on the delivery of the Fair Play program in regional Victoria. Through consultation with our members, PGAV helped tailor the program to meet the needs of regional galleries – the majority of which have small staff and limited resourcing.

Following our involvement in the design of **Fair Play Regional Victoria**, PGAV was invited to take part in the program and develop our skills and capacity in working with First Nations people, people from underrepresented cultural and linguistic backgrounds and people with disability. Over 5 months, PGAV staff took part in weekly workshops, an equity audit, mentoring and a symposium to learn how to assess and dismantle barriers to diversity in our workplace and our programs.

On completion of the program, PGAV has developed a draft inaugural **Equity Action Plan 2024-2028**. Once ratified and fully resourced, PGAV will play a leading role in increasing the diversity of people who are employed and lead our galleries, as well as those who feel welcome to exhibit, visit and engage with Victoria's public galleries.

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.

PUBLIC GALLERIES: OUR CREATIVE HEART

On 7 March 2023, PGAV launched the *Public Galleries: Our Creative Heart* initiative at Parliament House. The culmination of extensive consultation with the sector, *Our Creative Heart* identifies what is needed to fully activate our gallery collections, boost touring and

heighten the cultural, educational and social benefits of public galleries for our communities.

The launch was emceed by **Jason Smith**, Director & CEO, Geelong Gallery, with speeches by **Katie Hall MP**, Parliamentary Secretary for Creative Industries, **Louise Tegart**, PGAV President and Director, Art Gallery of Ballarat, and renowned jeweller and artist **Su san Cohn**. **Wangaratta Art Gallery** and Bpangerang community member **Jiarra Atkinson** provided guests with an immersive VR film experience, *Bitja Wokka (Fire Country)*, developed in response to the 2020 bushfires to support the community overcome a fear of smoke. While TikTok and Video Essayist **Mary McGillivray** (@_theiconoclass) interviewed guests about the benefits of investing in public galleries.

PGAV President Louise Tegart said at the launch, "*Our Creative Heart is a united vision and we look forward to working even more closely with the State Government to achieve the goals we all share - free universal access to the visual arts for every Victorian, no matter where they live.*"

Images and vox pops from the launch are available from the PGAV website: <https://pgav.org.au/Public-Galleries-Our-Creative-Heart-Campaign-Launch~12140>

The *Public Galleries: Our Creative Heart* investment priorities booklet is available here: <https://pgav.org.au/Our-Creative-Heart~9859>



Images: 1. Jason Smith, Director & CEO, Geelong Gallery, artist Su san Cohn. 2. Wangaratta Art Gallery's VR film experience, *Bitja Wokka (Fire Country)*. Photos: Peter Casamento.

VOICE TO PARLIAMENT

Following consultation with the Wurundjeri Woi Wurrung Cultural Heritage and Aboriginal Corporation and our members, in September 2023 PGAV proudly came out in support of an Aboriginal and Torres Strait Islander Voice to Parliament ahead of the Referendum.

PGAV's support for the Voice is aligned with our purpose of fostering leadership within the public gallery sector in Victoria, including the leadership of First Nations artists and arts workers.

PGAV was disappointed the Voice to Parliament did not succeed. We remain committed to supporting the self-determination of Aboriginal and Torres Strait Islander peoples and the pathway to Truth and Treaty.

VICTORIAN MUSEUMS & GALLERIES AWARDS 2023

This year saw PGAV partner with AMaGA Victoria to deliver the **2023 Victorian Museums and Galleries Awards**. Now in its 30th year, the Awards recognise outstanding achievements within Victoria's museum, gallery and community collecting sector.

As a result of the partnership between PGAV and AMaGA Victoria, the 2023 Award categories were refreshed to better recognise and commend diversity and innovation within the sector.

New Awards in 2023 include **First Nations Project of the Year**, **Change-maker of the Year**, a dedicated **Lifetime Achievement** and distinct awards for galleries and museums.

The Awards also underwent a makeover – with creative design studio **Pidgeon Ward** crafting a kaleidoscope design as a powerful symbol of the immersive, engaging and evolving experiences on offer at museums and galleries across Victoria.

The 2023 Awards received a record 55 nominations. Winners were announced at the Awards Ceremony, which was held at ACMI on 10 October. Hosted by vibrant radio broadcaster **Jacinta Parsons**, the Awards Ceremony featured an inspiring Welcome to Country by **Aunty Joy Murphy Wandin AO** and encouraging words from the newly appointed **Minister for Creative Industries, Colin Brooks MP**. Three individual and seven project awards were announced on the night, along with eight highly commended projects.

