



PUBLIC GALLERIES ASSOCIATION OF VICTORIA

Strategic Plan 2017 - 2020

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Mission & Vision

“The PGAV are a valuable resource and their relevance is more and more important in a highly competitive arts and culture industry, especially around advocacy and data collection for the sector.”

Source: PGAV Member Survey 2016

The Public Galleries Association of Victoria (PGAV) is the peak body representing public galleries across Victoria. **Our role** is to support, develop and promote public galleries in Victoria and within the national context.

Our mission is 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.

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



Image: Students take part in a tour of the Bendigo Art Gallery's permanent collection.

Executive summary



“Public galleries in Victoria attracted over 5.4 million visitors over the last twelve months... the sector is a significant segment of the creative industries in Victoria and a major contributor to the social, artistic, cultural and economic wealth of the state.”

Karen Quinlan, PGAV President

The Public Gallery Association of Victoria (PGAV) is the peak body for the public gallery sector in Victoria. We represent 50 galleries across metropolitan and regional Victoria. As the peak body, we deliver programs to support the development of the sector; we advocate on behalf of the sector and we promote the sector to key stakeholders and audiences. The work we do is aimed at building the capacity of public galleries in Victoria, enabling our members to present engaging visual art experiences which deliver valuable social, economic and cultural returns to their communities.

Public galleries collect, conserve, exhibit and promote engagement with the visual arts. Importantly, they are the conduit between visual artists and their audiences. Through benchmarking of the sector in 2016, we learned that our members presented 723 exhibitions, 2,152 public programs and 1,426 education programs featuring 3,505 visual artists. Significantly, our members attracted 5.4 million visitors over the last twelve months. We also learned that public galleries in Victoria hold over 753,000 items in their collections with a combined worth of \$4.8 billion. The public gallery sector is a significant segment of the creative industries in Victoria and a major contributor to the cultural, artistic, social and economic wealth of the state.

The PGAV has undertaken extensive research of the public gallery sector, its supporters and audiences over the past six years. This has spanned consultation with our members, stakeholders in government, the private and philanthropic sectors, the national public gallery sector, other peak bodies supporting the visual arts in Australia, the media and audiences. This research has identified the key challenges and opportunities facing the public gallery sector in Victoria, which include:

- The visual arts have the fastest growing and the highest participation rate of all art forms, year-on-year (Australia Council for the Arts, 2010 & 2014).
- Victoria's public galleries play a vital role in supporting visual artists, last year they collected, commissioned and presented the work of 3,505 visual artists and, in doing so, contributed to the sustainability of creative practitioners.
- The majority (71%) of public galleries in Victoria have less than 5 FTE staff.
- The full extent of the social, economic and cultural impact of public galleries in Victoria has not yet been captured.
- In the 2014/15 financial year, public galleries in Victoria leveraged 4% of their income from the private sector, 7% from the philanthropic sector and 1% from the federal government. There is enormous scope to attract greater support from the private and philanthropic sectors as well as the federal government.
- Our members value the PGAV highly and want us to provide a national voice for the Victorian public gallery sector.
- PGAV members have identified the setting of national best practice standards and articulating the value of public galleries as critical to meeting the increasing demands of stakeholders and visual art audiences.

Image: Archibald Prize 2015 at the Art Gallery of Ballarat.

In response to these challenges and opportunities, the PGAV has developed its Strategic Plan 2017 – 2020 which will see the organisation embark on a series of integrated initiatives aimed at building and strengthening the capacity of the public gallery sector in Victoria.

- **National Coalition** – we will establish and lead a coalition of representatives from the national public gallery sector. The Coalition will drive strategic initiatives and advocacy programs to build the capacity of the Australian public gallery sector.
- **Social, Economic and Cultural Impact Research** – building on the social, economic and cultural impact case studies we delivered in 2013, the PGAV will partner with the National Coalition to deliver landmark research into the social, economic and cultural impact that Australia's public galleries have on their communities.
- **Culture Counts** – we will collaborate with Creative Victoria to assist the roll-out of the Culture Counts platform at public galleries across Victoria, enabling our members to measure the impact of their programs on audiences & assist with attracting increased support from government and the private and philanthropic sectors.
- **Local Government Engagement Strategy** – we will engage with key stakeholders in local government to increase awareness of the important social, economic and cultural impacts public galleries contribute to their communities and strengthen local government support for our members.
- **National Awards Program** – we will initiate an awards program to celebrate excellence in Australian public gallery practice and share this with stakeholders and the wider community. This will be delivered as part of the National Coalition. We plan to hold the inaugural event in Victoria.
- **National Gallery Standards** – we will set best practice standards for Australia's public galleries, providing a baseline which assists our members to secure the level of resourcing needed to meet industry best practice. This will be delivered as part of the National Coalition.
- **Enhanced Professional Development Program** – we will begin to provide specialist, high-quality training for the different professions within the public gallery sector. The enhanced program will be aligned with the National Gallery Standards, supporting best practice across the sector and facilitating peer-to-peer networking amongst the professions.



Partnerships will continue to play an important role in the delivery of our program. We will partner with state and regional public gallery associations across Australia to progress the National Coalition – including the Council of Australian Art Museum Directors (CAAMD), University Art Museums of Australia (UAMA), Contemporary Art Organisations (CAOs), National Exhibitions Touring Support Australia (NETS Australia), Museums and Galleries NSW (MGNSW), Regional and Public Galleries Association of NSW (RPGNSW), Museums and Galleries of Queensland (MGQLD), Regional Galleries Association of Queensland (RGAQ), Regional Galleries Association of SA (RGASA) together with representatives from Aboriginal and Torres Strait Islander art centres and Artist Run Initiatives (ARIs). We will also form partnerships with the university sector across Australia to deliver the Social, Economic and Cultural Impact research. Importantly, we will partner with our members to develop our enhanced Professional Development Program and ensure it meets the highly specialised needs of the sector.

The PGAV currently delivers its program with a part-time Executive Officer (0.8 FTE) and Communications Officer (0.2 FTE) and a highly committed Board of Management, comprised of representatives from the regional and metropolitan galleries, the National Gallery of Victoria and specialists from the private sector. The delivery of the enhanced Professional Development Program will see the PGAV appoint a part-time Professional Development Officer (0.3 FTE) in 2017. This appointment will enable our Executive Officer to focus efforts on the establishment of a National Coalition and the important advocacy outcomes it will deliver for public galleries in Victoria.

