

Strategic Plan 2026 - 2029

Empowering galleries, enriching
communities, transforming Victoria



Acknowledgement of Traditional Custodians

Public Galleries Association of Victoria (PGAV) acknowledges the Wurundjeri Woi-Wurrung people of the Kulin Nation as the Traditional Custodians of the unceded lands on which we work. We also acknowledge the Traditional Custodians of unceded lands across Victoria where our work takes place. We honour and celebrate the enduring traditions and continuing creative cultures of First Peoples, and we pay our respects to Elders past, present and emerging.

ABOUT PGAV

Public Galleries Association of Victoria (PGAV) is the peak body representing a dynamic network of 75 public galleries across Victoria, including 21 regional galleries and 13 outer-metropolitan galleries. We drive innovation and growth, enhancing the impact of public galleries and ensuring their vital contributions are amplified throughout Victoria and on the national stage.

OUR MISSION

Our mission is to build the capacity and leadership of Victoria's public galleries - empowering them to deliver transformative social, cultural and economic benefits for their communities – through strategic partnerships, advocacy, industry development and statewide initiatives.

OUR VISION

Our vision is a vibrant, connected network of public galleries across Victoria, creating inspiring, inclusive and accessible visual arts experiences that enhance wellbeing, strengthen communities and shape a more equitable, creative state.



Image: Ancestor, *wangimu bubupal: a child's boomerang* c. 1880s and Brooke Wandin, *wangimu bubupal* 2025, installation view, TarraWarra Biennial 2025: We Are Eagles, curated by Kimberley Moulton, TarraWarra Museum of Art, 2025. Photo: Andrew Curtis.

PGAV Members

PGAV represents 75 public galleries across Victoria, including 21 regional galleries and 13 outer-metropolitan galleries. Our members include state institutions, First Peoples galleries, university art museums, local government galleries, contemporary art spaces, house museums, historic homes and sculpture parks.



Metropolitan Galleries

Arts Centre Melbourne
Arts Project Australia
ArtSpace Realm
Australian Centre for Contemporary Art
Bayside Gallery
Bundoora Homestead Art Centre
Buxton Contemporary
Carlisle Street Art Space
City Gallery
Counihan Gallery
Craft Victoria
Deakin University Art Gallery
Duldig Studio
Frankston Arts Centre
Glen Eira City Council Gallery
Grainger Museum
Heide Museum of Modern Art
Hellenic Museum
Incinerator Gallery
Jewish Museum of Australia
Kingston Arts Centre
Koorie Heritage Trust
Linden New Art
Manningham Art Gallery
McClelland Sculpture Park and Gallery
Monash University Museum of Art

Museum of Australian Photography
National Gallery of Victoria
Noel Shaw Gallery
Old Quad
Potter Museum of Art
RMIT Design Hub Gallery
RMIT First Site Gallery
RMIT Gallery
Science Gallery Melbourne
State Library Victoria
The Dax Centre
Town Hall Gallery
Victorian Artists Society
Walker Street Gallery & Arts Centre
Whitehorse Artspace

Outer Metropolitan Galleries

Baluk Arts
Bunjil Place Gallery
Burrinja Cultural Centre
Cardinia Cultural Centre Gallery
CS Gallery
Eltham Library Community Gallery
Gallery at Town Hall Broadmeadows
Gallery at Hume Global Learning Centre Sunbury
Gee Lee-Wik Doleen Gallery
Montsalvat

Mornington Peninsula Regional Gallery
TarraWarra Museum of Art
Wyndham Art Gallery

Regional Galleries

Art Gallery of Ballarat
Ararat Gallery TAMA
Benalla Art Gallery
Bendigo Art Gallery
Berninnet Art Gallery
Castlemaine Art Museum
Central Goldfields Art Gallery
Djaa Djuwima
East Gippsland Art Gallery
Geelong Gallery
Gippsland Art Gallery
Hamilton Gallery
Horsham Regional Art Gallery
Hyphen - Wodonga Library Gallery
La Trobe Art Institute
Latrobe Regional Gallery
Mildura Arts Centre
Shepparton Art Museum
Swan Hill Regional Art Gallery
Wangaratta Art Gallery
Warrnambool Art Gallery

Sector Impact Snapshot

75

Galleries statewide

Including 21 regional and
13 outer-metro galleries



\$5.2b

**Valuation of
collections**



7.4m

Visitor in 2024



911,801

Regional visitors



670

Exhibitions



5,364

**Public
Programs**



4,078

**Education
Programs**



\$4m

**Investment in
5,999 artists**



723 FTE

**Jobs contributed to
the creative economy**



\$3.8m

**Value of volunteer
hours**



Executive Summary

We are proud to present the PGAV Strategic Plan 2026–2029 – a bold roadmap to advance our ten-year vision for Victoria’s public galleries as powerful engines of creativity, connection and community transformation.

As the peak body for Victoria’s public galleries, PGAV represents 75 organisations across the state – including 21 regional galleries and 13 outer metropolitan galleries. We strengthen the resilience of the sector through our industry development programs, foster a dynamic network that supports thousands of visual artists, and champion the vital role galleries play in community wellbeing.

Collectively, Victoria’s public galleries attract over **7.4 million visitors** each year, care for nationally significant collections valued at **\$5.2 billion**, contribute over **700 jobs** to the economy, invest more than **\$4 million** into the creative careers of thousands of visual artists and drive cultural tourism across the state.

Public galleries are more than exhibition spaces, they are **vital ‘third-spaces’** – welcoming, accessible places where the community comes together to engage with art, share ideas and be inspired. From major international exhibitions to intimate local shows, galleries strengthen social bonds and foster resilient communities.

The impact is tangible: **Bendigo Art Gallery’s** international exhibitions have welcomed 688,000 visitors and generated more than \$108 million for the region since 2012¹. **Linden New Art’s Brave Young Artists** program is empowering children to express themselves through art. While **Koorie Heritage Trust’s Blak Design** program, an Australian first, is providing a platform to sustain the careers of Indigenous artists.

Despite the critical role they play in Victoria’s creative economy and social wellbeing, Victoria’s public galleries face significant sustainability challenges that are limiting their potential:

- **Workforce Shortages:** critical gaps in key roles, including collection management, gallery technicians and educators. This is compounded by a lack of diversity – with First Peoples making up just 4% of the workforce.
- **Funding Constraints:** costs have risen 10% over four years, while the real value of government support has fallen 30% over the past decade due to a lack of CPI indexation.

- **Ageing Infrastructure and Collection Risk:** over 40% of buildings need urgent upgrades; inadequate storage and under-resourced conservation are placing \$5.2 billion collections at risk.
- **Decline in Visual Arts Education:** the closure of tertiary visual arts courses is eroding the pipeline of skilled and diverse visual arts professionals vital to sustaining sector growth and innovation.
- **Equity and Inclusion Gaps:** systemic change is needed to ensure leadership and staffing reflect the diversity of Victoria’s communities, including First Peoples, multicultural, LGBTQIA+, D/deaf and disability communities.

Since 2022, PGAV has taken decisive steps to address these challenges and elevate the sector’s impact, including:

- Launching **Public Galleries: Our Creative Heart** to articulate the value of galleries and advocate for equitable funding, workforce growth, infrastructure renewal and wellbeing initiatives.
- Partnering in the Victorian Government’s \$4.3 million **Regional Collections Access Program** to improve infrastructure and access to collections.
- Reshaping the **Victorian Museums and Galleries Awards** to boost gallery recognition, including introducing the First Nations Project of the Year category.
- Developing the **PGAV Equity Action Plan 2025–2028** to remove barriers to participation and foster inclusion.
- Appointing a **First Nations Representative** on PGAV’s board to strengthen Indigenous leadership and engagement across the sector.
- Creating an **Impact Measurement Framework** to quantify the social, cultural and economic value beyond attendance figures, giving government and philanthropy the evidence they need to invest.
- Delivering **Analog Art Club**, a statewide initiative tackling loneliness and strengthening wellbeing through the arts, amplified by a strategic partnership with ArtsHub.

Looking ahead, the Strategic Plan 2026–2029 focuses on building sector sustainability and positioning Victoria’s public galleries as leaders in community transformation by:

- **Growing and diversifying the workforce** – with a strong focus on First Peoples, under-represented groups and resolving chronic skills shortages.
- **Boosting investment in programming** – supporting more artists, expanding free and affordable access to the arts and increasing community wellbeing.
- **Renewing critical infrastructure** – safeguarding collections, growing the visitor economy and providing world-class visual art experiences across our suburbs and regions.

- **Championing inclusive, innovative visual arts education** – sustaining a diverse public gallery sector for the future.
- **Harnessing robust evidence to drive investment** – using our Impact Measurement Framework to demonstrate value and grow government and philanthropic investment.
- **Positioning public galleries as catalysts for social change** – advancing reconciliation with First Peoples, boosting community wellbeing and fostering inclusive, resilient communities throughout the state.
- **Expanding PGAV's capacity** – delivering large-scale, high-impact initiatives that unlock the full potential of Victoria's public galleries.

Victoria is undergoing exponential change – its population is set to grow from 7.2 million in 2025 to 8.2 million by 2035, driven largely by overseas migration. 90% of new arrivals will settle in our rapidly expanding outer suburbs. While regional Victoria will continue to welcome newcomers from Melbourne but also faces the challenges of an ageing population.

In this shifting landscape, public galleries will be vital in helping communities adapt – deepening understanding and connection with Victoria's First Peoples, celebrating cultural diversity, inspiring life-long learning and delivering inclusive programs that build strong social connections. In regional areas, galleries will be crucial to providing new arrivals from Melbourne with access to the arts and delivering programs that support positive ageing.

At the heart of this transformation is PGAV – empowering Victoria's public galleries to respond to the needs of our rapidly changing communities. Through this Strategic Plan we will leverage support from government, philanthropy and our national networks to create jobs – particularly for First Peoples – champion artists at every stage of their careers, expand free and affordable access to the arts and renew the infrastructure that underpins Victoria's cultural future.

With PGAV at the helm, the next decade will see Victoria's public galleries ignite creativity and connection across our city, suburbs and regions – building a more equitable, creative state, where the arts are not a privilege, but a shared right and a powerful force in improving the lives of every Victorian.

Danny Lacy
PGAV President

Anne Robertson
PGAV Executive Officer



Images: 1. Louise Tegart at the launch of PGAV's *Our Creative Heart* campaign at Parliament House, 7 March 2023. Photo: Casamento Photography. 2. *Brave Young Artists* program, Linden New Art, 2023/2024. Photo: Shelley Xue. Courtesy of Linden New Art. 3. In Conversation with artist Kait James at Ararat Gallery TAMA as part of the exhibition *Kait James: Red Flags*. 4. Workshop with Frances Cannon, as part of the *A Subtle Omen* exhibition at The Dax Centre, 2025.