The full list of 2023 Award recipients is available from the PGAV website: <https://pgav.org.au/2023-Victorian-Museum-and-Gallery-Awards~10058>

INDUSTRY CONSULTATION

Across 2023 the PGAV contributed to industry consultations in support of Victoria's public gallery sector, including the **Bairnsdale Arts Project**; **Benalla Art Gallery Masterplan**; benchmarking of **Paid Parental Leave** within the sector; and a range of **Creative Victoria** consultations – **Creative Industries Workforce Project**, the **Regional Partnerships Program Review**,

Museums within the Creative Enterprises Program; and the **Creative Industries Infrastructure Strategy**.

REFERENCE GROUPS & INDUSTRY BODIES

The PGAV's Executive Officer represented Victoria's public gallery sector on state and national reference groups, including the **National Public Galleries Alliance (NPGA)**, which PGAV co-convenes with Museums & Galleries Queensland; the **NAVA Visual Arts Roundtable**; the **Arts Industry Council of Victoria (AICV)**, which PGAV co-convened with Multicultural Arts Victoria up until August 2023; the **Creative Victoria** and **Diversity Arts Australia Fair Play Regional Victoria Advisory Committee**; and the **Creative Victoria Regional Collections Access Program (RCAP) Project Control Group** and **Project Working Group**.

ENQUIRIES

In 2023, PGAV responded to **806 email enquiries** from members, the wider arts industry, media and the public. We also provided **8 tailored reports** drawn from our benchmarking data to members, consultants and government agencies about the public gallery sector in Victoria. This included information on staffing levels, rates of pay, gallery facilities and governance structures.

PGAV encourages members to contact us for tailored reports to assist in your negotiations with key stakeholders, including local government, gallery foundations and boards.



Images: 1. Welcome to Country by Aunty Joy Murphy Wandin AO at the 2023 Victorian Museums & Galleries Awards Ceremony held at ACMI. 2. Bundoora Homestead Art Centre received a Highly Commended Award in the First Nations Project of the Year category for *Truth-telling Permanent History Display*. Photos: Simon Fox Photography.

Promoting the Sector

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

PGAV COMMUNICATIONS

PGAV had a **29% increase in visitors to our website** in 2023. Our social media audience continues to grow, with Facebook **up 7%** to 3,876 followers, Instagram **up 12%** to 2,328 followers and LinkedIn **up 64%** to 516 followers. We published **6 editions** of the **PGAV Digest** and **4 editions** of **Highlights from Victoria's Public Galleries** - our readership remained steady at **887** and **881 subscribers respectively**.

The **PGAV Channel** increased audiences for our professional development program, with **2,872 people** watching recordings of our events. This was a **42% increase on last year**, driven by a growing international audience. Our overall audience was comprised of 27% from Melbourne, 7% from regional Victoria, 5% from interstate and 61% from overseas.

The PGAV publishes our industry reports, fact sheets and guidelines on our website. In 2023, **373** people accessed our reports including the *PGAV Fact Sheet: Digitising Collection – Copyright Essentials* (135 views), *PGAV Fact Sheet: Staffing Levels & Position Titles* (79 views) and the *Australian Public Galleries Snapshot* (44 views).

NATIONAL GALLERY OF VICTORIA (NGV) MAGAZINE

The PGAV promotes our membership through the NGV Magazine, which has a **circulation of 71,000**. This high-profile opportunity is provided as part of the NGV's in-kind support of the PGAV. In 2023, we **featured 24 exhibitions** across six editions, promoting **12 regional** and **12 metropolitan galleries** to the magazine's large readership.

Acknowledgements

MEMBERSHIP

We extend our sincere thanks to our members for your continued support – from taking part in consultation to sharing your knowledge with us and with your colleagues in the sector. We are proud to support, develop and promote the outstanding visual art experiences you deliver to audiences across Victoria.

Images: 1. ACCA Opening event, *Mithu Sen: mOTHERTONGUE 2023*, Australian Centre for Contemporary Art, Melbourne. Photo: Casey Horsfield. 2. Artist talk with Abdul-Rahman Abdullah as part of the *TarraWarra Biennial 2023: ua usiusi fa'ava' asavili*, curated by Dr Léuli Eshraghi. Artworks (1) David Sequeira, *You and I, we're like diamonds in the sky (after Rihanna)* 2023 and *Looking to the stars for answers* 2023. Courtesy of the artist. (2) Abdul-Rahman Abdullah, *Tanpa Sempadan* 2023, Courtesy of the artist and Moore Contemporary, Perth. This project has been supported by the Department of Local Government, Sports and Cultural Industries, Government of Western Australia. Photo: James Henry. 3. Art Gallery of Ballarat staff members Tess Barard, Senior Visitor Experience Officer – Retail and Jordyn Smith, Visitor Experience Officer – Retail. 4. Jenna Oldaker and Joy Oldaker at *Kungka Kunpu (Strong Women)* exhibition opening, Geelong Gallery, 2023. Photo: Hails and Shine.