We look forward to working with our members and partners to build the capacity of the public gallery sector in Victoria over the next four years. It is an exciting time to be leading a vibrant network of public galleries and supporting them to meet the ever-increasing demand for engaging visual arts experiences.

Karen Quinlan
PGAV President

Anne Robertson
PGAV Executive Officer

History

Established in 1957 as the Regional Galleries Association of Victoria (RGAV), we provided support and advocated on behalf of galleries in regional Victoria. One of the touchstone issues at this time was the conservation of neglected but nationally important regional gallery collections. This culminated in the establishment of *The Conservation Centre of the Regional Galleries Association of Victoria* in Ballarat in 1979 to serve regional galleries. The RGAV was also influential in the establishment of gallery standards and advocating for the employment of specialised, professional staff to collect, conserve and present high quality exhibitions of visual art to regional communities.

In 1987 we became the Public Galleries Association of Victoria (PGAV) to extend our support to metropolitan galleries in Victoria. The priorities of the organisations at this time were supporting the professional development of gallery staff and enabling public galleries to engage new audiences. Key outcomes included the establishment of an internship program at the National Gallery of Victoria and the initiation of professional training programs in conjunction with industry partners NETS Victoria and Museums Australia (Victoria). We also piloted *Get Into Art* – a state-wide, collaborative initiative aimed at attracting new audiences and increasing visitation to public galleries. *Get Into Art* exceeded expectations, driving in a 95% increase in visitation to participating galleries, 30% of which were new audiences. *Get Into Art* also saw the PGAV build strong partnerships with government, the private sector and philanthropic organisations to achieve this success – including Tourism Victoria (now Visit Victoria), the Municipal Association of Victoria, the Royal Automotive Association of Victoria (RACV), Yarra Trams, the Sidney Myer Fund, the R.E. Ross Trust and media partner The Herald Sun.

The PGAV undertook a strategic review of its operations in late 2010. The outcome of this review was a commitment to building the capacity of the public gallery sector, to be achieved through a renewed focus on research and a strategic approach to advocacy. In 2011, the PGAV undertook landmark research into the branding practices of public galleries in partnership with research collaborators Melbourne Business School and Deakin University and financial support from our philanthropic partner, the Margaret Lawrence Bequest. This research demonstrated the overwhelming interest in galleries from both visitors and non-visitors, while identifying ways for galleries to increase visitor numbers and foster repeat visitation. This was followed in 2012 by research into the social and economic impact of four public galleries across Victoria, Arts Project Australia, Bendigo Art Gallery, Linden New Art and Shepparton Art Museum, undertaken in partnership with Melbourne Business School, Deakin University and Arts Victoria (now Creative Victoria). This important research demonstrated that public galleries are providing substantial, long-term benefits for their communities, while providing galleries with a range of approaches to capture and communicate their impact to stakeholders.



Image on previous page: North Melbourne Primary School Students visit the NGV. Image courtesy the NGV.
This page: Opening of Koorie Heritage Trust in its new home in Federation Square. Photograph: Peter Burnett.

That same year the PGAV began biennial benchmarking of the public gallery sector in Victoria – gaining important insights about our members’ programs, collections, visitation, level of resourcing, sources of income and governance. With these insights we tailored our advocacy, research and services to address the key issues facing the sector. 2012 also saw the PGAV ramp up its professional development program, delivering its first national conference. *Future Vision: the Public Gallery in the 21st Century* brought presenters and delegates from across Australia to the Museum of Old and New Art (MONA) in Hobart to consider future directions for the sector. Importantly, *Future Vision* highlighted to everyone in attendance that public galleries across Australia were faced with similar issues, which the public gallery sector itself was best placed to address. This insight led the PGAV Board to explore the level of interest in the establishment of a national body for public galleries.

In 2013 the PGAV surveyed its members about their interest in a stand-alone body for the public gallery sector – the response was overwhelmingly positive 79%. This was followed in 2014 by a national survey of our members and 200 public galleries across Australia – 89% of respondents supported the establishment of a national body representing public galleries.

With interest in a national body building, the PGAV convened the *Fifth National Public Gallery Summit* in Bendigo in early 2015 in partnership with state, territory and regional gallery associations. The Summit featured 30 presenters and attracted over 120 delegates from across Australia and New Zealand. Importantly, the *Summit* included a forum about the need for a national body for the public gallery sector. Representatives from Museums Australia, the national organisation for the museum sector, called for the public gallery sector to remain united under the banner of “museums”. While representatives from the public gallery sector pointed to Museum Australia’s poor track record of advocacy for the sector and expressed doubts about its ability to be an effective advocate in the future. It was agreed that the best outcome for the public gallery sector was for the PGAV and Museums Australia to pursue their respective visions. With this mandate, the PGAV has continued towards building a strong national voice for the public gallery sector now and into the future.

The extensive research the PGAV has undertaken over the past four years has provided us with great insights into our members, the environment they operate within, the challenges they face and the many opportunities which lay ahead. This work informs the future directions of the PGAV, as outlined in this Strategic Plan.



Image: Enjoying the Screen Worlds Zoetrope at ACMI. Photograph: Mark Farrelly.

Situation analysis



Public galleries are non-profit organisations which present, collect, conserve and commission visual art. Through their exhibitions and public programs, public galleries provide audiences with opportunities to experience and engage with the visual arts.

The public gallery sector in Victoria is Australia's oldest – the National Gallery of Victoria (NGV) was established in 1861 and was the nation's first public gallery. It was followed by the establishment of galleries across regional Victoria – the Art Gallery of Ballarat in 1884, Warrnambool Art Gallery in 1886, Bendigo Art Gallery in 1887 and Geelong Gallery in 1896. Today the public gallery sector in Victoria is large and diverse, spanning university art museums, local government galleries, contemporary art spaces through to house museums, historic homes and sculpture parks.

Collections, programs and visual artists

The PGAV represents fifty galleries across Victoria. Our members include state cultural institutions (4), regional galleries (15), metropolitan galleries (15), university art museums (6) and independent galleries (8). Benchmarking of the sector in 2016 tells us that our members hold over 753,000 items in their collections with a combined worth of \$4.8 billion. Over the last twelve months, more than 5.4 million people visited a public gallery in Victoria to see any of the 723 exhibitions on display, or to take part in the 2,152 public programs and 1,426 education programs on offer.