Image: Installation view of the exhibition *Megan Cope: Water is Life*, Bayside Gallery, 2024.

History

We were founded in 1957 as the Regional Galleries Association of Victoria (RGAV) in response to the rapid growth of public galleries across regional Victoria². A key focus was advocating for the preservation of neglected collections featuring nationally significant visual art. This led to the establishment of the **Conservation Centre of the Regional Galleries Association of Victoria** in Ballarat in 1979³. Beyond conservation, RGAV played a pivotal role in touring exhibitions, establishing gallery standards and advocating for the recruitment of specialised staff to collect, conserve and present high-quality visual art exhibitions for regional communities. In 1985, **RGAV supported the establishment of National Exhibitions Touring Support (NETS) Victoria**, with the aim of touring contemporary art, craft and design across regional Victoria. NETS Victoria became an independent organisation in 1990. Since then, our two organisations have maintained a collaborative relationship, working together to enhance the expertise of regional gallery staff and facilitate the touring of exhibitions to and from regional Victoria.

In 1995 we became the Public Galleries Association of Victoria (PGAV) to extend our support to metropolitan galleries as well as those in regional Victoria. Our focus at this time was professional development of gallery staff and audience engagement. This led to an **internship program at the National Gallery of Victoria** and the statewide **Get Into Art** open day (2006-2009), run with partners including Creative Victoria, Visit Victoria, Yarra Trams and The Herald Sun. *Get Into Art* boosted gallery visitation by 95%, with 37% first-time visitors. However, the initiative ended in 2009 due to the cessation of government funding, which made ongoing costs unsustainable for PGAV and individual galleries. *Get Into Art* demonstrated the power of collaborative, statewide initiatives, but also revealed the public gallery sector's limited capacity to engage without PGAV's coordination and dedicated funding.

In 2010, following a strategic review of its operations, PGAV committed to strengthening Victoria's public gallery sector by prioritising research and delivering advocacy powered by robust, evidence-based insights. Between 2011 and 2012, PGAV partnered with the **University of Melbourne** and **Deakin University** to **examine public perceptions of public galleries** and to **measure the social, cultural**

and economic impacts of the sector⁴. This was a watershed moment: for the first time, we could clearly demonstrate the vital role galleries play in their communities, helping to dispel perceptions of elitism. That same year, **PGAV initiated biennial benchmarking of the sector** – gathering valuable data on gallery programs, collections, visitation, staffing and sources of income. PGAV also delivered its first national conference, *Future Vision: the Public Gallery in the 21st Century*, at the Museum of Old and New Art (MONA) in Hobart. The event drew gallery professional from across Australia, highlighting shared sector challenges and prompting the exploration of a national public gallery body.

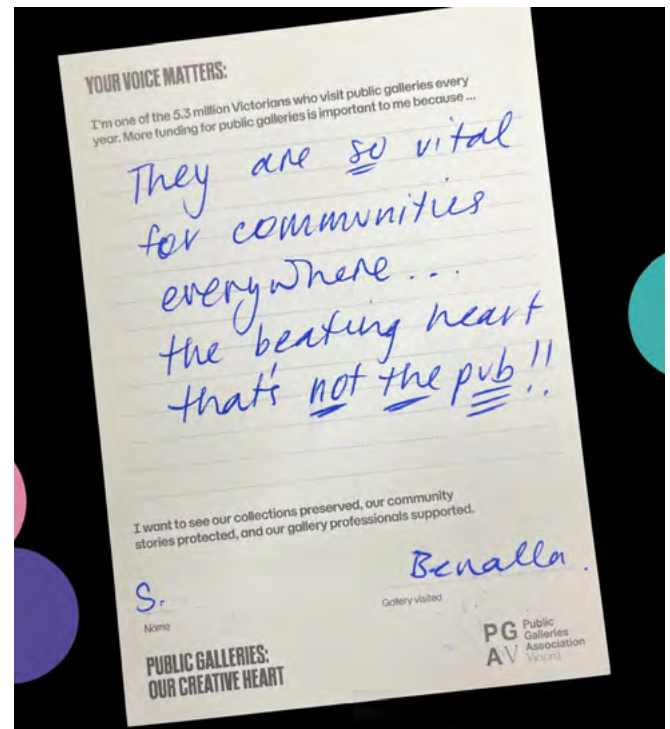
In 2015, PGAV convened the *Fifth National Public Gallery Summit* in Bendigo where the concept of a national body was explored in a public forum. Although a final decision was not reached at that time, the forum ultimately led to the **creation of the National Public Galleries Alliance (NPGA)** in 2019 to advance national benchmarking and advocacy for the sector.

Co-convened by PGAV and Museums and Galleries Queensland, the NPGA brings together the nation's key gallery networks, peak bodies and service organisations. In 2020, at the onset of the COVID-19 pandemic, the NPGA released the groundbreaking **Australian Public Galleries Snapshot** – the most comprehensive report on Australia's small-to-medium public gallery sector to date⁵. It provided key data on income, employment, volunteers, programming and visitation, drawing national attention. ArtsHub's visual arts editor Gina Fairley hailed it as the most significant report of 2020⁶. Building on this foundational work, the NPGA launched **inaugural national benchmarking** in 2021, revealing the vital role Australia's public galleries play as dynamic cultural hubs across urban, regional and remote communities.

Throughout 2020-21, PGAV played a crucial role in guiding the sector through the COVID-19 pandemic. We kept galleries informed of rapidly changing government health regulations, delivered targeted webinars on collection care and staff wellbeing, and collaborated with sector partners on national reopening guidelines⁷. Mid 2021, PGAV facilitated gallery participation in the **Victorian Government's Vaccinated Economy Trial**, developed a sector guide and briefed gallery staff on the new entry requirements – enabling regional galleries to permanently reopen in October, followed by metropolitan galleries in November.

In 2022, PGAV developed the **Public Galleries: Our Creative Heart** initiative to articulate the value of galleries, address long-standing sustainability challenges and outline key investment priorities

for the sector. The initiative focuses on four areas: guaranteeing minimum funding for galleries (Art for All), expanding the workforce (Invest in People), improving the visitor experience and safeguarding collections (Build Better Galleries), and piloting health and wellbeing programs through the arts (Connected, Healthy Communities)⁸. Since its launch at Parliament House in early 2023, the initiative has received great acclaim with a visitor to Benalla Art Gallery declaring galleries "the beating heart of the community that's not the pub!"



2022 also saw PGAV partner with Creative Victoria, Regional Arts Victoria and AMaGA Victoria to deliver the \$4.3 million **Regional Collections Access Program (RCAP)** – supporting equipment and infrastructure upgrades at galleries and museums in outer metropolitan and regional Victoria. PGAV played a key role in designing the program, drawing on our deep sector knowledge and national networks to ensure the program met the needs of Victoria's public galleries, as well as those of state and national lending institutions.

In 2023, PGAV was invited by AMaGA Victoria to **redesign the Victorian Museums and Galleries Awards** to increase gallery nominations. PGAV led the creation of separate award categories for galleries and museums, the introduction of new awards, including First Nations Project of the Year, revised the selection criteria to better reflect gallery operations and provided gallery experts for the judging panels. This resulted in the highest number of gallery nominations and award recipients in the 30-year history of the Awards.

That same year, PGAV advised Creative Victoria and Diversity Arts Australia on the **design of the Fair Play Regional Victoria** training program to ensure it was accessible for small regional galleries. PGAV staff went on to participate in the six-month program, gaining insights into cultural equity and accessibility practices and collaborating with mentors to develop an equity, diversity and inclusion action plan.

In 2024, PGAV launched its **inaugural Equity Action Plan 2025-2028**, targeting First Nations, culturally and linguistically diverse, LGBTIQA+, and D/deaf and disability inclusion. The plan underscores PGAV's commitment to removing barriers and taking concrete steps to ensure Victoria's public galleries reflect the communities they serve and are accessible to all.

LATEST ACHIEVEMENTS

Building on this foundation, 2025 saw the **appointment of Gail Harradine** – a Wotjobaluk, Jadawadjali, Djubagalk woman and Curatorial Manager at Koorie Heritage Trust – as the **inaugural First Nations Representative** on PGAV's board. This landmark role, developed in close consultation with First Peoples gallery leaders and formally adopted into the PGAV Rules of Association, is designed to strengthen First Peoples leadership and engagement across Victoria's public gallery sector.

Also in 2025, PGAV partnered with Victoria's public galleries and ArtsHub to launch the **Analog Art Club**⁹. Created in response to the loneliness epidemic and informed by research on the positive impact of the arts on social connection and wellbeing, this statewide initiative invites people to put down their screens and connect through creative experiences. The program aims to attract new audiences and give more people the opportunity to experience the sense of wellbeing that comes from visiting galleries and engaging with the visual arts.

This year also saw PGAV begin development of an **Impact Measurement Framework** that will transform how Victoria's public galleries define and communicate their value. Moving beyond traditional audience attendance metrics, the framework will capture the full scope of benefits galleries deliver: the jobs they support, their contribution to health and wellbeing, their role in boosting engagement with education and lifelong learning, and their ability to foster socially inclusive, connected and resilient communities. With compelling, evidence-based insights, we will be able to demonstrate that investing in public galleries is not only a driver of a more creative, inclusive Victoria but also a strategic investment that reduces long-term costs in acute health and social services.

Over the past four years, **PGAV has become the trusted organisation that government and industry turn to for expert advice and the delivery of statewide initiatives** that harness the social, cultural and economic power of Victoria's public galleries. This reputation rests on deep sector knowledge, strong relationships, a proven track record of delivering meaningful outcomes and our broad reach across the state.

Looking ahead, the **Strategic Plan 2026-2029** sets out our path to **advancing PGAV's ten-year vision** for Victoria's public galleries. We will work with government and industry partners to address key sustainability challenges: workforce shortages (including the urgent need to grow our First Nations workforce), ageing infrastructure that puts Victoria's \$5.2 billion collections at risk and limits our contribution to the visitor economy, and insufficient programming funding to boost support for artists and meet growing audience demand. At the same time, we will continue capturing and communicating the sector's impact and **positioning public galleries at the forefront of social change** – leading reconciliation with First Peoples, enhancing social connection and wellbeing, improving educational outcomes and the building of inclusive, resilient communities across the state.

