

Annual Report 2024

**PG
AV** Public
Galleries
Association
Victoria



THE YEAR IN REVIEW

Total Revenue
\$322,975

Professional Development
Programs delivered
6

Participants in our Professional
Development Program
615 (16% increase)

Enquiries from members
667

Submissions & Reports
3

Sector Consultations
6 (4 national, 2 state consultations)

Website visitors
35, 873 (9% increase)

Website page views
76,038 (12% increase)

Social media reach
245,993

Digest & Highlights reach
19,900 (21% increase)



Cover image: *Incinerator Art Award: Art for Social Change 2024*, exhibition opening and award presentation with installation detail by Cecilia Sordi-Campos. Photography by Gianna Rizzo.

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

ACKNOWLEDGEMENT OF COUNTRY

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.



CREATIVE
VICTORIA



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



Image: *The Future & Other Fictions*, ACMI, 2024. Image: Eugene Hyland.

PGAV BOARD OF MANAGEMENT

Danny Lacy	President (from March 2025) Regional Representative Shepparton Art Museum
Jason Smith	President (up to February 2025) Regional Representative Geelong Gallery
Louise Tegart	President (up to May 2024) Regional Representative Art Gallery of Ballarat
Georgia Cribb	Vice President Metropolitan Representative Bunjil Place Gallery
Paul Banks	Treasurer Co-opted Representative (Finance) Future Fund
Lisa Byrne	Metropolitan Representative McClelland Sculpture Park + Gallery
Michelle Edmunds	Co-opted Representative (Strategic Communications) (Appointed September 2024) Banksia Strategic Partners
Gabriella Calandro	Regional Representative Shepparton Art Museum
Tony Ellwood	NGV Representative National Gallery of Victoria
Sim Luttin	Metropolitan Representative (Resigned May 2024) Arts Project Australia
Nikki McDonald	Co-opted Representative (Legal) (Appointed June 2024) Medibank
Sarina Meuleman	Regional Representative (Resigned May 2024) Castlemaine Art Museum
Kali Michailidis	Metropolitan Representative TarraWarra Museum of Art
Lotti O'Dea	Co-opted Representative (Strategy & Impact) Consultant
Andrew Tetzlaff	Metropolitan Representative (Appointed July 2024) RMIT Culture
Serena Wong	Regional Representative (Elected 2024) Warrnambool Art Gallery
Observers	Aaron Richards (Strategy & Economics) Right Lane Consulting Gabriel Steger (Government, Public Policy & Communications) Advisor to Assistant Minister for Health and Aged Care, Ged Kearney

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, National Gallery of Victoria, The Observership Program, The Robert Salzer Foundation



PGAV MEMBERS

The PGAV represents 70 public galleries across metropolitan, outer metropolitan and regional Victoria:

Ararat 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
Baluk Arts
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
Monash Gallery of Art | MGA
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 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: Danny Lacy, PGAV President. Photo by Cam Matheson.

As the newly appointed President, I am honoured to reflect on 2024, a year dedicated to building capacity within Victoria's public gallery sector. Through specialist programs and strategic initiatives, PGAV has worked tirelessly to empower our galleries, their staff and volunteers to ensure a vibrant future for arts and culture across our State.

A landmark achievement this year was the launch of our inaugural **Equity Action Plan 2025-2028**. This roadmap aims to make Victoria's public galleries truly accessible and welcoming to every member of the community. The plan details concrete steps to increase diversity in gallery leadership and employment, as well as those who feel welcome to exhibit, visit and engage with Victoria's public galleries. The full plan is available on the PGAV website.

Our **professional development program** continues to be a cornerstone of our work, significantly increasing the skills, knowledge and professional networks of public gallery staff across Victoria. This year, the program attracted **615 participants**, a **16% increase** on 2023. We were pleased to see 26% of participants from regional galleries and 28% from interstate, highlighting the broad reach of our initiatives. A highlight was our partnership with AMaGA Victoria to deliver **Victoria in Focus** at the AMaGA National Conference in Ballarat. The event featured 57 presenters across 26 sessions and was an incredible opportunity to highlight the innovative work being delivered at galleries across Victoria to a national audience of over 300 museum professionals.

The impact of our professional development program is clear: 95% of respondents gained new knowledge they could apply in their galleries and 85% felt more connected to the public gallery community.

PGAV undertakes research of the public gallery sector to inform our advocacy and shape our programs. In 2024, we undertook benchmarking of the sector which revealed: **7.3 million people** visited a gallery last year, with **regional galleries attracting over 911,000 visitors**. The sector employs **723 full-time equivalent staff** and is supported by **1,188 volunteers**, caring for

collections valued at \$5.2 billion. Comparing this with 2020 data, we are proud to report that Victoria's public galleries have almost **tripled their direct investment in artists**, with 60% of expenditure since the pandemic directed towards supporting local creatives. **Public programming has also ramped up by 18%**, delivering over 3,000 public and 2,200 education programs. However, the data also highlights areas of concern: **investment in acquisitions and conservation fell by 39%**, and **operating costs rose by an average of 10%**, particularly impacting outer metropolitan and regional galleries. Workforce challenges persist, exacerbated by a **16% drop in volunteers**.

