



# Annual Report 2022



# THE YEAR IN REVIEW

## SNAPSHOT OF THE PGAV

Total Revenue  
**\$305,063**

Professional Development  
Programs delivered  
**10**

Participants in our Professional  
Development Program  
**463**

Enquiries from members  
**762**

Submissions & Reports  
**3**

Sector Consultations  
**7**

Website visitors  
**25,342** (11% increase)

Website page views  
**63,805** (27% increase)

Social media reach  
**254,286** (46% increase)

Digest & Highlights reach  
**15,436** (40% increase)



Cover image: Visitors to the *BETWEEN US* exhibition at Wyndham Art Gallery. Curated by Ivy Mutuku.

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



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

## ACKNOWLEDGEMENT OF COUNTRY

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

## PGAV PURPOSE

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

## PGAV MISSION

To build the capacity of public galleries in Victoria, empowering them to deliver valuable cultural, social and economic returns to their communities.

## PGAV VISION

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



Image: Puppetmaking workshop at Heide Museum of Modern Art, 2022. Photo by Clytie Meredith.

## PGAV BOARD OF MANAGEMENT

<b>Louise Tegart</b>	<b>President</b> <b>Regional Representative</b> Art Gallery of Ballarat
<b>Andrew Tetzlaff</b>	<b>Vice President</b> <b>Metropolitan Representative</b> RMIT Culture
<b>Paul Banks</b>	<b>Treasurer</b> <b>Co-opted Representative (Finance)</b> Future Fund
<b>Georgia Cribb</b>	<b>Metropolitan Representative</b> Bunjil Place Gallery
<b>Gabriella Calandro</b>	<b>Regional Representative</b> Shepparton Art Museum
<b>Chrystal Dare</b>	<b>Co-opted Representative (Legal)</b> Corrs Chambers Westgarth Lawyers
<b>Tony Ellwood</b>	<b>NGV Representative</b> National Gallery of Victoria
<b>Vanessa Gerrans</b>	<b>Regional Representative</b> <b>(Resigned 1.04.22)</b> Warrnambool Art Gallery
<b>Victor Griss</b>	<b>Metropolitan Representative</b> Counihan Gallery in Brunswick
<b>Sim Luttin</b>	<b>Metropolitan Representative</b> Arts Project Australia
<b>Meredith Martin</b>	<b>Co-opted Representative (Partnerships &amp; Research)</b> University of Melbourne
<b>Simone Nolan</b>	<b>Regional Representative</b> Wangaratta Art Gallery
<b>Jason Smith</b>	<b>Regional Representative</b> Geelong Gallery
<b>Lotti O'Dea</b>	<b>Co-opted Representative (Strategy &amp; Impact)</b> Consultant
<b>Observers</b>	<b>Emily Fiori</b> Screen Victoria <b>Madeleine Mulholland</b> Office of the Commonwealth Games

## OUR STAFF

<b>Anne Robertson</b>	Executive Officer (0.8 FTE)
<b>Lucy Whitehill</b>	Communications Officer (0.6 FTE)

## OUR FINANCIAL TEAM

<b>Accountant</b>	FAME Group Pty Ltd
<b>Auditor</b>	Eric Townsend & Co Ptd Ltd

## OUR SUPPORTERS

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

## PGAV MEMBERS

The PGAV represents 66 public galleries across metropolitan, outer metropolitan and regional Victoria:

Art Gallery TAMA  
Art Gallery of Ballarat  
Arts Centre Melbourne  
Arts Project Australia  
ArtSpace at Realm  
Australian Centre for Contemporary Art | ACCA  
Australian Centre for the Moving Image | ACMI  
Bayside Gallery  
Benalla Art Gallery  
Bendigo Art Gallery  
Bundoora Homestead Art Centre  
Bunjil Place Gallery  
Burrinja Cultural Centre  
Buxton Contemporary  
Cardinia Cultural Centre Gallery  
Carlisle Street Arts Space  
Castlemaine Art Museum  
Central Goldfields Art Gallery  
City Gallery  
Counihan Gallery In Brunswick  
Craft Victoria  
CS Gallery  
Deakin University Art Gallery  
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  
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  
Swan Hill Regional Art Gallery  
TarraWarra Museum of Art  
The Dax Centre  
Town Hall Gallery  
Victorian Artists Society  
Walker Street Gallery  
Wangaratta Art Gallery  
Warrnambool Art Gallery  
Whitehorse Art Space  
Wyndham Art Gallery



# President's Report



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

This year marked the first full-year of Victoria's public galleries being open to the public since the COVID-19 pandemic began in March 2020. It also marked the first year of the PGAV's *2022-2025 Strategic Plan* – which is focused on addressing the sustainability challenges faced by galleries across the state.

While these challenges - limited staffing, budgets and ageing infrastructure - predate COVID-19, they were exacerbated by the pandemic. As the sector transitioned quickly to deliver its services online to ensure audiences had access to the arts during the depths of the pandemic, it did so with the loss of casual staff and volunteers and few additional resources. The uncertainty of not knowing when galleries would be allowed to reopen saw the sector spiral into planning overdrive for two and a half years - placing incredible stress on gallery staff. In 2022, as gallery doors remained open, this stress finally began to ease. However, we now see inflation impacting gallery budgets as local and state governments and universities rush to pay back COVID-19 related spending faster than expected.