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:

PUBLIC GALLERIES: OUR CREATIVE HEART

Michelle Edmunds, former Managing Director and **Jadon Mintern**, Senior Advisor at **CPR** for their support with the launch at Parliament House and advice on government relations. **Jason Smith**, Director & CEO, Geelong Gallery, **Louise Tegart**, Director, Art Gallery of Ballarat and jeweller and artist **Su san Cohn** for their contributions to the launch. **Simone Nolan**, Director, Wangaratta Art Gallery and **Jiarra Atkinson**, from the Bpangerang community for sharing the *Bitja Wokka (Fire Country)* VR film with guests at the launch.

PGAV + NGV CONDITION REPORTING WORKSHOPS

Michael Varcoe-Cocks, Associate Director of Conservation and **MaryJo Leylveld**, Manager of Conservation for coordinating and delivering the Condition Reporting workshops with their colleagues **Janelle Borig**, **Catherine Earley**, **Caitlin Breare**, **Raye Collins**, **Skye Firth**, **Bonnie Hearn**, **Holly McGowan-Jackson**, **Raymonda Rajkowski**, **Marika Strohschneider**, **Genevieve Sullivan**, **Carl Villus**, **Louise Wilson**, with support from **Camielle Fitzmaurice**, **Rahila Merchant** and **Manon Mikolaitis**.

VICTORIAN MUSEUMS & GALLERIES AWARDS

AMaGA Victoria's Executive Director, **Ash Robertson**, Manager of Events & Professional Development, **Michelle Fracaro** and former Manager of Communications, **Lana Epshteyn**. **ACMI's** Director & CEO **Seb Chan** and ACMI staff **Diamantino Li**, **Erin Oliver** and **Travis Geldard**.

PGAV extends special thanks to the public gallery representatives who assisted with the redevelopment and rebranding of the 2023 Awards – **Gabriella Calandro**, Shepparton Art Museum, **Georgia Cribb**, Bunjil Place Gallery and **Simone Nolan**, Rural City of Wangaratta; those who were part of the judging panels – **Rachel Arndt**, Wangaratta Art Gallery, **Georgia Cribb**, Bunjil Place Gallery, **Jason Smith** from Geelong Gallery and **Joshua White** from Hamilton Gallery; and the First Nations judging panel – **Belinda Briggs**, Shepparton Art Museum, **Kimberley Moulton**, formerly with Melbourne Museum and **Gavin Somers**, ACMI. And our thanks to **Alex Ward** from Pidgeon Ward for his fantastic work on the new visual identity.

REGIONAL COLLECTIONS ACCESS PROGRAM

Creative Victoria's **Leanne Seddon**, **Emma Harvey** and **Laura Williams**; Regional Arts Victoria's **Jo Porter** and **Alicia Wyatt**; AMaGA Victoria's **Ash Robertson** and **Jackie Fraser**; NGV's **Michael Varcoe-Cocks**; PGAV representative on the Project Control Group **Georgia Cribb**.

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 **Minister for Creative Industries, Colin Brooks** and **former Minister for Creative Industries, Steve Dimopoulos**, Creative Victoria's CEO, **Claire Febey** and senior staff **Sam Strong**, **Karen Sovitslis** and **Georgia Melville**. The Robert Salzer Foundation Chairman, **John Sharkey**, Directors **Robert Symons**, **Robert Johanson**, **Karen Wood**, **Kate Torney** and Managing Partner **Prue Stone**.

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, and **The Observership Program**.



Images: 1. NGV Conservator and a PGAV Member examining a work on paper as part of the PGAV & NGV Condition Reporting Workshop at the National Gallery of Victoria. 2. Central Goldfields Art Gallery following a major redevelopment supported by funding from the Regional Collections Access Program (RCAP). Photo: John Gollings.