While galleries have admirably focused resources on supporting artists and providing accessible arts experiences during a cost-of-living crisis, the decline in acquisitions and conservation spending will have a long-term impact on Victoria's distributed collection and our status as the nation's cultural capital. We will be leveraging this benchmarking data to advocate for greater investment, and we encourage our members to contact us to access this valuable data for their own advocacy efforts.

A key pillar of our advocacy in 2024 was the continued momentum of our state-wide campaign, **Public Galleries: Our Creative Heart**. This year we focused on gathering public sentiment and engaging directly with decision-makers. Our postcard activity empowered member galleries to collect powerful testimonials from audiences, documenting the profound ways galleries enrich visitors' lives. These firsthand accounts provided a strong foundation for our advocacy to government, including a crucial meeting with the Minister for Creative Industries, Colin Brooks. The commissioning of **Emily Floyd's limited-edition print** further amplified the campaign's message, serving as a tangible demonstration of the sector's importance within the broader art ecosystem.

We also made a comprehensive submission to the Victorian Government's next **Creative State Strategy**. Outlining the urgent need for targeted investment, it presents **nine key recommendations** to unleash the full potential of our galleries. We eagerly await the strategy's release in June 2025. Throughout 2024, PGAV actively **contributed to numerous industry consultations**, including advice on *Children, Young People & the Arts* for Creative Australia and engaging with the Federal Minister for the Arts.

PGAV is dedicated to promoting Victoria's public gallery sector. We continued our partnership with AMaGA Victoria to deliver the **2024 Victorian Museums and Galleries Awards**. The award ceremony honoured 12 recipients, including **Lifetime Achievement Awards** for **Linda Sproul** and **dr. megan evans**.

As we look to the future, PGAV remains steadfast in its mission to champion Victoria's public galleries. The achievements of 2024, driven by our dedicated staff – Executive Officer, **Anne Robertson** and Communications Officer, **Lucy Whitehill** – lay a robust foundation for our future and that of the sector. We are excited for 2025, particularly the release of the Creative State Strategy, and are confident that with

targeted investment we can unlock the full potential of our galleries to deliver unparalleled social, cultural and economic benefits to all Victorians.

I'd like to extend my thanks to my fellow PGAV Board Members. Your dedication and expertise have been instrumental in advancing Victoria's public gallery sector.

Special thanks to our outgoing President, **Jason Smith** for his truly excellent leadership of PGAV. Congratulations Jason on your appointment as Director of the Art Gallery of South Australia.

We also acknowledge and thank **Sim Luttin** and **Sarina Meuleman**, who stepped down from the board this year. It's been fantastic to have **Michelle Edmunds** join us to offer strategic communications expertise, as well as **Nikki McDonald** who brings legal expertise and **Andy Tetzlaff**, who brings valuable insights from the University art museum sector to the board. And a special mention to **Aaron Richards** and **Gabriel Steger**, who contributed their insights through **The Observership Program**.

Thank you, our members and supporters, for your continued support.



Danny Lacy
PGAV President



Building Capacity

PGAV delivers specialist programs and strategic initiatives aimed at building the capacity of Victoria's public galleries, their staff and volunteers.

EQUITY ACTION PLAN

This year PGAV launched our inaugural **Equity Action Plan 2025-2028**. It is our roadmap to a future where Victoria's public galleries are truly accessible and welcoming to every member of the community. By implementing strategic goals in governance, capacity building and engagement, we will actively address existing barriers and cultivate a sector that reflects the rich diversity of Victoria. The plan details concrete steps to increase representation in gallery leadership and employment, embed inclusive programming and build stronger relationships with First Nations, CALD, Deaf and disabled and LGBTIQ+ communities, enriching the cultural experience for everyone. The plan is available from the PGAV website: <https://pgav.org.au/PGAV-Equity-Action-Plan~13958> **Victoria**.

PROFESSIONAL DEVELOPMENT PROGRAM

PGAV delivers professional development to increase the skills, knowledge and professional networks of staff at public galleries across Victoria.

Information Session: Victorian Museums and Galleries Awards (24 April)

Venue: Zoom

PGAV and AMaGA Victoria held an information session to encourage nominations for the 2024 Victorian Museums and Galleries Awards. The session clarified award categories, explained the assessment criteria, offered guidance on preparing nominations and detailed how to submit nominations using the online form. A recording of the session is available with closed captions from the PGAV website: <https://pgav.org.au/Victorian-Museums-and-Galleries-Awards-Information-Session~11781>

Geelong Gallery RCAP Upgrades (31 May)

Venue: Geelong Gallery

Prior to the PGAV Annual General Meeting, attendees took part in a tour of Geelong Gallery's recently upgraded collection storage facilities. Led by Director & CEO **Jason Smith** and Senior Curator **Lisa Sullivan**, the tour showcased critical improvements funded by the Regional Collections Access Program (RCAP). Highlights included a space-saving compactus system, a state-of-the-art computerised mount-cutting table, customised storage solutions and a versatile AV trolley. The event provided a firsthand look at how Geelong Gallery is modernizing its collection management to safeguard and share more of its valuable collection with regional audiences.