While there is a large body of research demonstrating the wellbeing benefits that come from engaging with the arts, a fact our members made very evident during the pandemic, funding of small to medium galleries remained stagnant. In the face of increasing costs, public gallery funding is declining in real terms.

In 2022, the PGAV Board engaged CPR, a leading communications and government relations consultancy, to work with us to bring about change. Following roundtables with PGAV members and desktop research of PGAV benchmarking and reports, ***Public Galleries: Our Creative Heart*** was developed.

This initiative is aimed at attracting additional funding from state government by establishing a unified voice, articulating the role and value of galleries, and explaining the investment required.

Award winning design company Pidgeon Ward was engaged to create a compelling visual identity. They arrived at a solution which communicates the seriousness of the situation and the sense of wonder gallery audiences experience when engaging with the visual arts.

In October 2022 the PGAV board and staff met with government and Creative Victoria to outline our investment priorities for the public gallery sector. We have been buoyed by the positive response to our campaign. PGAV looks forward to continuing our engagement with government to ensure public galleries are no longer seen as a 'nice to have' and come to be recognised as a 'must have' – vital to the social, cultural and economic wellbeing of all Victorians.

Throughout the year, PGAV delivered a second series of the **NGV Conservation Webinars** to support collection care and management of public gallery collections. This series has been incredibly well received, attracting staff from galleries across Victoria, Australia and New Zealand. We also delivered an information session for the **Regional Collections Access Program (RCAP)**, a \$4m Victorian Government funding program to support equipment and infrastructure upgrades at galleries and museums across outer metropolitan and regional Victoria. The PGAV is pleased to have been involved in the design, development and assessment of RCAP – a much needed investment in Victoria's cultural infrastructure.

This year saw the PGAV partner with **Arts Law Centre of Australia** to develop a fact sheet and deliver an information session to assist galleries with managing copyright when digitising their collections. I am pleased to report the fact sheet, ***Digitising Collections – Copyright Essentials*** was included in the second edition of the ***National Standards for Australian Museums and Galleries*** – reflecting the relevance of our work to collecting institutions across Australia.

The PGAV made a submission to the Australian Government to inform the development of ***A new National Cultural Policy***. Our submission includes twenty recommendations to address sustainability challenges and ensure Victoria's public galleries remain a driving force in Australia's creative sector.

The **Robert Salzer Foundation Acquisition Fund** was reinstated this year. Now in its fifteenth year, the Fund has provided **\$921,758** to enable eligible galleries to acquire **253 works of art** by **88 visual artists**. We thank the Robert Salzer Foundation for its remarkable

support of the sector, which has enabled eligible galleries to acquire works by Australia's leading visual artists.

On behalf of the Board, I would like to thank PGAV's staff - Executive Officer, **Anne Robertson** and Communications Officer, **Lucy Whitehill** for their outstanding work throughout the year.

I take this opportunity to thank my colleagues on the PGAV Board for sharing their expertise and ideas for the benefit of Victoria's public gallery sector. **Vanessa Gerrans** resigned from the Board in April, with **Gabriella Calandro**, **Sim Luttin** and **Simone Nolan** being elected at the AGM. **Emily Fiori** from Screen Victoria and **Madeleine Mulholland** from Office of the Commonwealth Games served on the Board as part of **The Observership Program**.

I look forward to working with our members and supporters over the coming year as we roll-out the *Public Galleries: Our Creative Heart* initiative to our audiences and continue to build a compelling case with the Victorian Government for greater investment in public galleries.



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**Louise Tegart**  
PGAV President



Image: Chrystal Dare delivers a presentation about representing Harold Thomas in his historic negotiations with the Australian Government to license copyright of the Australian Aboriginal Flag, at the 2022 PGAV AGM, Art Gallery of Ballarat.

# Building Capacity

## PROFESSIONAL DEVELOPMENT PROGRAM

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

### **RCAP Information Session** (18 January)

#### **Venue: Zoom**

PGAV partnered with AMaGA Victoria to deliver an information session about the **Regional Collections Access Program (RCAP)** – a new funding program to support equipment and infrastructure upgrades at galleries and museums across Victoria.

### **AGM Special Presentation: Licensing Copyright of the Australian Aboriginal Flag** (24 June)

#### **Venue: Art Gallery of Ballarat & Zoom**

As part of the Annual General Meeting, PGAV Board Member and Special Counsel with Corrs Chambers Westgarth, **Chrystal Dare**, delivered a presentation about representing **Harold Thomas** in his historic negotiations with the Australian Government to license copyright of the Australian Aboriginal Flag.

### **Information Session: Digitising Collections – Respecting the Rights of Visual Artists** (29 June)

#### **Venue: Zoom**

PGAV partnered with Arts Law Centre of Australia to explore the key issues for galleries when digitising their collections. The information session spanned the protection of artists' copyright, moral rights and Indigenous Cultural and Intellectual Property (ICIP), to making collection items available on third party websites like Trove.

## **NGV CONSERVATION WEBINARS**

Following on from the success of the 2021 program, PGAV partnered with NGV Conservation to deliver a second series of webinars to support collection care and management practices at public galleries across Victoria.

### **Session 1: Material Specialty – Decorative Arts and Furniture** (22 July)

#### **Venue: Zoom**

**Marika Strohschneider**, Senior Conservator of Objects and **Suzi Shaw**, Conservator of Frames and Furniture provided a broad overview of collection care of decorative arts and furniture in gallery collections.