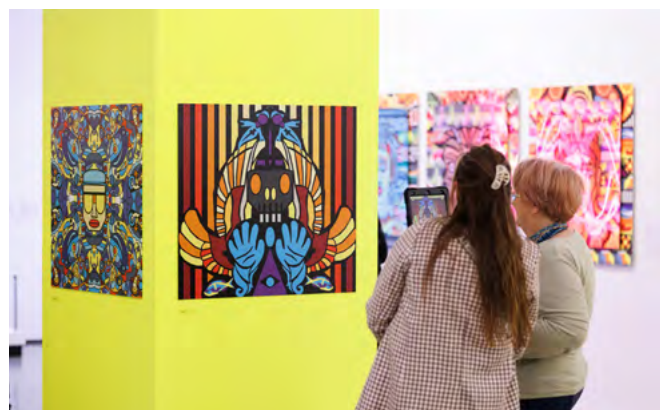


Image: Wurundjeri/Yorta Yorta artist Simone Thomson talking about her work *Marrup Biik – Spirit Land* video and sound installation, 2025, ArtSpace at Realm, Ringwood. 2. Visitors to the exhibition *JXSH MVIR: Forever I Live* at the Art Gallery of Ballarat view work through an augmented reality experience. Presented by the Koorie Heritage Trust and Art Gallery of Ballarat. Photo: James Henry.

Situation Analysis

LEADING VICTORIA'S PUBLIC GALLERY SECTOR

PGAV is the peak body for Victoria's public gallery sector. We represent a **network of 75 organisations across Victoria on the national stage** - including 21 regional galleries, 13 outer metropolitan galleries, 25 metropolitan galleries and 16 galleries in our city centre. As the sector leader, we build the resilience of public galleries through our industry development programs, foster a dynamic gallery network that supports thousands of visual artists, and champion the vital role public galleries play in fostering community wellbeing, driving creativity and building a more inclusive state. **Since 2021, PGAV's membership has surged by 34%.** This remarkable increase is testament to the relevance, impact and necessity of our programs, advocacy and sector support.

CATALYSING COMMUNITY WELLBEING

Public galleries serve as **vital third-spaces within our communities** – welcoming, accessible places where people connect, share perspectives and are inspired through the visual arts. They nurture the careers of artists, present and collect a wide range of creative work, and provide free or low-cost access to the arts for millions of visitors each year.

Research shows that **engaging with the arts reduces social isolation, strengthens community bonds, improves health and educational outcomes and enhances overall wellbeing**¹⁰. Across the state, galleries bring these benefits to life through programs such as:

- *Connections: Art and Dementia* at **Bayside Gallery**, fostering social connection for people with dementia and their carers;



- **Geelong Gallery's Youth Ambassador Program**, building job-readiness for disadvantaged youth; and
- **Swan Hill Regional Art Gallery's ACRE Project**, strengthening social bonds in regional communities through artist residencies.

Public galleries also provide a platform for sharing diverse Australian stories through the visual arts – from the enduring cultures of First Peoples to the traditions brought by successive migrant communities. **They help Australians connect with their shared identity, celebrate creativity and imagine a collective future.**

Victoria's public gallery sector is Australia's oldest – the National Gallery of Victoria was established in 1861 and is the nation's first public gallery. Today, **Victoria's public gallery sector is large and diverse**, encompassing university art museums, First Nations galleries, local government galleries, contemporary art spaces, house museums and sculpture parks.

With a statewide reach – from the city centre to our fast-growing outer suburbs and across our regions – **this vibrant network ensures that communities throughout Victoria have much-needed access to the arts close to home**, while playing an active role in shaping Australia's rich cultural identity.

DRIVING ENGAGEMENT WITH ART AND ARTISTS

PGAV benchmarking reveals that Victoria's public galleries are a cultural powerhouse, collectively holding more than 900,000 items, with a combined value of **\$5.2 billion**. In 2024, the sector attracted **7.4 million visitors**, with **911,801 people attending a regional gallery**, to experience any of the **670 exhibitions** on display. Visitors also participated in **5,364 public programs** and **4,078 education programs** offered across the state. Notably, **the sector invested \$4m to support the creative careers of 5,999 visual artists**.

Public galleries are **driving cultural tourism across metropolitan and regional Victoria**. Research shows



Image: 1. Geelong Gallery, Youth Ambassador Program, 2024. Courtesy of Geelong Gallery. 2. Visitors at the launch of the exhibition *Frida Kahlo: In her own image*. Courtesy of Bendigo Art Gallery.

that 49% of domestic overnight visitors to Melbourne and 44% of domestic day-trippers to regional Victoria included a visit to a gallery.¹¹ For example: such as:

- NGV's exhibition *Yayoi Kusama* attracted 570,537 visitors – making it the best attended ticketed art exhibition in Australian history.
- Hamilton Gallery's *Emerging from Darkness: Faith, Emotion and the Body in the Baroque* drew 25,000 visitors and contributed \$4.5 million to the local economy.
- Bendigo Art Gallery's *Frida Kahlo: In her own image* attracted over 100,000 visitors, bringing the gallery's economic impact on the region to more than \$108 million since 2012.

INVESTING IN ARTISTS AND COMMUNITIES IN TOUGH ECONOMIC TIMES

PGAV research highlights that despite challenging economic conditions, Victoria's public galleries have almost **tripled their direct investment in visual artists** since 2020 and **ramped up public programming for their communities by 18%**. This achievement comes in the face of rising operating costs – up an average of 10% over four years, with regional galleries hardest hit – and a 42% decline in membership revenue. **The sector continues to grapple with workforce challenges, further exacerbated by a 16% drop in volunteer numbers** compared to pre-pandemic levels. The sector continues to work towards paying every artist at the rates recommended by the National Association of Visual Arts (NAVA) – something PGAV will address through this strategic plan.

While Victorian government funding through the Creative Enterprises Program and Regional Partnerships Program remains crucial to the sector, **the real value of government investment has fallen 30% over the past decade due to a lack of CPI indexation**. Meanwhile, expenditure on acquisitions and conservation has fallen by 39% since 2020, **placing the long-term sustainability of Victoria's public collections at risk**. These findings underscore the pressing need for greater investment in Victoria's public galleries to ensure ongoing support for visual artists and the continued provision of free and affordable access to the arts by communities across the state.

ADVANCING FIRST PEOPLES LEADERSHIP IN VICTORIA'S PUBLIC GALLERIES

Victoria's public galleries have a proud and enduring commitment to supporting and providing access to First Peoples art and culture. They have become the **'go-to' places for teachers and students**



Image: Lisa Waup with artwork by Lisa Waup, *the birds have flown* 2025, installation view, *TarraWarra Biennial 2025: We Are Eagles*. Printed at Spacecraft Studio. Courtesy of the artist. Photo: Thomas McCammon.

wanting to learn about First Peoples' history and culture as part of the national curriculum. Their **collections feature significant and diverse works by First Peoples** – from early drawings by Wurundjeri artist and activist William Barak, to the rich artistic traditions of Western Desert and Tiwi Island art, through to powerful contemporary works by today's leading Indigenous artists. In addition, a number of galleries serve as **Keeping places** for local First Peoples communities, facilitating the interpretation and display of repatriated cultural materials and **supporting the self-determined care and control of cultural heritage**.

With the Treaty process underway in Victoria, **public galleries have a vital role to play in addressing historical injustices and supporting a fairer future**. This includes researching the origins of collection items, repatriation of artefacts, remedial conservation of colonial-era cataloguing methods, and **ensuring respectful, safe access to collections for First Peoples**.

Over the past decade, Victoria's public gallery sector has made a concerted effort to appoint First People staff, recognising the importance of First People-led access to and interpretation of First Peoples art and culture. As noted in our 2021 submission to the *Growing the Indigenous Visual Arts Industry* consultation, however, **the sector continues to face significant barriers in both attracting and retaining First Peoples staff**. The most pressing challenges include a lack of permanent roles with competitive remuneration, limited access to self-determined professional development and networking opportunities, and the need to ensure public galleries are culturally safe and inclusive workplaces.

As of 2024, **First Peoples staff made up just 4% of the public gallery workforce**, though there has been a welcome diversification in roles and an increase in leadership positions held by First Peoples. Recent consultation with First Peoples staff and independent visual arts workers identified key barriers they face

and the supports they need to thrive. These insights have informed PGAV's **First Peoples Workforce Development Initiative**, a signature action of this strategic plan which will strengthen and grow the First Peoples visual arts workforce.

Workforce challenges are not unique to Victoria's public galleries. Creative Australia is currently developing a First Nations Workforce Development Plan to address creative sector needs across the country. **PGAV is committed to ensuring that Victoria's public galleries play a leading role in this national effort** – providing models of best practice and fast-tracking workforce development through targeted initiatives and partnerships.

UNDERSTANDING GALLERY WORKFORCE CHALLENGES

The public gallery sector in Victoria **contributes 723 full-time equivalent jobs** to the Victorian economy and is supported by **1,252 volunteers** who contribute **\$3.8 million in volunteer hours**. Most public galleries (79%) operate with fewer than 10 FTE staff, 21% employ 11-30 FTE, and just 1% have more than 30 FTE. Typically, a gallery team includes a director, a curator and a small support staff.

Despite their essential role in the state's creative economy, **galleries face acute workforce shortages** in critical areas. There are not enough **collection managers** to protect Victoria's \$5.2 billion cultural heritage, too few **gallery technicians** to support exhibition installations, and a lack of **arts educators** – even though over 350,000 students visited galleries last year, demand continues to outstrip capacity. **Gallery staffing has increased by 8% since 2020, while the number of exhibitions has risen by 21% and public programs by 65%.** At the same time, a 16% decline in volunteers since the pandemic has intensified staffing pressures. **This situation is not sustainable.**

Further compounding these challenges is a **workforce that lacks diversity**. As noted in the *PGAV Equity Action Plan 2025-2028*, while public galleries regularly showcase the work of women, Culturally and Linguistically Diverse (CALD), migrant, LGBTIQ+, d/Deaf and disabled artists, **more must be done to ensure gallery boards, leadership and staff reflect the diversity of the communities they serve** and that galleries are accessible to all¹².

As the industry peak body, **PGAV takes a leadership role in breaking down barriers and improving equitable access to and representation within public galleries across Victoria**. Through this strategic plan, we are implementing initiatives to support the sector to increase the diversity of staff and leadership – ensuring the sector more accurately reflects the communities it serves.

ADDRESSING THE DECLINE IN VISUAL ARTS EDUCATION

The decline in visual arts education is a risk to equity, inclusion and the creative economy in Victoria. Since 2019, there has been a significant fall in tertiary visual arts courses, with RMIT closing its Master of Art in Public Space program in 2024 and Federation University ending its Bachelor of Visual Arts and Bachelor of Art (Creative Arts) Honours courses at the Gippsland campus in 2022. This mirrors a national trend driven by the 2021 **Job-ready Graduates (JRG) Package**, which **raised fees for arts courses** and redirected subsidies to "job-ready" fields in STEM. The result has been a drop in visual arts enrolments and widespread course closures. These closures **disproportionately affect students from low socio-economic backgrounds, particularly those in regional areas**, where the cost of travel or relocation restrict access to visual arts education.