Condition Reporting Workshop (26 July)

Venue: National Gallery of Victoria

Addressing an identified need in the sector, PGAV collaborated with NGV Conservation to present a comprehensive one-day workshop on Condition Reporting. A crucial skill for lending and touring artworks, the workshop combined theoretical knowledge with hands-on practice in the new, state-of-the-art NGV conservation labs. The workshop successfully established fundamental skills and knowledge across various art forms, including works on paper, objects, textiles, paintings and frames, enhancing the expertise of 32 staff members from 24 galleries across Victoria.

Victoria In Focus - AMaGA National Conference (17 September)

Venue: The Goods Shed, Ballarat

Victoria's vibrant gallery and museum sector took centre stage at the AMaGA National Conference in a showcase co-hosted by PGAV and AMaGA Victoria. The jam-packed day featured 57 presenters across 26 sessions, exploring innovative approaches to collection management, programming, workforce development and audience engagement. Highlights included discussions on best practice collaborations with First Nations curators and artists and a closing panel on the transformative impact of community engagement on gallery and museum practices. The event drew over 300 attendees, including, 180 people from across Australia and from overseas. The full program and presenters are available from the PGAV website: <https://pgav.org.au/AMaGA-National-Conference-Victoria-in-Focus~13027>

Victoria Museums and Galleries Awards 2024 (1 October)

Venue: Science Gallery Melbourne

Twelve awards, including two Lifetime Achievement Awards, were presented at the 2024 *Victorian Museums and Galleries Awards*. Held at Science Gallery Melbourne, the sector's "night of nights" was hosted by **Sammy J** and featured a Welcome to Country by proud Wurundjeri, Dja Dja Wurrung and Ngurai Illim-Wurrung woman **Stacie Piper** and an introduction by the Minister for Creative Industries **Colin Brooks**. The 2024 Awards received nearly 60 nominations, showcasing the remarkable range of projects delivered by Victoria's galleries, museums and collecting organisations. Now in their 31st year, the awards were delivered through a collaboration between PGAV and AMaGA Victoria, with a capacity crowd celebrating the outstanding achievements and the talented individuals who have made extraordinary contributions to the sector. Visit the PGAV website for all the Award recipients: <https://pgav.org.au/2024-Awards-Winners-Announced~12925>.

In Conversation with Emily Floyd (11 December)

Venue: Geelong Gallery

To launch our inaugural Limited Edition Print, PGAV's President **Jason Smith** engaged in an 'in conversation' with its creator, Melbourne-based, internationally renowned artist **Emily Floyd**. During their captivating discussion, Floyd outlined her deep interest in social activism to shape our lived experiences. Floyd's Limited

Edition Print was unveiled at the event. It features three stylized cats seated and curled peacefully in a field of intersecting triangles and circles. Delightfully, the cats' whiskers spell out the title of the print, *Solve Your Personal Problems Socially*. As Floyd explained, the work implores us to embrace collective action to overcome social challenges. The Limited Edition Print is available to purchase from the PGAV website: <https://pgav.org.au/Limited-Edition-Print-by-Emily-Floyd~13174>.



Images: 1. Welcome to Country by Dr Deanne Gilson, Wadawurrung Elder at the *Victoria In Focus*, Day 1 of the AMaGA National Conference. 2. Sammy J hosting the 2024 *Victorian Museums and Galleries Awards* held at Science Gallery Melbourne. 3. Artist Emily Floyd and PGAV President Jason Smith in conversation at the launch PGAV's inaugural Limited Edition Print at Geelong Gallery.

IMPACT OF OUR PROFESSIONAL DEVELOPMENT PROGRAM

The 2024 Professional Development Program attracted **615** participants – a 16% increase on 2023. **26% of participants were from regional galleries** and **28% were from interstate** due to our involvement in the AMaGA National Conference. Evaluation of this year's program reveals that it **provided 95% of respondents with new knowledge** which they could apply in their galleries and **85% of respondents said it made them feel connected** to the public gallery community. Some of the feedback we received this year:

PGAV & NGV Condition Reporting Workshop:

"The workshop was invaluable, offering formal upskilling in an area that is important but is not offered in any other setting. Thank you!!"

"This workshop was engaging, practical and very insightful. I was really impressed with the breadth of what was covered. For me, it functioned as a 'refresher' of best practice standards (having already studied and learned condition reporting on the job) and also as an important networking opportunity, to connect with other colleagues in the field."