### **Session 2: Material Specialty – Fashion-based Collections** (12 August)

#### **Venue: Zoom**

**Skye Firth**, Senior Conservator of Textiles and **Ellen Doyle**, Textile Display Specialist shared their expertise in the display and storage of fashion, including mannequin and accessory choice and long-term storage methods.



**Session 3: Advancements in Collection Care – Choosing Materials for Collection Display and Storage** (16 September)

**Venue: Zoom**

Conservator of Objects, **Trude Ellingsen** and Conservator of Exhibitions and Loans, **Janelle Borig** explored the suitability of the ever-widening choice of materials for exhibition display and collection storage.

**Session 4: Material Specialty – Time-based Media** (14 October)

**Venue: Zoom**

**James Power**, Senior Multimedia Technician and **Manon Mikolaitis**, Conservation Project Officer discussed the preservation of time-based media, including film, born-digital and performative works.

**Session 5: Advancements in Collection Care – Caring for Loans** (11 November)

**Venue: Zoom**

Senior Conservator of Exhibitions, **Catherine Early** outlined the expectations and obligations of caring for loan works. Catherine provided insights and tips as well as what to capture as part of condition assessments.

**Session 6: Advancements in Collection Care – Sustainability and Collection Care Practices** (9 December)

**Venue: Zoom**

Sustainability is an ongoing issue for galleries. **MaryJo Lelyveld**, Manager of Conservation provided an overview of sustainability initiatives being undertaken by the NGV, including material re-use and recycling and international research into energy efficiency gains from modifying environmental guidelines.

**End of Year Celebration** (7 December)

**Venue: Hellenic Museum**

As part of our End of Year Celebration, PGAV invited four galleries to discuss recent programs which have pushed boundaries and delivered socially impactful engagements with the visual arts – including bushfire recovery, examining colonial history and myth, and addressing the trauma of institutional child sexual abuse. Guests heard from **Sarah Craig**, CEO, Hellenic Museum, **Simone Nolan**, Director, Wangaratta Art Gallery, **Louise Tegart**, Director, Art Gallery of Ballarat and **Georgia Cribb**, Director, Bunjil Place.

**IMPACT OF OUR PROFESSIONAL DEVELOPMENT PROGRAM**

The 2022 Professional Development Program attracted **463 participants, 29% were from regional galleries and 14% from interstate galleries.**

Through evaluation of the program we learned that it provided participants with new knowledge which they could apply in their galleries. While the program was largely delivered online this year, that didn't prevent participants from feeling connected and learning from one another: *"It was excellent to be able to gain an insight into the sustainability efforts of colleagues,*

*both large and small. Always wonderful to be able to share ideas and not feel as though working in isolation in a complex and difficult (yet rewarding) area such as sustainability."* (Participant feedback from the NGV Conservation webinar on Sustainability and Collection Care Practices).

Recordings from this year's Professional Development Program are available online with closed captions: <https://pgav.org.au/Events~28>

## CONSULTANT DIRECTORY & SUPPLIERS LIST

The PGAV maintains an online **Consultant Directory** to assist our members with identifying sole traders and companies that provide specialist services to the public gallery sector in Victoria. In 2022, the PGAV developed a **Suppliers List** to assist with sourcing materials for all aspects of gallery practice – exhibitions, touring, public & education programs through to collection management. The Consultant Directory & Suppliers List are available from the Resources section of the PGAV website: <https://pgav.org.au/Resources~209>



Images: 1. PGAV End of Year Celebration at the Hellenic Museum. 2. Local artist Jennifer Latch from JML Arthouse with local children during an autumn school holiday workshop at Central Goldfields Art Gallery. Background artwork: Dean Bowen, *Smiling Kookaburra (Large)* 2021, bronze sculpture. Photo by Calai Creative.

## REGIONAL COLLECTIONS ACCESS PROGRAM

The PGAV partnered with Creative Victoria, Regional Arts Victoria, AMaGA Victoria and the NGV to deliver the Victorian Government's **Regional Collections Access Program (RCAP)**. The \$4m program was designed to support outer metropolitan and regional galleries and museums to upgrade their facilities, enabling them to better care for their collections, attract major touring exhibitions, borrow work from key lenders and draw visitors to their regions.

In January the PGAV and AMaGA Victoria delivered an Information Session about RCAP. The session covered the program's objectives, eligibility requirements and tips on making a strong application. RCAP received **53 applications seeking \$6.3m** for facility upgrades at galleries and museums in outer metropolitan growth corridors and regional Victoria. **Thirty-six galleries and museums shared in the \$4m funding pool** – including **Hamilton Gallery**, which was funded to upgrade its ageing climate controls and lighting systems, and the **Art Gallery of Ballarat** – the oldest regional gallery in Australia – to address challenges posed by its ageing infrastructure. The full list of recipients is available on the Creative Victoria website: [https://creative.vic.gov.au/news/2022/\\$4-million-investment-to-upgrade-regional-galleries-and-museums](https://creative.vic.gov.au/news/2022/$4-million-investment-to-upgrade-regional-galleries-and-museums)

In 2023 the PGAV will publish case studies of the gallery infrastructure upgrades, mapping the impact of the Victorian Government's investment in galleries and their audiences.