Victoria's public galleries play a crucial role in visual arts education, engaging **over 352,000 school students annually** in curriculum-aligned programs that are proven to boost academic performance, critical thinking and problem-solving skills and to reduce early school leaving – a \$12.6 billion annual cost to the Australian economy. Yet, **only 38% of galleries have education staff** and government funding is highly competitive – in 2024 only 11 galleries received support, equating to one gallery per 94,000 students. Demand for school visits far outstrips capacity.

The ongoing decline in tertiary courses, combined with limited gallery resourcing, **threatens to shrink the future workforce** for Victoria's public gallery sector and the wider creative industries. A **smaller, less diverse pool of graduates risks diminishing the sector's capacity and inclusivity**, undermining Victoria's standing as Australia's cultural capital.



Images: Staff from public galleries across Victoria taking part in the PGAV and NGV Condition Reporting Workshop held in 2024.

Through this strategic plan, **PGAV is committed to halting this trend by championing inclusive, accessible visual arts education and building a diverse, resilient public gallery sector** throughout Victoria.

IDENTIFYING AGEING INFRASTRUCTURE THAT LIMITS EXPERIENCES AND THE VISITOR ECONOMY

More than 40% of public galleries are planning major upgrades or redevelopments. This **\$438 million pipeline of job-creating projects** is driven by strong community demand for world-class gallery experiences close to home. However, **ageing infrastructure** – including leaking roofs, obsolete lighting that cannot be replaced, and climate control systems that no longer meet industry standards – is severely limiting the ability of galleries to display their significant collections and host major touring exhibitions. While **overcrowded collection stores** are placing their nationally significant collections at risk.

Currently, **funding for gallery infrastructure upgrades is inconsistent. Regional galleries are eligible for support** through dedicated grant programs offered by the Victorian Government through Regional Development Victoria and the Australian Government. These programs have supported the redevelopment of Ararat Gallery TAMA (2018), Gippsland Art Gallery (2018), Central Goldfields Art Gallery (2023) and delivered the new Shepparton Art Museum (2021). In contrast, **there are no comparable infrastructure grants available for Victoria's metropolitan galleries, including those in our booming outer metropolitan communities.**

As public expectations grow – especially in our rapidly expanding outer suburbs – and as galleries play an increasingly important role in attracting cultural tourists across our cities and regions, **PGAV will be advocating for a coordinated, state-wide approach to the funding of gallery infrastructure** through this strategic plan. We aim to support all tiers of government to understand the value of investing in world-class galleries to boost the social, cultural and economic wellbeing of Victoria.

SAFEGUARDING VICTORIA'S COLLECTIONS

Despite holding extremely valuable collections of nationally significant works of art, PGAV benchmarking reveals Victoria's public galleries **spend less than 1% of their operating budgets on conservation.** Equally concerning, the small-to-medium sector across Victoria employs just 44.4 FTE collection management staff to care for more than 250,000 collection items. **Many galleries are delaying necessary conservation work** due to a

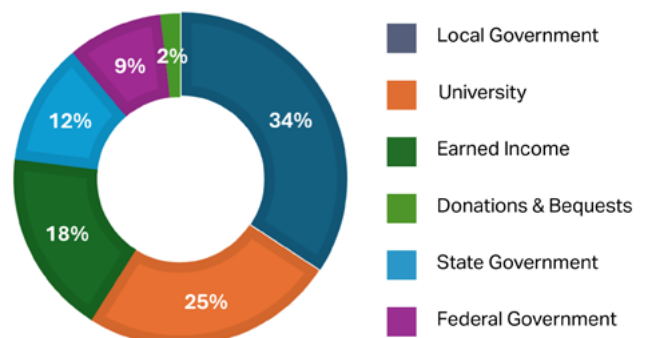
lack of conservators, which is driving up demand and costs. As a result, Victoria's \$5.2 billion public collections are at risk.

Collection stores across Victoria are at or beyond capacity, forcing public galleries to rely on expensive commercial art storage. These escalating storage costs are significantly reducing the funds available for artist fees and the programming galleries can deliver for their communities. **A state-wide approach to collection storage is urgently needed.** Such an approach would not only safeguard the state's distributed collection but also help reduce operating costs for galleries. **This storage crisis is not unique to Victoria**; similar challenges are being faced by galleries and cultural institutions across Australia. **There is a clear opportunity for PGAV to work with the National Public Galleries Alliance (NPGA) to develop a coordinated, national approach** to ensure the proper care and preservation of Australia's art and cultural collections.

COORDINATING GOVERNMENT INVESTMENT TO UNLOCK POTENTIAL

PGAV research shows that **local government plays a vital role in sustaining Victoria's public galleries, funding 63% of the sector** to the sum of \$27.8 million annually. The Victorian Government will provide \$138 million to the creative industries annually over the next four years, \$95 million (68%) will support Victoria's flagship cultural institutions, including NGV and ACMI, and a share of 3% will support 44% of the public gallery sector¹³.

The majority of Victoria's public galleries rely heavily on local government, which provides 34% of their income – far exceeding State (9%) and Federal (2%) government support. Universities contribute 25%, with earned income (18%) and donations and bequest (12%) making up the rest. While there is room to expand earned income and philanthropic support, **government has much to gain from unlocking the potential of Victoria's public galleries.** With increased and more coordinated funding, public galleries can create the jobs needed to deliver the visual arts experiences that support the livelihoods of our artists and deliver social, cultural and economic impacts across the state.



As highlighted in our submission to the Victorian Government's *Inquiry into the cultural and creative industries in Victoria*, **current government funding is imbalanced**. Unlocking the true potential of Victoria's public galleries requires stronger partnership and coordinated investment from the three-tiers of government¹⁴.

PGAV is committed to championing the role of galleries as catalysts for social change.

Through this strategic plan, we will implement an **Impact Measurement Framework** to capture and communicate the role galleries play in improving the lives of Victorians and reducing costs to government. In collaboration with the National Public Galleries Alliance and the National Association for the Visual Arts, we will advocate for a shared approach to federal, state and local government investment in the visual arts, as part of a new National Arts and Culture Strategy¹⁵.

EMPOWERING GALLERIES TO BUILD STRONGER COMMUNITIES

Victoria is projected to remain Australia's **fastest-growing state** over the next decade, with its population forecast to rise from around **7.2 million in 2025** to approximately **8.2 million by 2035**. This growth will be driven largely by **overseas migration**, with about two-thirds of new residents arriving from abroad—especially from **India, China, the Philippines**, and the **Middle East**.¹⁶

More than **90% of these migrants will settle in Melbourne**, particularly in growth corridors and outer suburbs such as **Wyndham, Brimbank** and **Melton** in the west; **Whittlesea** and **Hume** in the north; and **Casey** and **Greater Dandenong** in the southeast. These communities are experiencing record population increases and are rapidly becoming some of the most diverse and dynamic parts of Melbourne. In **regional Victoria**, population increases will come mainly from people relocating from the city. However, these areas will face unique challenges, with growth offset by an increasingly **ageing population** compared to Melbourne.

In this changing landscape, **public galleries in Melbourne's fast-growing outer suburbs** will play a critical role. They will help create local jobs, foster social cohesion, and keep young people engaged and connected—functions vital for the wellbeing and success of these expanding communities. Similarly, **galleries in regional Victoria** will be essential in providing access to the arts for those relocating from the city, offering programs that encourage positive ageing.

Over the next decade, **Victoria's public galleries will become central** to ensuring that as our communities

grow and diversify, opportunities for creative engagement, life-long learning and connection grow with them.

OUR STRATEGIC APPROACH - UNLOCKING THE POTENTIAL OF VICTORIA'S PUBLIC GALLERIES

Now more than ever, PGAV's leadership, advocacy and support are critical to empowering Victoria's public galleries to enrich and transform their communities. This strategic plan will see **PGAV leverage support** from across government, philanthropy and our national networks **to deliver state-wide initiatives that address longstanding sustainability challenges faced by the sector**. Our programs are designed to create jobs, with a particular focus on opportunities for First Peoples, break down barriers to improve equitable access, and boost investment in visual artists through expanded programming. This strategy also targets the urgent need to renew ageing infrastructure that is limiting the visitor economy and threatens our nationally significant collections. Above all, the initiatives in this plan are aimed at empowering public galleries to have a pronounced and sustained impact upon the social, cultural and economic wellbeing of communities across Victoria.



Images: 1. Visitors to the exhibition *Ash Keating: PRESSURE*, 2024, Bunjil Place Gallery. Photo:..... 2. Tapestry weaving class with Jacqueline Stojanović at Ararat Gallery TAMA as part of Ararat's *New Settlement Program*.

PGAV Four Year Plan 2026-2029 - advancing our ten-year vision for Victoria's public gallery sector.

10-YEAR VISION: Victoria's public galleries are igniting creativity and connection across our city, suburbs and regions, building a more equitable, creative state.

	Implementation subject to securing additional funding.
	Core initiative – delivered within current resourcing.