CONSULTANT DIRECTORY & SUPPLIERS LIST

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 2024, PGAV worked with Creative Victoria, Regional Arts Victoria, AMaGA Victoria and the NGV to oversee the delivery of the final seven RCAP projects and to capture the impacts of this innovative and vital infrastructure fund.

PGAV will publish case studies of the gallery infrastructure upgrades in 2025, mapping the impact of the Victorian Government's investment in public galleries and museums.

ROBERT SALZER FOUNDATION ACQUISITION FUND

The Robert Salzer Foundation provides funding to 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 2024 the Robert Salzer Fund supported the following acquisitions:

- **Ararat Gallery TAMA** acquired *Beyond Homeostasis*, 2021, a textile work by **Kasia Tons**.
- **Gippsland Art Gallery** acquired *Celebration of our Culture*, 2018, a painting by **Auntie Eileen Harrison**.
- **Horsham Regional Art Gallery** acquired *Family Portrait*, 2020, a photographic triptych by **Amos Gebhardt**.
- **Koorie Heritage Trust** acquired *THE BIGGEST ABORIGINAL ARTWORK IN MELBOURNE METRO*, 2016-17, an inkjet print by **Steven Rhall**.
- **Museum of Australian Photography (MAPh)** acquired *Nick Cave and Deanna*, 1983, two photographs by **Polly Borland**.
- **Wangaratta Art Gallery** acquired *Yeddonba*, 2023, a painting by **Matthew Harris**.
- **Warrnambool Art Gallery** acquired *Angels*, c. 1965, a painting by **Mirka Mora**.

Applications were assessed by **Lisa Byrne**, Artistic & Executive Director, McClelland Sculpture Park + Gallery and **Jason Smith** Director & CEO, Geelong Gallery.

Now in its 17th year, the Robert Salzer Foundation Acquisition Fund has allocated **\$1,021,758** to support the acquisition of **275 art works** by **126 artists (45% women)** valued at **\$2.2m** 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.



Image: Auntie Eileen HARRISON, *Celebration of our Culture*, 2018, acrylic on canvas. Dimensions: 140 x 240cm. Purchased by Gippsland Art Gallery with the assistance of the 2024 Robert Salzer Foundation Acquisition Fund.

In 2024, **Jessica Bridgfoot**, Director, Bendigo Art Gallery, and **Joshua White**, Director, Hamilton Gallery served as the VFLAA Regional Gallery representatives.

Over the year the VFLAA **acquired 29 artworks by 25 visual artists**, including **3 First Nations artists (12%)** and **23 Victorian artists (92%)**. **32** works from the VFLAA collection were loaned to **5** regional and outer metropolitan public galleries.

A report on the VFLAA is included on page 23 of the *NGV Annual Report 2023/24* available here: <https://www.ngv.vic.gov.au/wp-content/uploads/2024/10/NGV-ANNUAL-REPORT-23-24.pdf>

Research

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.

INDUSTRY BENCHMARKING

In 2024, PGAV undertook benchmarking of Victoria's public gallery sector. We learned that **7.3 million people visited** a gallery last year, with regional galleries attracting **911,801 visitors**. The sector **employs 723 full-time equivalent staff** and is supported by **1,188 volunteers**. Victoria's public galleries invested **\$4m into the careers of 5,417 visual artists** and they care for **collections valued at \$5.2b**.

Comparing 2024 benchmarking with 2020 benchmarking, we learned that Victoria's public galleries have almost **tripled the investment going directly to artists**. Since the start of the pandemic, galleries have directed 60% of their expenditure towards artists. And they have **ramped up public programming by 18%**, delivering 3,077 public programs and 2,200 education programs for their communities. However, **investment in acquisitions and conservation fell 39%** over the same period. It is also more expensive to operate and maintain galleries, with **costs rising by an average of 10% over four years – with some of the highest increases affecting outer metropolitan and regional galleries**. The data also shows workforce challenges continue to affect the sector, exacerbated by a **16% drop in volunteers** compared to pre-pandemic.

PGAV is proud of the way galleries have responded in a challenging fiscal environment. They have chosen to focus their resources on supporting artists and providing free and affordable access to the arts for their communities during a cost-of-living crisis. However, the decline in spending on acquisitions will have a long-term impact on Victoria's distributed collection and our status as the nation's cultural capital.

We'll be leveraging our benchmarking data to advocate for greater investment in Victoria's public galleries. And we encourage our members to reach out to us to gain access to this valuable data for your own advocacy work.