Public galleries provide the link between visual artists and their audiences. From exhibiting, commissioning and collecting their work, to providing opportunities for artists to deliver workshops and speak about their work, galleries also play a vital role in the career development of visual artists. Last year, public galleries in Victoria presented the work of 3,505 visual artists.

Staff and volunteers

The public gallery sector in Victoria employs 613 full-time equivalent staff and they are supported by 1,265 volunteers. Benchmarking undertaken in 2016 tells us that the majority (71%) of public galleries have fewer than 5 full-time staff, whilst 27% employ between 6–25 staff and 2% have more than 25 staff. The typical public gallery employs a director and/or senior curator and a small team of assistants. Many public galleries are relying on too few staff to deliver their ambitious exhibition programs, manage their significant collections and deliver their public and education programs to audiences. In the longer term, public galleries will struggle to meet visitor expectations without an increase in professional staff.

Image: Visual artist Reko Rennie during the installation of a commission for the Drawing Wall at Shepparton Art Museum (SAM). Image courtesy of SAM.

Stakeholders

Public galleries in Victoria are funded primarily by the State Government (38%), followed by Local Government (18%) and Universities (8%). Galleries use this funding to leverage support from other sources, including philanthropy (7%) the private sector (4%) and the Federal Government (1%). The public gallery sector generates 25% of its own income through ticket sales, membership fees and retail.

The public gallery sector is unlikely to see any significant increase in government funding, particularly with the introduction of local government rate capping in 2015. It is therefore paramount that public galleries attract greater support from the private and philanthropic sectors. Recent research tells us that philanthropic organisations place value on education and the community, with impact, access and excellence being important in their funding decisions (Gillies, 2013). Attracting support from the private and philanthropic sectors will require gallery directors to have stronger focus on the needs of stakeholders. Central to the success of their stakeholder engagement will be their ability to demonstrate the social and economic contributions that galleries make to their communities. We know that our members are ready to meet this challenge, with “development of strategic partnerships” and “demonstrating value to stakeholders” in the top three areas of support they are seeking from the PGAV.



Audiences

Public galleries across Victoria have an extensive reach, attracting 5.4 million visitors in 2015. Australia Council research in 2010 and 2014 indicates that year-on-year, the visual arts have the fastest growing and the highest participation rate of all art forms. At the same time, our research into visitor perceptions of public galleries reveals that while they hold very positive attitudes towards public galleries, visitors are seeking greater social interaction and deeper levels of emotional and cognitive engagement (Evans and Bridson, 2013).

Meeting increased demand for the visual arts is a significant opportunity for the public gallery sector. Our members rate audience engagement in their top three support requirements, demonstrating they are ready to meet this increased demand. However, galleries will need to build their capacity – both staffing levels and diversified income – to be able to meet the increased number of visitors and the rich visual art experiences they are seeking.

Member Feedback

Our members have told us they value the PGAV highly. In a recent survey, 82% of our members rated our services as very relevant to the work they do, 93% rated the quality of our services as good to excellent and we have a net promoter score of 47 (above 0 is good, over 50 is excellent). These results mirror a member satisfaction survey undertaken in 2013.

“The PGAV provides a highly valuable professional standard, which acts as a valuable guide and supports the professional independence and integrity of a public gallery against possible undue influences from vested interests and is a superb supporter in the face of pressures from local government. Lastly it provides gallery workers a professional community and a framework for exchange, collaboration and problem solving.” (Source: PGAV Member Survey 2016)

While our members value the work we do, they tell us they want the PGAV to increase the advocacy work we have been undertaking for the Victorian public gallery sector over the past four years. In particular, our members have identified the setting of national best practice standards and articulating the value of public galleries as critical to meeting the increasing demands of stakeholders and visual art audiences.

“The Visual Arts have had almost ZERO profile for several years now. This nation shouldn’t just define itself by perceived sporting prowess. We need eloquent, convincing and passionate advocacy that speaks persuasively for our industry.” (Source: PGAV Benchmarking Survey 2014)

“National Standards are extremely important within the entire sector. Particularly, many small Regional Galleries and other small organisations would benefit from a system of standards being identified, adopted for use and driven within the sector with PGAV support.” (Source: PGAV Member Survey 2016)

Challenges and opportunities

Through benchmarking and consultation with our members over the past four years, combined with knowledge of the environment they operate within, the PGAV has identified the following key challenges and opportunities for the public gallery sector in Victoria:

- Meeting the increased demand for engaging visual art experiences;
- Demonstrating the social, economic and cultural impact of public galleries to key stakeholders in government and the private and philanthropic sectors;
- Increasing gallery resourcing, to ensure galleries can meet the growing demand for the visual arts;
- Setting of national best practice standards, to assist galleries in their negotiations with stakeholders;
- High-quality professional development, to support gallery staff meet the increased demands of stakeholders and visual art audiences;
- A strong peak body able to advocate effectively and meet the complex needs of the Victoria public gallery sector.



Image on previous page: Artists Catherine Bell, Cathy Staughton, Fiona Taylor & Angela Cavaliere at the opening of *Knowing Me, Knowing You* at Arts Project Australia. Photograph: Penny Hunt, courtesy Arts Project Australia.
This page: North Melbourne Primary School Students visit the NGV. Image courtesy the NGV.

Strategy

In response to the challenges and opportunities identified by our members, the PGAV has developed a series of initiatives which will build and strengthen the capacity of the public gallery sector in Victoria. Strategically, we will increase our advocacy for the sector and ramp up our professional development program to ensure our members are able to meet the increasing demands of their audiences and stakeholders. From 2017 – 2020, we will deliver the following key strategic initiatives for our members:

- **National Coalition** – we will establish and lead a coalition of representatives from the national public gallery sector. The Coalition will drive strategic initiatives and advocacy programs to build the capacity of the Australian public gallery sector.
- **Social, Economic and Cultural Impact Research** – building on the social, economic and cultural impact case studies delivered in 2013, the PGAV will partner with the National Coalition to deliver landmark research into the social, economic and cultural impact that Australia's public galleries have on their communities.
- **Culture Counts** – we will collaborate with Creative Victoria to assist the roll-out of the Culture Counts platform at public galleries across Victoria, enabling our members to measure the impact of their programs on audiences & assist with attracting increased support from government and the private and philanthropic sectors.
- **Local Government Engagement Strategy** – we will engage with key stakeholders in local government to increase awareness of the important social, economic and cultural impacts public galleries contribute to their communities and strengthen local government support for our members.
- **National Awards Program** – we will initiate an awards program to celebrate excellence in Australian public gallery practice and share this with stakeholders and the wider community. This will be delivered as part of the National Coalition. We plan to hold the inaugural event in Victoria.
- **National Gallery Standards** – we will set best practice standards for Australia's public galleries, providing a baseline which assists our members to secure the level of resourcing needed to meet industry best practice. This will be delivered as part of the National Coalition.
- **Enhanced Professional Development Program** – we will begin to provide specialist, high-quality training for the different professions within the public gallery sector. The enhanced program will be aligned with the National Gallery Standards, supporting best practice across the sector and facilitating peer-to-peer networking amongst the professions.