Key Problem	Victoria's public galleries face chronic sustainability challenges, which are limiting their social, cultural and economic impact.								
Strategic Objective	Improve the sustainability of public galleries and unlock their potential to transform our city, suburbs and regions, to enable a more equitable, creative state.			ALIGNMENT WITH CEP OBJECTIVES + OUTCOMES					
Priority Area	4-Year Goals (by 2029)	Actions Year 1-2	Action Year 3-4	FIRST PEOPLES	OUTER METRO / REGIONAL	INCLUSIVE ACCESS + PARTICIPATION	CREATIVE ECONOMY GROWTH	SECTOR RESILIENCE	
• Workforce Diversity & Growth - diversify and grow the public gallery workforce, and embed cultural safety, to strengthen equity, innovation and resilience of the sector.	• First Peoples inclusion: grow the First Peoples workforce by 70% (30 positions) and ensure culturally safe workplaces. • Diverse representation: increase workforce diversity by 20% (approx. 2.25 FTE per gallery), to better reflect Victoria's population. • Workforce growth: expand overall gallery workforce by 30% (approx. 3.3 FTE per gallery) to address critical skills gaps (collection management, technical support, education).	• <u>First Peoples Workforce Development:</u> • Establish First Peoples Industry Development role at PGAV to support networking and professional development. • Secure funding for First Peoples Workforce Development Initiative, providing internships that lead to three-year roles. • Develop and deliver tailored First Peoples Cultural Competency Training, to increase staff confidence in First Peoples engagement. • <u>Diversity & Leadership:</u> • Appoint Industry Development role at PGAV to deliver diversity initiatives. • Scope Diverse Leaders Program to increase diverse leadership. • Implement annual Diversity Census of sector workforce and report findings. • <u>Workforce Growth:</u> • Advocate for increased investment to grow overall workforce. • Report annually on progress and impact.	• <u>First Peoples Workforce Development:</u> • Track impact of First Peoples Industry Development Officer role. Review annually to maintain relevance. • Deliver and track First Peoples Workforce Development Initiative. • Deliver First Peoples Cultural Competency Training annually. • <u>Diversity & Leadership:</u> • Launch and evaluate Diverse Leaders Program, report findings. • Develop and deliver gallery specific Diversity Training to ensure workplaces are inclusive and culturally safe. • Report annually on Diversity Census findings. • <u>Workforce Growth:</u> • Continue advocacy for sector workforce growth, report on progress annually.	✓		✓	✓	✓	

Strategic Objective	Improve the sustainability of public galleries and unlock their potential to transform our city, suburbs and regions, to enable a more equitable, creative state. (CONTINUED)			ALIGNMENT WITH CEP OBJECTIVES + OUTCOMES				
Priority Area	4-Year Goals (by 2029)	Actions Year 1-2	Action Year 3-4	FIRST PEOPLES	OUTER METRO / REGIONAL	INCLUSIVE ACCESS + PARTICIPATION	CREATIVE ECONOMY GROWTH	SECTOR RESILIENCE
• Workforce Development – build a highly skilled and connected workforce, able to deliver high-quality cultural experiences and meet the changing needs of artists and audiences across the state.	• Stronger capability: a gallery workforce with the skills, knowledge and confidence to deliver best practice and innovative programs. • Equitable access: outer-metro and regional galleries have equal access to support, resources and networks. • Leadership and advocacy: PGAV strengthens its role as the leading hub for professional development, knowledge exchange and advocacy. • Visibility and profile: public galleries are more visible to audiences, media, government and stakeholders, amplifying their social, cultural and economic impact. • Success measures: • Participation: professional development attendance grows 100% vs 2025 baseline; 30% of participants from outer-metro/ regional. • Sector capability: 70% of members report increase capability through pre/post surveys. • Relevance: 70% of members rate PGAV services as relevant and useful. • Reach and profile: circulation and social media audiences grows 20% vs 2025 baseline; national media coverage of sector increases. • Membership: PGAV membership increases 20% by 2029.	• Professional Development & Capacity Building: • Deliver at least 10 programs annually, with 50% held in outer-metro / regional Victoria. • Maintain and expand specialist Consultant Directory and Suppliers List. • Continue the Victorian Museums and Galleries Awards to celebrate sector achievements and raise profile. • Knowledge Sharing & Collaboration: • Publish 4 editions per year of e-news and Highlights featuring sector news, policy updated and funding opportunities. • Maintain sector email lists to foster knowledge exchange, collaboration and cost savings (e.g. resource and exhibition furniture exchanges). • Benchmark the sector biannually to identify trends and strengthen advocacy. • Survey membership biannually to identify needs, set program priorities and measure satisfaction. • Connection, Visibility & Advocacy: • Promote the sector via PGAV channels (website, e-news, Highlights, social media), NGV Magazine and national media. • Represent sector through National Public Galleries Alliance (NPGA), NAVA Visual Arts Roundtable and Arts Industry Council of Victoria (AICV). • Evaluate impact of Analog Art Club, collaborative marketing initiative, revise as needed.	• Professional Development & Capacity Building: • Deliver at least 10 programs annually, with 50% held in outer-metro / regional Victoria. • Maintain and expand specialist Consultant Directory and Suppliers List. • Continue the Victorian Museums and Galleries Awards. • Knowledge Sharing & Collaboration: • Publish 4 editions per year of e-news and Highlights. • Maintain sector email lists to foster knowledge exchange, collaboration and cost savings. • Benchmark the sector biannually to identify trends and strengthen advocacy. • Survey membership biannually to identify needs, set program priorities and measure satisfaction. • Connection, Visibility & Advocacy: • Promote the sector via PGAV channels (website, e-news, Highlights, social media), NGV Magazine and national media. • Represent sector through NPGA, NAVA Visual Arts Roundtable and AICV. • Evaluate continuation of Analog Art Club. • Broker new shared marketing beyond the reach of individual galleries.		✓		✓	✓

Strategic Objective	Improve the sustainability of public galleries and unlock their potential to transform our city, suburbs and regions, to enable a more equitable, creative state. (CONTINUED)			ALIGNMENT WITH CEP OBJECTIVES + OUTCOMES				
Priority Area	4-Year Goals (by 2029)	Actions Year 1-2	Action Year 3-4	FIRST PEOPLES	OUTER METRO / REGIONAL	INCLUSIVE ACCESS + PARTICIPATION	CREATIVE ECONOMY GROWTH	SECTOR RESILIENCE
• Programming & Artist Investment - increase investment in inclusive, accessible arts experiences, to grow diversity of artist and audiences.	• Increased investment: programming expenditure grows to 40% of gallery budgets, ensuring artist and audiences remain at the heart of gallery activity. • Fair pay for artists: 100% of galleries pay artists at or above NAVA recommended fees. • Equity in programming: programming reflects Victoria's diversity, with a 30% increase in First Peoples and diverse artists presented. • Equity in audiences: galleries increase by 30% their engagement with First Peoples and diverse audiences. • Sector advocacy: Public galleries and PGAV are recognised as leaders in championing equitable programming and artist investment.	• Investment & Standards: advocate for a minimum service guarantee that ensures free access to gallery programs and increases local opportunities for artists. • Partner with state and national peak bodies to increase funding for galleries and the visual arts sector. • Modify PGAV Benchmarking Survey to capture data on payment of NAVA rates, diversity of artists and audiences to guide advocacy. • Inclusive Programming & Sector Collaboration: • Develop (2026) and deliver (2027) Building Equity Symposium with partners NETS Victoria, Koorie Heritage Trust, Multicultural Arts Victoria and Arts Access Victoria. • Ensure PGAV communications highlight First Peoples and diverse programming from across sector. • Deliver targeted marketing to under-represented communities to grow new, more diverse audiences.	• Investment & Standards: • Continue advocacy for minimum service guarantee. • Continue to partner with state and national peak bodies to increase funding for galleries and the visual arts sector. • Track and report progress of NAVA fees and diversity via Benchmarking Survey. • Inclusive Programming & Sector Collaboration: • Deliver a biannual Building Equity Symposium with sector partners. • Continue to highlight First Peoples and diverse programming from across sector. • Continue targeted marketing to under-represented communities to grow new and diverse audiences	✓	✓	✓	✓	✓

Strategic Objective	Improve the sustainability of public galleries and unlock their potential to transform our city, suburbs and regions, to enable a more equitable, creative state. (CONTINUED)			ALIGNMENT WITH CEP OBJECTIVES + OUTCOMES				
Priority Area	4-Year Goals (by 2029)	Actions Year 1-2	Action Year 3-4	FIRST PEOPLES	OUTER METRO / REGIONAL	INCLUSIVE ACCESS + PARTICIPATION	CREATIVE ECONOMY GROWTH	SECTOR RESILIENCE
• Collections –safeguard collections, diversify representation and provide culturally safe access to Victoria's \$5.2 billion distributed collection.	• Safeguard collections: investment in acquisition and conservation returns to pre-pandemic levels, protecting artworks for future generations. • Address conservation backlog: sector-wide conservation backlog reduced by 20%, improving public access. • Diversify collections: representation of First Peoples and diverse artists increase by 30%. • Cultural safety: at least 15% of collection budgets dedicated to repatriation and remedial conservation of First Peoples cultural materials, under cultural safety protocols. • Systemic change: PGAV strengthens case for sustained funding and nationally coordinated collections strategy.	• Investment & Safeguarding: Advocate for increased investment so galleries can grow acquisition / conservation spending by 39% (to pre-pandemic levels). • Advocate for coordinated statewide/national approach to collection storage and conservation. • Conservation & Skills Development: • Deliver and maintain NGV Conservation Clinics to upskill staff and reduce backlog. • Secure and maintain funding for a Flying Squad of Conservators to provide mobile, responsive support across Victoria. • Diversification & Cultural Safety: • Refocus Robert Salzer Foundation Acquisition Fund to priorities First Peoples and diverse artists acquisitions. • Evidence & Advocacy: • Modify PGAV Benchmarking Survey to capture data on current representation of First Peoples / diverse artists. • Communicate significance of Victoria's \$5.2b collection to state and national stakeholders, strengthening case for investment. • Ensure a minimum of 15% of collection budgets allocated to repatriation and remedial conservation of First Peoples materials.	• Investment & Safeguarding: • Continue advocacy for increased investment in acquisition/ conservation spending. • Continue advocacy for coordinated statewide/ national approach to collection storage and conservation. • Conservation & Skills Development: • Continue NGV Conservation Clinics to upskill staff and reduce backlog. • Maintain Flying Squad of Conservators across Victoria. • Diversification & Cultural Safety: • Report on representation of First Peoples and diverse artists, via Benchmarking Survey. • Evidence & Advocacy: • Continue to communicate significance of Victoria's \$5.2b collection to grow investment. • Continue to track progress of representation of First Peoples / diverse artists; spending on repatriation and remedial conservation of First Peoples materials.	✓		✓	✓	✓

Strategic Objective	Improve the sustainability of public galleries and unlock their potential to transform our city, suburbs and regions, to enable a more equitable, creative state. (CONTINUED)			ALIGNMENT WITH CEP OBJECTIVES + OUTCOMES				
Priority Area	4-Year Goals (by 2029)	Actions Year 1-2	Action Year 3-4	FIRST PEOPLES	OUTER METRO / REGIONAL	INCLUSIVE ACCESS + PARTICIPATION	CREATIVE ECONOMY GROWTH	SECTOR RESILIENCE
• Ageing Infrastructure – upgrade gallery infrastructure to meet community expectations for world-class experiences close to home, and drive a statewide visitor economy.	• Reduce infrastructure gap: work with funders to halve backlog of gallery upgrades across Victoria (currently affecting 40% of sector). • Grow visitor experiences: increase capacity of galleries to deliver world-class programs, including a 20% increase in 'blockbuster' exhibitions. • Enhance engagement: visitors stay longer and engage more deeply with galleries across Victoria. • Grow visitor economy: more galleries make significant contribution to local and statewide visitor economies. • Dedicated fund established: secure long-term government commitment to a dedicated fund for gallery redevelopments.	• Infrastructure Investment & Advocacy: • Design and advocate for a dedicated infrastructure fund for galleries, including metro and outer metro galleries. • Evidence & Accountability: • Use the PGAV Benchmarking Survey to capture infrastructure needs monitor growth in blockbuster exhibitions. • Include visitor economy and engagement metrics in PGAV's Impact Measurement Framework, enabling clear reporting on economic and social impacts of investment. • Track and report progress to demonstrate reductions in backlog and growth in visitor economy outcomes.	• Infrastructure Investment & Advocacy: • Support government delivery of a dedicated infrastructure fund for galleries, including metro and outer metro galleries. • Evidence & Accountability: • Continue capture, track and report infrastructure needs, growth in blockbuster exhibitions and visitor economy via PGAV Benchmarking Survey. • Track and report on visitor economy and engagement metrics via PGAV's Impact Measurement Framework.		✓	✓	✓	✓