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 2023

INCOME	Note	2023 \$	2022 \$
Grant Income - Creative Victoria		100,000	100,000
Member Subscriptions		56,842	55,666
Donations		3,600	5,910
Advocacy Campaign Income		3,454	0
Supporter Membership		500	650
Project Grant Income			
Robert Salzer Grant Fund		50,000	39,265
Robert Salzer Management Fee		5,000	5,000
RCAP - Project		6,440	82,397
Book Sales		0	0
RISE Fund		0	165,568
Less Grant Contracts in Advance		0	(149,393)
TOTAL GRANT INCOME		225,836	305,063
OTHER INCOME			
In Kind Contribution – National Gallery of Victoria		79,804	77,480
Year End Dinner		2,523	2,509
Interest		3,578	1,783
Sundry Income		0	1,501
Consultant Directory		330	400
PD Program including bursaries		1,300	4,852
TOTAL OTHER INCOME		87,535	88,525
TOTAL REVENUE		313,371	393,588
EXPENDITURE			
PROJECT GRANT EXPENDITURE			
Robert Salzer Fund		50,000	39,265
RISE Fund Project Costs		0	16,175
TOTAL PROJECT GRANT EXPENDITURE		50,000	55,440
OPERATIONAL EXPENDITURE			
Administration Expenses	2	18,789	20,405
Salaries & On-costs	2	152,186	140,087
Marketing Audience Development		3,375	2,757
Program Expense - Sector Development		76,135	72,892
In Kind – Rent		63,338	61,494
In Kind - Advertising		16,466	15,986
TOTAL OPERATIONAL EXPENDITURE		330,289	313,621
TOTAL EXPENDITURE	2	380,289	369,061

The accompanying notes form part of these financial statements.

	<u> </u>	<u> </u>
OPERATING SURPLUS (DEFICIT)	<u>(66,918)</u>	<u>24,527</u>
Income Taxation	<u>0</u>	<u>0</u>
SURPLUS (DEFICIT) AFTER INCOME TAXATION	<u>(66,918)</u>	<u>24,527</u>
Other Comprehensive Income	<u>0</u>	<u>0</u>
TOTAL COMPREHENSIVE (DEFICIT) FOR THE YEAR	<u>(66,918)</u>	<u>24,527</u>

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

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2023

	Note	2023 \$	2022 \$
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	3	353,012	364,545
Trade and Other Receivables	4	11,759	28,034
Other Current Assets		8,009	3,563
TOTAL CURRENT ASSETS		372,780	396,142
NON-CURRENT ASSETS			
Property, Plant and Equipment	5	0	0
TOTAL NON-CURRENT ASSETS		0	0
TOTAL ASSETS		372,780	396,142
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	6	72,597	44,993
Grants in Advance / Contract Liabilities		149,393	149,393
Provisions for Annual Leave		26,348	22,047
Membership in Advance		31,246	27,854
TOTAL CURRENT LIABILITIES		279,584	244,227
NON-CURRENT LIABILITIES			
Employee Benefits		25,740	17,541
TOTAL NON-CURRENT LIABILITIES		25,740	17,541
TOTAL LIABILITIES		305,324	261,768
NET ASSETS		67,456	134,374
Members' Funds			
Retained earnings		67,456	134,374
TOTAL EQUITY		67,456	134,374

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 2023

		Retained Earnings	Total Equity
		\$	\$
Balance at end of financial year		109,847	109,847
	2022		
Surplus / (Deficit) attributable to members		24,527	24,527
Balance at end of financial year		134,374	134,374
	2023		
Surplus / (Deficit) attributable to members		(66,918)	(66,918)
Balance at end of financial year		67,456	67,456

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 2023

	Note	2023 \$	2022 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Grant Income – Creative Victoria (inc GST)		110,000	110,000
Project Grant Income (inc GST)		67,584	123,157
Membership Fees (inc GST)		63,076	61,233
Donations		3,600	5,910
Other Income (inc GST)		3,799	10,188
Interest Received		3,578	1,783
Payments to Suppliers & Employees		<u>(263,170)</u>	<u>(406,684)</u>
Net cash generated (Used) by operating activities		<u>(11,533)</u>	<u>(94,413)</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of Property, Plant and Equipment		<u>0</u>	<u>0</u>
Net cash generated (Used) by investing activities		<u>0</u>	<u>0</u>
NET INCREASE (DECREASE) IN CASH HELD		(11,533)	(94,413)
Cash and Cash Equivalents at the beginning of the year		<u>364,545</u>	<u>458,958</u>
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	3	<u>353,012</u>	<u>364,545</u>

The accompanying notes form part of these financial statements.

INDEPENDENT AUDITOR'S REPORT

To the members of the Public Galleries Association of Victoria Inc.

Opinion

I have audited the financial report of Public Galleries Association of Victoria Incorporated (the Entity) which comprises the Statement of Financial Position as at 31st December 2023, 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 2023 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.

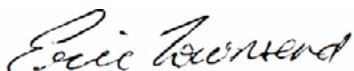
Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purposes of expressing an opinion on the effectiveness of the Entity's internal control.

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 28th day of April 2024

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