Advocacy

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

PGAV's state-wide advocacy campaign, **Public Galleries: Our Creative Heart** continued across 2024. This year the campaign focused on eliciting public sentiment and engaging with decision-makers. We implemented a postcard activity which empowered PGAV member galleries to connect directly with their audiences to gather testimonials about the role galleries play in their lives. These first-hand accounts document the profound ways galleries enrich the lives of visitors – from providing creative outlet and bolstering the careers of local artists to strengthening community bonds and fostering life-long learning. This direct public affirmation provided a strong foundation for PGAV's advocacy to government. In June we met with the Minister for Creative Industries, Colin Brooks, to outline the sector's significant social, cultural and economic contributions and articulate the need for targeted investment to extend these benefits across the whole of the state. Later in the year, we commissioned renowned artist Emily Floyd to create a limited-edition print in support of the campaign - which served as a tangible demonstration of the sector's importance within the broader art ecosystem, further amplifying the campaign's message and garnering wider attention and support.

Learn about the Public Galleries: Our Creative Heart investment priorities here: <https://pgav.org.au/Our-Creative-Heart~9859>

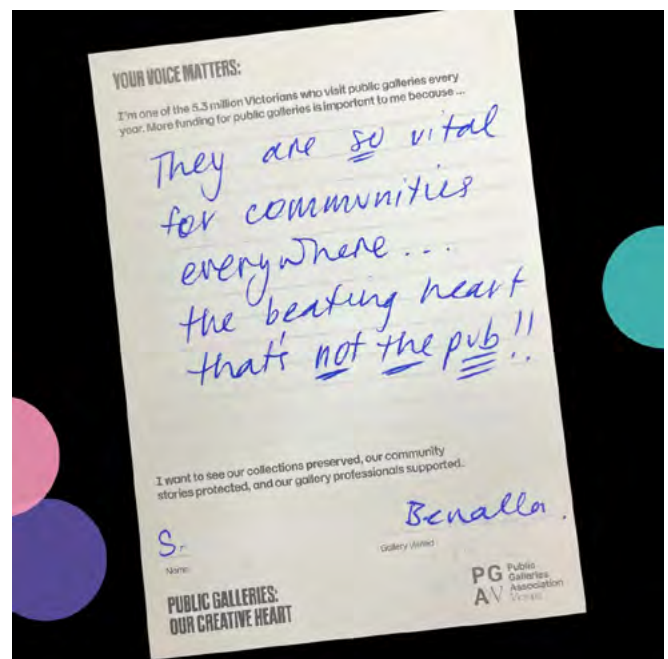


Image: A visitor to the Benalla Art Gallery shares their thoughts on why increased funding for public galleries is important, as part of the *Our Creative Heart* campaign postcard activity.

CREATIVE STATE SUBMISSION

In August 2024, PGAV consulted with our members to shape our submission for the Victorian Government's next **Creative State Strategy**. We teamed up with NETS Victoria to ensure the future touring needs of the sector were captured, and we held a dedicated session to understand the specific needs of **First Nations visual arts workers**.

Our submission highlights the urgent need for **targeted investment** in Victoria's public gallery sector. It presents **nine key recommendations** designed to unleash the full potential of our galleries, enabling them to deliver significant social, cultural, and economic benefits to their communities. These recommendations include:

- Fast-tracking **First Nations employment, networking and professional development**.
- Investing in a state-wide **mental health and wellbeing pilot program**.
- Establishing a **minimum service guarantee funding framework** for every gallery.
- Safeguarding our **multi-billion dollar cultural collections**.
- Crucial **infrastructure upgrades** to ensure all Victorians have access to world-class art close to home.

We know that for public galleries to truly thrive – to create jobs, boost the economic livelihoods of our artists, deliver programs that provide educational outcomes and support the wellbeing of millions of Victorians each year – we must overcome the current funding shortfall holding them back.

We eagerly await the release of the next Creative State Strategy, slated for June 2025. With strategic, targeted investment, we can collectively amplify the social, cultural and economic contributions of Victoria's suburban and regional galleries, making art accessible and impactful for all.

PGAV's submission for Creative State is available from our website: <https://pgav.org.au/PGAV-Submission-for-Creative-State-2028~12906>

INDUSTRY CONSULTATION

Across 2024, PGAV contributed to industry consultations in support of Victoria's public gallery sector, including Creative Australia's **Children & Young People Advice Report**, Service and Creative Skills Australia (SaCSA)'s **Workforce Planning Report**, consultation on the state's **Distributed Collections** for Creative Victoria, an **Arts Roundtable** with the Federal Minister for the Arts and **Creative Arts Co-Design Workshops** with the Australian Research Data Commons (ARDC).

REFERENCE GROUPS & INDUSTRY BODIES

PGAV represents 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)** and the **Regional Collections Access Program (RCAP) Project Control & Project Working Groups**. PGAV also provided advice to **Creative Victoria** on the collection management needs of suburban and regional galleries.

ENQUIRIES

In 2024, PGAV responded to **667 email enquiries** from members, the wider arts industry, media and the public. We also provided **4 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, programming 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.