Key Problem	Victoria's public galleries are underutilised resources with the capacity to address complex social challenges – including loneliness, mental health and wellbeing, disengagement from education, social exclusion and disadvantage.									
Strategic Objective	Position Victoria's public galleries at the forefront of social change – driving reconciliation with First Peoples, promoting community wellbeing and fostering inclusive, resilient communities throughout the state.				ALIGNMENT WITH CEP OBJECTIVES + OUTCOMES					
Priority Area	4-Year Goals (by 2029)	Actions Year 1-2	Action Year 3-4	FIRST PEOPLES	OUTER METRO / REGIONAL	INCLUSIVE ACCESS + PARTICIPATION	CREATIVE ECONOMY GROWTH	SECTOR RESILIENCE		
• Social Impact – capture and demonstrate that galleries contribute to tackling complex social issues, building inclusive resilient communities.	• Evidence of impact: 100% of galleries actively measure and communicate their social impact. • Health and wellbeing innovation: deliver a Health and Wellbeing Pilot, co-designed with experts and secure funding for its statewide roll out. • Cross-sector partnerships: at least 50% of galleries partner with health, social service, justice and First Peoples organisations. • Sector recognition: government and community understand and recognise galleries as vital contributors to reconciliation, wellbeing, equity and resilience. • Sustained practice: social impact becomes embedded within annual PGAV programs, sector awards and policy advocacy.	• Demonstrating impact: • Train gallery staff in using PGAV's Impact Measurement Framework and ensure its adoption in 100% of galleries. • Build case studies and launch public awareness campaigns showcasing social impact outcomes (e.g. tackling loneliness, supporting learning, improving wellbeing). • Introduce a Social Impact category within the Victorian Museums and Galleries Awards. • Piloting and Scaling Innovation: • Co-design and deliver a Health and Wellbeing Pilot with mental health and wellbeing partners. • Evaluate pilot impacts and secure funding for statewide rollout by 2029. • Advocacy and Policy Influence: • Establish cross-sector partnerships to deliver co-designed social impact programs. • Represent sector in state/national forums, consultations and inquiries on social policy.	• Demonstrating impact: • Report annually on Impact Measurement Framework outcomes. • Continue public awareness campaign demonstrating social impact of sector. • Continue Social Impact category within Victorian Museums and Galleries Awards, promote winners in national media. • Piloting and Scaling Innovation: • Evaluate Health and Wellbeing pilot impacts and secure funding for statewide rollout by 2029. • Advocacy and Policy Influence: • Expand and formalise social sector collaborations into longer-term co-designed initiatives. • Advocate to government for recognition of galleries as key contributors to reconciliation and social wellbeing. • Continue represent sector in state/national forums, consultations and inquiries on social policy. • Publish reports on social partnerships and impacts to influence sector policy and resourcing.	✓		✓	✓	✓		

Key Problem	Decline in visual arts education threatens the vibrancy, diversity and capacity of Victoria’s public gallery sector and its contribution to an equitable, creative state.								
Strategic Objective	Champion innovative and inclusive visual arts education, to nurture a diverse and resilient public gallery sector that actively shapes Victoria’s creative future.				ALIGNMENT WITH CEP OBJECTIVES + OUTCOMES				
Priority Area	4-Year Goals (by 2029)	Actions Year 1-2	Action Year 3-4	FIRST PEOPLES	OUTER METRO / REGIONAL	INCLUSIVE ACCESS + PARTICIPATION	CREATIVE ECONOMY GROWTH	SECTOR RESILIENCE	
• Education – create innovative and accessible pathways into visual arts education for low-socio economic and regional communities, to foster a diverse public gallery sector.	• Grow gallery education: 60% of galleries employ dedicated education staff (up from 38%). • Equity of access: 30% increase in participation by low-socio economic schools in gallery education programs across Victoria. • Stronger partnerships: long-term collaborations with schools, tertiary institutions and education providers are embedded across outer-metro and regional galleries. • Career pathways: alternative pathways into the visual arts sector are created, increasing diversity within the gallery workforce. • Sector recognition: galleries acknowledged as key education partners within Victoria’s creative economy.	• Building education capacity: • Advocate for increased investment in gallery education programs, particularly targeting low-socio economic schools and regional communities. • Grow the proportion of galleries employing dedicated education staff to 60%. • Equity & Access for Students: • Partner with education providers to expand gallery outreach in outer-metro and regional Victoria. • Work with schools to ensure 30% increase in access for low-socio economic students. • Pathways & Skills: Collaborate with state and national networks to define baseline skill requirements for gallery roles, supporting alternative pathways into sector. • Develop gallery-tertiary partnerships to deliver industry placements and professional learning opportunities. • Coordinate galleries to deliver free or low-cost career development for visual artists (with focus on outer-metro and regional).	• Building education capacity: Sustain advocacy for increased investment in gallery education programs and dedicated gallery education staff. • Equity & Access for Students: • Continue partnerships with education providers on gallery outreach in outer-metro and regional Victoria. • Monitor and grow access for low-socio economic students. • Pathways & Skills: • Partner with state and national networks to trial alternative pathways into sector. • Expand and deepen gallery-tertiary partnerships on industry placements and professional learning opportunities. • Continue to coordinate free or low-cost career development for visual artists in outer-metro and regional Victoria.		✓	✓	✓	✓	

Key Problem	PGAV currently lacks sufficient resources and operational capacity, which is limiting the sector's ability to deliver social, cultural and economic benefits to communities across the state.								
Strategic Objective	Strengthen and expand PGAV's resourcing, visibility and operational capacity to advocate effectively and unlock the potential of Victoria's public galleries.				ALIGNMENT WITH CEP OBJECTIVES + OUTCOMES				
Priority Area	4-Year Goals (by 2029)	Actions Year 1-2	Action Year 3-4	FIRST PEOPLES	OUTER METRO / REGIONAL	INCLUSIVE ACCESS + PARTICIPATION	CREATIVE ECONOMY GROWTH	SECTOR RESILIENCE	
• PGAV Capacity & Sustainability – strengthening PGAV's capacity will unlock the full potential of the sector, ensuring galleries can thrive.	• Staff and capacity growth: expand PGAV staffing from 1.4 FTE to implement the Strategic Plan 2026-2029 in full. • Secure sustainable funding: establish long-term agreements with state government, alongside federal government, philanthropy and new partnerships. • Grow sector influence: increase sector engagement to strengthen collective advocacy voice. • Visibility and recognition: increase PGAV's renown as the trusted, expert voice for Victoria's public galleries. • Governance excellence: maintain robust, transparent and accountable governance to sustain stakeholder confidence.	• Resourcing & Staffing: • Secure multi-year funding agreement with state government. • Appoint a First Peoples Industry Development Officer (0.6 FTE) and Industry Development Officer (0.4 FTE) to deliver the 2026-2029 plan. • Pursue new resource streams through collaborations with education, tourism, philanthropy and social sector organisations. • Membership & Visibility: • Grow and retain PGAV membership to strengthen voice & influence. • Implement a targeted advocacy plan for government, philanthropy and other stakeholders to increase visibility and trust. • Advocacy & Leadership: • Co-convene the National Public Galleries Alliance (NPGA) and participation on NAVA Visual Arts Roundtable and Arts Industry Council of Victoria (AICV).	• Resourcing & Staffing: • Maintain and expand funding agreements for long-term resourcing. • Continue to pursue new resource streams. • Membership & Visibility: • Grow and retain PGAV membership to strengthen voice & influence. • Publish Annual Impact Report demonstrating PGAV and gallery sector value to government, stakeholders and the public. • Advocacy & Leadership: • Continue to co-convene NPGA and participation on NAVA Roundtable and AICV. • Expand and deepen cross-sector collaborations demonstrating collective impact. • Continue data collection initiatives to remain the trusted evidence base and voice of the sector.	✓			✓	✓	

Strategic Objective	Strengthen and expand PGAV's resourcing, visibility and operational capacity to advocate effectively and unlock the potential of Victoria's public galleries. (CONTINUED)			ALIGNMENT WITH CEP OBJECTIVES + OUTCOMES				
Priority Area	4-Year Goals (by 2029)	Actions Year 1-2	Action Year 3-4	FIRST PEOPLES	OUTER METRO / REGIONAL	INCLUSIVE ACCESS + PARTICIPATION	CREATIVE ECONOMY GROWTH	SECTOR RESILIENCE
		• Deliver cross-sector collaborations demonstrating collective impact (e.g. with allied arts, education and social services). • Continue data collection initiatives: Impact Measurement Framework and National Benchmarking Survey to remain the trusted evidence base and voice of the sector. • Governance & Accountability: • Maintain strong Board governance through induction, annual performance review, skills audit, leadership succession, and reporting requirements. • Regularly survey members and consult widely to ensure PGAV services remain relevant to evolving needs.	• Governance & Accountability: • Maintain strong Board governance through induction, annual performance review, skills audit, leadership succession, and reporting requirements. • Continue to regularly survey members and consult widely to remain relevant to evolving sector needs.					

Management & Decision Making



PGAV is a membership-based incorporated association and a registered charity with deductible gift recipient status. It is governed by a Board of Management comprising: four elected Metropolitan Gallery Representatives, four elected Regional Gallery Representatives, one First Nations Representative, one National Gallery of Victoria Representative, and four Co-opted Representatives with specialist expertise. Representatives are elected to serve three-year terms, with a maximum of two consecutive terms.

The Board sets PGAV's strategic direction, oversees implementation and financial performance and ensures compliance with legal requirements. Three Working Committees - Advocacy & Research, Income Development, and Industry Development – address specialist issues and make recommendations to the Board. PGAV operates on a calendar year, holding its Annual General Meeting in May and reports to the Australian Charities and Non-for-profits Commission (ACNC) in June. Day to day operations are managed by the Executive Officer.