## ROBERT SALZER FOUNDATION ACQUISITION FUND

*The Robert Salzer Foundation provides funding to the PGAV to enable public galleries in Victoria to acquire two-dimensional works of art for their collections. To be eligible, galleries must receive operational funding from Creative Victoria and provide matched funding.*

Due to the impact of COVID-19, the Robert Salzer Foundation made the difficult decision to redirect funding from the Acquisition Fund to the performing arts sector in 2021. We were thrilled to be advised by the Robert Salzer Foundation that the Acquisition Fund will resume in 2022.

In 2022 the Robert Salzer Fund supported the following acquisitions:

- **Benalla Art Gallery** acquired four works by **Atong Atem** from three series - *Banksia*, *To Be Real* and *Surat*, and three lumachrome glass prints by **Judith Nangala Crispin**;
- **Geelong Gallery** acquired **Rose Nolan's** *Big Words – trying to get it right and righter*; and
- **Shepparton Art Museum** acquired **Khadim Ali's** work *Untitled #5* from the *Flowers of Evil* series.

The VFLAA aims to support living Australian artists. Applications were assessed by **James Lynch**, Curator, Deakin University Art Gallery, **Mardi Nowak**, Head of Visual Arts, RACV and **Olivia Poloni**, Curator, Wyndham Art Gallery.

The Robert Salzer Foundation has provided **\$921,758 to support the acquisition of 253 works** of art for public collections. The PGAV extends our sincere thanks to the Foundation for its support of the public gallery sector in Victoria through this program.

## VFLAA

The Victorian Foundation for Living Australian Artists (VFLAA) was established in 2002 with a grant of \$5m from the Victorian Government, matched by the National Gallery of Victoria.

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

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

In 2022, **Louise Tegart**, Director, Art Gallery of Ballarat completed her tenure, **Eric Nash**, Director of Benalla Art Gallery continued his tenure and was joined by **Simone Nolan**, Director, Wangaratta Art Gallery.

Over the year the VFLAA **acquired 85 artworks** by **39 visual artists**, including **18 First Nations visual artists**. Nine works from VFLAA collection were loaned to four regional and outer metropolitan public galleries.

A report on the VFLAA is included on page 12 of the NGV Annual Report 2021/22, available here: [https://www.ngv.vic.gov.au/wp-content/uploads/2022/09/NGV-ANNUAL-REPORT-2021\\_22.pdf](https://www.ngv.vic.gov.au/wp-content/uploads/2022/09/NGV-ANNUAL-REPORT-2021_22.pdf)



Image: 1. Atong ATEM, *Water 1* (from the series *BANKSIA*), 2021, digital photograph, 73x100cm. Purchased by Benalla Art Gallery with the assistance of the 2022 Robert Salzer Foundation Acquisition Fund.



# Research

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

## IDENTIFYING INVESTMENT PRIORITIES

In May 2022, PGAV engaged **CPR** – a leading communications and public relations consultancy to distil our knowledge of the sector, help articulate the role and value of galleries, identify investment priorities, and outline our approach to government to address funding shortfalls.

Following a review of PGAV benchmarking, reports and government submissions, CPR held workshops with PGAV members in June and July. Sixteen member galleries, including eight regional galleries took part in the consultation. The workshops highlighted that long-standing sustainability issues, linked to staffing, collection conservation and ageing infrastructure, were placing a handbrake on the impact of the sector.

In August, CPR delivered an Advocacy Strategy which defined our investment priorities under the slogan **Public Galleries: Our Creative Heart**, and recommended the PGAV escalate its advocacy efforts in the lead up to the 2022 Victorian election.

In September, PGAV engaged **Pidgeon Ward** to work with us to refine the brand and create a visual identity. Integrating agitprop aesthetics and a playful dot motif, Pidgeon Ward arrived at a solution which communicates the seriousness of the situation and the sense of wonder our audiences experience when engaging with the visual arts.

In October, we held meetings with ministerial advisors, members of parliament and Creative Victoria to share our vision for Victoria’s public galleries and seek the investment required to make it a reality. *Public Galleries: Our Creative Heart* is comprised of four investment priorities:

**Art for All** – a minimum service guarantee for Victorian public galleries to address chronic sustainability challenges;

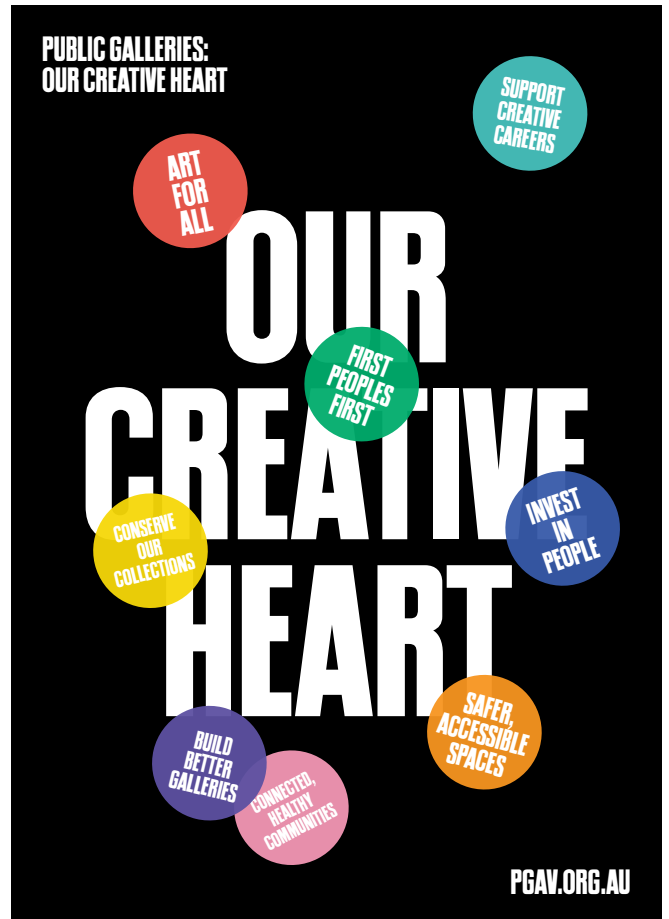
**Invest in People** – increasing First Nations Curators, preserving our collections and providing pathways into creative careers;