Together, these strategies will build the capacity of Victorian public galleries and ensure their programs meet the increasing demand for the visual arts.

Image: Education week at Heide Museum of Modern Art. Photograph: Jeremy Weihrach.

Four Year Plan

Special Initiative – implementation dependent upon project funding.
Core Initiative – included within financial plan 2017-2020.

GOAL ONE: VOICE - BE AN EFFECTIVE ADVOCATE FOR THE VICTORIAN PUBLIC GALLERY SECTOR								
STRATEGIC INITIATIVES	2017 OUTCOMES	2018 OUTCOMES	2019 OUTCOMES	2020 OUTCOMES	STAFFING	ARTS SECTOR	COMMUNITY IMPACT	ECONOMIC IMPACT
<p>I.1 NATIONAL COALITION - Establish and lead a coalition of representatives in the national public gallery sector to develop a range of strategic initiatives and advocacy programs for the benefit of Victoria's public galleries.</p> <p>Outcome: coalition identifies & addresses national issues, raises profile of public gallery sector with key stakeholders across Australia.</p>	<ul style="list-style-type: none"> Quarterly Meetings by teleconference to progress initiatives. Coordinate proactive advocacy campaign on priority issues affecting public galleries. Convene reactive advocacy campaign activity (as required). 	<ul style="list-style-type: none"> Quarterly Meetings by teleconference to progress initiatives. Coordinate proactive advocacy campaign on priority issues affecting public galleries. Convene reactive advocacy campaign activity (as required). 	<ul style="list-style-type: none"> Quarterly Meetings by teleconference to progress initiatives. Coordinate proactive advocacy campaign on priority issues affecting public galleries. Convene reactive advocacy campaign activity (as required). 	<ul style="list-style-type: none"> Quarterly Meetings by teleconference to progress initiatives. Coordinate proactive advocacy campaign on priority issues affecting public galleries. Convene reactive advocacy campaign activity (as required). 	Executive Officer.	✓	✓	✓
<p>I.2 RESEARCH – Social, Economic & Cultural Impact of Public Gallery Sector, undertaken in partnership with the National Coalition.</p> <p>Outcome: PGAV provides evidence based report on the social, economic & cultural benefits of public galleries to state and national stakeholders.</p>	<ul style="list-style-type: none"> Coordinate SEC research project over 18 months as part of part of national coalition (see I. Above). 	<ul style="list-style-type: none"> Complete research by mid 2018. Disseminate findings to members and stakeholders in Victoria and nationally (through coalition). Develop action plan to deliver outcomes of research amongst members. 	<ul style="list-style-type: none"> Implement actions arising from research throughout 2019. 	<ul style="list-style-type: none"> Evaluate impact of actions on public galleries in Victoria and report findings to national coalition. 	External researchers, Executive Officer.	✓	✓	✓

<p>I.3 CULTURE COUNTS – Collaborate with Creative Victoria to assess the feasibility of implementing the program in public galleries across Victoria.</p> <p>Outcome: Victorian public galleries adopt Culture Counts to measure the impact of their programs on audiences to assist with reporting and securing support from funders and other key stakeholders.</p>	<ul style="list-style-type: none"> • Support implementation at galleries across Victoria. • Deliver forum on impact of Culture Counts to members and stakeholders as part of PGAV professional development program. 	<ul style="list-style-type: none"> • Support implementation at galleries across Victoria. • Evaluate impact of Culture Counts on audience, programs and funding, disseminate to members. 	<ul style="list-style-type: none"> • Support implementation at galleries across Victoria. • Evaluate impact of Culture Counts on audience, programs and funding, disseminate to members. 	<ul style="list-style-type: none"> • Support implementation at galleries across Victoria. • Evaluate impact of Culture Counts on audience, programs and funding, disseminate to members. 	External researchers, with Executive Officer.	✓	✓	✓
<p>I.4 LOCAL GOVERNMENT ENGAGEMENT STRATEGY – Work with key stakeholders in the local government sector to support their work with public galleries.</p> <p>Outcome: local government understands the importance of public galleries to the health & wellbeing of their communities and values the PGAV, resulting in partnerships which build the capacity of public galleries across Victoria.</p>	<ul style="list-style-type: none"> • Deliver two events per annum targeting local government. • Continue to build Supporter members from local government. 	<ul style="list-style-type: none"> • Deliver two events per annum targeting local government. • Continue to build Supporter members from local government. • Survey Local Government about key issues and perceived value of PGAV, integrate into 2019-20 program. 	<ul style="list-style-type: none"> • Deliver two events per annum targeting local government. • Continue to build Supporter members from local government. • Establish local Government working group to foster projects which support public galleries. 	<ul style="list-style-type: none"> • Deliver two events per annum targeting local government. • Continue to build Supporter members from local government. • Working Group meets quarterly. • Survey Local Government about key issues and perceived value of PGAV, integrate into 2020 program. 	Board, Executive Officer.	✓	✓	✓
<p>I.5 INITIATE A NATIONAL AWARDS PROGRAM – Acknowledging and promoting excellence in public gallery practice across Australia, in partnership with National Coalition.</p> <p>Outcome: quality of the Victorian public gallery sector is recognised nationally.</p>	<ul style="list-style-type: none"> • Raise as part of National Coalition. • Proceed if there is general support. 		<ul style="list-style-type: none"> • First National Awards Program held in Victoria and led by Victoria. 		Executive Officer.	✓	✓	✓
<p>I.6 PROMOTE THE VICTORIAN PUBLIC GALLERY SECTOR & THE VISUAL ARTS.</p> <p>Outcome: Victorian public galleries, their programs and successes are recognised nationally, attracting new audiences and supporters.</p>	<ul style="list-style-type: none"> • Develop & implement Communications Strategy. • Maintain the PGAV website; • Promote the PGAV membership to the national media. 	<ul style="list-style-type: none"> • Review Communications Strategy. • Maintain the PGAV website; • Promote the PGAV membership to the national media. 	<ul style="list-style-type: none"> • Review Communications Strategy. • Maintain the PGAV website; • Promote the PGAV membership to the national media. 	<ul style="list-style-type: none"> • Review Communications Strategy. • Maintain the PGAV website; • Promote the PGAV membership to the national media. 	Comms Officer.	✓	✓	✓