PGAV Submission
PGAV submission for Creative State 2028

PGAV Public Galleries Association Victoria

Promoting the Sector

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

VICTORIAN MUSEUMS & GALLERIES AWARDS

PGAV continued our partnership with AMAGA Victoria to deliver the **2024 Victorian Museums and Galleries Awards**. Now in their 31st year, the Awards recognise outstanding achievements within Victoria's museum, gallery and community collecting sector.

The sector's night of nights was hosted by **Sammy J** at Science Gallery Melbourne and featured a Welcome to Country to Wurundjeri, Dja Dja Wurrung and Ngurai Illimurrung woman **Stacie Piper** and an introduction by Minister for Creative Industries, **Colin Brooks**.

Twelve awards were presented across eleven categories – with Lifetime Achievement Awards presented to **Linda Sproul** and **dr megan evans**.

RMIT Culture, Buxton Contemporary and **Burrinja Cultural Centre x Bogong Centre for Sound Culture** received awards and **TarraWarra Museum of Art, Warrnambool Art Gallery** and **State Library Victoria** were highly commended. While **Australian Centre for Contemporary Art (ACCA)** received the First Nations Project of the Year Award for their exhibition *Between Waves*, curated by **Jessica Clark**.

The full list of 2024 Award recipients is available from the PGAV website: <https://pgav.org.au/2024-Awards-Winners-Announced~12925>.

PGAV COMMUNICATIONS

PGAV reached over **245,000 people on social media** and attracted over **35,000 visitors to our website** in 2024. Our social media audience continues to grow, with Instagram **up 5%** to 2,459 followers, LinkedIn **up 49%** to 854 followers and Facebook closing in on **4,000 followers**. We published **6 editions** of the **PGAV Digest** and **5 editions** of *Highlights from Victoria's Public Galleries* - our **readership increasing 21%**, reaching **19,900 people** across the year.

The PGAV publishes our industry reports, fact sheets and guidelines on our website. In 2024, **3,329 people** accessed our reports including *PGAV Submission for Creative State*, *PGAV Fact Sheet: Staffing Levels & Position Titles* and *PGAV Equity Action Plan 2025-2028*.



Images: 1. Guests at the 2024 Victorian Museums and Galleries Awards held at Science Gallery Melbourne. Photo: Sharon Blance. 2. Jessica Clark, Curator at Australian Centre for Contemporary Art (ACCA) receiving the First Nations Project of the Year Award for the exhibition *Between Waves* at the 2024 Victorian Museums and Galleries Awards. Photo: Sharon Blance. 3. Tour guide with visitors around the canoe table at Koorie Heritage Trust. Photo: Nicole Cleary. 4. School tour of *The Land is Us: Stories, Place & Connection* – Artworks from the NGV Collection, Shepparton Art Museum, 2024. Photo: Shepparton Art Museum.

NATIONAL GALLERY OF VICTORIA (NGV) MAGAZINE

PGAV promotes our membership through the NGV Magazine, which has a **circulation of 63,272**. This high-profile opportunity is provided as part of the NGV's in-kind support of the PGAV. In 2024, we **featured 24 exhibitions** across six editions, promoting **9 regional** and **13 metropolitan galleries** to the magazine's large readership.

Acknowledgements

MEMBERSHIP

We extend our sincere thanks to our members for your continued support – whether that's taking part in consultation or 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.

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:

VICTORIA IN FOCUS

Dr Ashley Robertson, Executive Director and **Anthony Camm**, President at AMaGA Victoria; **Katie Russell**, CEO and **Michelle Fracaro**, Conference Program Manager at AMaGA National; **Samantha Hart** at Conlog; **Dr Deanne Gilson**, Wadawurrung Elder for her fabulous Welcome to Country; to our volunteer session Chairs – **Monica Cronin**, **Humphrey Clegg**, **Sione Francis**, **Maria Pia Dunne**, **Jason Smith** and **Patrick Watt**.

Sincere thanks to the fifty presenters from the Victorian museum and gallery sector who shared their knowledge. I would particularly like to thank those who spoke in the session *Collaborating with Community* which the PGAV convened: *ngaratya (together, us group, all in it together)* artist and curator **Nici Cumpston** and artist **Raymond Zada** with **Georgia Cribb** from Bunjil Place; Air to Atmosphere artist **David Rosetzky** and Castlemaine Art Museum curator **Naomi Cass**; and *Difficult Object*

researchers **Dr Chris McAuliffe**, **Professor Fred Cahir** and curator **Amelia Wallin**.

PGAV + NGV CONDITION REPORTING WORKSHOPS

Michael Varcoe-Cocks, Associate Director of Conservation and **MaryJo Lelyveld**, Manager of Conservation for coordinating the Condition Reporting Workshop, together with their colleagues **Janelle Borig**, **Catherine Earley**, **Camielle Fitzmaurice**, **Skye Firth**, **Holly McGowan-Jackson**, **Rahila Merchant**, **Raymonda Rajkowski**, **Ruth Shervington**, **Marika Strohschnieder**, **Genevieve Sullivan**, **Carl Villis** and **Louise Wilson**.