**Build Better Galleries** – funding world-class gallery experiences in suburban and regional Victoria; and

**Connected, Healthy Communities** – piloting arts based health and wellbeing programs at galleries across Victoria.

Buoyed by the positive response we received from government, the PGAV has begun work on a launch of *Public Galleries: Our Creative Heart* at Parliament House in early 2023.

Download a copy of the *Public Galleries: Our Creative Heart* booklet from the PGAV website: <https://pgav.org.au/Our-Creative-Heart~9859>



Images: 1. Cover of the *Public Galleries: Our Creative Heart* advocacy booklet. Design by Pidgeon Ward. 2. Visitors at the Art Gallery of Ballarat.

# Advocacy

The PGAV draws on its research and consultation with members and key stakeholders to deliver effective advocacy for the public gallery sector in Victoria.

## DIGITISING COLLECTIONS - COPYRIGHT ESSENTIALS

As public galleries digitise their collection to increase engagement and drive visitation to their venues, the PGAV commissioned **Arts Law Centre of Australia** to develop a fact sheet and deliver an information session on best practice approaches to copyright when digitising collections and making them available online.

The fact sheet provides guidance on copyright, moral rights, Indigenous Cultural Intellectual Property (ICIP) and making collection items available on third party websites such as Victorian Collection or Trove. It also addresses 'orphan works' – when a gallery cannot find the copyright owners of artworks.

To coincide with the publication of the fact sheet, **Suzanne Derry**, Senior Solicitor and **Aditya Vasudevan**, Solicitor from Arts Law delivered an information session for PGAV Members in June. Over 90 people from across Victoria and interstate registered to attend the session – with those attending rating the session highly, telling us they gained new knowledge.

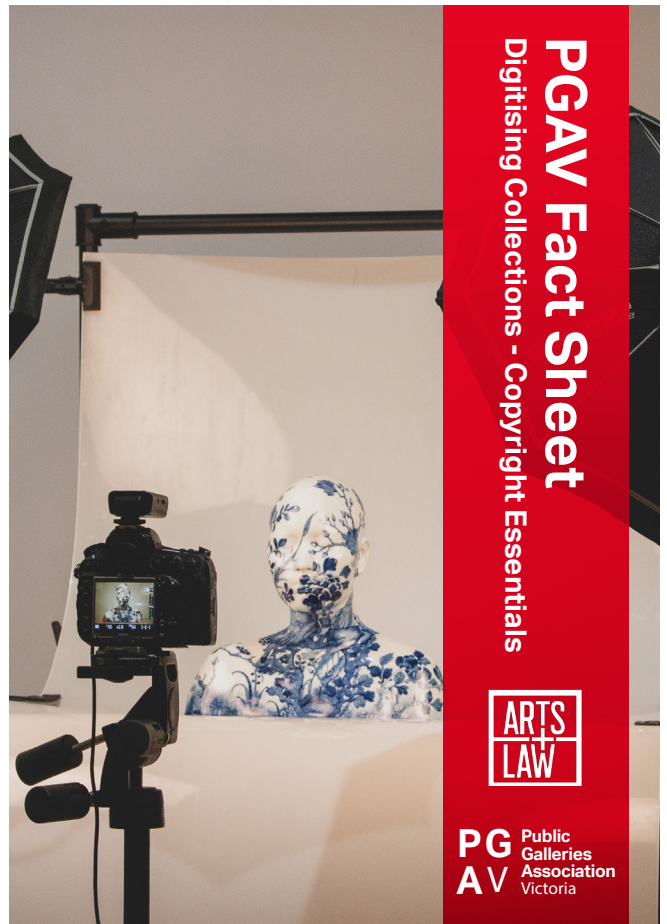
The fact sheet was included in the second edition of the **National Standards for Australia Museums and Galleries** – reflecting the relevance of the topic and the quality of the guidance provided for staff at collecting institutions across the country.