GOAL TWO: BEST PRACTICE - BUILD THE CAPACITY OF THE VICTORIAN PUBLIC GALLERY SECTOR

INITIATIVE	2017 OUTCOMES	2018 OUTCOMES	2019 OUTCOMES	2020 OUTCOMES	STAFFING	ARTS SECTOR	COMMUNITY IMPACT	ECONOMIC IMPACT
<p>2.1 BENCHMARKING SURVEY (Biennial) – Gaining insights into public gallery programs, collections, visitation, resourcing and governance. Together with feedback on PGAV services and issues affecting sector.</p> <p>Outcome: Research underpins advocacy and development of programs to build the capacity of the sector.</p>		<ul style="list-style-type: none"> Conduct survey of members in March. Develop report & disseminate to members and key stakeholders in July. Benchmarking informs 2019 program. 		<ul style="list-style-type: none"> Conduct survey of members in March. Develop report & disseminate to members and key stakeholders in July. Benchmarking informs 2021-2024 Strategic Plan. 	Executive Officer, Comms Officer.	✓		✓
<p>2.2 MEMBER SURVEY (Biennial) – Snapshot benchmarking of sector, together with feedback on PGAV services and issues affecting sector.</p> <p>Outcome: Research underpins advocacy and development of programs to build the capacity of the sector.</p>	<ul style="list-style-type: none"> Conduct survey of members in March. Disseminate snapshot data to members in Annual report. Survey informs 2018 program. 		<ul style="list-style-type: none"> Conduct survey of members in March. Disseminate snapshot data to members in Annual report. Survey informs 2020 program. 		Executive Officer, Comms Officer.	✓		✓
<p>2.3 NATIONAL STANDARDS – Set best practice standards for public galleries, in partnership with the National Coalition.</p> <p>Outcome: Standards assist galleries to secure support necessary to meet industry best practice.</p>	<ul style="list-style-type: none"> Convene Standards Working Group. Develop 2 standards per annum. Disseminate revised Standards to members. Integrate training into Professional Development program. 	<ul style="list-style-type: none"> Convene Standards Working Group & review priority areas. Develop 2 standards per annum & disseminate to members. Integrate training into Professional Development program. 	<ul style="list-style-type: none"> Convene Standards Working Group & review priority areas. Develop 2 standards per annum & disseminate to members. Integrate training into Professional Development program. 	<ul style="list-style-type: none"> Convene Standards Working Group & review priority areas. Develop 2 standards per annum & disseminate to members. Integrate training into Professional Development program. 	Executive Officer, PD Officer.	✓		✓
<p>2.4 PROFESSIONAL DEVELOPMENT & EVENTS PROGRAM – Targeted training and networking opportunities for members and key stakeholders.</p> <p>Outcome: promote best practice amongst the public gallery sector and stakeholders, facilitate new professional networks for the benefit of members.</p>	<ul style="list-style-type: none"> Deliver 8 x professional development events. Deliver 2 x networking events for local government. Convene Reference Groups to develop 2018 program. 	<ul style="list-style-type: none"> Deliver 8 x professional development events. Deliver 2 x networking events for local government. Convene Reference Groups to develop 2019 program. 	<ul style="list-style-type: none"> Deliver 8 x professional development events. Deliver 2 x networking events for local government. Convene Reference Groups to develop 2020 program. 	<ul style="list-style-type: none"> Deliver 8 x professional development events. Deliver 2 x networking events for local government. Convene Reference Groups to develop 2021 program. 	PD Officer.	✓	✓	

<p>2.5 KNOWLEDGE SHARING - Dissemination of specialist information to members & stakeholders.</p> <p>Outcome: build and maintain a cohesive, collaborative network of public galleries and build support for members.</p>	<ul style="list-style-type: none"> Update news, reports and events listings on PGAV website. Distribute monthly eNewsletter. Distribute relevant information through Member eList. 	<ul style="list-style-type: none"> Update news, reports and events listings on PGAV website. Distribute monthly eNewsletter. Distribute relevant information through Member eList. 	<ul style="list-style-type: none"> Update news, reports and events listings on PGAV website. Distribute monthly eNewsletter. Distribute relevant information through Member eList. 	<ul style="list-style-type: none"> Update news, reports and events listings on PGAV website. Distribute monthly eNewsletter. Distribute relevant information through Member eList. 	Comms Officer:	✓	✓	
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GOAL THREE: SUSTAINABILITY - BUILD ORGANISATIONAL CAPACITY

INITIATIVES	2017 OUTCOMES	2018 OUTCOMES	2019 OUTCOMES	2020 OUTCOMES	STAFFING	ARTS SECTOR	COMMUNITY IMPACT	ECONOMIC IMPACT
<p>3.1 MAINTAIN & GROW MEMBERSHIP – Ensure programs, services and advocacy are relevant and responsive to the public gallery sector and key stakeholders.</p> <p>Outcome: member satisfaction & growth builds capacity and sustainability of the PGAV.</p>	<ul style="list-style-type: none"> Appoint Professional Development Officer role to deliver high-quality programs which drive membership. Membership Working Group reviews member engagement strategy, makes recommendations & sets 2018 targets. Advocacy Working Group reviews advocacy strategy, makes recommendations & sets 2018 targets. 	<ul style="list-style-type: none"> Membership Working Group reviews member engagement strategy, makes recommendations and sets 2019 targets. Advocacy Working Group reviews advocacy strategy, makes recommendations & sets 2019 targets. 	<ul style="list-style-type: none"> Membership Working Group reviews member engagement strategy, makes recommendations and sets 2019 targets. Advocacy Working Group reviews advocacy strategy, makes recommendations & sets 2020 targets. 	<ul style="list-style-type: none"> Membership Working Group reviews member engagement strategy, makes recommendations and sets 2019 targets. Advocacy Working Group reviews advocacy strategy, makes recommendations & sets 2021 targets. 	Membership Working Group & Advocacy Working Group, with Executive Officer.	✓		✓
<p>3.2 DIVERSIFICATION OF INCOME – Develop and implement fundraising strategy.</p> <p>Outcome: diversified income increases capacity and sustainability of the PGAV.</p>	<ul style="list-style-type: none"> Fundraising Committee reviews outcomes against KPIs, sets & implements annual targets. 	<ul style="list-style-type: none"> Fundraising Committee reviews 2017 outcomes against KPIs, sets & implements annual targets. 	<ul style="list-style-type: none"> Fundraising Committee reviews 2018 outcomes against KPIs, sets & implements annual targets. 	<ul style="list-style-type: none"> Fundraising Committee reviews 2019 outcomes against KPIs, sets & implements annual targets. 	Fundraising Committee with Executive Officer.	✓		✓