VICTORIAN MUSEUMS & GALLERIES AWARDS

AMaGA Victoria's Executive Director, **Ash Robertson**, Manager of Programs & Professional Development, **Michelle Fracaro** and Manager of Communications, **Maria Pia Dunne**. PGAV extends special thanks to the public gallery representatives on the judging panels – **Georgia Cribb**, Bunjil Place Gallery, **Katy Mitchell**, Ararat Gallery TAMA, **Jason Smith**, Geelong Gallery, **Louise Tegart**, Art Gallery of Ballarat and **Joshua White**, Hamilton Gallery; and the First Nations judging panel – **Justice Nelson**, Melbourne Museum, **Myles Russell-Cook**, NGV and **Gavin Somers**, ACMI.

REGIONAL COLLECTIONS ACCESS PROGRAM

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

CREATIVE STATE SUBMISSION

Claire Watson, Director, **Bec Cole**, Chair, **David Cross**, Board Member and **Victor Griss**, Business and Partnerships Coordinator at NETS Victoria for partnering with PGAV on sector consultation, including a dedicated session for First Nations Visual Arts Workers. And we **sincerely thank our members** for participating in the roundtables and completing the benchmarking survey for your invaluable contributions.



Image: Genevieve Sullivan, Conservator of Indigenous Art at NGV discusses storage of bark paintings with staff from public galleries across Victoria as part of the PGAV and NGV Condition Reporting Workshop held in 2024.

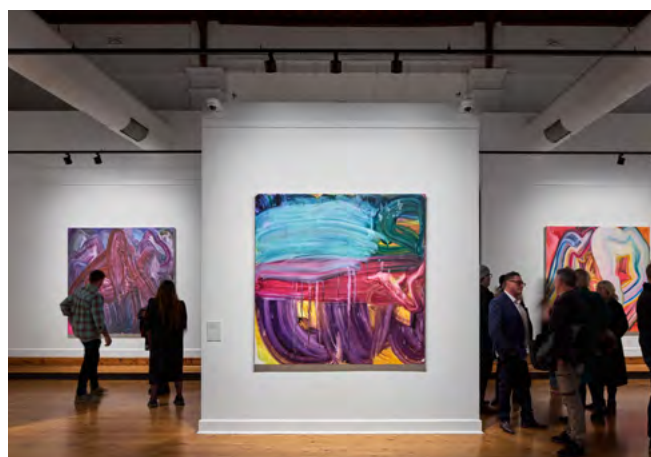


Image: Geelong Gallery's new sculpture dolly purchased with funds from the regional Collections Access Program (RCAP) with work by Augustine Dall'Ava, *If Only Carl Knew No 19, 1990*.

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**, Creative Victoria's Chief Executive, **Claire Febey** and Deputy Chief Executive **Max Coffman** and senior staff **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 who work with the **Future Fund** – Australia's sovereign wealth fund, **Banksia Strategic Partners** and **Medibank**. We extend special thanks to **The Observership Program** and our 2024 Observers **Aaron Richards** and **Gabriel Steger**.



Images:

Page 4.

1. Installation view of the exhibition *ngaratya (together, us group, all in it together)* at Latrobe Regional Gallery, 2024. Photo: Salty Lens Photography. 2. Visitors to the exhibition *JXSH MVIR: Forever I Live* at the Art Gallery of Ballarat view work through an augmented reality experience. Presented by the Koorie Heritage Trust and Art Gallery of Ballarat. Photo: James Henry. 3. Installation view of the exhibition *Tony Clark: Unsculpted* at Buxton Contemporary, the University of Melbourne, 2024. 4. Installation view of the exhibition *CLAW MONEY WORLD* at Warrnambool Art Gallery. Photo: Christian Capurro.

Page 5.

1. *Bowness Photography Prize* exhibition launch at Museum of Australian Photography, 2024. Photo: John Zheng. Courtesy of Museum of Australian Photography. 2. International Women's Day performance in conjunction with the Brunswick Music Festival and Blakdott Gallery for the exhibition *Future River: When the past flows* at Counihan Gallery, 2024. Photo: Simon Fazio. 3. Installation view of the exhibition *Megan Cope: Water is life* at Bayside Gallery, 2024. Photo: Mark Ashkanasy. 4. *Australian Wearable Art Festival* exhibition at Cardinia Cultural Centre Gallery, 2024. Courtesy of Cardinia Cultural Centre Gallery.

Right.

1. Opening of the exhibition *Paris: Impressions of Life 1880 - 1925* at Bendigo Art Gallery, 2024. Courtesy of Bendigo Art Gallery. 2. Visitors to the exhibition *Sunil Gupta: The New Pre-Raphaelites* at Wyndham Art Gallery, 2024. In partnership with Autograph London, Queer PHOTO and PHOTO24. 3. Installation view of the exhibition *Crossing: Fran O'Neill* at Wangaratta Art Gallery, 2024. Image shown - Fran O'Neill, *Crossing*, 2014, oil on canvas. Purchased by Wangaratta Art Gallery with the assistance of the 2024 Robert Salzer Foundation Acquisition Fund. Photo: Jeremy Weihrauch. 4. Tactile tour as part of *Design Fringe 2024* at Linden New Art. Photo: Shelley Xue.