*Digitising Collections – Copyright Essentials* is available from the PGAV website: <https://pgav.org.au/PGAV-FACT-SHEET-Digitising-Collections-Copyright-Essentials~8361>

## A NEW NATIONAL CULTURAL POLICY

In August 2022, the PGAV made a submission to the Australian Government to inform its development of a new National Cultural Policy. Drawing on our consultation with the public gallery sector in Victoria in 2020 – 2021, together with longitudinal benchmarking of our members, PGAV's submission outlines our sector's contributions to the 5 pillars underpinning the new policy – First Nations; A Place

Cover images: 1. Photographing artwork by Ah Xian as part of the Digitisation Program at Hamilton Art Gallery. Artwork: Ah Xian, born China 1960, arrived Australia 1990. *Bust 35 China China* series 1999, porcelain in underglaze cobalt-blue. Purchased by Hamilton Gallery Trust with support from Jason Yeap OAM and Jacqueline de Kievit. Hamilton Gallery Collection. Copyright the artist. Photo by Madi Whyte. 2. Young visitor at the opening of the exhibition, *Beci Orpin: PLAY EVERYDAY/EVERY DAY PLAY* at Hamilton Gallery, 2022. Photo: We Met In June Photography.





for Every Story; The Centrality of the Artist; Strong Institutions; and Reaching the Audience. It includes twenty recommendations to address the chronic sustainability challenges that are hampering Victoria's public gallery sector which, if adopted, will ensure our galleries remain a driving force in Australia's creative sector.

The PGAV's submission is available from the Resources section of our website: <https://pgav.org.au/PGAV-Reports~191>

## INDUSTRY CONSULTATION

Across 2022 the PGAV contributed to industry consultations in support of Victoria's public gallery sector, including updates to the rates of pay featured in the **National Association for the Visual Arts (NAVA) Code of Practice**; we provided comment on the **Victorian Government's Visitor Economy Master Plan Directions Paper**, contributed to **Central Goldfields Art Gallery's** inaugural *Strategic Plan*, participated in the **Greater South East Melbourne (GSEM) Cultural Industries and Cultural Tourism Strategy**; and joined the **Australian Festivals Association (AFA) Just Add Music Project Reference Group** which provided advice and allocated funding to strengthen the Victorian festival ecosystem.

## REFERENCE GROUPS & INDUSTRY BODIES

The PGAV's Executive Officer represented Victoria's public gallery sector on state and national reference groups, including the **National Public Galleries Alliance (NPGA)** which the PGAV co-convenes with Museums & Galleries Queensland; the **NAVA Visual Arts Roundtable**; **Creative Victoria Collection Unit Working Group**; and co-convened the **Arts Industry Council of Victoria (AICV)** with Multicultural Arts Victoria.

## ENQUIRIES

In 2022 the PGAV responded to **762 email enquiries** from members, the wider arts industry, media and the public. We also provided **7 tailored reports** drawn from our benchmarking data to members, consultants and government agencies about the public gallery sector in Victoria. This included information on staffing levels, rates of pay, gallery facilities and governance structures. The PGAV encourages members to contact us for tailored reports to assist you in your negotiations with key stakeholders, including local government, gallery foundations and boards.

Images: 1. Students explore *The Art Factory* exhibition at Hyphen - Wodonga Library Gallery. 2. Patricia Piccinini, *Skywhale*, 2013 and *Skywhalepapa*, 2020, for *Skywhales: Every Heart Sings*, 2022, National Gallery of Australia, Kamberrri/Canberra, © Patricia Piccinini, Hamilton Gallery, 2022. 3. SAM After Sunset, Shepparton Art Museum, 2022. Photo by Cam Matheson. 4. Visitors queuing to see the sell-out exhibition *Elvis: Direct from Graceland* Bendigo Art Gallery, 2022.





# Promoting the Sector

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

## PGAV COMMUNICATIONS

PGAV had a **11% increase in visitors to our website** in 2022. Our social media continued to grow, with Facebook **up 13%** to 3,622 followers, Instagram **up 16%** to 2,083 followers and LinkedIn now at 313. We published **8 editions** of the **PGAV Digest** and **4 editions** of *Highlights from Victoria's Public Galleries* - our readership **grew 40%** to **15,436**.

The **PGAV Channel** increased audiences for our professional development +program, with **2,024 people** watching recordings of our events. The audience was comprised of 55% from Melbourne, 29% from regional Victoria, 26% from interstate.

The PGAV publishes our industry reports, fact sheets and guidelines on our website. In 2022, we **published 3 new reports** which had a readership of **1,804** people. Reports included the *PGAV Fact Sheet: Digitising Collection – Copyright Essentials*, our *Annual Report 2021* and PGAV's submission to *A new National Cultural Policy*.

## NATIONAL GALLERY OF VICTORIA (NGV) MAGAZINE

The PGAV promotes our membership through the NGV Magazine, which has a **circulation of 38,964**. This high-profile opportunity is provided as part of the NGV's in-kind support of the PGAV. In 2022, we **featured 28 exhibitions** across six editions, promoting **13 regional** and **11 metropolitan galleries** to the magazine's large readership.



Images: 1. Hellenic Museum curator explores ancient artworks in a *Pigments of the Past* workshop about egg tempera. Image courtesy of the Hellenic Museum. 2. Aishah Kenton speaks for First Mondays *Intro to ACTS I-VII* presented by members of Oculi collective, Benalla Art Gallery, 2022. Photo by Sean Davey. 3. Opening celebration for *Still Sacred and Golden* by Dr Deanne Gilson, Koorie Heritage Trust, 2022. Photo by Tiffany Garvie. 4. Uncle David Tourneur at the opening of Design Fringe, Linden New Art, 2022. Image courtesy of Linden New Art. Photo by Theresa Harrison Photography.