<p>3.3 REVIEW BOARD COMPOSITION & STRUCTURE.</p> <p>Outcome: strong governance ensures the effectiveness of the PGAV as the leading service organisation for public galleries in Victoria.</p>	<ul style="list-style-type: none"> • Complete a skills audit – identify gaps and address through recruitment & training. • Review board Succession Plan, implement new priorities as needed. • Board training, as required. 	<ul style="list-style-type: none"> • Review board Succession Plan, implement new priorities as needed. • Board training, as required. 	<ul style="list-style-type: none"> • Complete a skills audit – identify gaps and address through recruitment & training. • Review board Succession Plan, implement new priorities as needed. • Board training, as required. 	<ul style="list-style-type: none"> • Review board Succession Plan, implement new priorities as needed. • Board training, as required. 		✓		
<p>3.4 ENSURE GOOD GOVERNANCE – Maintaining a committed board of key influencers who demonstrate best practice.</p> <p>Outcome: a strong and vibrant organisation which fulfils responsibilities to members, funding agencies and key stakeholders.</p>	<ul style="list-style-type: none"> • Induction of new board members. • Review Board Operations Manual annually. • Annual performance review of Board, Committees / Working Groups & Staff. 	<ul style="list-style-type: none"> • Induction of new board members. • Review Board Operations Manual annually. • Annual performance review of Board, Committees / Working Groups & Staff. 	<ul style="list-style-type: none"> • Induction of new board members. • Review Board Operations Manual annually. • Annual performance review of Board, Committees / Working Groups & Staff. 	<ul style="list-style-type: none"> • Induction of new board members. • Review Board Operations Manual annually. • Annual performance review of Board, Committees / Working Groups & Staff. 	Board with Executive Officer.	✓		

Management & decision making

The PGAV is an Incorporated Association governed by a Board of Management which includes 4 elected representatives from metropolitan galleries, 4 elected representatives from regional galleries, 1 representative from the National Gallery of Victoria (NGV) and 4 co-opted representatives from the private sector with specialist knowledge and skills to support the organisation. Representatives are elected for a two year term and may undertake this role for two consecutive terms. From 2016, board terms will be extended to three-year terms, for up to two consecutive terms.

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

During the plan period the governance will be enhanced through:

- Implementation of a Succession Plan and biennial Skills Audits to maintain a strong and effective Board;
- Effective sub-committees, including a Fundraising Committee, Membership Working Group and Advocacy Working Group;
- Performance Review of the Board, annually;
- Board Operations Manual, updated annually; and
- Induction of new Board Members after the AGM.

The PGAV employs a part-time Executive Officer and a part-time Communications Officer. In 2017 the will appoint a Professional Development Officer to ensure the successful delivery of the new training program. The Executive Officer is responsible for the delivery of the Strategic Plan with support from the Board and staff; they also maintain relationships with key stakeholders, members, project partners and external contractors; manage staff and day to day operations; works with our external accountant to manage the finances; and reports on the progress of the Strategic Plan at Board meetings. Anne Robertson has held the position of Executive Officer since November 2010 and has over 15 years' experience working with peak bodies within the visual arts sector. Lucy Whitehill was appointed as Communications Officer in March 2016 and has 14 years' experience within the public galleries sector in Victoria.

Current Board Membership

NAME	ROLE	REPRESENTING	QUALIFICATIONS	YEARS ON BOARD	TERM ENDS
Karen Quinlan	President	Regional Gallery	Director, Bendigo Art Gallery	3	2018
Melinda Martin	Vice President	Metro Gallery	Director, Linden New Art	3	2018
Rami Eltchelebi	Treasurer	Finance	Partner – Assurance, Shine Wing	5	N/A
Anthony Camm	Member	Regional Gallery	Director, Ararat Regional Art Gallery	2	2017
Charlotte Day	Member	Metro Gallery	Director, Monash University Museum of Art	2	2017
Tony Ellwood	Member	NGV	Director, National Gallery of Victoria	3	N/A
Jody Evans	Member	Marketing	Associate Professor, Melbourne Business School	5	N/A
Jennifer Kalionis	Member	Regional Gallery	Director, Castlemaine Art Gallery & Historical Museum	2	2017
Debra Morgan	Member	Philanthropy	Myer Family Company	3	N/A
Tom Mosby	Member	Metro Gallery	CEO, Koorie Heritage Trust	2	2017
Claire Newhouse	Member	Legal	Senior Associate, Corrs Chambers Westgarth Lawyers	6	N/A
Sue Roff	Member	Metro Gallery	Executive Director, Arts Project Australia	1	2018
Anton Vardy	Member	Regional Gallery	Director, Gippsland Art Gallery	1	2018

Financial Plan

The PGAV is in a healthy financial position, having accumulated adequate cash reserves over the three-year period of the current Strategic Plan 2014-2016 through careful management. To deliver on the strategic initiatives in the Strategic Plan 2017-2020, the PGAV will appoint a part-time Professional Development Officer (0.6 FTE) to deliver the enhanced Professional Development program and enabling the Executive Officer to lead the establishment of a National Coalition and the delivery of the Social, Economic and Cultural Impact research, the Local Government Engagement strategy, the setting of National Standards for public galleries, a National Awards program and the roll-out of the Cultural Counts impact measurement platform at public galleries across Victoria.