CURRENT PGAV BOARD

NAME	BOARD ROLE	REPRESENTATION	PROFESSIONAL ROLE & ORGANISATION
Danny Lacy	President	Regional Gallery	Artistic Director, Shepparton Art Museum
Georgia Cribb	Vice President	Metropolitan Gallery	Gallery Director, Bunjil Place
Paul Banks	Treasurer	Finance	Director, Overlays & Head of Treasury, Future Fund
Lisa Byrne	Member	Metropolitan Gallery	Executive & Artistic Director, McClelland Sculpture Park & Gallery
Michelle Edmunds	Member	Strategic Communications	Director, Banksia Strategic Partners
Tony Ellwood	Member	NGV	Director, National Gallery of Victoria
Gail Harradine	Member	First Nations	Curatorial Manager, Koorie Heritage Trust
Luci Marcuzzo	Member	Regional Gallery	Gallery & Heritage Team Leader, Mildura Arts Centre
Nikki McDonald	Member	Legal	Legal Counsel, Medibank
Kali Michailidis	Member	Metropolitan Gallery	Manager of External Relations, TarraWarra Museum of Art
Katy Mitchell	Member	Regional Gallery	Visual Arts Coordinator, Ararat Gallery TAMA
Lotti O'Dea	Member	Impact Measurement & Strategy	Independent Consultant
Andrew Tetzlaff	Member	Metropolitan Gallery	Senior Curator, RMIT Culture
Serena Wong	Member	Regional Gallery	Curator, Collection, Warrnambool Art Gallery
2025 Observers			
Shivaan Bardolia	Observer	Development Economist	Director, Yamagigu Consulting
Megan Paybody	Observer	Economist	Director, BDO Australia
Laura Shakespeare	Observer	Impact Analyst	Principle Analytical Lead, Google

Image: Board members Georgia Cribb and Katy Mitchell at the PGAV Annual General Meeting held at TarraWarra Museum of Art on 27 May 2025.

Over the next four years, governance will be strengthened through:

- Conducting skills and diversity audits, performance reviews and succession planning to ensure an inclusive and effective board.
- Empowering Working Committees to drive progress on the strategic plan.
- Updating the Board Manual annually to support directors in fulfilling the fiduciary duties.
- Delivering comprehensive induction of new Board Members.

PGAV STAFF

PGAV currently employs two part-time staff who lead and promote the work of the organisation and champion Victoria's public gallery sector: and **Executive Officer** (0.8FTE) and a **Communications Officer** (0.6 FTE).

From 2026, and subject to securing additional core funding, the team will expand to include: a **First Nations Industry Development Officer** (0.6 FTE) and an **Industry Development Officer** (0.4 FTE). This planned growth will increase core staffing from 1.4 FTE to 2.4 FTE, to strengthen PGAV's capacity to deliver the Strategic Plan 2026-2029.

CURRENT ROLES

Executive Officer – Anne Robertson

(since November 2010)

Leads the delivery of the Strategic Plan with the Board and staff, manages operations, finances and stakeholder relationships, and ensures compliance with funding and regulatory requirements. Anne is responsible for national benchmarking and member consultation to inform advocacy and strategic priorities. She has led major sector initiatives, including *Public Galleries: Our Creative Heart*, and authored key government submissions to build recognition and investment in Victoria's public galleries. Anne co-convenes the **National Public Galleries Alliance** and represents the sector on the **NAVA Visual Arts Roundtable** and the **Arts Industry Council of Victoria**. With over 25 years' experience in visual arts leadership, Anne is a respected voice for the gallery sector.

Communications Officer – Lucy Whitehill

(since March 2016)

Promotes Victoria's public gallery sector and PGAV's programs through the website, social media, e-news, the NGV Magazine and other communication platforms. Lucy also supports membership services and program delivery. She has led communications for the *Public Galleries: Our Creative Heart* campaign and the *Analog Art Club* initiative, and delivered consistent growth in PGAV's digital reach. With over 20 years of experience in Victoria's public gallery sector, Lucy plays a central role in amplifying the profile and impact of public galleries locally and nationally.

PLANNED ROLES

First Peoples Industry Development Officer (0.6 FTE)

Will lead networking, professional development and sector support for First Peoples gallery staff and independent visual arts workers across Victoria, guided by a **First Peoples Advisory Committee**.

Industry Development Officer (0.4 FTE)

Will lead initiatives to increase diversity in gallery leadership and staff, ensuring galleries reflect the diversity of the communities they serve. The role will also strengthen networking, training and sector support for staff and volunteers at Victoria's public galleries, assist with impact measurement, national benchmarking and member surveys, and contribute to special initiatives.



Images: 1. Visitors explore *Rituals: Gifts for the Gods* at the Hellenic Museum, presented in partnership with the Hellenic Ministry of Culture, May 2025. Photo: Samantha Meuleman, courtesy of Hellenic Museum. 2. Launch event for the *Playground Project*, Incinerator Gallery, July 2025.

Financial Plan

PGAV maintains a stable and resilient financial position, underpinned by disciplined financial management, growth strategies and strong oversight by the Board. Our approach balances short-term operations needs with long-term sustainability, ensuring that investment translates into impact both now and into the future. A key part of this strategy has been **membership growth**, which has increased by **34% over the past four years** – evidence that our programs, advocacy and sector support are relevant and in strong demand.

PGAV's income streams are diverse and balanced: 31% from government funding, 26% from goods and services, 25% from in-kind support for our office, and 18% from donations and bequests. This diverse income mix provides a strong foundation for sustainability and growth.

In 2024, PGAV launched a **Limited Edition Print** to generate additional revenue. The first edition featured a commissioned work by renowned artist **Emily Floyd** and proved highly successful, generating new income while enhancing public engagement with the visual arts and public galleries. Building on its success, we plan to make this an annual fundraiser, creating a reliable earned income stream that leverages our standing within the public gallery sector.

The Strategic Plan 2026-2029 will empower galleries to build a more equitable, creative state by growing and diversifying the workforce – particularly our First Peoples workforce, harnessing robust evidence to drive investment in the sector, and enabling galleries to deliver transformative community programs. We plan to appoint a **First Peoples Industry Development Officer** to support and grow the First Peoples workforce, and an **Industry Development Officer** to enable galleries to meet the needs of communities in our rapidly changing suburbs and regions.

PGAV has a proven track record of turning government support into significant sector-wide impact. Over the past three years, we have consistently **tripled Creative Victoria's \$100,000 annual investment**. In 2022, we leveraged \$293,588 – including \$82,397 for our work on the Victorian Government's \$4.3 million **Regional Collections Access Program**, supporting infrastructure upgrades and increasing access to collections across outer-metro and regional Victoria. In 2023, we generated \$213,371, driven by strong service delivery and an uptick in donations and bequests. In 2024, we secured an additional \$222,975, fuelled by membership growth and the success of the Limited Edition Print. This consistent performance demonstrates our ability to turn government investment into significant and lasting sector impact.

Our work on the Regional Collections Access Program highlights PGAV's role as a trusted partner to government – putting our deep sector knowledge to work to co-design and deliver large-scale initiatives that generate lasting benefits for communities. We intend to expand this collaborative delivery model as part of our growth strategy, applying it to areas such as employment, creative health, keeping young people engaged in education and strengthening connections across our diverse communities.

Looking forward, we are seeking increased investment Creative Victoria to strengthen our operational capacity and deliver the 2026-2029 Strategic Plan in full. Importantly, PGAV will use this investment to forge cross-sector partnerships with government, health, education and community services that boost the social, cultural and economic impact of gallery programming. Increased investment in PGAV will ensure the public gallery sector continues to grow, innovate and deliver lasting benefits for community wellbeing and creative participation throughout Victoria.



Image: 1. Artist Emily Floyd and Jason Smith in conversation at the launch of PGAV's inaugural Limited Edition Print at Geelong Gallery, December 2024. 2. Local artist Jennifer Latch from JML Arthouse with local children during a school holiday workshop at Central Goldfields Art Gallery following a major redevelopment as part of the Regional Collections Access Program. Background artwork: Dean Bowen, *Smiling Kookaburra (Large)* 2021, bronze sculpture. Photo by Calai Creative.

Risk Management Plan

This table explains how likely the risk is to occur:

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

This table explains the consequence of the risk occurring:

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

This table highlights the severity of the risk, based on the risk’s likelihood and consequences categories:

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



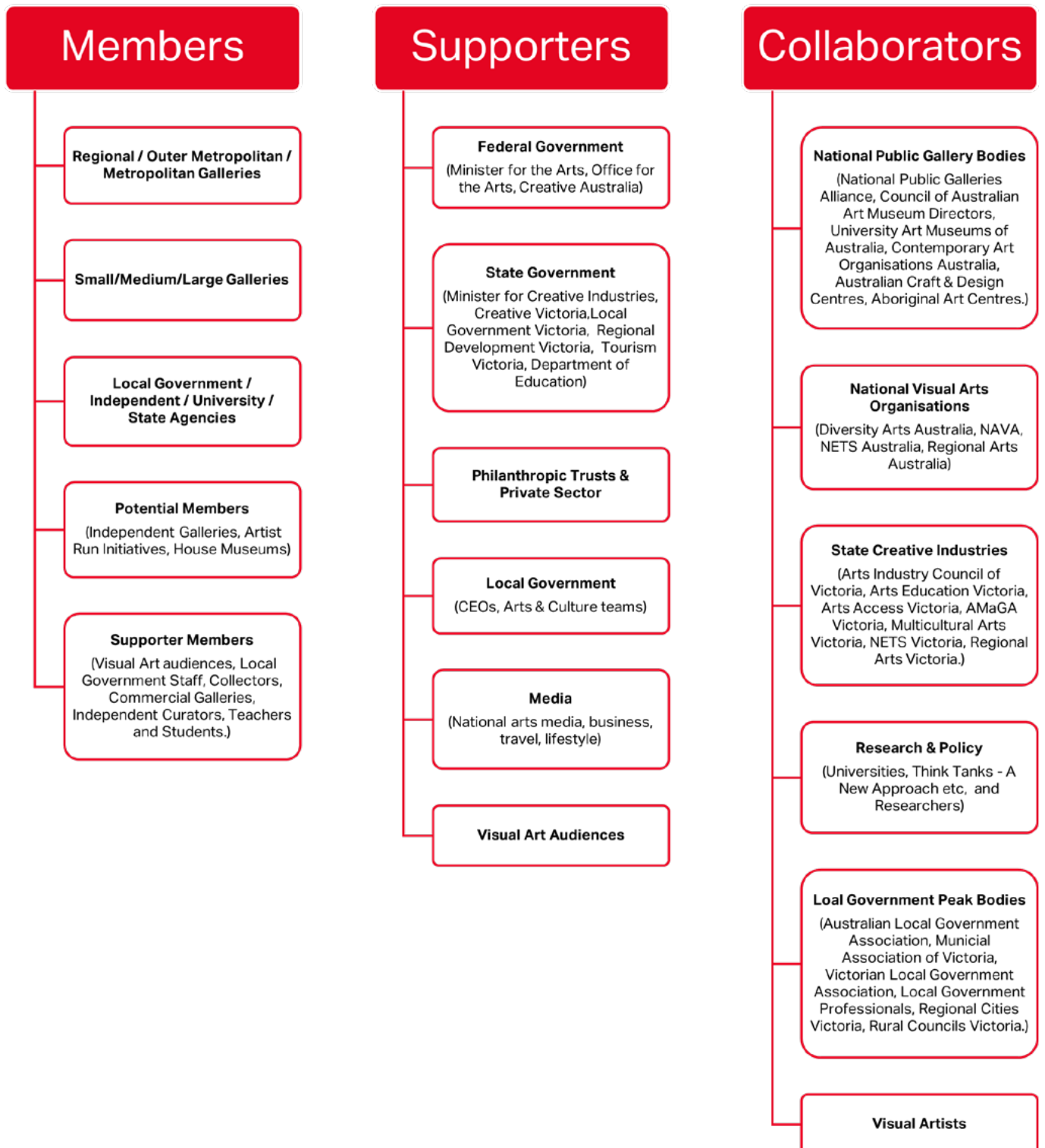
Image: *Medieval to Metal: The Art & Evolution of the Guitar* exhibition opening, Art Gallery of Ballarat, October 2024. Photo: Astrid Mulder Photography.