# Acknowledgements

## MEMBERSHIP

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

## PARTNERSHIPS

Partnerships are critical to our ability to deliver our annual program and achieve our strategic goals. We extend our thanks to the following partners for their support:

### PUBLIC GALLERIES: OUR CREATIVE HEART

**Michelle Edmunds**, Managing Director and **Jadon Mintern**, Senior Advisor at **CPR** for crafting our advocacy platform *Public Galleries: Our Creative Heart*. **David Pidgeon** and **Alex Ward** of **Pidgeon Ward** for turning a slogan into a striking visual identity.

### NGV CONSERVATION WEBINARS

**Michael Varcoe-Cocks**, Associate Director of Conservation and **MaryJo Leyveld**, Manager of Conservation for developing and presenting the series, together with their colleagues **Janelle Borig**, **Ellen Doyle**, **Catherine Early**, **Trude Ellingsen**, **Skye Firth**, **Manon Mikolaitis**, **James Power**, **Suzi Shaw** and **Marika Strohschneider**, with support from **Rahila Merchant**.

### DIGITISING COLLECTIONS FACT SHEET & INFORMATION SESSION

Arts Law Centre of Australia's **Suzanne Derry**, Senior Solicitor, **Aditya Vasudevan**, Solicitor, **Donna Robinson**, Senior Solicitor for their work on the fact sheet and information session, with support from **Emily Phipps**, Communications Coordinator.

### REGIONAL COLLECTIONS ACCESS PROGRAM

Creative Victoria's **Leanne Seddon**, **Laura Williams** and former staff member **Emma Harvey**; Regional Arts Victoria's **Jo Porter**, **Alicia Wyatt** and former CEO **Joe Toohey**, AMaGA Victoria's **Ash Robertson** and **Jackie Fraser**; NGV's **Michael Varcoe-Cocks**, PGAV representative on the Project Control Group **Georgia Cribb**, and PGAV appointed assessors **Julie Banks**, University of Melbourne, **Anthony Camm**, Eureka Centre, **Kelly Gellatly**, Agency Untitled and **Victor Griss**, Counihan Gallery In Brunswick.

## 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, Steve Dimopoulos**, Creative Victoria's CEO, **Claire Febey**

and senior staff **Sam Strong**, **Karen Sovitslis**, **Georgia Melville**, **Linda Lucas** and **Sue Doyle**.

We acknowledge the invaluable in-kind support provided by the **National Gallery of Victoria** under the directorship of **Tony Ellwood**, as well as the pro-bono support provided by our skills-based Board Representatives from **Corrs Chambers Westgarth Lawyers**, **The University of Melbourne**, the **Future Fund** – Australia's sovereign wealth fund, and **The Observership Program**.



Images: 1. Celebrating First Nations at McClelland event, McClelland Sculpture Park + Gallery, May 2022. 2. Takeover at Parliament Steps 2022, Parliament Steps, Melbourne. Presented by The Social Studio, Outer Urban Projects, Youthworx in collaboration with the Australian Centre for Contemporary Art (ACCA). Photo by Keelan O'Hehir. 3. A drawing class of MADA students in Tania Candiani's installation, *Waterbirds: Migratory Sound Flow 2022* in Rivermouth, Monash University Museum of Art, Melbourne, 2023. Photo: Amelie Scalerico.

# Financial Statement

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

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

<b>INCOME</b>	<b>Note</b>	<b>2022</b>	<b>2021</b>
		<b>\$</b>	<b>\$</b>
Grant Income - Creative Victoria		100,000	60,000
Member Subscriptions		55,666	55,057
Donations		5,910	0
Supporter Membership		650	700
<b>Project Grant Income</b>			
Robert Salzer Grant Fund		39,265	0
Robert Salzer Management Fee		5,000	0
Creative Victoria Strategic Investment Fund No2		0	53,698
RCAP - Project		82,397	71,985
Book Sales		0	688
RISE Fund		165,568	172,727
Less Grant Contracts in Advance		(149,393)	(237,552)
<b>TOTAL GRANT INCOME</b>		<b>305,063</b>	<b>177,303</b>
<b>OTHER INCOME</b>			
In Kind Contribution – National Gallery of Victoria		77,480	75,223
Year End Dinner		2,509	1,244
Interest		1,783	495
Sundry Income		1,501	195
Consultant Directory		400	0
PD Program including bursaries		4,852	0
ATO Cashflow Boost + Vic Gov Business Support C/Fwd		0	20,000
<b>TOTAL OTHER INCOME</b>		<b>88,525</b>	<b>97,157</b>
<b>TOTAL REVENUE</b>		<b>393,588</b>	<b>274,460</b>
<b>EXPENDITURE</b>			
<b>PROJECT GRANT EXPENDITURE</b>			
Creative Victoria Strategic Inv No 2 Costs		0	53,698
Robert Salzer Fund		39,265	0
RISE Fund Project Costs		16,175	7,158
Art for the Country		0	0
<b>TOTAL PROJECT GRANT EXPENDITURE</b>		<b>55,440</b>	<b>60,856</b>
<b>OPERATIONAL EXPENDITURE</b>			
Administration Expenses	2	20,405	18,778
Salaries & On-costs	2	140,087	119,534
Marketing Audience Development		2,757	2,633
Program Expense - Sector Development		72,892	793
In Kind – Rent		61,494	59,702

The accompanying notes form part of these financial statements.