To fund the increase in staff and activities, the PGAV Board is seeking a modest increase in funding from Creative Victoria, with majority covered through our enhanced Professional Development program, growing our membership base through the introduction of a new Supporter membership category, together with the funding of key strategic initiatives through philanthropy, the private sector and partnerships with the higher education sector. The Board has appointed a Fundraising Committee to ensure we meet our diversified income targets, with our Risk Management Plan will assist the organisation to address changes to the internal and external operating environment.

The PGAV has a good track record in securing support from the private and philanthropic sectors as well as the higher education sector – we partnered with the Royal Automotive Association of Victoria (RACV), Yarra Trams, the Sidney Myer Fund, the R.E. Ross Trust and The Herald Sun to deliver Get Into Art; the Robert Salzer Foundation to deliver the RSF Acquisition Fund over the last 10 years; Melbourne Business School, Deakin University and the Margaret Lawrence Bequest to deliver our landmark research projects.

We are projecting a modest surplus on our core operations over the coming Strategic Plan. All efforts will be made to increase this surplus through savings, strategic marketing of our program and services, as well as careful financial management over the 2017-2020 period.



Image: Delegates at the Fifth National Public Galleries Summit in Bendigo. Photograph: Bill Conroy.

Risk Management Plan



This table explains how likely the risk is to occur:

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

This table explains the consequence of the risk occurring:

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

This table determines the severity of the risk, based on the risk's likelihood and consequences categories:

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

Image: Make a Movie Workshop at Australian Centre for the Moving Image (ACMI). Photograph: Mark Gambino.



Risk Management Plan

Risk Description	Potential Impact	Consequence	Likelihood	Risk Rating	Risk Mitigation Strategies
Loss of core program funding from Creative Victoria	Without maintaining the current level of core funding from Creative Victoria, the PGAV would be unable to deliver on its stated goals to members and the visual arts community.	Major	Possible	High	<ul style="list-style-type: none"> • Deliver on business plan and mission; • Engage with Creative Victoria, regular communication; • Explore alternate streams of funding (corporate, philanthropic); • Increasing membership fees; • Diversify membership base.
Member dissatisfaction	Dissatisfied members would ultimately lead to a declining and disengaged member base which would question the ongoing need for the PGAV.	Major	Possible	High	<ul style="list-style-type: none"> • Biennial member satisfaction surveys; • EO in regular communication with membership to understand needs; • Improved communication (website, e-newsletter, social media).
Loss of in-kind support from NGV	The NGV provides office space and equipment valued at \$60,000 pa. The loss of this in-kind support would require relocation and finding either another party to provide in-kind support or raise additional funding.	Major	Unlikely	Medium	<ul style="list-style-type: none"> • MoU in place between PGAV/NGV – renewed mid 2016, for the next four years; • Delivery of MoU outcomes; • Commence negotiation of MoU 6 months before expiry.
Board composition and continuity	Loss of board members or losing strong member representation on the board may reduce strategic focus and delivery.	Moderate	Possible	Medium	<ul style="list-style-type: none"> • Actively manage and recruit board members where skill gaps or vacancies arise.
Loss of Executive Officer	The loss of our key person would result in a loss of support to the board and members.	Moderate	Possible	Medium	<ul style="list-style-type: none"> • Provide annual performance feedback; • Provide relevant PD and training opportunities; • Remuneration to be commensurate with industry standard.
Inappropriate use of organisation assets	Major asset is cash assets held in ADI accounts. Loss would result in cease of operations and inability meet funding agreement with Creative Victoria, and other key stakeholders.	Moderate	Unlikely	Low	<ul style="list-style-type: none"> • Maintain delegations of authority policy and cheque signatories; • Regular review of monthly management accounts by Treasurer and Board.