Financial Statement

ABN 40 199 833 663

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2024

INCOME	Note	2024 \$	2023 \$
Grant Income - Creative Victoria		100,000	100,000
Member Subscriptions		61,611	56,842
Donations		3,230	3,600
Advocacy Campaign Income		82	3,454
Supporter Membership		650	500
Project Grant Income			
Robert Salzer Grant Fund		50,000	50,000
Robert Salzer Management Fee		5,500	5,000
RCAP - Project		3,220	6,440
TOTAL GRANT INCOME		224,293	225,836
OTHER INCOME			
Fundraising Income		7,250	0
In Kind Contribution – National Gallery of Victoria		82,198	79,804
Year End Dinner		782	2,523
Interest		3,639	3,578
Sundry Income		3,400	0
Consultant Directory		250	330
PD Program including bursaries		1,163	1,300
TOTAL OTHER INCOME		98,683	87,535
TOTAL REVENUE		322,975	313,371
EXPENDITURE			
PROJECT GRANT EXPENDITURE			
Robert Salzer Fund		50,000	50,000
TOTAL PROJECT GRANT EXPENDITURE		50,000	50,000
OPERATIONAL EXPENDITURE			
Administration Expenses	2	20,483	18,789
Salaries & On-costs	2	152,718	152,186
Marketing Audience Development		5,720	3,375
Program Expense - Sector Development		6,740	76,135
In Kind – Rent		65,238	63,338
In Kind - Advertising		16,960	16,466
TOTAL OPERATIONAL EXPENDITURE		267,859	330,289
TOTAL EXPENDITURE	2	317,859	380,289
OPERATING SURPLUS (DEFICIT)		5,116	(66,918)
Income Taxation		0	0

The accompanying notes form part of these financial statements.

Page 10

SURPLUS (DEFICIT) AFTER INCOME TAXATION	5,116	(66,918)
Other Comprehensive Income	0	0
TOTAL COMPREHENSIVE (DEFICIT) FOR THE YEAR	5,116	(66,918)

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

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2024

	Note	2024 \$	2023 \$
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	3	354,397	353,012
Trade and Other Receivables	4	7,770	11,759
Other Current Assets		7,240	8,009
TOTAL CURRENT ASSETS		369,407	372,780
NON-CURRENT ASSETS			
Property, Plant and Equipment	5	0	0
TOTAL NON-CURRENT ASSETS		0	0
TOTAL ASSETS		369,407	372,780
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	6	57,216	72,597
Grants in Advance / Contract Liabilities		149,393	149,393
Provisions for Annual Leave		30,306	26,348
Membership in Advance		30,895	31,246
TOTAL CURRENT LIABILITIES		267,810	279,584
NON-CURRENT LIABILITIES			
Employee Benefits		29,025	25,740
TOTAL NON-CURRENT LIABILITIES		29,025	25,740
TOTAL LIABILITIES		296,835	305,324
NET ASSETS		72,572	67,456
Members' Funds			
Retained earnings		72,572	67,456
TOTAL EQUITY		72,572	67,456

The accompanying notes form part of these financial statements.

Page 12

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

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2024

		Retained Earnings \$	Total Equity \$
Balance at end of financial year		137,374	137,374
	2023		
Surplus / (Deficit) attributable to members		(66,918)	(66,918)
Balance at end of financial year		67,456	67,456
	2024		
Surplus / (Deficit) attributable to members		5,116	5,115
Balance at end of financial year		72,572	72,572

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 2024

	Note	2024 \$	2023 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Grant Income – Creative Victoria (inc GST)		110,000	110,000
Project Grant Income (inc GST)		64,592	67,584
Membership Fees (inc GST)		67,772	63,076
Donations		3,230	3,600
Other Income (inc GST)		1,767	3,799
Interest Received		3,639	3,578
Payments to Suppliers & Employees		(249,615)	(263,170)
Net cash generated (Used) by operating activities		<u>1,385</u>	<u>(11,533)</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of Property, Plant and Equipment		0	0
Net cash generated (Used) by investing activities		<u>0</u>	<u>0</u>
NET INCREASE (DECREASE) IN CASH HELD		1,385	(11,533)
Cash and Cash Equivalents at the beginning of the year		353,012	364,545
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	3	<u>354,397</u>	<u>353,012</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 2024 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.

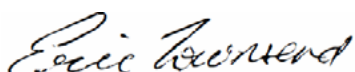
Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purposes of expressing an opinion on the effectiveness of the Entity's internal control.

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
13 Tudor Street
Burwood Vic 3125

Dated this 1st day of April 2025

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