RISK MANAGEMENT PLAN

Risk Description	Potential Impact	Consequence	Likelihood	Risk Rating	Risk Mitigation Strategies
Loss of core program funding from Creative Victoria	Without current level of core funding from Creative Victoria the PGAV would be unable to deliver on its stated goals to galleries and the visual arts community.	Major	Possible	High	• Deliver on strategic plan. • Engage regularly with Creative Victoria. • Explore alternate funding streams (government, philanthropic, corporate) • Increase membership fees. • Diversify membership base.
Member dissatisfaction	Dissatisfied members would ultimately lead to declining, disengaged member base which would question the ongoing need for the PGAV.	Major	Possible	High	• Biennial member satisfaction surveys, informs annual program. • Regular consultation with members to understand needs. • Maintain regular communication with members (website, social media, enews, email lists.)
Loss of in-kind support from NGV	NGV provides office and IT valued at \$90,000 p.a. The loss of in-kind support would require re-location and finding another party to provide in-kind support, or the need to raise additional funding.	Major	Unlikely	Medium	• MoU in place between PGAV/ NGV – to renewed in 2025. • Delivery of MoU outcomes. • Commence negotiation of MoU 6 months before expiry.
Board composition and continuity	Loss of skilled and diverse board may reduce strategic focus and delivery.	Moderate	Possible	Medium	• Actively manage and recruit board members where skill & diversity gaps or vacancies arise.
Loss of Executive Officer	The loss of key personnel would result in loss / disruption of support to the board and members.	Moderate	Possible	Medium	• Provide annual performance feedback. • Provide relevant PD and training opportunities. • Remuneration commensurate with industry standards.
Inappropriate use of organisation assets	Our major asset is cash held in ADI accounts. Loss would result in cease of operations and inability to meet funding agreement with Creative Victoria and other stakeholders.	Moderate	Unlikely	Low	• Maintain delegations of authority policy and two to sign / approve payments. • Regular review of management accounts by Treasurer (monthly) and Board (bi-monthly).

Marketing Plan

The PGAV has segmented our market into three major segments, consisting of Members, Supporters and Collaborators. The segments are further refined to identify a range of sub-segments (see table below). This sub-segmentation model ensures that the PGAV is meeting the needs of key stakeholders. The table on page 26 details the segments and the specific marketing initiatives, which have been tailored to meet the identified needs of each segment.



PGAV's strategic initiatives are designed to meet the needs of our members, supporters, and collaborators — to create a strong, inclusive and resilient public gallery sector.

Target Market	Identified Need	Strategic Theme	Key Initiatives	Intended Impact
Members	Strong advocacy, sector development, audience development, knowledge sharing.	Advocacy	National Public Galleries Alliance, NAVA Roundtable, ACIV, govt submissions, industry consultation, media campaigns.	Stronger sector voice influencing policy & funding decisions.
		Capacity Building	First Peoples Workforce Development Initiative, Diverse Leaders Program & Diversity Census, PGAV Professional Development Program, RSF Acquisition Fund.	Skilled, diverse workforce delivering stronger social, cultural and economic outcomes.
		Knowledge Sharing	PGAV email lists; PGAV PD Program; PGAV Highlights & Digest e-news, website and social media.	Greater sector cohesion and access to current best practice.
		Audience Development & Visibility	Analog Art Club initiative and community campaigns; PGAV Highlights & Digest e-new, website and social media.	Increased visitation, engagement and community relevance.
Supporters	Evidence of gallery impact, higher public profile for galleries, increased investment to grow impact.	Insight- Driven Advocacy	Impact Measurement Framework, National Benchmarking, Members Survey, sector consultation, government submissions & industry consultation.	Supporters have compelling evidence to champion and invest in the sector.
		Stakeholder Engagement	Victorian Museums and Galleries Awards, PGAV Supporter Membership, PGAV, Case studies, community campaigns to demonstrate impact.	Stronger supporter base and sector connection.
Collaborators	Showcase sector value, strengthen partnerships, align messaging	Sector Advocacy & Value Promotion	Impact Measurement Reporting, National Benchmarking, joint government submissions & industry consultation.	Clear and unified national profile of the public gallery sector.
		Build Sector Capacity and Resilience	First Peoples Workforce Development, Diverse Leaders Program; Visual Arts Education, National Standards and shared resources.	Strengthen the public gallery and visual arts sector.



Images: 1. Jing Liang, Artist talk for *Spectral Sentiments*, Counihan Gallery. 2025. Photo: Simon Aubor. 2. *Deep Time Real Time* exhibition opening celebration, Design Hub Gallery, RMIT University, 2025. Photography by Keelan O'Hehir.

ENDNOTES

- 1 Frida Exhibition Brings Colour and Crowds to Bendigo, 2025. See: <https://www.premier.vic.gov.au/frida-exhibition-brings-colour-and-crowds-bendigo>
- 2 Don Edgar, *Art for the Country: The Story of Victoria's Regional Galleries*, 2019, traces the history of the PGAV, including its formation on pages 74–76.
- 3 Rich, M., *The development of regional galleries*. See: https://nma.gov.au/research/understanding-museums/MRich_2011.html
- 4 Evans, J. and Bridson, K., *Branding the Public Art Museum Sector: A New Competitive Model*, 2012. And Evans, J. and Bridson, K., *Demonstrating Impact: Four Case Studies of Public Art Museums*, 2013. Both reports are available here: <https://pgav.org.au/PGAV-Reports~191>
- 5 *Australian Public Galleries Snapshot*, 2020 and the *2019 Australian Public Galleries Snapshot*, 2021 are available here: <https://pgav.org.au/PGAV-Reports~191>
- 6 Fairley, G., *The Big List: the Visual Arts in 2020*, ArtsHub, 15 December 2020. See: <https://www.artshub.com.au/2020/12/15/the-big-list-the-visual-arts-in-2020-261632/>
- 7 *Guide to re-opening public galleries in Victoria*, 2020 and the *PGAV Guide to the Vaccinated Economy for Galleries*, 2021 are available here: <https://pgav.org.au/PGAV-Reports~191>
- 8 For information about the Public Galleries: Our Creative Heat initiative and our investment priorities, see: <https://pgav.org.au/Our-Creative-Heart~9859>
- 9 Carroll, D., *Switch off and connect: Analog Art Club is the art gallery initiative bringing people and art together*, 2025. See: <https://www.artshub.com.au/news/sponsored-content/switch-off-and-connect-the-analog-art-club-is-the-art-gallery-initiative-bringing-people-and-art-together-2807674/>
- 10 Angela Vivian, Kate Fielding, and Sari Rossi, *Transformative Edge 2024: How arts, culture and creativity impact our prosperity, cohesion, security, health and sustainability*, Insight Report no. 2024-03 (Canberra: A New Approach, 2024).
- 11 *Domestic Arts Tourism: Connecting the Country*, Australia Council for the Arts, 2020 pages 42 and 50; and *International Arts Tourism: Connecting cultures*, Australia Council for the Arts, 2018.
- 12 PGAV Equity Action Plan 2025–28, pg3. See: <https://pgav.org.au/PGAV-Equity-and-Action-Plan-2025-28~13296>
- 13 *2025–2026 Victorian Budget*, Creative Victoria, 21 May 2025. See: <https://creative.vic.gov.au/news/2024/2025-26-victorian-budget>. PGAV Benchmarking shows 24 public galleries receive \$7.5 million from the Victorian Government.
- 14 PGAV's submission to the Legislative Council Economy and Infrastructure Committee (EIC) *Inquiry into Victoria's cultural and creative industries* is available here: <https://www.parliament.vic.gov.au/495dd9/contentassets/ebb1a0a0dd52476c9e12ebc09d7aad35/submission-documents/33.-public-galleries-association-of-victoria-redacted.pdf>
- 15 A New Approach (ANA), Australia's national arts and culture think tank is advocating for governments to develop a 10-year National Arts and Culture Strategy, modelled on the National Sport Strategy. See page 4, *Imagine 2035: Towards an arts and culture system that delivers for all Australians*.
- 16 Victoria in the Future 2023 Report covers the period 2023 to 2051: <https://www.planning.vic.gov.au/guides-and-resources/Data-spatial-and-insights/discover-and-access-planning-open-data/victoria-in-future> *Domestic Arts Tourism: Connecting the Country*, Australia Council for the Arts, 2020 pages 42 and 50; and *International Arts Tourism: Connecting cultures*, Australia Council for the Arts, 2018.



Image: Installation view of *the veil*, Buxton Contemporary, the University of Melbourne. Featuring Lena Yarinkura, Ngalmudj and Two Sisters, 2025. The University of Melbourne Art Collection. Photo: Christian Capurro.

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Cover image: Opening night, *Tennant Creek Brio: Juparnta Ngattu Minjinyapa Iconocrosis 2024*, Australian Centre for Contemporary Art, Melbourne. Photo: Casey Horsfield.