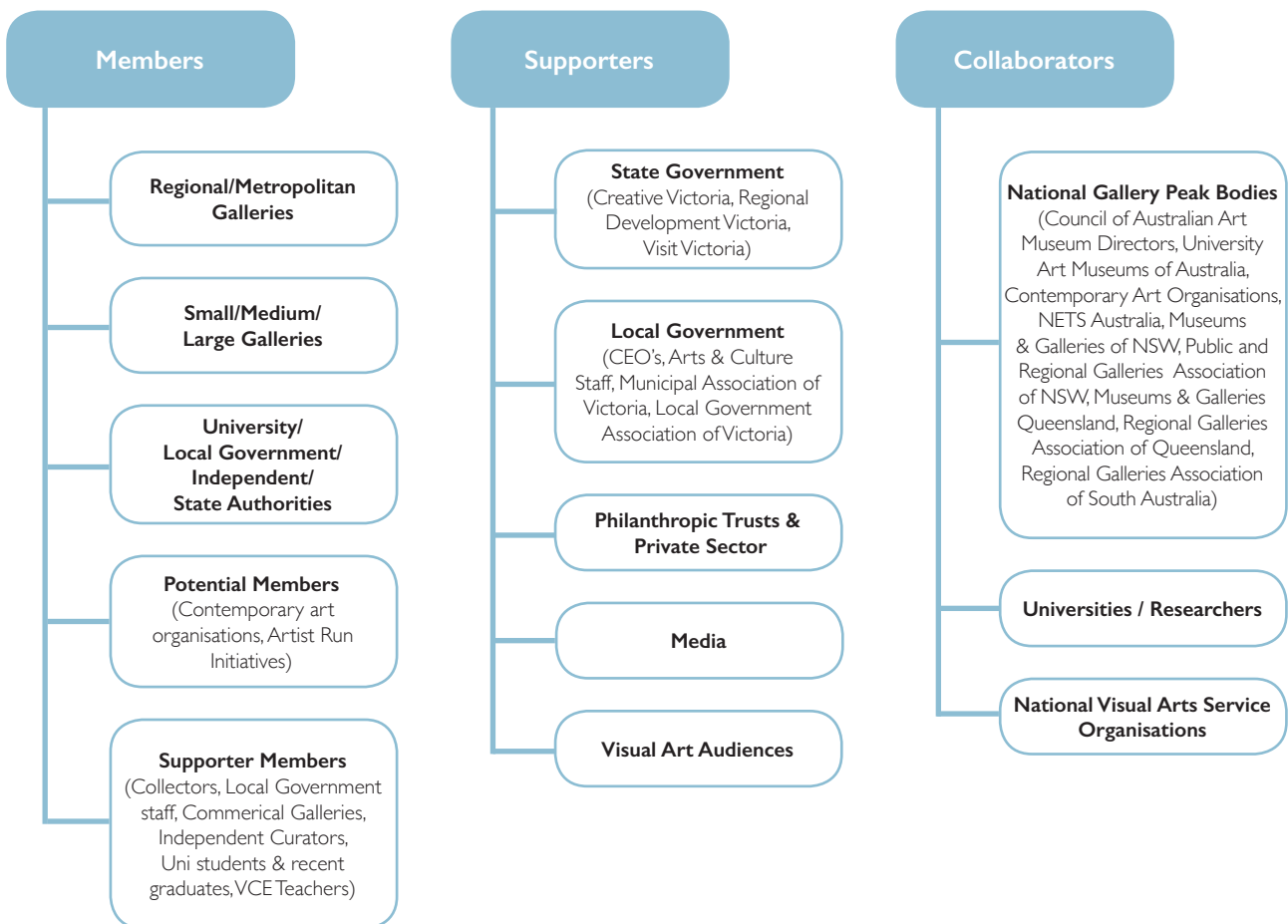
Marketing Plan

Introduction

The PGAV has undertaken an extensive program of stakeholder consultation and market research over the past four years. This has spanned consultation with our members, stakeholders in government departments, the private and philanthropic sectors, arts advocacy and peak bodies in Australia, New Zealand, Canada and the United Kingdom as well as the media. We also held focus groups with visitors and non-visitors to ascertain their needs and identify opportunities to build visitation to galleries. We also commenced biennial benchmarking of our members from 2012 and we surveyed the national public gallery sector in 2014. The insights gained from this program of consultation and research have been used to segment the market and develop initiatives within our Strategic Plan 2017-2020 targeted at addressing the needs of each segment and enhancing the effectiveness and impact of the PGAV.

Market Segmentation

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



Marketing Plan

Target Markets and Initiatives

TARGET MARKET	RESEARCH INSIGHTS: IDENTIFIED NEEDS	INITIATIVES
Members		
	Advocacy on key issues facing the public gallery sector.	National Coalition.
	Promoting the value of the public gallery sector to key stakeholders.	Social, Economic and Cultural Impact research.
	Measuring the impact of public galleries on their audiences and securing support from stakeholders.	Culture Counts.
	Acknowledging excellence within the public gallery sector and building new audiences and supporters.	National Public Gallery Awards.
	Identifying & setting standards to assist galleries become sustainable.	National Standards; PGAV Benchmarking; Culture Counts.
	Professional development opportunity, building a national network, access to thought leadership and knowledge transfer.	Enhanced Professional Development Program.
	Knowledge sharing amongst the sector.	PGAV e-List, e-Newsletter; website and social media.
Supporters		
	Insight-based advocacy that raises awareness of the sector's social, economic and cultural impact and assists in capacity building and sustainability.	Social, Economic and Cultural Impact research; National Standards.
	Return on Investment business case.	Culture Counts; Social, Economic and Cultural Impact research.
	Awareness of best practice and resourcing requirements necessary to support success.	National Standards; PGAV Benchmarking.
	Raise the profile of Victorian public galleries.	National Awards; National Coalition.
	Opportunity for stakeholders to engage with the sector and be inspired by best-practice models.	PGAV Supporter Membership; Enhanced Professional Development Program.
	Raising the profile and image of public galleries, developing audiences and encouraging repeat visitation.	PGAV website and social media.
Audiences	Enhancing the relevance and accessibility of public gallery experiences and providing new opportunities to engage with visual arts.	National Awards; PGAV Supporter Membership; PGAV website and social media.
Collaborators		
National Gallery Peak Bodies	Identifying, supporting and promoting the value of the public gallery sector to key stakeholders.	National Coalition; Social, Economic and Cultural Impact research; National Standards; National Awards.
Universities & Researchers	Demonstrating the value of public galleries.	Social, Economic and Cultural Impact research; Culture Counts; National Standards; PGAV Supporter Membership.
National Visual Arts Organisations	Supporting and promoting the value of public galleries and their audiences.	National Coalition; Social, Economic and Cultural Impact research; Culture Counts; National Standards; National Awards; PGAV Supporter Membership.

References

Australia Council, *More Than Bums on Seats: Australian participation in the arts* (2010).

Australia Council, *Arts in Daily Life: Australian Participation in the Arts* (2014).

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Gillies, L., *Arts Philanthropy: Towards A Better Practice Model* (2013).



Image: Curators taking part in the 2015 Curatorial Intensive, delivered by the PGAV in partnership with NETS Victoria. Photograph courtesy PGAV.

Supporters



The PGAV is supported by the Victorian Government through Creative Victoria and receives significant in-kind support from the National Gallery of Victoria.



Image: Delegates at the Fifth National Public Galleries Summit in Bendigo. Photograph: Bill Conroy.

PGAV Members

Ararat Regional Art Gallery
Art Gallery of Ballarat
Arts Centre Melbourne
Arts Project Australia
ArtSpace at Realm
Arts Space Wodonga
Australian Centre for the Moving Image (ACMI)
Benalla Art Gallery
Bendigo Art Gallery
Bundoora Homestead Arts Centre
Burrinja Cultural Centre
Castlemaine Art Gallery & Historical Museum
Central Goldfields Art Gallery
City Gallery
Counihan Gallery in Brunswick
Deakin University Collections & Gallery
East Gippsland Art Gallery
Eltham Library Community Gallery
Geelong Gallery
Gippsland Art Gallery
Glen Eira City Council Gallery
Hamilton Gallery
Heide Museum of Modern Art
Horsham Regional Art Gallery
Incinerator Gallery
Koorie Heritage Trust

La Trobe University Museum of Art (LUMA)
La Trobe University Visual Art Centre (VAC)
Latrobe Regional Gallery
Linden New Art
Manningham Art Gallery
McClelland Sculpture Park + Gallery
Mildura Arts Centre
Monash Gallery of Art
Monash University Museum of Art (MUMA)
Montsalvat
Mornington Peninsula Regional Gallery (MPRG)
National Gallery of Victoria (NGV)
RMIT Gallery
Shepparton Art Museum (SAM)
Swan Hill Regional Art Gallery
TarraWarra Museum of Art
The Duldig Studio
The Gallery @ Bayside Arts and Cultural Centre
The Gallery, St Kilda Town Hall
The Ian Potter Museum of Art
Town Hall Gallery
Wangaratta Gallery
Warrnambool Art Gallery
Whitehorse Art Space

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PUBLIC GALLERIES ASSOCIATION OF VICTORIA