In Kind - Advertising		15,986	15,521
<b>TOTAL OPERATIONAL EXPENDITURE</b>		<u><b>313,621</b></u>	<u><b>216,961</b></u>
<b>TOTAL EXPENDITURE</b>	2	<u><b>369,061</b></u>	<u><b>277,817</b></u>
<b>OPERATING SURPLUS (DEFICIT)</b>		<u><b>24,527</b></u>	<u><b>(3,357)</b></u>
Income Taxation		<u>0</u>	<u>0</u>
<b>SURPLUS (DEFICIT) AFTER INCOME TAXATION</b>		<u><b>24,527</b></u>	<u><b>(3,357)</b></u>
Other Comprehensive Income		<u>0</u>	<u>0</u>
<b>TOTAL COMPREHENSIVE (DEFICIT) FOR THE YEAR</b>		<u><b>24,527</b></u>	<u><b>(3,357)</b></u>

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

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2022**

	Note	2022 \$	2021 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and Cash Equivalents	3	364,545	458,958
Trade and Other Receivables	4	28,034	12,350
Other Current Assets		3,563	1,205
<b>TOTAL CURRENT ASSETS</b>		<b>396,142</b>	<b>472,513</b>
<b>NON-CURRENT ASSETS</b>			
Property, Plant and Equipment	5	0	0
<b>TOTAL NON-CURRENT ASSETS</b>		<b>0</b>	<b>0</b>
<b>TOTAL ASSETS</b>		<b>396,142</b>	<b>472,513</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and Other Payables	6	44,993	65,514
Grants in Advance / Contract Liabilities		149,393	237,552
Provisions for Annual Leave		22,047	14,983
Membership in Advance		27,854	26,167
<b>TOTAL CURRENT LIABILITIES</b>		<b>244,227</b>	<b>343,216</b>
<b>NON-CURRENT LIABILITIES</b>			
Employee Benefits		17,541	19,450
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>17,541</b>	<b>19,450</b>
<b>TOTAL LIABILITIES</b>		<b>261,768</b>	<b>362,666</b>
<b>NET ASSETS</b>		<b>134,374</b>	<b>109,847</b>
<b>Members' Funds</b>			
Retained earnings		134,374	109,847
<b>TOTAL EQUITY</b>		<b>134,374</b>	<b>109,847</b>

The accompanying notes form part of these financial statements.



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

**STATEMENT OF CHANGES IN EQUITY**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

		<b>Retained Earnings \$</b>	<b>Total Equity \$</b>
<b>Balance at end of financial year</b>		113,204	113,204
	<b>2021</b>		
Surplus / (Deficit) attributable to members		<u>(3,357)</u>	<u>(3,357)</u>
<b>Balance at end of financial year</b>		<b><u>109,847</u></b>	<b><u>109,847</u></b>
	<b>2022</b>		
Surplus / (Deficit) attributable to members		<u>24,527</u>	<u>24,527</u>
<b>Balance at end of financial year</b>		<b><u>134,374</u></b>	<b><u>134,374</u></b>

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 2022**

	Note	2022 \$	2021 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Grant Income – Creative Victoria (inc GST)		110,000	66,000
Project Grant Income (inc GST)		123,157	97,838
Membership Fees (inc GST)		61,233	60,563
Donations		5,910	0
Other Income (inc GST)		10,188	2,127
ATO Cash Flow Boost		0	20,000
ATO Job Keeper		0	39,000
Business Support Fund Victorian Government		0	20,000
Interest Received		1,783	495
Payments to Suppliers & Employees		(406,684)	(153,879)
<b>Net cash generated (Used) by operating activities</b>		<b>(94,413)</b>	<b>73,144</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchases of Property, Plant and Equipment		0	0
<b>Net cash generated (Used) by investing activities</b>		<b>0</b>	<b>0</b>
<b>NET INCREASE (DECREASE) IN CASH HELD</b>			
Cash and Cash Equivalents at the beginning of the year		458,958	385,814
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR</b>	<b>3</b>	<b>364,545</b>	<b>458,958</b>

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 31<sup>st</sup> December 2022, 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 31<sup>st</sup> of December 2022, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards, the Associations Incorporations Reform Act 2012 and the Australian Charities and Not-For-Profits Commission Act 2012.

### **Basis for Opinion**

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of my report. I am independent of the Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

### **Emphasis of Matter – Basis of Accounting**

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

### **Responsibilities of Management and Those Charged with Governance for the Financial Report**

Management is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and for such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Entity's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

### **Auditor's responsibility for the Audit of the Financial Report**

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an Auditor's Report that includes my opinion. Reasonable assurance is a high level of assurance, but it is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with the Australian Auditing Standards I exercise professional judgement and maintain professional skepticism throughout the audit. I also:

Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is a sufficient and appropriate to provide the basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than that for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

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

Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit of evidence obtained, whether a material uncertainty exists related to events or conditions that may cast doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my Auditor's Report to the disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my Auditor's Report. However, future events or conditions may cause the Entity to cease or continue as a going concern.

Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including deficiencies in internal control that I identify during my audit.



Eric Townsend  
Director

Eric Townsend & Co  
15 Taylor Street  
Ashburton Vic 3147

Dated this 28<sup>th</sup> day of April 2023





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